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Téma práce: Modelový Občan: Porovnanie Vybraných Diel Bristskej Dystopickej Literatúry Dvadsiateho Storočia
Téma práce anglicky: Model Citizens: Comparative Reading of Select British Dystopian Works of Twentieth Century

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Zásady pro vypracování:

This bachelor's thesis will compare selected characters from a chosen number of British dystopian novels, focusing on the roles they play in their respective fictional societies. The thesis argues that the societies depicted in the selected novels share an enforced concept of a *model citizen* – the typical resident most suitable for the social reality he or she lives in. The thesis will examine analogies between power structures as they are imprinted in the social ideals across the selected works and determine what universally characterises the model citizen. Using the method of comparative reading of primary sources alongside the multidisciplinary theoretical approach to the subject matter, the work will examine the processes of their formation, their unifying traits as well as the differences. Finally, the thesis will argue that the notion of *model citizen* is not applicable only in the realm of fiction analysis but might point to current phenomena of the social realities we live in.

Seznam doporučené literatury:

Forster, E M. (1909) 2012. *The Machine Stops and Other Stories*. London: Collector's Library.
Huxley, Aldous. (1932) 1995. *Brave New World*. New York: Harper & Row.
Orwell, George. 1949. *1984*. Harlow: Pearson Education.
Wyndham, John. 1959. *The Chrysalids*. Harmondsworth, England: Penguin Books.
Foucault, Michel. (1975) 1991. *Discipline and Punish: The Birth of the Prison*. London: Penguin.
Roland, Barthes. (1957) 2014. *Mythologies*. Points.

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UNIVERZITA PALACKÉHO V OLOMOUCI
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MODEL CITIZENS: COMPARATIVE READING OF SELECT BRITISH DYSTOPIAN WORKS OF TWENTIETH CENTURY

(Bakalárska Práca)

2022   *Kristína Mojžišová*

Prehlasujem, že som túto bakalársku prácu vypracovala samostatne a uviedla som všetky použité podklady a literatúru.

V Olomouci dňa 4.5.2022 …………………

podpis

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Model Citizens: Comparative Reading of Select British Dystopian Works of Twentieth Century
(Bakalárska Práca)

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Abstract

This thesis compares selected characters from the field of British dystopian novels, focusing on the roles these characters play in their respective fictional societies. The thesis argues that the societies depicted in the selected novels share a common imposed concept of the Model Citizen - a citizen who most closely fits the social reality in which they live. By identifying the basic social structures these characters occupy, as well as determining the process of creation of such characters, *Model Citizens: Comparative Reading of Select British Dystopian Works of Twentieth Century* will establish a concise definition of the character of Model Citizen. Furthermore, by examining pre-selected individuals from the selected primary sources, the thesis will validate the claim that these individuals are, in fact, Model Citizens. The thesis will conclude by arguing that the notion of the model citizen is not only applicable to the analysis of fiction, but can point to actual phenomena of the social reality in which we live.

Anotácia

Táto práca porovnáva vybrané postavy z oblasti britských dystopických románov, pričom sa zameriava na úlohy, ktoré tieto postavy zohrávajú v príslušných fiktívnych spoločnostiach. Práca tvrdí, že spoločnosti zobrazené vo vybraných románoch majú spoločný vnucovaný koncept Modelového občana - občana, ktorý najviac zodpovedá sociálnej realite, v ktorej žije. Identifikovaním základných spoločenských štruktúr, ktoré tieto postavy zastávajú, ako aj určením procesu vytvárania takýchto postáv, *Model Citizens: Comparative Reading of Select British Dystopian Works of Twentieth Century* vytvorí stručnú definíciu postavy Modelového Občana. Okrem toho skúmaním vopred vybraných osôb z vybraných primárnych zdrojov práca potvrdí tvrdenie, že tieto osoby sú v skutočnosti Modelovými Občanmi. V závere práce sa bude tvrdiť, že pojem modelového občana nie je použiteľný len na analýzu fikcie, ale môže poukázať na skutočné javy sociálnej reality, v ktorej žijeme.

Key words

Kľúčové slová

Contents

Introduction

The aim of *Model Citizens: Comparative Reading of Select British Dystopian Works of Twentieth Century* is to highlight a specific type of literary character within the analysed fictional societies — the *Model Citizen.*

The notion of a *Model Citizen* has, regretfully, been mostly unexplored in literary theory thus far. The exploration of *Model Citizen* could bring new knowledge and insight into various social and power structures within dystopian societies. This thesis hopes to shed light on this type of character, and open possible pathways for further future analysis, be it by expanding the sources of primary data, or applying the obtained theory in different fields.

The theoretical section of the thesis will take on the task of formulating a functional definition of the *Model Citizen* character type. Firstly, the thesis will provide a general overview of dystopian fiction — from describing the creation of the term 'dystopia' to identifying the common features of fictional dystopian worlds. Then, a thorough examination of the societies within E. M. Forster's "The Machine Stops" (1909), Aldous Huxley's *Brave New World* (1932), George Orwell's *1984* (1949), and John Wyndham's *Chrysalids* (1955), will identify the conditions necessary for the emergence of the *Model Citizen*. Afterwards, *Model Citizens: Comparative Reading of Select British Dystopian Works of Twentieth Century* will identify the process utilised in moulding a regular citizen into the *Model Citizen*. Lastly, utilising the data obtained from previous sections, the theoretical section will provide a concise definition of the *Model Citizen* character type.

The practical section of the thesis will focus on directly examining pre-selected characters from the analysed works. These characters are: Vashti from "The Machine Stops", Linda from *Brave New World*, Mrs. Parsons and her children from *1984*, and Emily Strorm from *Chrysalids*. Through determining the fulfilment of the traits and circumstances of creation of the *Model Citizen*, the practical section of the thesis will validate the claim that these characters are, indeed, *Model Citizens.*

The last section of the thesis will leave the realm of literary fiction, and place focus on the real world. Namely, the thesis will examine the conditions and process of creation of a possible instance of a *Model Citizen* during the Cultural Revolution in the People's Republic of China.

1. Dystopian Fiction — a General Overview

The principal aim of this thesis is to highlight the existence and establish a working description of a specific type of character in selected works of dystopian literature — the *Model Citizen*. To accomplish this task, however, the genre itself must be examined first. That is to say, this thesis will firstly focus on dystopian fiction as a whole.

1.1 Creation of the Term 'Dystopia'

Dystopian literature was created as a reaction to utopian literature — literature which captures a future society that is superior to the current one, if not completely perfect.

The word 'utopia' was coined in early sixteenth century by Sir Thomas More, in a book of the same name.[1] The term derives from Greek *ou* ("not") and *topos* ("place")[2], it is therefore a term for a place which does not exist. The meaning has shifted due to the similarity between the Greek prefixes *ou* ("not") and *eu* ("good" or "well") into a place or society, which better that the existing one.

The term *dystopia* was created as an antonym for the latter meaning of the word *utopia* — using the Greek prefix *dys* ("bad, hard") to create the term for a bad place or society. It was used as an antonym to *utopia* in late nineteenth century by John Stuart Mill, during a speech criticising the government's Irish land policy. He states: "It is, perhaps, too complimentary to call them Utopians, they ought rather to be called dystopians, or caco-topians. What is commonly called Utopian is something too good to be practicable; but what they appear to favour is too bad to be practicable".[3] *The Concise Oxford Dictionary of Literary Terms* defines dystopia as a term "applied to any alarmingly unpleasant imaginary world, usually of the projected future." [4] *Dystopian Literature: A Theory and Research Guide* defines dystopian literature by contrasting it with its counterpart — utopia. It states, that "dystopian literature is specifically that literature which situates itself in direct opposition to utopian thought,

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[1] Thomas More, *Utopia* (1516; repr., München Manesse Verlag, 2018).
[2] Henry George Liddell et al., *A Greek-English Lexicon* (Oxford: Clarendon Press ; New York, 1996).
[3] "Volume XXVIII. Public and Parliamentary Speeches: November 1850 – November 1868 - Collected Works of John Stuart Mill - History of Economic Thought," www.routledgehistoricalresources.com, n.d., https://www.routledgehistoricalresources.com/economic-thought/sets/collected-works-of-john-stuart-mill/volumes/public-and-parliamentary-speeches.
[4] Chris Baldick, *The Concise Oxford Dictionary of Literary Terms : [Defines over 1,000 Literary Terms from Absurd to Zeugma]* (Oxford: Oxford University Press, 2004): 74.

warning against the potential negative consequences of arrant utopianism."[5] While utopian and dystopian fiction both utilise similar themes — such as employing authoritarian regimes to regulate the population and thus create social stability — dystopian fiction has a decidedly negative outlook on these beliefs. They disagree with the presumption that humans are inherently good-natured beings, and therefore believe that a utopia is a false, unachievable goal, or worse — should the utopia be achieved — it will only be a false utopia, and thus become dystopic.

Booker further argues that dystopian literature "generally also constitutes a critique of existing social condition or political systems."[6] Dystopian fiction can serve as a reflection of the author's concerns and anxieties regarding the developments of the world they reside in. By depicting the worst-case scenarios, authors of dystopian works warn the world against the developments that could potentially pose a risk to humanity.

1.2 Common Features of Worlds in Dystopian Fiction

The previous section offered a definition of the word dystopia — a place where everything goes as bad as possible. The second subchapter will now elaborate on most prevalent features of fictional dystopian realities.

1.2.1 Political Regime

The first subchapter argued that dystopian fiction is a genre which serves as a vehicle for social critique. Concurrent socio-political events are a common target in these works. As such, the common political system in power in these fictions is a totalitarian regime.

Totalitarianism is characterised as a form of government that theoretically permits no individual freedom and that seeks to subordinate all aspects of individual life to the authority of the state[7]. As *Survive and Resist: The Definitive Guide to*

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[5] M Keith Booker, *Dystopian Literature: A Theory and Research Guide* (Westport; London: Greenwood Press, 1994).
[6] M Keith Booker, *Dystopian Literature: A Theory and Research Guide* (Westport; London: Greenwood Press, 1994): 3.
[7] The Editors of Encyclopedia Britannica, "Totalitarianism," in *Encyclopædia Britannica*, October 25, 2018, https://www.britannica.com/topic/totalitarianism.

Dystopian Politics states: "The most famous dystopian governments (...) tend to be totalitarian."[8] The governments in these worlds seek absolute control over every soul subjected to their rule. By showcasing these ruling bodies assuming the roles of oppressors, dystopian novels demonstrate a pessimistic outlook towards tyrannical governments which allow no freedom to their citizens and undertake any action necessary to keep all power concentrated within their hold.

1.2.2 Futuristic Setting

Another common feature in works of dystopian fiction is the time location they are set in. Namely, these works almost invariably occur in the future (future meaning relative to the time of being written).

Keith Booker considers future settings to be the principal strategy of dystopian literature, claiming that "by focusing their critiques of society on imaginatively distant settings dystopian fictions provide fresh perspectives on problematic social and political practices that might otherwise be taken for granted or considered natural and inevitable"[9] He argues, that placing the societies of dystopian novels into futuristic settings is an act of defamiliarization — a literary technique which presents common things or concepts in an unfamiliar way.

Making the events in dystopic works occur in future is therefore a stylistic choice which, again, allows authors to communicate their commentary on the social and political issues of their time.

1.2.3 Technology

Technology is an important aspect of dystopian fiction. It is used as a device of population control and oppression.

As Karina Afandy states, "technology allows governments to have access to individuals' private lives and even thoughts." She further asserts, that "stories often show humans subjugated to invasive technology that permits the government to strip

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[8] Amy L Atchison and Shauna Lani Shames, *Survive and Resist: The Definitive Guide to Dystopian Politics* (New York: Columbia University Press, 2019).
[9] M Keith Booker, *Dystopian Literature: A Theory and Research Guide* (Westport; London: Greenwood Press, 1994).

them of their freedom."[10] By utilising technology to monitor their subjects, ruling parties of dystopian fictions are privy to every aspect their lives. Constant governmental surveillance will further be discussed in the theoretical section, during the discussion of the Panopticon.

Technological advancement is, however, not the only instance of manipulation of technology. Notably, the examined regimes in *1984* and *The Chrysalids* withhold technology from their citizens. In these fictional worlds, technology is either concentrated in the hands of the state or banned entirely. It can therefore be argued that the mere presence of advanced technology is not an inherent trait of a dystopia, but the Government's absolute control over said technology is.

1.3 Summary

Chapter one has provided a short insight into the general field of dystopian fiction. Firstly, the etymology and creation of the term 'dystopia' was provided. Then, this chapter has identified the common features of dystopian literature — namely the common occurrence of totalitarian political regime, the future setting of the story of the literary work, and the fictional government's control of all technology.

The following chapter will start the examination of *Model Citizens* — their social environment and character traits, making the chapter the first step towards establishing a definition of the *Model Citizen*.

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[10] Karina Afandy, "Dystopia and Technology: A Symbiosis," Medium Magazine, February 18, 2019, https://mediummagazine.nl/dystopia-and-technology-a-symbiosis/.

2. Model Citizen and Dystopian Literature

The *Model Citizen* is a character that is best suited to live in their respective fictional society. This thesis argues that the Model Citizen is an indispensable functional part of a literary dystopia and, therefore, their fictional realities need to be first defined. As was previously examined in the first chapter, dystopian literature often portrays a future world where masses are controlled through technology, and government oppression of individual freedom and expression is prevalent. Characters from the selected works analysed in this thesis live in such social environments, and this section will concern itself with describing the societies in their respective fictional realities and determining the common pattern of a *Model Citizen*.

The theoretical part of the thesis will first argue that the examined fictional societies are built on two hierarchies — the *Hierarchy of Power*, and the *Hierarchy of Social Status*. This text will elaborate on the two hierarchical structures and determine the *Model Citizen*'s place within them. Next, this text will compare the fictional worlds to a Panopticon[11], to further demonstrate their structure. The *Model Citizen*'s functions and obligations within this system will also be closely defined.

2.1 Hierarchies

The common political system in the selected works, and arguably many others, is an authoritarian regime. As a broad term, authoritarianism refers to arbitrary governmental authority. The common feature of authoritarian states is the enforcement of obedience to a central authority at the expense of personal freedoms, and other constitutional values and principles.[12] This causes the societies in these fictional dystopian worlds to structure themselves in rigidly organized hierarchies. A hierarchy is an organizational structure in which items are ranked according to levels of importance.

According to *Origins: a short etymological dictionary of modern English* the word *hierarchy* comes from the Greek *hieros*, meaning sacred, and *archein*, meaning

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[11] The thesis uses the term 'Panopticon' in the Foucaultian sense, as was described in his work "Discipline and Punish: the Birth of the Prison".
[12] Gábor Attila Tóth, "Authoritarianism," Oxford Constitutional Law, February 2017, https://oxcon.ouplaw.com/view/10.1093/law-mpeccol/law-mpeccol-e205.

to rule.[13] The examination of etymology of the word 'hierarchy' is included in this thesis, because the ruling body truly conditions its subjects to sustain the *Hierarchy of Power* as a sacred structure to be always upheld, by concentrating the ruling faction around a central figure. This figure is then put up on a pedestal to be treated as a recipient of absolute loyalty from the *Model Citizen*. The processes of engraining this ideal, as well as the reasoning behind this strategy will be closely explained later in this paper.[14]

This thesis distinguishes between two hierarchies in the cultures of examined dystopian works: the *Hierarchy of Power*[15], and the *Hierarchy of Social Status*[16]. It is important to distinguish the two structures, for their relationships with the Model Citizen differs greatly.

2.1.1 Power in Dystopian Fiction

To better demonstrate the power exercised within the *Hierarchy of Power* mentioned later in the text, this thesis will utilise the observations and understanding of power by the French philosopher Michel Foucault (1926—1984).

Foucault understands power as an ever-changing multitude of relationships between individuals, groups, institutions, and structures, and he generally distinguishes power into three types — sovereign power, disciplinary power, and biopower.[17] These three types of power will be more closely explained in the following sections.

2.1.1.1 Sovereign Power

Sovereign power is the power exercised by a supreme leader, enacted upon the recipient population by agents controlled by the sovereign. In *Foucault's Theory of Power* (2018), author Richard A. Lynch invites the reader to "imagine a pyramid, with

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[13] Eric Partridge, *Origins : A Short Etymological Dictionary of Modern English.* (New York: Routledge, 2008).
[14] See page 26 of the thesis
[15] Terminology borrowed from: G William Domhoff and Thomas R Dye, *Power Elites and Organizations* (Newbury Park, Ca: Sage, 1987).
[16] Terminology borrowed from: Adam Kuper and Jessica Kuper, *The Social Science Encyclopedia* (London ; New York: Routledge, 2004).
[17] Dianna Taylor, *Michel Foucault: Key Concepts* (London ; New York: Routledge, 2014).

a king at the top, his ministers in the middle and the king's subjects (the people) at the bottom. If the king issues an edict, then his ministers will execute the order, imposing it upon the king's subjects."[18] This — an absolute monarchy — is an example of sovereign power being utilized.

2.1.1.2 Disciplinary Power

Whereas the sovereign power is a restrictive power concentrated only in the hands in the governing party, disciplinary power is a complex system of power dynamics enacted on individual level. Foucault observed that "in actual fact, power arises in all kinds of relationships, and can be built up from the bottom of a pyramid (or any structure)."[19] As an example, Lynch states that even "an academic transcript, the record of a student's courses and performance, becomes an instrument of power (…) but begins from observation at the bottom of the pyramid, not from an edict from the top."[20] Disciplinary power is a normalising agent, it impresses upon the recipient the idea of a norm[21], it conditions them to conform to a standard, until such standard is internalised within the individual. In Foucault's understanding, schools, religions, governments, even families can be agents of disciplinary power, because they shape the individual to follow a norm.

2.1.1.3 Biopower

The third type of power Foucault distinguishes is the biopower. Biopower is the power over life, over populations. As Foucault states, by this he means "a number of phenomena that seem to me to be quite significant". He further identifies the phenomena as "the set of mechanisms through which the basic biological features of the human species became the object of a political strategy". He further adds: "starting from the 18th century, modern Western societies took on board the fundamental

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[18] Richard A. Lynch, "Foucault's Theory of Power," in *Michel Foucault: Key Concepts* (Acumen Publishing, 2011), 22–36.
[19] Richard A. Lynch, "Foucault's Theory of Power," in *Michel Foucault: Key Concepts* (Acumen Publishing, 2011), 22–36.
[20] Richard A. Lynch, "Foucault's Theory of Power," in *Michel Foucault: Key Concepts* (Acumen Publishing, 2011), 22–36.
[21] Marcello Hoffman, "Disciplinary Power," in *Michel Foucault: Key Concepts* (Acumen Publishing, 2011), 36.

biological fact that human beings are a species. This is what I have called biopower"[22] Whereas disciplinary and sovereign powers generally do not concern themselves with population as is, en masse, biopower is enacted upon life in general.

2.1.2 Hierarchy of Power in Dystopian Fictions

This section will closely examine the first hierarchical structure formed in the fictional societies — the *Hierarchy of Power*. For this, Foucault's types of power defined in the previous section[23] will be used.

As was mentioned previously, Foucault believes that, while sovereign power might be concentrated in the hands of the governing party, possession of disciplinary power and biopower are dispersed throughout society.[24] The distribution is, however, different in case of observed societies within the selected dystopian literature. In the examined fictional dystopias, all types of power are almost entirely concentrated in the hands of the ruling body.

For example, in *Brave New World* by Aldous Huxley, the State Controllers (this society's ruling body) control the biopower — the power over population. They tamper with the process of development of human embryos to create lower castes of their society, they engineer processes to change the creation of human life into a mass production of workforce. They manage disciplinary power by controlling its agents — they control schooling, religions, eliminate the most intimate agent — the family. This altered distribution of power ensures, that the ruling body's position at the top of the *Hierarchy of Power* is nearly unshakeable. It also causes the ruling body to continuously reinforce their hold over the power in their society.

The actual structure of the *Hierarchy of Power* will now be closely examined and demonstrated.

On the highest level of the *Hierarchy of Power* stands a dictatorial ruling faction. The top echelons of the system function as the source of governing power of their culture. Via the means of exercising absolute control over the remaining levels of the hierarchy, they continuously ensure their place at the top. This party is

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[22] Foucault, Michel (2007). *Security, Territory, Population: Lectures at the Collège de France, 1977-78'.*
[23] See page 17 of the thesis
[24] Dianna Taylor, *Michel Foucault: Key Concepts* (London ; New York: Routledge, 2014).

concentrated around a central character, which is however not the true leader — such as the Big Brother in *1984*. The Big Brother holds an almost deified status within The Party — effectively functions as a representative, a mascot. Such a figure is, however, not the true leader of the governing body, because even the mere reality of their existence cannot be proved. The true leaders who hold the actual governing power in the structure are never revealed. They are the ones who formulate all the rules, and so they are the ones who control all three aspects of power.

The second, and lower layer of the *Hierarchy of Power* is made up of the common citizens of the fictional dystopian societies. This tier holds no influence over the upper tiers of the hierarchy, as duty is to submit to and exercise the will of the ruling party — they act as the enforcers of the ruling party's power. Unlike the bottom tier, however, the individuals of this group still hold some power — they still have some rights within the system.

On the bottom of the hierarchy stands an individual whose stance diverges from the rulings of the governing class. This group consists of persons or groups that threaten the status quo of their world and are persecuted for it. This tier of the hierarchy holds no power whatsoever, nor do they hold any rights. They are effectively considered to be outcasts of their society and are actively persecuted for it. They are like the second group in the way they are recipients of all types of power, but unlike previous layer, they do not act as enforcers

As was demonstrated, the *Hierarchy of Power* is a prevalent structure in the societies of the examined dystopian fictions. It is important to examine this construct to better understand the reality of the *Model Citizen*. The *Model Citizen* is situated in the second layer of the Hierarchy of Power, meaning they hold no power of their own, and act as mere enforcers. Later in the text, the various processes of situating the Model Citizen in this level will be demonstrated.

2.1.3 Hierarchy of Social Status

Social status is the perceived value an individual has within society, determining who in society is worthy of being heeded to. It is defined as "the respect, admiration, and voluntary deference individuals are afforded by others. It is distinct from related

constructs such as power, financial success, and social belongingness."[25] Status may be inherently assigned at birth or achieved through various actions. It is, however, an innate phenomenon in conventional society.

In the examined imagined dystopian societies, the *Hierarchy of Social Status* is based on the distribution of status in the society. The structure of this hierarchy is overtly identical to that of the *Hierarchy of Power*, meaning the upmost layer enjoys the highest social status, and the outliers are not recognized as a part of the culture. The top layer is afforded benefits due to the elevated social standing, tied with their hold over Power.

What differentiates the two hierarchical structures — the *Hierarchy of Power* and *Hierarchy of Social Status* — is not their structure. Their difference lies in the way in which they are perceived by the Model Citizen, as will be examined in the following subchapter.

2.1.4 Model Citizen's Placement in Hierarchies

The *Hierarchy of Power* and the *Hierarchy of Social Status* of examined fictional societies have an overtly identical structure. The topmost group enjoys the highest social status, as well as full control over the means of power, whereas the bottom layer holds no status and no power at all. This thesis, however, still differentiates between the *Hierarchy of Power* and *Hierarchy of Social Status*, because there is a notable difference between them. While their structure might be identical, the *Model Citizen* perceives, as well as interacts with them differently.

This subchapter will discuss the *Model Citizens* perception of — as well as their placement within — the *Hierarchy of Power* and the *Hierarchy of Social Status*.

2.1.4.1 Interaction with Hierarchies

The *Hierarchy of Power* is blatantly enforced, and all citizens are allowed — if not demanded — to recognize this structure. The *Model Citizen* recognizes their role as a mere agent of the forces controlled by the ruling faction. On the other hand, the

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[25] Cameron Anderson, John Angus D. Hildreth, and Laura Howland, "Is the Desire for Status a Fundamental Human Motive? A Review of the Empirical Literature.," *Psychological Bulletin* 141, no. 3 (May 2015): 574–601, https://doi.org/10.1037/a0038781.

citizen should not be aware of the *Hierarchy of Social Status*. Their reality is built upon the ideal of every member of the system being equal, and therefore having equal social status, apart from the outcasts of society. In other words, the *Model Citizen* should not recognize this hierarchical structure at all.

2.1.4.2 Placement in Hierarchy of Social Status

Unlike determining their place in the *Hierarchy of Power*, the Model Citizen's place in the *Hierarchy of Social Status* is difficult to define. The governing class builds the entire society on the ideal of universal equality, with the only outliers being the outcasts — those who are considered undesirable, if not outwardly deemed enemies. Because of the ideal of universal equality, the thought of individuals within the culture being distributed in different societal strata and holding different degrees of social influence based on their tatus is highly undesirable to the governing body. Citizens are continuously led to ignore the existence of different spheres of societal influence.

The *Model Citizen*, therefore, is unaware of their placement at towards the bottom of this structure, as an individual of no significant social status. The means by which the *Model Citizen* is conditioned to ignore the *Hierarchy of Social Status* will be discussed in the following chapter of the theoretical part of the thesis — the *Manufacture of Model Citizen*.

2.1.5 Summary

As was already stated, the *Model Citizen*'s placement in the *Hierarchy of Power* is not difficult to determine. The *Model Citizen* has no desire to possess power, they are conditioned to follow and enforce the will of their leader (they usually hold extreme loyalty to the leading representative figure of the ruling party). Model Citizen acts as an enforcer of disciplinary power of the top layer of *Hierarchy of Power*, and also willingly subjects themselves as a recipient of the sovereign power and biopower of the state, placing them in the second layer of the structure.

Apart from the *Hierarchy of Power* and Hierarchy of *Social Status*, a third societal structure emerges — the Panopticon. The problematic of the Panopticon, as well as the *Model Citizen*'s behaviour within this structure will be described in the following subchapter.

2.2 The Panopticon

The societies of the examined dystopian fictions function as a Panopticon. For this part of the thesis, terms, and concepts from Michel Foucault's (1926-1984) *Discipline and Punish: The Birth of The Prison (1977)* will be utilised. Later in the thesis, the *Model Citizen* will also be placed within the Panopticon, and their roles in this structure will be described.

Foucault used the Panopticon to study the relations between control systems and people subjected to them. He states that "the major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power."[26] He believes the Panopticon to be an effective technique to maintain and regulate power.

The Panopticon was originally an architectural design created by Jeremy Bentham in the nineteenth century for prisons. Bentham imagined the following structure:

> The building is circular. The apartments of the prisoners occupy the circumference. You may call them, if you please, the cells. These cells are divided from one another, and the prisoners by that means secluded from all communication with each other, by partitions in the form of radii issuing from the circumference towards the centre and extending as many feet as shall be thought necessary to form the largest dimension of the cell. The apartment of the inspector occupies the centre; you may call it if you please the inspector's lodge.[27]

The purpose of this design was, as he states: "You will please to observe, that though perhaps it is the most important point, that the persons to be inspected should always feel themselves as if under inspection, at least as standing a great chance of

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[26] Michel Foucault, *Discipline and Punish: The Birth of the Prison.* (1975; repr., S.L.: Penguin Books, 1991): 200.

[27] Jeremy Bentham, "Letter II - Plan for a Penitentiary Inspection-House," in *The Panopticon Writings* (Verso, 1995).

being so."[28] While the inmates may not be under surveillance constantly, they are led to believe they are being observed at all times. This ensures their constant discipline.

The following subchapter will demonstrate how Panopticism functions in the fictional societies, and how it is utilised for population control, as well as demonstrate *Model Citizen*'s conduct within this structure.

2.2.1 Panopticism in Examined Dystopian Fiction

This section will demonstrate how the controlling body uses Panopticism to control its subjects and determine the *Model Citizen*'s functions and obligations in the Panopticon.

Foucault's philosophy can be applied on the societal structure of the dystopian societies examined for this work. These cultures effectively function as a Panopticon. The Citizens take on the roles of inmates — never knowing when they are watched, and therefore acting as if they are under constant surveillance. The Governing Body assumes the role of the inspector's lodge — being able to constantly supervise the citizens.

In addition to this, the citizens are actively encouraged to supervise one another in order to catch any outliers in the collective. For example, in "The Machine Stops", any citizen not fully devoted to the Machine is considered an outcast and expelled from the collective. In *1984* all citizens are required to report any suspicious behaviour of people around them. In *Chrysalids*, any human or animal with a physical defect is to be immediately reported and either killed or banished. In *Brave New World*, any citizen who does not conform faces scrutiny by the society and is also exiled. The constant surveillance and fear of non-conformity induced repercussions creates an entirely self-governing body fully subjected to the power of influence of the leading party. The leading faction functions as the inspector's lodge in the Panopticon — ensuring surveillance over the citizens and encourages the citizens to spy on one another.

The *Model Citizen* actively participates in the Panopticon assuming the position of the inmate, meaning they voluntarily — and thanks to their unconditional devotion to the ruling party, joyfully — allow themselves to be under constant supervision of said ruling party. They

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[28] Jeremy Bentham, "Letter V – Essential Points of the Plan" in *The Panopticon Writings* (Verso, 1995).

also constantly observe their fellow citizens, trying to identify non-conforming individuals which pose a threat to the status quo.

2.3 Summarising the Social Roles of Model Citizen

This thesis argues that the fictional society where *Model Citizen* exists stratifies itself into two hierarchies — the *Hierarchy of Power*, and the *Hierarchy of Social Status*. While the overall structure of the two may appear identical, the key difference between them is the way in which the *Model Citizen* acknowledges them. The *Model Citizen* is required and conditioned to actively participate in the *Hierarchy of Power* as both an agent and patient of disciplinary power, and willing subject of sovereign power and biopower. They are, however, also conditioned to ignore the very existence of the *Hierarchy of Social Status*, as that would challenge the ruling body's position at the top of the societal structures.

Having compared the overall structure of the worlds of examined novels to a Panopticon, this thesis claims that the *Model Citizen* assumes the role of an inmate in the structure — both voluntarily subjecting themselves to the feeling of constant surveillance, as well as acting as a surveillant to their fellow citizens.

These traits of the societal structure in the selected dystopian fictions, as well as the societal roles assumed by selected characters in the fictions will be utilised to prove the validity of the *Model Citizen*'s existence.

The processes utilised in instilling the discussed social roles into the *Model Citizen* will be discussed in the following chapter of the theoretical part.

3. Manufacture of *Model Citizen*

The previous section described the *Model Citizen*'s position in their respective fictional society. This section shall describe the methods utilised to condition the *Model Citizen* to adhere to these positions.

3.1 Nature Versus Nurture

The Nature Versus Nurture question concerns itself with determining how much of an individual's psyche is determined by their nature — their genetics, and how much is determined by their nurture — their environment.

In 94 BC, the Chinese philosopher Sima Qian recorded a citation of a Dazixian Uprising (first uprising against the Qin dynasty) leader Chen Sheng asking: "Are kings, generals, and ministers merely born into their kind?"[29] Although this illustrates the long-reaching history of the nature versus nurture debate, the phrase in its modern sense — contrasting influence of genetics and environment — was popularized by Francis Galton (1822—1911)[30].

This thesis claims that the construction of *Model Citizen* employs various processes of conditioning — the expressions of the state's disciplinary power — to shape the human nurture and nature of *Model Citizen* to a desirable outcome. The following processes are applications of powers mentioned in the previous section, held by the governing power — the disciplinary power which engages with human nurture. This segment of the chapter will describe the various modes of conditioning carried out by the governing body of the society, which are intended to shape an individual into a *Model Citizen*.

3.2 Imprinting Ideologies — Disciplinary Power in Action

Imprinting of ideologies that are meeting the demands of the governing body is an essential step in the construction of a *Model Citizen*. To best describe the methods of

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[29] Qian Sima and Burton Watson, *Records of the Grand Historian of China (New York: Columbia University Press, 1968).*
[30] Francis Galton, *ENGLISH MEN of SCIENCE : Their Nature and Nurture. (1874; repr., S.L.: Routledge, 2020).*

shaping the population to a desired norm — the *Model Citizen*, this thesis will lean on terminology and theories from Louis Althusser's (1918 — 1990) *Ideology and Ideological Apparatuses (1970).* [31] In this text, Althusser distinguishes two state apparatuses (means of control) — the Restrictive State Apparatuses and the Ideological State Apparatuses.

Althusser identifies "the government, the administration, the army, the police, the courts, the prisons, etc., constitute what I shall in future call the Repressive State Apparatus." [32] He further claims, that the term Repressive suggests that "the state apparatus in question 'functions by violence' - at least ultimately (since repression, e.g. administrative repression, may take non-physical forms)." [33] This thesis will, therefore, argue that the Repressive State Apparatus is the manifestation of the ruling party's sovereign power, discussed in the first section of this theoretical part.

Althusser identifies Ideological State Apparatuses as "a certain number of realities which present themselves to the immediate observer in the forn1 of distinct and specialized institutions." [34] He goes on to propose an empirical list of institutions, that he considers to be Ideological State Apparatuses. These institutions are as follows:

> The religious ISA (the system of the different churches), the educational ISA (the system of the different public and private 'schools') , the family ISA, the legal ISA, the political ISA (the political system, including the different parties) , the trade union ISA, the communications ISA (press, radio and television, etc.), the cultural ISA (literature, the arts, sport, etc.) [35]

This thesis will argue that these institutions are representations of the disciplinary power of the state, which the governing party controls via the means of sovereign power discussed above.

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[31] Louis Althusser, *On the Reproduction of Capitalism : Ideology and Ideological State Apparatuses* (1970; repr., London ; New York: Verso, 1970).
[32] Louis Althusser, *On the Reproduction of Capitalism : Ideology and Ideological State Apparatuses* (1970; repr., London ; New York: Verso, 1970): 243.
[33] Louis Althusser, *On the Reproduction of Capitalism : Ideology and Ideological State Apparatuses* (1970; repr., London ; New York: Verso, 1970): 243.
[34] Louis Althusser, *On the Reproduction of Capitalism : Ideology and Ideological State Apparatuses* (1970; repr., London ; New York: Verso, 1970): 243.
[35] Louis Althusser, *On the Reproduction of Capitalism : Ideology and Ideological State Apparatuses* (1970; repr., London ; New York: Verso, 1970): 243.

As was stated previously, this thesis posits that the ruling faction utilises its means of disciplinary power to control the human Nurture, meaning to control the general environment of the citizen.

The following subsections will more closely demonstrate the various implementations of disciplinary power — the implementations of selected Ideological Apparatuses — to create a standard within the populace, as well as mould the populace into the desired standard — the *Model Citizen.*

3.2.1 Worship of Leadership

Earlier, this thesis stated that the ruling parties are represented by some sort of near-godly individual, to whom the citizens are expected to pledge loyalty to. Now this thesis would like to propose, that the ruling party deploys the Religious Ideological State Apparatus to ensure the Representative reaches this deified status.

In *The Principles of Philosophy: On the Principles of Human Knowledge* (1644), René Descartes (1596 — 1650) states, that "all things that have been revealed by God must be believed, although they exceed our comprehension"[36]. This quote demonstrates, that after the imprinting of this dogma, the *Model Citizen* will obediently believe in the ideology of the being they consider divine — the Representative of the ruling party.

This subsection argues, that by establishing a leading Representative as a religious figure for the *Model Citizen* to worship, the governing party safeguards the absolute and unquestioning loyalty of the *Model Citizen*.

3.2.2 Destruction of Sense of Family

While *Ideology and Ideological Apparatuses*, states the family to be an Ideological State Apparatus[37], among the analysed novels only *1984* and *The Chrysalids* seem to employ the familial unit as one, and even then, only as the extension of the states monitoring of its subjects — the extension of Panopticon.

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[36] René Descartes, *Principia Philosophiae (1644; repr., Lecce: Conte, 1994).*
[37] Louis Althusser, *On the Reproduction of Capitalism : Ideology and Ideological State Apparatuses* (1970; repr., London ; New York: Verso, 1970): 243.

Instead, the analysed novels, the destruction of family units is one of the unifying traits, as the ruling party views the Family as a microcosm of its own, and so a potential competing Power Structure (see previous discussions on power structures in dystopias). This is undesirable for the governing body, as it gives rise to the threat of potentially instilling an ideology that is separate from the state's agenda.

The ruling body, therefore, places significant emphasis on de-stabilising the Family, and (in some cases) dismantling this structure entirely. This is achieved via branding the family as an antiquated - or even vulgar — concept and substituting the Figurehead character of the government as a parental role, further ensuring the obedience of *Model Citizens*.

This process is achieved via the means of a multitude of Ideological Apparatuses — the Communication ISA, which disperses various propagandas (notably encouraging children to spy on their parents and spouses to spy on each other in *1984*).

The thesis considers it important to note, that the familial unit — an aspect of human nurture — is also a target of biopower. The state exercises its biopower — control over population — to destroy the very concept of the Family. Noteworthy cases of the state utilising biopower to obliterate Family is the abolition of natural birth in *The Brave New World*, and the immediate separation of mother and child in "The Machine Stops". These interventions into the familial unit via the means of biopower will be examined shortly.

3.2.3 Loss of individuality

A lack of individualism is also a conditioned trait of the *Model Citizen*. This subsection will demonstrate, why the governing factions deem this character trait desirable.

Stanley Milgram states, that "The essence in obedience consists in the fact that a person comes to view himself as an instrument for carrying out another person's wishes and he therefore no longer regards himself as responsible for his actions."[38] Viewing themselves as a 'one of many' instead of a fully-fledged individual makes the *Model Citizen* a perfect vessel primed for imprinting of desired ideologies.

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[38] Stanley Milgram, *Obedience to Authority : An Experimental View* (1974; repr., London: Pinter And Martin, 1997).

An ideal *Model Citizen* is, therefore, wholly deprived of desire for self-realization, because if they do not have a sense of self, they cannot be opposed to having their individuality compromised by the government.

3.3 Use of biopower

In previous sections, the thesis demonstrated the ruling party's manipulation of human Nurture by employment of disciplinary power to shape the environments of its subjects, and therefore shaping the populace into *Model Citizens*. This work however also posits that the governing parties in the analysed novels make use of biopower — the power over population — to construct the *Model Citizen*.

The thesis would like to argue, that by utilising biopower, the ruling party can bypass the Nurture principle in its entirety, and instead focuses on the influence over human Nature — the genetic composition of humankind, and the human's inherent features. This manipulation makes itself known in two notable instances — Eugenics, and Antepartum Manipulation. These processes and their results will be discussed in the following section.

3.3.1 Eugenics

In the examined fictional societies, the state extends its biopower by the practice of eugenics. The Merriam-Webster dictionary defines eugenics as: "the practice or advocacy of controlled selective breeding of human populations (as by sterilization) to improve the population's genetic composition."[39] The ruling body therefore uses its biopower to practice selective breeding, to ensure births of the best possible candidates to become *Model Citizen*. Thus, the ruling party directly engages with the human Nature — manipulating it into a desirable standard.

This thesis considers the most notable use of biopower in the practice of eugenics to be in the novels *The Chrysalids* and "The Machine Stops".

In "The Machine Stops", the population must request the permission to be matched with the best possible partner, the viability of said partner being determined

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[39] "Definition of EUGENICS," Merriam-webster.com, 2018, https://www.merriam-webster.com/dictionary/eugenics.

by the state. Citizens who do not meet the state's desired criteria are denied the possibility of finding a partner and having progeny. In *The Chrysalids*, people found to have a physical defect undergo mandatory sterilization and are banished from their society — if they are not killed outright — in order to be removed from the viable gene-pool.

Eugenics is not the only mode of use of biopower, the ruling factions can also utilise another, more invasive method of influence over human Nature, by directly manipulating human embryos. This process will now be examined.

3.3.2 Antepartum manipulation

Selective breeding and population control are not the only instances of usage of biopower. The ruling body starts creating their *Model Citizens* even before their birth. The Encyclopaedia Brittanica defines prenatal development as "the process encompassing the period from the formation of an embryo, through the development of a foetus, to birth."[40] This section will concern itself with the state's involvement in the prenatal processes of human development.

The notable case of extreme antepartum manipulation of human beings is demonstrated in the "Brave New World", in the so-called Bokanovski process, which exposes the human embryo to several extreme environments (including being submerged in alcohol and being blasted with radiation), to force the embryo to bud (replicate itself) into dozens of possible copies.[41] The ruling body has, as a result, changed the process of human development into a mass production of subjects primed to become *Model Citizens*. As such, the ruling party ensures the development of desired human Nurture, by directly influencing the human Nature.

3.4 Summary

The third chapter of *Model Citizens: Comparative Reading of Select British Dystopian Works of Twentieth Century* has demonstrated the various means of production of the *Model Citizen*. This chapter has proven, that the governing bodies of the examined

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[40] Kara Rogers, "Prenatal Development | Physiology," in *Encyclopædia Britannica*, 2019, https://www.britannica.com/science/prenatal-development.
[41] Aldous Huxley, *Brave New World* (New York: Harper & Row, 1932): 7.

fictional societies employ various ways of conditioning of the general population, to transform these citizens into *Model Citizens*. It was further argued that some of the examined governments even utilise their biopower (population control), to bypass human Nurture, and directly influence human Nature — namely by using Eugenics and Antepartum Manipulation.

The following chapter will represent the pinnacle of the theoretical part of the thesis and will provide the distillation of the information gathered in the previous chapters — an established functional definition of the *Model Citizen* character type.

4. Defining the Model Citizen

The two previous chapters discussed the social atmosphere surrounding the *Model Citizen*, delineating two emerging hierarchical structures — the *Hierarchy of Power* and the *Hierarchy of Social Status*. Then they described how these fictional societies employ the concept of Panopticism to ensure the populace's continued compliance. Lastly, the chapter described the processes employed to set up the *Model Citizen* to be best suited for their fictional world.

After having analysed the environment and creation of the *Model Citizen*, it should now be possible to establish a list of the defining traits of a *Model Citizen*.

The basic traits of the Model Citizen are:

The Model Citizen has no governing power.

The Model Citizen is wholly unaware of the presence of a Social Status Hierarchy.

The Model Citizen fully subjects themselves to government surveillance.

The Model Citizen functions as the extension of the government's surveillance power.

The Model Citizen is fully devoted to the Representative figure of the leading party and so is fully devoted to the party itself.

The Model Citizen is fully devoid of sense of family.

The Model Citizen supresses a sense of self, and functions as a tool to be used by the governing party

5. Model Citizen in The Society of "The Machine Stops"

In this chapter, E. M. Forster's "The Machine Stops" will be examined. Firstly, the work will be situated in the context of dystopian fiction, based on the *Common Features of Worlds in Dystopian Fiction* section from the first chapter of the thesis.[42] Secondly, this subchapter will directly analyse the character of Vashti, and prove that she is developed along a Model Citizen archetype.

5.1 Situating "The Machine Stops" in Dystopian Fiction

In the first chapter, future setting was identified as one of the common features of dystopian societies. In *Dystopian Literature: A Theory and Research Guide, the author* considers future settings to be a common strategy of authors of dystopian fictions, because "by focusing their critiques of society on imaginatively distant settings dystopian fictions provides fresh perspectives on problematic social and political practices that might otherwise be taken for granted or considered natural and inevitable"[43] E.M. Forster's "The Machine Stops" is a science-fiction short story written in 1909, centred around a future human population which has withdrawn to underground cities after the Earth's surface has become uninhabitable.

The inhabitants are all living secluded in separate living quarters, communicating through screens, and having all their living necessities supported by the Machine. Over the course of humanity's years under the care of the Machine, the citizens have become absolutely reliant on it, even starting to view it as a subject of religious worship.

The first chapter of this the thesis claims, that social critique is an inherent feature of dystopian fiction.[44] That is also the case for "The Machine Stops". Keith Booker states, that the Machine "is not even necessarily a symbol of technology it is more an emblem of the alienation of humanity in the modern world." He further identifies alienation as "the central theme of the story".[45] Forster's short story can,

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[42] See page 34 of the thesis

[43] M Keith Booker, *Dystopian Literature: A Theory and Research Guide* (Westport; London: Greenwood Press, 1994).

[44] See page 13 of the thesis

[45] M Keith Booker, *Dystopian Literature : A Theory and Research Guide* (Westport ; London: Greenwood Press, 1994).

therefore, be interpreted as a critique of humanity's tendency towards self-isolation. Not only isolation from one another, but also alienation from human Nature (please see discussion on human Nature on page 15), as is demonstrated in the population's growing aversion to physical contact and separation from individualist thinking.

5.2 Social Structure in "The Machine Stops"

In the theoretical part, the necessity of presence of specific societal structures for the emergence of Model Citizen was established.[46] These structures are *Hierarchy of Power*, *Hierarchy of Social Status*, and the Panopticon. To prove the existence of the *Model Citizen* character type, the existence of these structures within the fictional society of "The Machine Stops" must be demonstrated first.

5.2.1 Hierarchy of Power

As was established in *Hierarchy of Power in Dystopian Fictions[47]*, the *Hierarchy of Power* is the tiered structure that emerges based upon the distribution of governing power within the society. At the top of this structure is the ruling body of the society, which concentrates all power within its hold. The Model Citizen is established as a mere enforcer of the will of the ruling body.

In "The Machine Stops", the power over all people is concentrated within the inanimate, omnipotent, and omnipresent apparatus of the Machine, who takes care of all the citizens' needs.

> "The Machine," they exclaimed, "feeds us and clothes us and houses us; through it we speak to one another, through it we see one another, in it we have our being. The Machine is the friend of ideas and the enemy of superstition: the Machine is omnipotent, eternal; blessed is the Machine."[48]

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[46] See page 11 of the thesis
[47] See page 19 of the thesis
[48] E M Forster, *The Machine Stops and Other Stories* (1909; repr., London: Collector's Library, 2012): 19.

All people who go against the perceived wishes of the Machine are threatened with Homelessness. Homelessness "means death. The victim is exposed to the air, which kills him."[49] The Model citizens of this world truly are the mere agents of the perceived will of the Machine (the Machine is just that, a machine that has no actual will of its own).

However, even the Model Citizen has a limited ability to act as an enforcer of the power of the Machine, as physical or face-to-face contact among humans is rapidly falling out of fashion in this society, being deemed "unmechanical". Model Citizens of this society instead weaponize the Panopticon, making all outliers of society, meaning those who do not "accept the minimum known as undenominational Mechanism"[50], undesirable outcasts.

Panopticism in the world of "The Machine Stops" will be discussed later in this section, demonstrating how the constant surveillance of the population of this society aids the Machine's possession of control, and how the Machine's absolute social status ensures continued concentration of power.

5.2.2 Hierarchy of Social Status

The inevitability of existence of the *Hierarchy of Social Status* was demonstrated in the theoretical section of the thesis. Now, this thesis will prove the existence of *Hierarchy of Social Status* within the civilization of the world of "The Machine Stops".

As was stated previously, the *Hierarchy of Social Status* is a structure emerging based on the stratification of social influence within the society.[51] It was also determined that a crucial element of the existence of this structure is, that the *Model Citizen* remains unaware of the presence of this hierarchy.

Within this particular fictional society, it is the Machine which holds the most social status. The Machine is regarded as the absolute authority within this ecosystem, and it's assumed needs precede those of the people it was built to sustain.[52] Later in the *Imprinting of Ideologies* section, this subchapter will discuss the Machine's rise to

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[49] E M Forster, *The Machine Stops and Other Stories* (1909; repr., London: Collector's Library, 2012): 10.
[50] E M Forster, *The Machine Stops and Other Stories* (1909; repr., London: Collector's Library, 2012): 19.
[51] See page 20 of the thesis
[52] E M Forster, *The Machine Stops and Other Stories* (1909; repr., London: Collector's Library, 2012): 22.

a deified status — the arguably highest position within the *Hierarchy of Social Status*. The lowest position in the *Hierarchy of Social Status* is held by those, who are deemed outcasts of the society, such as Kuno, Vashti's son. He is threatened by homelessness for the crime of venturing outside the Machine without first obtaining permission from the council[53]. Later in the story, those who do not worship the Machine are also persecuted.

5.2.3 Panopticon

The third societal structure which gives rise to the existence of *Model Citizen* is the Panopticon — the construct which transforms the population into a self-governing subservient body. Earlier in the theoretical part, "the major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power."[54]This means, that the Panopticon functions as a means for the ruling faction to maintain control over the rest of the society.

The Panopticon in the realm of "The Machine Stops" presents after the Machine's elevation into the deity-like status. In the last chapter of the story, the Machine begins to break down — first minor systems, such as entertainment, but later light fixtures and air ventilation begin to suffer. The citizens of the Machine believed this to be caused by an act of sabotage and call to "Punish that man with Homelessness." Even exclaiming "To the rescue! Avenge the Machine! Avenge the Machine!" and "War! Kill the man!"[55]

The Panopticon reveals itself in the mob-mentality of the populace — they are all ready and willing to hunt down and punish whomever it was, that caused harm to their beloved Machine.

5.3 Manufacture of Model Citizen in "The Machine Stops" — Vashti

Vashti is the mother of the short story's protagonist, Kuno. She is fully adapted to the life and status-quo in The Machine. She completely denounces physical contact, she

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[53] E M Forster, *The Machine Stops and Other Stories* (1909; repr., London: Collector's Library, 2012): 10.

[54] Michel Foucault, *Discipline and Punish: The Birth of the Prison.* (1975; repr., S.L.: Penguin Books, 1991): 200.

[55] E M Forster, *The Machine Stops and Other Stories* (1909; repr., London: Collector's Library, 2012): 22.

even considers herself to be too "well-bred" to shake her own son's hand".[56] She is deeply unsettled by surface travel (as well as any other type of travel), and she is among the first to regard The Machine as an object of religious worship, as will be showcased later.

5.3.1 Imprinting of Ideologies

The processes of establishing desirable ideologies and values within *Model Citizens* were discussed earlier in the theoretical section of the thesis.[57] Now, the effects of the most prevalent modes of conditioning will be directly demonstrated by examining Vashti's behaviour in the story.

5.3.1.1 Destruction of Sense of Family

The theoretical section identifies the Family Unit as a competing power structure[58] to those of the *Hierarchy of Power*, *Hierarchy of Social Status*, and the Panopticon. For this reason, sense of family has become a target of elimination by the ruling body, to ensure unquestioning loyalty of the *Model Citizen*.

In the world of "The Machine Stops", the permission to procreate must first be secured from the Committee of the Machine. Then, as is stated in the Book of Machine, the parent's duties "cease at the moment of birth. P.422327483."[59] The children are then placed within the care of the Machine. This ensures the complete dissolution of the familial unit. Vashti herself has had several children, but Kuno is the only one she has somewhat remained in contact with. Considering this, it can be argued that Vashti holds very little sense of family, or desire to create and maintain a familial unit. This lack of such desire is part of proof, that Vashti is a *Model Citizen*.

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[56] E M Forster, *The Machine Stops and Other Stories* (1909; repr., London: Collector's Library, 2012): 10.
[57] See page 26 of the thesis
[58] See page 29 of the thesis
[59] E M Forster, *The Machine Stops and Other Stories* (1909; repr., London: Collector's Library, 2012): 6.

5.3.1.2 Loss of individuality

Stanley Milgram states, that the "essence in obedience consists in the fact that a person comes to view himself as an instrument for carrying out another person's wishes and he therefore no longer regards himself as responsible for his actions."[60] In the theoretical part of *Model Citizens: Comparative Reading of Select British Dystopian Works of Twentieth Century* established, that the ruling faction conditions model citizens to abandon a true sense of self.[61]

Over the course of the story, people of the Machine begin to denounce original ideas, deeming them "unmechanical" and against the will of the machine. They call for all ideas to become "second-hand, and if possible tenth-hand, for then they will be far removed from that disturbing element — direct observation".[62] Vashti herself is an avid advocate of this ideology, and therefore a devout supporter of the idea of individuality being unnecessary, which further validates the claim that she is a *Model Citizen*.

5.3.1.3 Worship of leadership

The thesis has argued that the ruling bodies of the respective fictional societies concentrate themselves around certain Figureheads, which are then elevated to the status of a deity within the society.[63] These ruling bodies then condition their citizens to express absolute devotion to this elevated Figurehead.

Vashti is among the first citizens to regard the Machine as an object of religious worship, at first secretly praying to the Book of the Machine - the manual to seek comfort, and then openly worshipping the Machine as a God.[64]

The willingness to be devoted to the Figurehead is one of the traits of a *Model Citizen* present in the character of Vashti.

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[60] Stanley Milgram, *Obedience to Authority : An Experimental View* (1974; repr., London: Pinter And Martin, 1997).
[61] See page 29 of the thesis
[62] E M Forster, *The Machine Stops and Other Stories* (1909; repr., London: Collector's Library, 2012): 18.
[63] See page 28 of the thesis
[64] E M Forster, *The Machine Stops and Other Stories* (1909; repr., London: Collector's Library, 2012): 4.

5.3.2 Eugenics

Earlier in the thesis, "The Machine Stops" was utilised as an example of employment of eugenics to directly influence human Nature — to manipulate the populace into becoming *Model Citizens.*[65]

  The *Encyclopædia Britannica* defines eugenics as "the selection of desired heritable characteristics in order to improve future generations, typically in reference to humans."[66] In the world of the Machine, children are immediately removed from their parents and raised separately, and if someone wishes to have children, they must first seek permission.[67] As was stated in the novel, Vashti herself has undergone this process several times (had children and surrendered them to the Machine), as well as being the product of said process.

5.4 Summary

This subchapter has proven, that E. M. Forster's "The Machine Stops" does indeed contain the *Model Citizen* character type, and that this character type is exemplified in Vashti.

  She is a product of the processes employed in creation of *Model Citizens* — she is fully indoctrinated to be subservient and loyal to the Machine, she is an active part of the panopticon structure, and an enforcer of the Machine's power.

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[65] See page 30 of the thesis

[66] Philip K Wilson, "Eugenics | Description, History, & Modern Eugenics," in *Encyclopædia Britannica*, December 20, 2018, https://www.britannica.com/science/eugenics-genetics.

[67] E M Forster, *The Machine Stops and Other Stories* (1909; repr., London: Collector's Library, 2012): 12.

6. Model Citizen in the Society of Brave New World

Now the thesis will closely examine the *Brave New World*. Similar to the previous subchapter, this section will first concern itself with situating the novel in the realm of dystopian fiction, then examine specific chosen character and prove that they are a *Model Citizen*.

6.1. Situating Brave New World in Dystopian Fiction

As is the case with other dystopian fictions, *Brave New World* also contains an inherent critique of societal phenomena from the real world. Keith Booker believes, that "Huxley's dystopia works not through the overt exercise of power that characterized the reins of Hitler and Stalin (and the dystopias they inspired) but through the more subtle manipulations that inform modern bourgeois society in the West."[68]The society of the world state is extremely consumerist — conditioning its citizens to consume more and more goods to increase production, to advance the economy. This extreme scenario allows Huxley to criticize rampant consumerism.

Brave New World is a dystopian novel published in 1932. It depicts a human society of distant future, living in a World State controlled by World Controllers. As familial relations were deemed the cause of wars, natural reproduction is now banned, and all citizens are creations of mass-scale production processes. Due to the same reasoning (family being the stem of humanity's tendency to act aggressively), monogamy is also banned under the motto "everybody belongs to everyone".[69] The entire populace partakes in soma, a drug which induces state of happiness in consumers.

In *Brave New World* selected embryos are exposed to multiple invasive processes to inhibit their development. Depending on the magnitude of manipulation, the persons produced are assigned into castes: Alpha, Beta, Gamma, Delta, and Epsilon. These castes range from no interruption during the development of embryo to produce Alphas, and extreme interruptions to produce Epsilons, who function as the

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[68] M Keith Booker, *Dystopian Literature : A Theory and Research Guide* (Westport ; London: Greenwood Press, 1994): 171.

[69] Hugh Corbett and Aldous Huxley, "Brave New World Revisited," *Books Abroad* 33, no. 3 (1959): 292, https://doi.org/10.2307/40113899: 81.

working class of the society, doing all the tasks deemed too dangerous for the higher castes.

6.2 Social structure of Brave New World

To prove the existence of the Model Citizen in the society of the *Brave New World*, the existence of the three key societal structures will be proven first. The following section will demonstrate the presence of *Hierarchy of Power*, *Hierarchy of Social Status*, and the Panopticon within the world of the examined novel.

6.2.1 Presence of Hierarchy of Power

The thesis has argued that the society of a dystopian world stratifies itself based on the distribution of power.[70] This structure was coined the *Hierarchy of Power*.

Within the realm of Brave New world, this structure makes itself especially apparent. This particular fictional society directly manipulates the prenatal process of its populace to produce a caste society. The highest ranked alphas enjoy the most power, among them the World Controllers holding all the control concentrated within their grasp. On the other hand, those placed on the bottom tier of this hierarchy — the outcasts and outliers — are instead the recipients of the government's power.

The second rung of the *Hierarchy of Power*, the one assuming the role of the enforcer of power, the rung which contains the *Model Citizen*, is represented by those citizens who hold the rank lower than Alpha Minus. These citizens simply occupy their predetermined positions, and merely act on the orders of the ruling body without possessing any power of their own.

6.2.2 Presence of Hierarchy of Social Status

The *Hierarchy of Social Status* is a construct based on the apparent distribution of social status within the culture.[71] Despite the surface-deep equality of the society of the *Brave New World*, this structure is also inherently present within this world.

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[70] See page 19 of the thesis
[71] See page 20 of the thesis

The *Model Citizens* of the society of the *Brave New World* are conditioned to ignore the existence of *Hierarchy of Social Status*. A notable instrument of such conditioning is the so-called "*hypnopædia*"— sleep conditioning. In the novel, the Director of Hatcheries (the places where embryos are raised) calls *hypnopædia the* "greatest moralizing and socializing force of all time." [72] Those exposed are manipulated to subconsciously uphold the *Hierarchy of Social Status*, despite being led to the idea of every citizen being equal.

As was stated in the theoretical section, this structure is overtly identical to the structure of the *Hierarchy of Power*. That is to say, the Alphas enjoy the highest social status and all the benefits factored within, namely least exposure to mental and physical conditioning, better work opportunities and environments, and actual access to power within the *Hierarchy of Power*. All following ranks are increasingly more exposed to biological manipulation, as well as more exposed to conditioning. However, due to said conditioning, these lower ranks do not realise their decreased social status.[73]

6.2.3 Presence of Panopticon

The citizens of the society of the *Brave New World* manage to function as the Panopticon, because they constantly supervise one another and punish outliers of the status-quo by ostracization, in extreme cases "all the people who aren't satisfied with orthodoxy"[74] face deportation to a separate colony.

As was stated multiple times, according to Foucault the aim of Panopticon in society is to "induce in the inmate a state of conscious and permanent visibility ."[75] The Panopticon makes itself apparent in the form of constant scrutiny among the citizens of the World State. For instance, the character of Lenina Crowne faces criticism because of keeping a single lover for four months. She is then criticised for this by her friend Fanny Crowne, who warns Lenina it is "horribly bad form to go on

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[72] Hugh Corbett and Aldous Huxley, "Brave New World Revisited," *Books Abroad* 33, no. 3 (1959): 292, https://doi.org/10.2307/40113899: 21.

[73] Hugh Corbett and Aldous Huxley, "Brave New World Revisited," *Books Abroad* 33, no. 3 (1959): 292, https://doi.org/10.2307/40113899: 152.

[74] Hugh Corbett and Aldous Huxley, "Brave New World Revisited," *Books Abroad* 33, no. 3 (1959): 292, https://doi.org/10.2307/40113899: 155.

[75] Michel Foucault, *Discipline and Punish: The Birth of the Prison.* (1975; repr., S.L.: Penguin Books, 1991): 200.

and on like this with one man" stating the D.H.C (Lenina's supervisor) would "be furious if he knew".[76] She then recommends Lenina immediately takes another partner lest she face consequences.

6.3 Manufacture of Model Citizen in Brave New World — Linda

Linda is a Beta Minus who "had come from the Other Place long ago" but "had fallen down a steep place and hurt her head"[77], and was subsequently abandoned at the Savage Reservation. Because at the time of her abandonment was before modern contraceptive measures were introduced, she had a child — something, that is considered incredibly perverse in the culture of the World State.

This thesis has selected Linda to represent the *Model Citizens* of this particular literary work, because Linda, despite being separated from her society, continues to act based on her conditioning to be a perfect *Model Citizen* — she continues to be promiscuous, highly consumerist, and partakes in hallucinogenic substances and alcohol to curb unwanted emotional spikes (behaviour which parallels the state-wide consumption of soma, a hallucinogenic drug which instils a sense of calmness). The only arguable break from her conditioned values comes in the form of her son John, which will be examined in the following subsection.

6.3.1 Imprinting of Ideologies

The following section will more closely examine the most apparent values which Linda upholds thanks to the processes of creation of *Model Citizens*.

6.3.1.1 Destruction of Family

John, Linda's son, was at first the object of her ire, she blamed his existence for being unable to leave the Savage Reservation and return to her world, even going

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[76] Hugh Corbett and Aldous Huxley, "Brave New World Revisited," *Books Abroad* 33, no. 3 (1959): 292, https://doi.org/10.2307/40113899: 30.

[77] Hugh Corbett and Aldous Huxley, "Brave New World Revisited," *Books Abroad* 33, no. 3 (1959): 292, https://doi.org/10.2307/40113899: 79.

as far as saying "I'm not your mother. I won't be your mother."[78] Her initial lack of maternal love is caused by the Worlds State's revulsion at the basic familial unit — terms like parents or traditional modes of reproduction are considered disgusting and shameful.[79]

Over the course of time, however, Linda's conditioning breaks somewhat, and she comes to hold a specific acceptance towards her son. However, she still remains an extremely negligent parent.[80] It is important to note, also, that she never directly calls him her 'Son', and he never directly calls her 'Mother'.

This bond, however, seems to disappear the moment she and John enter the modern society of the utopic World State. She immediately succumbs to prolonged consummation of soma, and seems to have little care for John towards the end of her life. It can, therefore, be argued, that her conditioning to abhor the very thought of being a mother won out over the maternal instinct.

6.3.1.2 Loss of Individuality

The thesis argues that an individual without a sense of self is beneficial for the governing body of their fictional reality, because the lack of such sense makes them a perfect receptacle of conditioning.[81] Loss of individuality is a prevalent phenomenon in the society of *Brave New World*. It presents itself in namely two instances.

Firstly, the two billion people of the World State are limited to only ten thousand names, meaning the possibility of people sharing names is quite high, such as Lenina and Fanny sharing the same surname — Crowne.[82] The second cause of loss of individuality is the process of manufacture of individuals within the culture — the "Bokanovsky process" (this procedure will be explained later, in the *Antepartum Manipulation* section), which can produce dozens of identical individuals from the same embryo.

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[78] Hugh Corbett and Aldous Huxley, "Brave New World Revisited," *Books Abroad* 33, no. 3 (1959): 292, https://doi.org/10.2307/40113899.: 85.

[79] Hugh Corbett and Aldous Huxley, "Brave New World Revisited," *Books Abroad* 33, no. 3 (1959): 292, https://doi.org/10.2307/40113899: 18.

[80] Hugh Corbett and Aldous Huxley, "Brave New World Revisited," *Books Abroad* 33, no. 3 (1959): 292, https://doi.org/10.2307/40113899: 85-86.

[81] See page 29 of the thesis

[82] Hugh Corbett and Aldous Huxley, "Brave New World Revisited," *Books Abroad* 33, no. 3 (1959): 292, https://doi.org/10.2307/40113899: 27.

While it is not directly stated, Linda most likely does share a name with other individuals (it is identified as a common occurrence), and her physiology was subjected to the process of multiplication — she does have identical twins.

6.3.2 Antepartum Manipulation

Among the chosen primary literature, *Brave New World* contains the most prevalent manipulation of human physiology. Earlier in the thesis, antepartum manipulation was recognised as one of the processes of direct manipulation of human nature by the governing force.[83] As was stated earlier, the society of the *Brave New World* exposes the embryos of their future citizens to various degrees of harmful conditions in the so-called "Bokanovsky process". The Bokanovsky process is described as:

> Eight minutes of hard X-rays being about as much as an egg can stand. A few died; of the rest, the least susceptible divided into two; most put out four buds; some eight; all were returned to the incubators, where the buds began to develop; then, after two days, were suddenly chilled, chilled and checked. Two, four, eight, the buds in their turn budded; and having budded were dosed almost to death with alcohol; consequently burgeoned again and having budded-bud out of bud out of bud-were thereafter-further arrest being generally fatal-left to develop in peace.[84]

The Bokanovsky process causes the embryos to produce buds (copies of themselves) and can result in in up to 96 individuals created from a single starting embryo.

Linda's designation is Beta Minus. That means, that her embryo was exposed to harmful influences during the prenatal stages of development, although not to the extent of the lower castes.

6.4 Wrap-up

Despite being something her culture considers disgusting, a mother, Linda continues to be devoted to the values ingrained into her by various conditioning processes. That

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[83] See page 31 of the thesis

[84] Hugh Corbett and Aldous Huxley, "Brave New World Revisited," *Books Abroad* 33, no. 3 (1959): 292, https://doi.org/10.2307/40113899.: 7.

is to say, despite being effectively abandoned by her society, Linda continues to try and be the perfect member of said society — she continues to try and remain as the perfect *Model Citizen*.

7. Model Citizen in the Society of 1984

This section will concern itself with identifying the *Model Citizen* in the society of the world of *1984*. Firstly, the literary work will be situated within the genre of dystopian fiction, with a quick overview of the story of the novel. Secondly, the key social conditions to cause the emergence of the *Model Citizen* will be pointed out, namely the two different hierarchical structures within the society, and the panopticon-like organization of the culture. Lastly, selected characters — Mrs. Parsons and her children — will be directly examined to prove the validity of the claim, that they are *Model Citizens*.

7.1 Situating 1984 in Dystopian Literature

In order to begin a close analysis of *1984*, the work must first be established within literary dystopia.

Keith Booker describes the book as an "eloquent plea that we remember the past and learn from it, that we in modern England and America not forget (and therefore repeat) the excesses of Hitler and Stalin in our attempts to defend our democratic way of life." He identifies Orwell's major point as a warning, that "complacency of the general population is one of the surest roads to the tyranny of those in official power".[85] The *1984* is, therefore, a warning against the pitfalls of totalitarian regime and the oppression that comes with.

The story of *1984* is situated in the ruins of former England, now called Airstrip One. Airstrip One is a part of a larger superstate, Oceania, that is in a perpetual state of war with two other superstates — Eurasia and Eastasia. The society of Airstrip One is divided into three groups — the Inner Party, the Outer Party, and the Proles. The inner Party makes up a minuscule number of the population, but they hold all the governing power in the state. The Outer Party is a larger group, who are subjected to most expressions of power from the Inner Party, the workforce of the culture. The Proles are by far the largest group from the three. They are largely left alone by the Inner Party, which considers them to be too stupid to ever attempt usurping control.

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[85] M Keith Booker, *Dystopian Literature : A Theory and Research Guide* (Westport ; London: Greenwood Press, 1994): 213.

The Concise Oxford Dictionary of Literary Terms defines dystopia as a term "applied to any alarmingly unpleasant imaginary world, usually of the projected future."[86] Among the selected primary sources, the *1984* fits best into this definition. The story of the novel depicts the life of Winston Smith, an Outer Party worker who secretly hates the Party and Big Brother and wishes for change. *1984* captures the futility of one man's struggle against the entire state and ends with Winston brokenly succumbing to the Big Brother — the Party's figurehead.

7.2 Social Structure of 1984

In this section, the social phenomena necessary to give rise to the type of character like *Model Citizen* will be examined first.

7.2.1 Presence of Hierarchy of Power

The *Hierarchy of Power* is a social structure based on the distribution of governing power within the society.[87] In the world of *1984*, the topmost layer of this structure (those who hold the most — if not all — power) is represented by the Inner Party, which is further centred around a mystical figurehead — the Big Brother. The importance of this figurehead will be examined later in this text.

The second layer is represented by the Outer Party. Members of the Outer Party hold no significant governing power within the culture, but they do function as enforcers of the will of the Inner Party. The Model Citizen was identified as the instrument of the will of the leading faction of their society. If such a character exists within this structure, they are likely to be located in the second layer of the hierarchy — the Outer Party.

The third — and lowest — group is not represented by the Proles, because the Proles are not truly recognised as full members of the society, they are "not human beings".[88] The lowest layer of the *Hierarchy of Power* is, instead, populated by the political outcasts, those who fell out of favour of the Big Brother. Winston finds

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[86] Chris Baldick, *The Concise Oxford Dictionary of Literary Terms : [Defines over 1,000 Literary Terms from Absurd to Zeugma]* (Oxford: Oxford University Press, 2004): 74.
[87] See page 19 of the thesis
[88] George Orwell, *1984* (Harlow: Pearson Education, 1949): 29.

himself in this group after his hatred towards the current political regime is discovered. These people are exposed to various tortures and abuse in order to re-condition them to surrender themselves to the Party and love Big Brother.

7.2.2 Presence of Hierarchy of Social Status

The *Hierarchy of Social Status* is a tiered construct based on the distribution of social status within the society of Airstrip One.[89] The overall structure of this hierarchy is identical to that of the *Hierarchy of Power* — Inner Party holds the highest status. For example, contrasting with the housing of the Outer Party, their lodgings are luxurious: "huge block of flats, the richness and spaciousness of everything, the unfamiliar smells of good food and good tobacco, the silent and incredibly rapid lifts sliding up and down".[90]

As was stated previously, the difference between the *Hierarchy of Power* and *Hierarchy of Social Status* lies within whether or not the *Model Citizen* is aware of their existence. In the world of *1984*, the *Model Citizen* avoids the thought of Hierarchy of Social Status by practicing "Reality control (…) in Newspeak, doublethink"[91] - a process which allows those who practice it to alter their perception of reality.

While the *Hierarchy of Power* is upheld as an ideal, the *Model Citizen* is unable to perceive the *Hierarchy of Social Status*, because they live in a false sense of equality.

7.2.3 Presence of Panopticon

The Panopticon is a social construct, which allows for constant supervision, because it induce a state of "conscious and permanent visibility that assures the automatic functioning of power."[92] The ruling faction of the society of 1984 makes heavy use of technology within the Panopticon. Karina Afandy states, that "technology allows governments to have access to individuals' private lives and even thoughts."[93] Such is the case with the citizens of Airstrip One, who are constantly under the

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[89] See page 20 of the thesis
[90] George Orwell, *1984* (Harlow: Pearson Education, 1949): 99.
[91] George Orwell, *1984* (Harlow: Pearson Education, 1949): 19.
[92] Michel Foucault, *Discipline and Punish: The Birth of the Prison.* (1975; repr., S.L.: Penguin Books, 1991): 200
[93] Karina Afandy, "Dystopia and Technology: A Symbiosis," Medium Magazine, February 18, 2019, https://mediummagazine.nl/dystopia-and-technology-a-symbiosis/.

watchful eyes of the Inner Party, via the means of Telescreens. A Telescreen is a device, with a specific function:

> The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it, moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard.[94]

These Telescreens cannot be turned off, which considered a transgression. They are omnipresent — placed within every home every office, canteens, even streets. Some citizens believe that, thanks to these Telescreens, the Inner Party is even privy to the very thoughts of those they spy on.

Telescreens are not the only supervising force of the Inner Party — the citizens are encouraged to spy on one another and report any strange behaviour. Children are even encouraged to monitor their parents. Thanks to the Panopticon, the Outer Party was turned into a fully self-policing body of workers dedicated to the state.

7.3 Manufacture of the Model Citizen in 1984 — Mrs Parsons and Her Children

Now that the presence of conditions necessary for emergence of Model Citizens were proven, the actual characters chosen to represent this archetype will be examined. These characters are: Mrs. Parsons and her two children. While the matriarch, as well as the children of the Parsons family were chosen to represent the Model Citizen character type, the instilled values manifested within the mother differ from those of her children. For this reason, the thesis has chosen to examine them separately.

7.3.1 Imprinting Ideologies — Mrs. Parsons

This section will highlight the most predominant ideologies and values instilled within these characters.

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[94] George Orwell, *1984* (Harlow: Pearson Education, 1949): 2.

7.3.1.1 Destruction of Sense of Family

As was mentioned previously, the Inner Party — the ruling faction of Airstrip One — encourages the children of party members to spy on their parents. This causes the parents to fear their children, which destroys any familial instinct within them. Such is also the case with Mrs. Parsons. As Winston remarks, "With those children, he thought, that wretched woman must lead a life of terror."[95] Mrs. Parson's fear of her children is a cornerstone of the dissolution of maternal instinct and any familial love she might hold towards her children. By destroying the family, and concentrating this devotion to the Big Brother instead, the Party ensures that Mrs. Parsons becomes and remains a *Model Citizen*.

7.3.2 Imprinting Ideologies — the Parsons Children

As was stated, the effects of the Imprinting of Ideologies manifest themselves differently in the Parsons children. As such, the most prevalent results of the conditioning will now be demonstrated.

7.3.2.1 Destruction of Sense of Family

Upon their introduction, the Parsons children are shown to be vicious, cruel, and entirely devoted to the Big Brother.

The children of the world of 1984 are led to be an effective spying force. As Winston remarks, "Another year, two years, and they would be watching her night and day for symptoms of unorthodoxy. Nearly all children nowadays were horrible."[96] Big Brother's substitution of all parental figures shows itself towards the end of the novel, when Tom Parsons is shown to be imprisoned in Room 101 based on the accusation of his daughter who, as Parsons says, "listened at the keyhole. Heard what I was saying and nipped off to the patrols the very next day."[97] This lack of loyalty shows the dissolution of bonds within the families of the society of *1984*.

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[95] George Orwell, *1984* (Harlow: Pearson Education, 1949): 13.
[96] George Orwell, *1984* (Harlow: Pearson Education, 1949): 13.
[97] George Orwell, *1984* (Harlow: Pearson Education, 1949): 135.

7.3.2.2 Worship of Leadership

The children of Airstrip One "adored the Party and everything connected with it. The songs, the processions, the banners, the hiking, the drilling with dummy rifles, the yelling of slogans, the worship of Big Brother."[98] As was argued previously, the children in the society of Airstrip One are led to substitute every authority figure in their life with the figurehead of the Party — the Big Brother. This ensures their devotion to the state, and the state only.

This devotion manifests itself within the willingness of the Parsons daughter to report her father's thoughtcrime, resulting in his imprisonment. It is apparent the Parsons children do not love or respect their parents, the only show respect and devotion to the Big Brother, and to the Inner Party by proxy.

7.4 Summary

By identifying the presence of *Hierarchy of Power*, *Hierarchy of Social Status*, and the Panopticon, the essential circumstances to create the *Model Citizen* were established. The fulfilment of these conditions laid the groundwork for the process of manufacture of this particular character type. The most prevalent values instilled within the *Model Citizen* of the world of *1984* were then pointed out by directly analysing the characters of Mrs. Parsons and her children, proving that they are, in fact, *Model Citizens*.

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[98] George Orwell, *1984* (Harlow: Pearson Education, 1949): 13.

8. Model Citizen in the Society of the Chrysalids

In the fourth subchapter, the presence of the *Model Citizen* within the world of the Chrysalids will be demonstrated. Firstly, the work itself will be briefly summarized and situated within dystopian fiction. Secondly, the structure of this world's society will be examined, with the aim of identifying the presence of *Hierarchy of Power*, *Hierarchy of Social Status*, and the Panopticon. The presence of the structures represents the necessary cultural substrate for the emergence of the *Model Citizen* archetype, therefore the proof of their existence within the novel is crucial. Lastly, this subchapter will determine the lasting impact of conditioning enacted upon the selected analysed character in order to transform them into *Model Citizen.*

8.1. Situating the Chrysalids in Dystopian Literature

The story of the novel occurs in distant future, after "Tribulation" (a nuclear holocaust) destroyed the world of the "Old People". The protagonist, David Strorm, lives in the farming community of Waknuk.

In *The Principles of Philosophy: On the Principles of Human Knowledge* (1644), René Descartes states, that "all things that have been revealed by God must be believed, although they exceed our comprehension". [99] This philosophy is best displayed within the society of the *Chrysalids*. The community of Waknuk practices a form of Christianity-like religion, which is centred around the belief, that in order to prevent the next Tribulation the community must practice absolute adherence to the norm. This absolute adherence means, that "however much or little was wrong it was an Offence, and if it happened among people, it was a Blasphemy — at least, that was the technical term, though commonly both kinds were called Deviations."[100] These Deviation were subsequently disposed of — killed or, in case of humans, banished.

Unlike the previous examined works, depictions of bigotry and (to the reader) senseless disdain on the basis of conviction demonstrate, that John Wyndham's novel serves as a warning against religious extremism.

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[99] René Descartes, *Principia Philosophiae (1644; repr., Lecce: Conte, 1994).*
[100] John Wyndham, *Chrysalids.* (S.L.: Arcturus, 2020): 20.

8.2 Societal Structure of the *Chrysalids*

The specific conditions present in the world of the *Chrysalids* create circumstances for the *Model Citizen* to come into existence. To prove this claim, this subsection will describe the *Hierarchy of Power*, *Hierarchy of Social Status*, and the Panopticon within the society of the novel.

8.2.1 Presence of Hierarchy of Power

In *Chrysalids*, the *Hierarchy of Power* makes itself apparent in a specific manner. The ones who hold the most power are those, who determine what does and what doesn't adhere to the Image of God — the perceived norm. For example, the Inspector who issues "Certificates of Normalcy"[101] to the infants of Waknuk, pronouncing them normal and therefore worthy of living within the community, can be argued to hold significant power within the hierarchy.

On the bottom of this hierarchy are the "Fringe People" — those who were considered blasphemies due to being born with various degrees of physical defects. They are exiled from the community of Waknuk, and forced to live in the Fringes, hence their name.

8.2.2 Presence of Hierarchy of Social Status

The *Hierarchy of Social Status* makes itself apparent in the case of Aunt Harriet, the sister of Emily Strorm. She is introduced in David's flashback, where he remembers her coming to beg the Strorms for help after discovering her new-born child was a blasphemy.[102] This was her third child born with a physical defect, and she was terrified of being thrown out by her husband. The Strorms refuse to help, and Harriet is found dead the next day.[103]

This interaction reveals that those who are considered blasphemous, or have produced too many blasphemous children, are placed on the bottom of the *Hierarchy of Social Status*, holding no respect from their community, or even their families,

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[101] John Wyndham, *Chrysalids.* (S.L.: Arcturus, 2020): 26.
[102] John Wyndham, *Chrysalids.* (S.L.: Arcturus, 2020): 28-29.
[103] John Wyndham, *Chrysalids.* (S.L.: Arcturus, 2020): 29.

8.2.3 Presence of Panopticon

The Panopticon is also a prevalent structure within the examined fictional society. It makes itself apparent in the form of inspections of new-borns in order to determine their normalcy, but also in the manner the inhabitants of Waknuk monitor one another for any presence of a blasphemous trait.

A notable case of Panopticon in action is shown in the form of Alan, David Strorm's classmate. One day, David and a friend of his, Sophie, are playing barefoot by a river. Sophie is revealed to be a blasphemy — she has six toes on one foot. Alan witnesses Sophie's six-toed footprint. The threat of being reported forces Sophie and her family to move away from Waknuk.[104]

The citizens of the society of the *Chrysalids* are constantly monitoring one another in case they display any form of deviancy from the physical norm. This duty of remaining vigilant, a well as threat of constant surveillance, is the proof of presence of Panopticon within the novel.

8.3 Manufacture of Model Citizen in the Chrysalids — Emily Strorm

Having established the presence of conditions necessary for the existence of *Model Citizen*, the following subchapter will continue with direct analysis of Emily Strorm, chosen to represent the *Model Citizen* character type within the *Chrysalids*.

8.3.1 Imprinting Ideologies

The ideologies imprinted upon Emily make themselves most notably apparent within the following values — repression of familial instinct, and worship of the Repentances — a sort of religious text the faith of the people of Waknuk is centred around.

8.3.2.1 Destruction of Sense of Family

As was previously argued in the theoretical section, the ruling body of a dystopian society eliminates the *Model Citizen*'s sense of family, in order to eliminate

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[104] John Wyndham, *Chrysalids.* (S.L.: Arcturus, 2020): 16-17.

a competing power structure.[105] This destruction is showcased with the previously mentioned incident with Emily's sister Harriet. Despite being sisters, Emily refuses to help Harriet with her predicament, and sends her away instead. Harriet is subsequently found dead in a river.

This apparent lack of familial love proves, that Emily has been conditioned to uphold the status-quo of her society first and foremost, and that her sense of family is severely repressed.

8.3.2.2 Worship of Leadership

Emily's home is described as scarcely decorated, her "nearest approach to decoration was a number of wooden panels with sayings, mostly from Repentances, artistically burnt into them. The one on the left of the fireplace read: ONLY THE IMAGE OF GOD IS MAN. The one on the right: KEEP PURE THE STOCK OF THE LORD."[106] Emily is shown to be extremely devoted to the religion that the community of Waknuk is concentrated around, exemplifying one of the inherent traits of the *Model Citizen*.

8.3.2 Eugenics

The *Chrysalids* contains one of the most apparent cases of eugenics among the selected examined literature. This practice — "the selection of desired heritable characteristics in order to improve future generations, typically in reference to humans."[107] — is commonplace within the culture. If anyone is convinced of being a Blasphemy, they are exiled to the Fringes and sterilised.[108] According to the laws of the society of the novel, Emily herself must not only be a product of this selective procedure (she has children, therefore she was not sterilised, and so she must hold a Normalcy Certificate), she also partakes in this selection process after having children (it is custom within the society, that children do not receive names until having a Normalcy Certificate — all her known children have them).

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[105] See page 29 of the thesis
[106] John Wyndham, *Chrysalids.* (S.L.: Arcturus, 2020): 6.
[107] Philip K Wilson, "Eugenics | Description, History, & Modern Eugenics," in *Encyclopædia Britannica*, December 20, 2018, https://www.britannica.com/science/eugenics-genetics.
[108] John Wyndham, *Chrysalids.* (S.L.: Arcturus, 2020): 48.

8.4 Summary

The presence of *Hierarchy of Power* was proven based on the power bestowed upon the Inspector — a member of government who issues "Certificates of Normalcy". The existence of *Hierarchy of Social Status* was proven thanks to the incident with Aunt Harriet, who was ostracised by her own relatives due to three offences of producing a Blasphemy. Lastly, the existence of Panopticon was proven based on the occurrence with Alan — his knowledge of Sophie's abnormality forced her entire family to relocate from Waknuk. With all the conditions for emergence of *Model Citizen* being met, and the results of conditioning of this character type being demonstrated, the claim that Emily Strorm is, in fact, a Model Citizen was proven as valid.

9. Model Citizens in Examined Works

Chapters Five, Six, Seven, and Eight represented the practical section of *Model Citizens: Comparative Reading of Select British Dystopian Works of Twentieth Century.* These chapters individually examined E. M. Forster's "The Machine Stops", Aldous Huxley's *Brave New World*, George Orwell's *1984*, and John Wyndham's *Chrysalids*.

By pinpointing the exact realizations of the presence of three emerging societal structures — the *Hierarchy of Power*, the *Hierarchy of Social Status*, and the Panopticon, a sufficient proof existence of conditions necessary for the creation of *Model Citizen* was provided.

By examining the realisations of processes of manufacture of the Model Citizen — the realisations of imprinted ideologies, and effects of the respective government's usage of biopower, it was directly proven that Vashti from "The Machine Stops", Linda from *Brave New World*, Mrs. Parsons and her children from *1984*, and Emily Strorm from *Chrysalids* are Model Citizens of fictional dystopian societies, thus concluding the practical section of the thesis.

10. Cultural Revolution in People's Republic of China – Possible Instance of Model Citizen in Real World

This section of the thesis will showcase a real-life instance of emergence of the *Model Citizen* — the Cultural Revolution in People's Republic of China, a period of intellectual and political cleansing sparked by Mao Zedong taking place between May 1966 and October 1976). Namely, this thesis will place focus on the era of the Red Guards, a rampant fanatical student movement which — with endorsement from Mao Zedong — committed various atrocities during the years of 1966 to 1968.

Apart from historical sources, much of the information mentioned will be drawn from Liang Heng's *Son of the Revolution*, a memoir which captures the events leading to and during the Cultural Revolution.

10.1 Brief Historical Context of the Examined Period of Cultural Revolution

As was mentioned previously, the Cultural Revolution was a period of targeted political and intellectual purging, carried out by large groups of radicalized students. The events started, when Mao Zedong took a "swim in the Yangtze River - an act intended to demonstrate that he had the physical vigor needed for the political battles ahead."[109]. Mao then proceeded to visit the Communist Party headquarters in Beijing, where he publicly criticised the then-president of PRC, Liu Shaoqi (who was later removed from his position and died in prison in 1969). Mao considered the current leadership of the state impure due to embracing bourgeois ideology and called on the youth to cleanse these impure elements from the ranks of the Communist Party.

In the following months, the students mobilised themselves into Red Guards — paramilitary groups dedicated to Mao and Maoist thought. They proceeded to attack, publicly humiliate, and even kill senior Party officials and intellectual, all the while being supported by Mao.

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[109] Roderick Macfarquhar and John K Fairbank, *The Cambridge History of China. Vol. 15 : The People's Republic. Part 2 : Revolutions within the Chinese Revolution : 1966-1982.* (Cambridge: Cambridge University Press, 1991): 138.

> Chairman Mao has defined our future as an armed revolutionary youth organization.... So if Chairman Mao is our Red-Commander-in-Chief and we are his Red Guards, who can stop us? First, we will make China Maoist from inside out and then we will help the working people of other countries make the world red...and then the whole universe.[110]

In his memoir, Liang Heng captures how his mother, a low-rank Party hopeful, was labelled an anti-revolutionary bourgeois sympathizer, and sent into a labour camp. In an attempt to avoid ostracization, Liang Heng's father urged the rest of the family to cease contact with his now ex-wife[111].

During the period of the Red Guards, anyone labelled counterrevolutionary was sent to re-education in labour camps in the countryside. The families of these presumed counterrevolutionaries were also demoted to low-class citizens and faced harassment and difficulty in finding work and pursuing education.

10.2 Social Reality of Model Citizen in the Cultural Revolution — the Red Guards

The social climate of these first years of the Cultural Revolution was a tense, terrifying period in the history of People's Republic of China. These events gave rise to the similar societal structures as in the examined dystopian novels, meaning that *Hierarchy of Power*, *Hierarchy of Social Status*, and the Panopticon are observable even in the real-world society of PRC.

10.2.1 Hierarchy of Power

It was previously proven, that the *Hierarchy of Power* is a tiered structure which comes into existence based on the distribution of governing power within a fictional dystopic society.[112] *Hierarchy of Power* can, however, emerge even in the real world — as has

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[110] Woei Lien Chong, *China's Great Proletarian Cultural Revolution : Master Narratives and Post-Mao Counternarratives* (Lanham: Rowman & Littlefield Publishers, 2002).
[111] Heng Liang, and Judith Shapiro. *Son of the Revolution. New York: Vintage Books, 1984.*
[112] See page 19 of the thesis

happened in the society of People's Republic of China during the first two years of the Cultural Revolution.

This hierarchy is topped by the Mao-approved leadership of the Communist Party of China, with Chairman Mao serving as both the ideological leader and the godlike figurehead. At the time, whatever new policy or campaign he came up with was immediately adhered to and carried out. For example, the Campaign Against the Four Olds — old customs, old ideas, old cultures, and old habits, during which "Many elderly people and intellectuals were physically abused, and many died."[113] The Red Guards took to destroying pre-revolution literature, historical monuments (such as the Temple of Confucius), even harassed and murdered old intellectuals.

The second tier of the *Hierarchy of Power* is occupied by the agents of governing power, the enforcers. In the examined literary works, it was exactly this layer that held the Model Citizen.[114] The same position holds true for the real *Model Citizens* in the PRC — the Red Guards. They joyfully enacted all new laws and campaigns declared by Mao, acting as the unquestioning instruments of his will. The atrocities they carried out with his endorsement became known as the Red Terror.[115] Anyone who dared oppose Mao and his teachings was labelled a counterrevolutionary and found themselves in the bottom tier of the *Hierarchy of Power*.

In the analysed dystopias, the lowest rung of this hierarchy is populated by the social and political outcasts, those who are targets of the enacted power.[116] Such is the case with the counterrevolutionaries in the era of the Red Guards.

Those labelled as bourgeois intellectuals were forced to publicly humiliate themselves, as well as withstand hours-lasting sessions of public shaming in front of massive crowds of Red Guards.[117] They were forced into labour camps, they were beaten, robbed, their families were facing constant harassment, and their children were denied any sort of higher-quality education.

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[113] "China - Attacks on Party Members," Encyclopedia Britannica, n.d., https://www.britannica.com/place/China/Attacks-on-party-members#ref590794.
[114] See page 19 of the thesis
[115] Jian Guo, Yongyi Song, and Yuan Zhou, *Historical Dictionary of the Chinese Cultural Revolution* (Lanham, Maryland: Rowman & Littlefield, 2015).
[116] See page 19 of the thesis
[117] Translated from: John K. Fairbank, *Dějiny Číny* (1992; repr., NLN, s.r.o, 1998): 642.

10.2.2 Hierarchy of Social Status

The Red Guards, the *Model Citizens* of the Cultural Revolution, were unable to perceive whether some individuals held more status than others, apart from Chairman Mao, who was regarded as more of a living god.

In the analysed dystopian fiction, the *Hierarchy of Social Status* was based on the distribution of status within the society.[118] It was argued that the composition of this hierarchy is overtly identical to that of Hierarchy of Power, with the only difference lying in whether the Model Citizen can perceive the structure, as is the case with the Red Guards.

10.2.3 Panopticon

Dystopian societies structured themselves into the form of the Panopticon — a construct where one is constantly monitored and is encouraged to monitor others — due to the mass scale surveillance of the regular population by the leading faction.[119] The regular citizens were even encouraged to spy on one-another and report any suspicious activity to the governing body.

The Panopticon also emerges in the society of People's Republic of China during the Cultural Revolution, in form of *dazibao* — a large-character poster which consisted of targeted criticism towards a certain person or an organization.[120] The first *dazibao* was posted by Nie Yuanzi — a Peking University lecturer. The poster was targeted towards the administration of the university, directly accusing the leadership of the university of trying to contain the revolutionary fervour.[121] Upon Mao's endorsement of this *dazibao*, creation of these posters became a trend, turning into mass scale criticism of perceived anti-revolutionary elements. Anybody could find themselves suddenly becoming a target of a *dazibao*, immediately labelled a bourgeois intellectual, and being exiled from society.

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[118] See page 20 of the thesis
[119] See page 23 of the thesis
[120] Randolph Kluver, "Dazibao | Poster," Encyclopedia Britannica, n.d., https://www.britannica.com/topic/dazibao.
[121] Roderick Macfarquhar and Michael Schoenhals, *Mao's Last Revolution* (Cambridge (Mass.): The Belknap Press Of Harvard University Press, 2008).

10.3 Manufacture of Model Citizen — How the Red Guards Became the Fanatical Worshippers of Mao's Cult of Personality

Having proven, that the conditions necessary for the development of *Model Citizen* parallel those of examined fictional dystopias, this subsection will illustrate the most apparent ideology instilled within the *Model Citizens* of PRC — the Worship of Leadership.[122]

Mao dedicated much of his efforts into developing a mythos around his personality by disseminating propaganda materials about his heroic acts during the Sino-Japanese War (paralleling World War 2). From the propaganda posters from this era, many contain a picture of Mao being a source of a glowing light, making him the sun above the prosperous Chinese lands. From 1963 to his death, several of his quotes were printed in the Red Book — officially titled *Quotations from Chairman Mao Zedong* — which became a widely read text in the ranks of the Red Guards, even becoming their sort of religious scripture.[123]

Mao's careful propaganda and support of the Red Guards caused them to become extremely loyal to the Chairman, even going as far as to separate into factions based on who could best interpret his words in the Red Book, and therefore best capture the true spirit of Maoist thought.

10.4 Summary

This section of the thesis utilised the theoretical groundwork from the examined literary dystopias — the observed social structures necessary to create a *Model Citizen*, and the modes of creation of this character type — to apply the gained knowledge on a real-life instance of possible creation of the *Model Citizen*.

By examining the first two years of the Cultural Revolution of People's Republic of China, meaning the era of the Red Terror, the existence of *Hierarchy of Power*, *Hierarchy of Social Status*, and the Panopticon was determined true. This fact has proven, that the social conditions necessary for the creation of *Model Citizen* were met, and therefore the emergence of such persons was highly likely. The *Model Citizen*

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[122] See page 28 of the thesis
[123] "Who, What, Why: What Is the Little Red Book? - BBC News," web.archive.org, July 16, 2015, https://web.archive.org/web/20190716231411/https://www.bbc.com/news/magazine-34932800.

was proven to be represented in the Red Guards, a fanatical student movement dedicated to Mao Zedong's cult of personality, determined and ready to enact any and all orders on behest of their chairman, whom they viewed as a god.

Conclusion

The aim of *Model Citizens: Comparative Reading of Select British Dystopian Works of Twentieth Century* was to establish a working definition of a specific type of character within dystopian fiction — the *Model Citizen*.

In the theoretical part, the selected works of dystopian literature underwent a thorough analysis. These works were: E. M. Forster's "The Machine Stops", Aldous Huxley's *Brave New World*, George Orwell's *1984*, and John Wyndham's *Chrysalids*. The theoretical part consisted of the first four chapters.

The first chapter, titled *Dystopian Fiction — a General Overview*, established the development of the term 'dystopia' by providing historical and etymological context of the term. Then, the chapter identified key traits of fictional dystopian worlds. These common traits are: totalitarian political regime, placement in a future setting relative to the conception of the literary work, and government control of technology.

The second chapter, *Model Citizen and Dystopian Literature*, defined power within dystopic societies, as well as identified the social structures, whose presence is necessary for the emergence of a *Model Citizen*. These structures were: *Hierarchy of Power* (based on the distribution of power within the society), *Hierarchy of Social Status* (based on the distribution of social status in the society), and Panopticon (a structure which ensures control via the means of constant surveillance). This chapter also identified the *Model Citizen*'s placement within these structures — acting as an enforcer of the government's power in the *Hierarchy of Power*, being conditioned to be completely unaware of the *Hierarchy of Social Status* and their low placement therein, and allowing themselves to be monitored as well as monitor others within the Panopticon.

The third chapter, titled *Manufacture of Model Citizen*, identifies the results of processes employed to condition the *Model Citizen* to the desired standard of the ruling body. The chapter first explained the Nature versus Nurture principle. Then, the chapter described the various ideologies instilled within the *Model Citizen*, to shape their human Nurture to a form advantageous to the ruling body. These ideologies are: worship of leadership, destruction of familial unit, and loss of individuality. Afterwards, the third chapter also described how the governing bodies of the examined

societies bypass human Nurture, and influence human Nature directly, by exercising their biopower by utilising Eugenics or Antepartum Manipulation.

The fourth chapter marked the end of the theoretical section and represented the distillation of the gathered data. That is to say, the fourth chapter provided a functioning definition of the Model Citizen.

The practical section consisted of chapter five, six, seven, eight and nine. This section aimed to prove, that characters pre-selected from the examined literary dystopias are indeed *Model Citizens*. The analysed characters were: Vashti from "The Machine Stops", Linda from *Brave New World*, Mrs. Parsons and her children from *1984*, and Emily Strorm from *Chrysalids.*

The first four chapters of the section share the same structure, each focusing on characters from one literary work. First, their respective works were situated within the realm of dystopian fiction, based on the data gathered in the first chapter. Then, the societal structures deemed a necessary condition of rise of *Model Citizen* were identified within the respective cultures. Only the presence of all three — the *Hierarchy of Power*, *Hierarchy of Social Status*, and the Panopticon — was accepted as sufficient proof of fulfilment of social conditions necessary for the emergence of this character type. Afterwards, the characters were thoroughly examined, to determine whether they hold the imprinted values identified in the third chapter. These values were: Worship of Leadership, Destruction of Family, and Loss of Individuality. In case of *Chrysalids* and *Brave New World*, the presence of governmental use of biopower, via the means of Eugenics and Antepartum Manipulation respectively, was searched for and discovered. Only upon the fulfilment of listed traits was the claim, that the selected characters are indeed *Model Citizens*, proven as valid.

Chapter nine marked the conclusion of the practical section, and summarised the data gathered within the previous four chapters.

The last chapter (chapter ten) left literary dystopia, and instead focused on a possible real-life instance of appearance of a *Model Citizen*. The focal point of the chapter was placed on the first two years of the Cultural Revolution in the People's Republic of China, the era of the Red Guards. The chapter first provided a short historical context of the event. Then, the chapter identified the social structures which served as the necessary groundwork of creation of Model Citizen — the *Hierarchy of Power*, *Hierarchy of Social Status*, and the Panopticon. Afterwards, the chapter

determined how exactly were the Red Guards (the Model Citizens of this society) radicalised into the Cult of Mao.

In the future, this work might hopefully serve as a base for further exploration of *Model Citizens*, not only in the realm of literary fiction, but across multiple disciplines. Chapter ten hinted at a possibility of *Model Citizens* within the real world, which is a branch of exploration worth venturing into.

The aim of *Model Citizens: Comparative Reading of Select British Dystopian Works of Twentieth Century* was to shed some light upon a scarcely explored character type, the *Model Citizen*. This thesis set out to do so by first providing a working definition of the character type, and then illustrating the *Model Citizen* by proving, that pre-selected characters from examined novel truly do suit this assigned mould. Thus, the thesis has fulfilled the goals it has set out to achieve.

Resumé

Práca *Modelový Občan: Porovnanie Vybraných Diel Britskej Dystopickej Literatúry Dvadsiateho Storočia*, sa zaoberala popisom špecifického druhu postavy vo fiktívnych dystopických spoločnostiach — Modelovým Občanom.

Teoretická časť práce, pozostáva z prvých štyroch kapitol. Prvá kapitola sa zaoberá objasnením pojmu dystópia, a identifikuje základné charakteristiky svetov dystopických diel — totalistický politický režim, príbeh odohrávajúci sa v relatívnej budúcnosti od koncepcie diela, a absolútnu štátnu kontrolu nad technológiami. Druhá kapitola sa priamo zaoberá spoločenskými podmienkami vo fiktívnych dystopických spoločnostiach, a identifikuje tri štruktúry nevyhnutné pre vznik *Modelového Občana* — *Hierarchiu Moci*, *Hierarchiu Spoločenského Postavenia*, a Panoptikon. Tretia kapitola sa zaoberá výrobou *Modelového Občana*. Argumentuje, že mocnosti vo vybraných dystopických dielach rôznymi spôsobmi manipulujú s ľudskou Výchovou, aby v Modelovom Občanovi zakotvili hodnoty a tendencie prospešné práve pre Mocnosti. Táto práca určuje tieto hodnoty ako: Uctievanie Vedúcej Mocnosti, Odbúranie Rodinnej Jednotky, a Strata Individuality. Tretia kapitola zároveň argumentuje, že Mocnosti fiktívnych dystópií zároveň manipulujú aj s ľudskou Prirodzenosťou, použitím Eugeniky a Predpôrodnou Manipuláciou. Štvrtá kapitola predstavuje dovŕšenie teoretickej časti, a uvádza ucelenú definíciu pojmu *Modelový Občan*.

Praktická časť práce pozostáva z piatej, šiestej, siedmej, ôsmej, a deviatej kapitoly. Každá kapitola sa priamo venuje jednému zo zvolených diel kde identifikuje potrebné spoločenské štruktúry opísané v druhej kapitole, a následne aj identifikuje výsledky procesov opísaných v tretej kapitole. Analyzované diela sú: "The Machine Stops" od E. M. Forstera, The *Brave New World* od Aldousa Huxleyho, *1984* od Georgea Orwella, a *Chrysalids* of Johna Wyndhama. Deviata kapitola je zavŕšenie a zhrnutie praktickej časti.

Desiata kapitola opúšťa literárnu fikciu, a analyzuje možnosť existencie *Modelového Občana* počas skutočnej historickej udalosti — Kultúrnej Revolúcie Číny. Kapitola najskôr poskytuje krátky historický kontext skúmaného obdobia. Potom kapitola identifikuje štruktúry, ktoré boli v druhej kapitole určené ako

nevyhnutné pre tvorbu *Modelového Občana*, rovnako ako aj ukotvené hodnoty ktoré boli určené v tretej kapitole.

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