

**CHAPTER - V**

**CONCLUSION**

## C O N C L U S I O N

Fantasy has had a broad appeal to the people of all ages. In view of this the first chapter of the dissertation has made an attempt to discuss the nature, scope, function and types of fantasy in literature. In the classical age literature created fantastic creatures and deities. This was mainly in the area of legend, allegory and folktales. Later on a strong mimetic tradition emerged emphasising a faithful record of social reality. Within this tradition however a sub-tradition of literature emerged with its own distinctive characteristics. Utopian fantasy was a major feature of this literature. Utopian fantasy tries to project an ideal world and the projection of this ideal world becomes an oblique commentary on the real world surrounding the writer.

In contrast to the literature of Utopian Fantasy we have another sub tradition - the literature of anti-utopian fantasy. The three novels chosen for study Huxley's Brave New World, Orwell's Nineteen Eighty Four, Burgess' A Clockwork Orange belong to the category of anti-utopian or dystopian fiction. Of the three Huxley's Brave New World has been analysed in Chapter I as an example of satirical anti-utopian fiction.

It is observed that Brave New World is a parody of Men Like Gods. This parody includes description of the spiritual

decline in the twentieth century. This novel presents the picture of Savage and his mother which is a real turning point in the novel and readers are puzzled by the design of the novel.

Besides this important features this novel is also a portrait of a dilemma. Huxley presents some of his sharp feelings through the character of Savage. The deaths in Brave New World are treated in different ways. The chief illusion which this novel shatters has less to do with an unthinking faith in scientific progress than with the assumption that truth, beauty, happiness are reconcilable goods on the plane of ordinary, unregenerate human activity.

In this way the analytical study of this novel shows that the novel comprises the elements of fantasy at the different levels of plot, setting and characterization.

The third Chapter of this dissertation concentrates upon analysis of George Orwell's Nineteen Eighty Four. Orwell was a novelist of ideas like H.G.Wells. Not only in novels but in his essays there was more satisfactory expression of a mind trying to grasp the horrors of the times through which he lived. His Nineteen Eighty Four is no exception to this. Violence is a significant feature of this novel emphasizing Orwell's vision of totalitarian power. Orwell is worried about the power of totalitarian control, its methods and its effects but not about responsibilities of science. Orwell uses the word progress with

great doubt. According to him progress could be symbolized negatively by the atom bomb and technologically it means destruction. In this novel Orwell's language conveys the possibility of disaster. Both Orwell and Huxley were trying to show the dangers of the destruction of individualism. Another important feature of this novel is uniformity which is suggested in the opening pages of the novel.

Nineteen Eighty Four makes us aware of Orwell's pessimistic reaction to totalitarian reality. This rebellious attitude is depicted in the character of Winston and his relation with Julia. Winston has been trying to reconstruct the understanding of normality but it is all illusory. The novel shows process of Winston's breakdown. The novel is anti-authoritarian, anti-elite, against the concentration of power, against any tendency that might work against creative stimulating atmosphere in which the individual can flourish.

Orwell presents warnings about how human nature might be destroyed. At the end of the novel we find reflection of the fact that heroism has become meaningless. It is the distortion of reality that is the most serious threat to human nature in Nineteen Eight Four. In short this novel is a presentation of the individual versus totalitarian, destruction versus survival in the fantastic mode.

In the fourth chapter I have attempted to analyse Anthony

Burgess' A Clockwork Orange. The title of this novel refers to the imposition on man of mechanical arrangement antithetical to his growth as a human being. The novel symbolises in brief the idea that machine is perfect and man is imperfect. In terms of the loosely applied criteria of black comedy Anthony Burgess' A Clockwork Orange concerns itself with religious problem, the nature of human will and the importance of individual choice in a socialized and dehumanized world. The hero of the novel is Alex and his salvation is music to which he responds emotionally and joyfully. Alex is forced to watch and appreciate musical accompaniments. This novel is like a melodrama well-arranged for coincidence and chance. The melodramatic plotting of the novel makes it the most obvious.

Fantasy in this novel is used to project a horrying world of dehumanization. In this novel Burgess manages to maintain a fine equivalence between comedy and horror. The character of antihero allows him to develop his theme of depersonalized society. The nature of the novel is moral in different parts. In this novel Burgess reinforces the readers sense of the pattern by opening each of the three parts with the question of dehumanization. Act of violence in this novel brings about a rapid displacement of the father by the son. Alex finds that his suicidal leap has resulted in the removal of the clockwork and in no permanent

injury to himself. This novel has the working out of the A-B-A kind structure.

In short, the novel A Clockwork Orange is effective in all its techniques of plot, setting and characters. The use of Russian language is one of the important features of this novel. As far as element of fantasy is concerned, it has great similarity with Huxley's Brave New World and Orwell's Nineteen Eighty Four.

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