

This book examines how Mary Shelley's *Frankenstein*, H. G. Wells's *The Island of Dr. Moreau*, and Aldous Huxley's *Brave New World* represent groundbreaking milestones in British apocalyptic literature, urging readers to recognize their lasting significance and influence. It illustrates how developments in science and technology from 1818 to 1932 bring humanity closer to a fictional apocalypse. Using this idea as a starting point, this book discusses how the hubris inherent in individuals pursuing scientific and technological advancements in the name of perfection is a mere pretext under which the true power dynamics are hidden, ultimately leading to an inescapable apocalypse. In these novels, the potential for apocalypse is revealed through the 'mad scientist' trope, which is closely tied to advancements in science and technology. It is this trope that accelerates the impending apocalypse through uncontrollable scientific experiments or a deep yearning for absolute power, both of which are what totalitarian ideologies require. In either case, at the core of these concerns lies one central idea that this book emphasises—the renunciation of humanity's security and peace in exchange for much power by the powerful.

VISIONS OF APOCALYPSE: AN INSIGHT INTO APOCALYPSE

By Kaya ÖZÇELİK

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Mary Shelley's *Frankenstein*,
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To my beloved son, Deniz ınar ...

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FOREWORD

The main focus of this book revolves around the concept of apocalypse, which is revealed in Mary Shelley's *Frankenstein*, H. G. Wells's *The Island of Dr. Moreau* and Aldous Huxley's *Brave New World*. It has been traced as the inevitable result of the following interrelated developments in the recorded history of humankind: the beginning of the Industrial Revolution and the ideology of industrialism, which marked the first step toward the modern world; the rise of science and technology, driven by industrialism, which led to the advent and reign of colonialism and imperialism; and, finally, the rise and dominance of capitalism, along with its negative effects on people's lives, all of which are tightly interconnected. To reveal both the apocalypse and the apocalyptic vision of each relevant novelist, this study follows new historicist approach and Foucault's theories regarding biopower/politics. Considering all these, it has been evidenced by the three novels within the scope of this study that hubris and the greed for more power, which are revealed in the ceaseless yearning for developments in both science and technology, pave the way for the imminent outbreak of the apocalypse through the idea of manmade creation of a living either by assembling parts of a corpse or by transforming animals into human beings or creating many manmade human beings to maintain and sustain the totalitarian power.

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INTRODUCTION

“Literature is the voice of the age and the state; the character, energy, and resources of the country are reflected and imaged forth in the conceptions of its great minds; they are organs of the time, they speak not their own language, they scarce think their own thoughts; but under an impulse like the prophetic enthusiasm of old, they must feel and utter the sentiments which society inspires. They do create, they obey the Spirit of the Age; the serene and beautiful spirit descended from the highest heaven of liberty”. (Everett 25)

“[T]he End is a fact of life and a fact of the imagination” (Kermode 58)

From the beginning of history when humanity started writing onwards, literature occupies an important position in the lives of human beings as an indispensable voice of experiences and unspoken fantasies as a means of communication. It has not only entertained us but has also enabled us to communicate across the ages, even before our time. Beyond all these, it has given humanity a present with some prophecies, presentiments which seem dreamlike at first glance but become real-life as time proceeds, guiding humankind for the best, as is best put by Jan Wojcik and Raymond Jean in their discussion of poetic prophecy:

From Langland, the Gawain poet, and the Chaucer of the great dream visions; through Spenser, the Shakespeare whose career concludes in the visionary *Tempest*, and Milton; and down through Smart, Gray, Blake, Wordsworth, Coleridge, Shelley, and Yeats, the English poet has been concerned with how and what man sees and has been determined to reveal or uncover-whether in dreams, vision, opium state, or psychic trance-the world beyond the one the average man sees but that actually determines the moral and spiritual significance of the quotidian. (21-22)

As is hinted, literature serves as a mirror, *zeitgeist* - i.e., ‘Spirit of the Age’, of the period it was produced that we can witness the earliest experiences. As Everett draws the outline of what literature is in general terms, the keywords

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