Chapter I: Introduction

Science fiction is defined as "a narrative (usually in prose) of short story, novella or novel length." (Cuddon 791). It deals with an array of varied topics from space and time travel to future worlds of utopian or dystopian visions. It can also be about alien invasions, geological changes, groundbreaking inventions and interplanetary warfare. "They are often fantastic though they may be rooted in reality. They stretch the imagination." (ibid) Because of this highly imaginative character, science fiction is not considered as serious art and has for many decades been stigmatized as a genre literature that adults need not bother with. Brian Aldiss, the godfather of British science fiction, said in its defense that

... we are living in a SF scenario. A collapsing environment, a hyper-connected world, suicide bombers, perpetual surveillance, the discovery of other solar systems, children drugged with behaviour controllers -- its all coming true at last. In such a climate, it is the conventionally literary that is threatened, and science fiction comes into its own as the most hardcore realism. (qtd. in Appleyard, 1)

Science fiction has long been used as a tool for social commentary and satire. The alternative worlds that are created, whether it be a utopia or a dystopia, serve as a commentary on the present social conditions. The best
science fiction novels such as Aldous Huxley’s *Brave New World*, George Orwell’s *1984* and H.G. Wells’ *The Time Machine*, show the possible consequences of present actions and have had numerous essays written on their social implications. Counted among these prominent authors is a recent, more contemporary author whose comprehensive body and quality of work has earned him much critical and commercial fame.

Isaac Asimov was born on 2 January 1920 in Petrochi, Russia. His family migrated to the United States in 1923 and settled in Brooklyn, New York. He studied at Columbia University and graduated from there in 1941 with a Master’s degree in Chemistry. In 1942 he moved to Philadelphia to work at a naval yard for the 2nd World War and entered the Army in 1945. He was discharged from the army in July 1946 and settled in West Newton, Massachusetts. After the war and much turmoil in his personal life, Asimov became an instructor at the Boston University of Medicine and was promoted to Assistant Professor in December 1951. On 1 July 1958, he gave up his teaching job to become a writer. By the time of his death on 6 April 1992, he had written and published close to 500 books.

Asimov’s vivid imagination coupled with his rich and varied life experiences, inspired him to write stories that were highly influential and
very popular. Among these, the *Foundation Trilogy* and *The Gods Themselves* have won major awards such as the Nebula Award for Best Novel in 1972; Hugo Award for Best Novel and Locus Award for Best Science Fiction Novel in 1973. The *Foundation Series* which includes the original *Foundation Trilogy* along with two prequels and two sequels was awarded the prestigious one-time Hugo Award for Best All Time Series in 1966, beating several other science fiction and fantasy series including J.R.R. Tolkien’s *The Lord of the Rings*.

From tyrants and world wars to philosophical arguments on ethics, science, history and humanity, the original *Foundation Trilogy*, along with other selected volumes that form part of the *Foundation Series*, tackle various social issues and problems which are quite pertinent to the present world. William Wilson has been credited with being the first to use the term ‘science fiction’ in his 1851 book, *A Little Earnest Book upon a Great Old Subject*. Having cited Thomas Campbell’s remark that “Fiction in Poetry is not the reverse of truth but her soft and enchanting resemblance.” (qtd. in Cuddon, 791) Wilson goes on to say,

Now this applies especially to science fiction, in which revealed truths of Science may be given, interwoven with a pleasant story which itself may be poetic and true. (ibid)
According to J.A. Cuddon, the most obvious feature of science fiction is the invention of alternative worlds. The propensity towards and capacity for alternative worlds can be seen as “an expression of dissatisfaction” (792) with the present world. Many great science fiction works use imaginative structures to make fun of conventions of literature and society. Shakespeare, by setting his plays in a different country such as Italy, was able to protect himself from the wrath of British Royalty even though these ‘other’ places were still exactly like Elizabethan or Jacobean England. Science fiction writers do something similar but instead of just changing the country, they invent other planets, other universes and times for the setting of their stories. This makes the shock of recognition even greater when it is realized that the stories are in fact about the contemporary world. Numerous authors have employed this technique and among the most prominent who have used it for social criticism are H.G. Wells, Aldous Huxley and George Orwell.

In *The Time Machine*, H.G. Wells is concerned with a familiar theme for many satirical writers: the exploitation of the working class by the rich. After the 18th century in the west, a class system of haves and have-nots had emerged with the industrial revolution and the mass migration of rural labourers into the cities. Wells capitalizes on the struggle between these two groups. In his depiction of civilization 800,000 years in the future, the
human race has evolved into two distinct species. The class struggles of the 19th century have continued and taken an extreme form. The angle of the worst case scenario is starkly and graphically emphasized by Wells. Reflecting the fact that religion, as a way of life, had been replaced by the scientific temper, Wells also makes use of the groundbreaking concept of evolution by Darwin in depicting the mutation of the working class as Morlocks and the capitalist class as the effete Elois. Written in a conversational tone, *The Time Machine* opens with an unnamed narrator professing his admiration for his mentor, the older scientist known only as the Time Traveller. The narrator reflects on the disappearance of the Time Traveller three years ago and contends that he is telling the story to attest to the powers of the human imagination and as a warning of what the future can bring. He describes the Thursday night dinners the Time Traveller used to give at his home for a group of his friends. It was at one of these occasions that the Time Traveller first asserted that the Fourth Dimension not only existed, but that time travel was possible. In fact, he showed his friends a small model of his new invention, a time machine. The assembled group is shocked when he makes the machine disappear before their eyes. On the next Thursday, the Time Traveller further astounds his waiting guests when he appears suddenly in the dining room, dishevelled, dirty, and
limping. He explains that since their last meeting he has travelled to the year 802,701, where he expected to find amazing technological and cultural progress. Instead, he finds a race of beings he calls the Eloi, a diminutive, weak people who live together in harmony. Yet he is surprised to find the Eloi bereft of intellectual curiosity and fearful of the dark. The reason for this becomes clear to him when darkness falls and he discovers a second species, the Morlocks, described as primordial, predatory creatures who live below the surface and feed on the Eloi after dark. The Time Traveller chronicles his many adventures in the future, including rescuing Weena, an Eloi, from drowning; unearthing the truth of what happened to the human race; and escaping a group of marauding Morlocks. The Time Traveller then journeys even further into the future, where he discovers the extinction of all human life on Earth. When he travels thirty million years into the future, he finds no signs of life at all. He begs his skeptical guests to heed his warning: the human race cannot be allowed to devolve into the primitive Eloi and Morlocks. He then announces that he will return to the future in an attempt to further understand what awaits the human race. The Time Traveller never returns from his last journey.

Many of the different social themes of the novel have been analysed by various critics. A general summation of the major themes has been given
in the essay "The Time Machine, H. G. Wells – Introduction", published in Twentieth-Century Literary Criticism which was edited by Janet Witalec:

Critics have found parallels between the narrator's and Time Traveller's relationship in The Time Machine and that of the dual protagonists in Joseph Conrad's tale "Heart of Darkness." Most commentators have focused on major thematic concerns embodied by the conflict between the Eloi and Morlock races. The story is often perceived from a Darwinian perspective; it has been noted that Wells often employed the theory of evolution as a motif in his scientific romances. Some critics have focused on Wells's concept of the duality of the individual: in the story, the Time Traveller asserts that the contradictory characteristics of the Eloi and Morlock exist within the individual and are held together by love and intellectual interest. Other commentators have interpreted the novella from a Marxist perspective: in this vein, the Morlocks represent the proletariat and the Eloi are viewed as the bourgeois class. With this interpretation, The Time Machine is considered a sociopolitical commentary on turn-of-the-century England. Autobiographical aspects of the story have been investigated, as issues of class were another recurring theme in Wells's life and work. Moreover, some scholars have argued that The Time Machine can also be perceived as an exploration of the dualities between aestheticism and utilitarianism as well as pastoralism and technology. The utopian and mythological qualities of The Time Machine have been a rich area for critical discussion. (n.pag.)
Another widely regarded science fiction novel of Wells, *Tono Bungay*, combines futuristic science fiction and contemporary social satire. The theme of scientific invention and human chicanery, are brought together to make a powerful and relevant commentary on present day society.

In *Brave New World*, Huxley takes a satirical look at a totalitarian society of the future, in which the trends of Huxley’s day have been taken to extremes. The need for economic security due to the worldwide economic depression of 1929 brought about many social and economic changes. The youth rejected the older puritanical Victorian values and imbibed modern ideas, such as communism, and began to question social class and rigid attitudes towards sex. These are taken to an extreme in *Brave New World*. The controversial scientific experiments in human behaviour control by scientists such as Ivan Pavlov, John B. Watson and Hans Spemann are also issues of concern for Huxley as he attempts to make contemporary society aware of the danger of these experiments while also questioning the ethics of using technology for social engineering. The first three chapters present most of the important ideas or themes of the novel. The Director of Hatcheries and Conditioning explains that this Utopia breeds people to order, artificially fertilizing a mother’s eggs to create babies that grow in bottles. They are not born, but decanted. Everyone belongs to one of five
classes, from the Alphas, the most intelligent, to the Epsilons, morons bred to do the dirty jobs that nobody else wants to do. The lower classes are multiplied by a budding process that can create up to 96 identical clones and produce over 15,000 brothers and sisters from a single ovary.

All the babies are conditioned, physically and chemically in the bottle, and psychologically after birth, to make them happy citizens of the society with both a liking and an aptitude for the work they will do. One psychological conditioning technique is hypnopaedia, or teaching people while they sleep--not teaching facts or analysis, but planting suggestions that will make people behave in certain ways. The Director also makes plain that sex is a source of happiness, a game people play with anyone who pleases them.

The Controller, one of the ten men who run the world, explains some of the more profound principles on which the Utopia is based. One is that "history is bunk"; the society limits people's knowledge of the past so they will not be able to compare the present with anything that might make them want to change the present. Another principle is that people should have no emotions, particularly no painful emotions; blind happiness is necessary for stability. One of the things that guarantees happiness is a drug called soma,
which calms you down and gets you high but never gives you a hangover. Another is the "feelies," movies that reach your sense of touch as well as your sight and hearing.

After Huxley presents these themes in the first three chapters, the story begins. Bernard Marx, an Alpha of the top class, is on the verge of falling in love with Lenina Crowne, a woman who works in the Embryo Room of the Hatchery. Lenina has been dating Henry Foster, a Hatchery scientist; her friend Fanny nags her because she hasn't seen any other man for four months. Lenina likes Bernard but doesn't fall in love with him. Falling in love is a sin in this world in which one has sex with everyone else, and she is a happy, conforming citizen of the Utopia.

Bernard is neither happy nor conforming. He's a bit odd; for one thing, he's small for an Alpha, in a world where every member of the same caste is alike. He likes to treasure his differences from his fellows, but he lacks the courage to fight for his right to be an individual. In contrast, his friend Helmholtz Watson is successful in sports, sex, and community activities, but openly dissatisfied because instead of writing something beautiful and powerful, his job is to turn out propaganda.
Bernard attends a solidarity service of the Fordian religion, a parody of Christianity as practised in England in the 1920s. It culminates in a sexual orgy, but he doesn't feel the true rapture experienced by the other 11 members of his group.

Bernard then takes Lenina to visit a Savage Reservation in North America. While signing his permit to go, the Director tells Bernard how he visited the same Reservation as a young man, taking a young woman from London who disappeared and was presumed dead. He then threatens Bernard with exile to Iceland because Bernard is a nonconformist: he doesn't "gobble up" pleasure in "his leisure time like an infant."

At the Reservation, Bernard and Lenina meet John, a handsome young Savage who, Bernard soon realizes, is the son of the Director. Clearly, the woman the Director had taken to the Reservation long ago had become pregnant as the result of an accident that the citizens of Utopia would consider obscene. John has a fantasy picture of the Utopia from his mother's tales and a knowledge of Shakespeare that he mistakes for a guide to reality.

Bernard gets permission from the Controller to bring John and Linda, his mother, back to London. The Director has called a public meeting to announce Bernard's exile, but by greeting the Director as lover and father,
respectively, Linda and John turn him into an obscene joke. Bernard stays and becomes the centre of attention of all London because he is, in effect, John's guardian, and everybody wants to meet the Savage. Linda goes into a permanent soma trance after her years of exile on the Reservation. John is taken to see all the attractions of new world society and doesn't like them. But he enjoys arguing with Helmholtz about them, and about Shakespeare.

Lenina has become popular because she is thought to be sleeping with the Savage. Everyone envies her and wants to know what it's like. But, in fact, while she wants to sleep with John, he refuses because he, too, has fallen in love with her— and he has taken from Shakespeare the old-fashioned idea that lovers should be pure. Not understanding this, she finally comes to his apartment and takes her clothes off. He throws her out, calling her a prostitute because he thinks she's immoral, even though he wants her desperately.

John then learns that his mother is dying. The hospital illustrates the Utopia's approach to death, which includes trying to completely eliminate grief and pain. When John goes to visit Linda he is devastated; his display of grief frightens children being taught that death is a pleasant and natural process. John grows so angry that he tries to bring the Utopia back to what
he considers a state of sanity and morality by disrupting the daily distribution of soma to lower-caste Delta workers. That leads to a riot in which John, Bernard and Helmholtz are arrested.

The three then confront the Controller, who explains more of the Utopia's principles. Their conversation reveals that the Utopia achieves its happiness by giving up science, art, religion, and other things that we prize in the real world. The Controller sends Bernard to Iceland, after all, and Helmholtz to the Falkland Islands. He keeps John in England, but John finds a place where he can lead a hermit's life, complete with suffering. His solitude is invaded by Utopians who want to see him suffer, as though it were a sideshow spectacle; when Lenina joins the mob, he kills himself.

Huxley was greatly influenced by the social, political and scientific issues of his age. The novel reflects these concerns with great clarity:

Although the novel is set in the future, it contains contemporary issues of the early 20th century. The Industrial Revolution had transformed the world. Mass production had made cars, telephones, and radios relatively cheap and widely available throughout the developed world. The political, cultural, economic and sociological upheavals of the then-recent Russian Revolution of 1917 and the First World War (1914–1918) were resonating throughout the world as a whole and the individual lives of most people.
Accordingly, many of the novel's characters named after widely-recognized influential people of the time, for example, Polly Trotsky, Benito Hoover, Lenina and Fanny Crowne, Mustapha Mond, Helmholtz Watson, and Bernard Marx (eNotes).

Besides world issues, Huxley also examined the cultural and moral problems of his day in *Brave New World*:

Huxley was able to use the setting and characters from his science fiction novel to express widely held opinions, particularly the fear of losing individual identity in the fast-paced world of the future. An early trip to the United States gave *Brave New World* much of its character. Not only was Huxley outraged by the culture of youth, commercial cheeriness, sexual promiscuity and the inward-looking nature of many Americans; he had also found a book by Henry Ford on the boat to America. There was a fear of Americanization in Europe, so to see America firsthand, as well as read the ideas and plans of one of its foremost citizens, spurred Huxley to write *Brave New World* with America in mind. The "feelies" are his response to the "talkie" motion pictures, and the sex-hormone chewing gum is parody of the ubiquitous chewing gum, which was something of a symbol of America at that time (eNotes).

The unrealistic optimism about the future during his age was also a major concern for Huxley. This optimism is well expressed in Wells' *Men
Like Gods. Huxley was inspired to write a parody of this, which became *Brave New World*. In an article in the 4 May 1935 issue of the Illustrated London News, G.K. Chesterton explained that:

Huxley was revolting against the "Age of Utopias" — a time, mostly before the First World War, inspired by what H.G. Wells and G.B. Shaw were writing about socialism and a World State. After the Age of Utopias came what we may call the American Age, lasting as long as the Boom. Men like Ford or Mond seemed to many to have solved the social riddle and made capitalism the common good. But it was not native to us; it went with a buoyant, not to say blatant optimism, which is not our negligent or negative optimism. Much more than Victorian righteousness, or even Victorian self-righteousness, that optimism has driven people into pessimism. For the Slump brought even more disillusionment than the War. A new bitterness, and a new bewilderment, ran through all social life, and was reflected in all literature and art. It was contemptuous, not only of the old Capitalism, but of the old Socialism. *Brave New World* is more of a revolt against Utopia than against Victoria. (9)

*Brave New World* was written just before dictators like Adolph Hitler in Germany, Stalin in Russia, Mussolini in Italy and Mao-Tse-Tung in China, had created totalitarian states in countries that were troubled by economic and political problems. These leaders often used extreme tactics to
control their citizens, from propaganda and censorship to mass murder. These grim totalitarian states and Huxley’s *Brave New World*, inspired George Orwell to write his classic anti-utopian novel, *Nineteen Eighty Four*. The protagonist in the novel, Winston Smith, is a member of the Outer Party and lives in the ruins of London, the chief city of Airstrip One — a front-line province of the totalitarian superstate Oceania. He grew up in post-Second World War Britain, during the revolution and civil war. When his parents disappeared during the civil war, he was picked up by the growing Ingsoc (newspeak for "English Socialism") movement, placed into an orphanage and eventually given a job in the Outer Party. Winston lives a squalid existence in a one-room apartment in "Victory Mansions", and eats black bread, synthetic meals served at his workplace, and drinks industrial-grade "Victory Gin." He is discontent with his lifestyle, and keeps an ill-advised journal of his negative thoughts and opinions about the Party. This journal, along with any other eccentric behaviour, if found, would result in his torture and death through the dealings of the Thought Police. The Thought Police have telescreens in every household and public area, as well as hidden microphones and spies in order to catch potential thought criminals who could endanger the sanctity of the Party. Children were carefully
brainwashed from birth to report any suspected thought criminal, even their parents.

The Ministry of Truth, which exercises complete control over all media in Oceania, employs Winston at the Ministry's Records Department, where he doctors historical records in order to comply with the Party's version of the past. Since the events of the present constantly shape the perception of the past, the task is a never-ending one.

While Winston likes his work, especially the intellectual challenge involved in fabricating a complete historical anecdote from scratch, he is also fascinated by the real past, and eagerly tries to find out more about the forbidden truth. At the Ministry of Truth, he encounters Julia, a mechanic on the novel-writing machines, and the two begin a necessarily clandestine relationship, regularly meeting up in the countryside (away from surveillance) or in a room above an antique shop in the Proles' area of the city. The owner of the shop exchanges various facts on the mysterious pre-revolutionary past with Winston and sells him artifacts from this period, as well as renting the room to them. Julia and Winston find their new hiding place a paradise, as there is no telescreen and so they believe themselves completely alone and safe.
As their relationship progresses, Winston's views begin to change, and he finds himself relentlessly questioning Ingsoc. Unknown to the two (or to the reader), he and Julia are under surveillance by the Thought Police. When he is approached by Inner Party member O'Brien, Winston believes that he has made contact with the Resistance or Brotherhood which is opposed to the ideals of the Party. O'Brien gives Winston a copy of "the book," a searing criticism of Ingsoc believed by Smith to have been written by the dissident Emmanuel Goldstein, leader of the Brotherhood.

Winston and Julia are eventually and unavoidably apprehended by the Thought Police in their supposed sanctuary, which actually contains a hidden telescreen, and are then interrogated separately in the Ministry of Love, where opponents of the regime are tortured and executed. O'Brien is there, and reveals to Winston that he has been brought to "be cured" of his hatred for the Party, and subjects Winston to numerous torture sessions. During one of these sessions, he explains to Winston the nature of the endless world war, and that the purpose of the torture is not to extract a fake confession, but to alter the way that Winston thinks.

The party intends to achieve this with a combination of torture and electroshock therapy, continuing until O'Brien decides that Winston is
“cured.” Eventually, Winston is sent into Room 101, the most feared room in the Ministry of Love, where a person's greatest fear is forced upon them as the final step in their “re-education.” Since Winston is morbidly afraid of rats, a cage of the hungry vermin is placed over his eyes, so that when the door is opened, they will eat their way through his skull. In terror, as the cage is placed onto his head, he screams, “Do it to Julia!” breaking his vow to never betray her, in order to stop the torture.

Near the end, Winston and Julia again meet, but their feelings for each other have been destroyed. Winston has become an alcoholic and he knows that eventually he will be killed. The one thing Winston has held on to is his hatred of Big Brother, which he feels would be his victory over the party's otherwise absolute power. However, by the end of the novel, the torture and 'reprogramming' have been successful, because Winston realizes that "He loved Big Brother."

The world described in Nineteen Eighty Four parallels the Stalinist Soviet Union and Hitler's Nazi Germany. The theme of betrayed revolution, formally dealt with by Orwell in Animal Farm, is also a theme in Nineteen Eighty Four. The subordination of individuals to “The Party” and the rigorous distinction between inner party, outer party and everyone else in
*Nineteen Eighty Four* can be seen as a reference to the governments of the Nazi and the Stalin regime. There are also parallels of the activities within the society. Leader worship, such as that towards Big Brother, can be compared to dictators like Hitler and Stalin. “Joycamps” is a reference to concentration camps and Thought Police to the Gestapo. The Youth League in *Nineteen Eighty Four* is also reminiscent of Hitler Youth or Octoberists/Pioneers. There is also an extensive institutional use of propaganda in Orwell’s fiction and this again, is also found in the totalitarian regimes of Hitler and Stalin. In *Nineteen Eighty Four*, lies and fear are used as propaganda to control the public.

*1984* is a political novel written with the purpose of warning readers in the West of the dangers of totalitarian government. Orwell portrays the perfect totalitarian society, the most extreme realization imaginable of a modern-day government with absolute power. The title of the novel is meant to indicate to its readers in 1948 that the story represented a real possibility for the near future: if totalitarianism is not opposed, the title suggested, some variation of the world described in the novel could become a reality in only thirty-five years time. The Party uses a number of techniques to control its citizens, each of which is an important theme of its own in the novel. The
first of these is psychological manipulation in which independent thinking is controlled:

The Party barrages its subjects with psychological stimuli designed to overwhelm the mind’s capacity for independent thought. The giant telescreen in every citizen’s room blasts a constant stream of propaganda designed to make the failures and shortcomings of the Party appear to be triumphant successes. The telescreens also monitor behavior—everywhere they go, citizens are continuously reminded, especially by means of the omnipresent signs reading “BIG BROTHER IS WATCHING YOU,” that the authorities are scrutinizing them. The Party undermines family structure by inducting children into an organization called the Junior Spies, which brainwashes and encourages them to spy on their parents and report any instance of disloyalty to the Party. The Party also forces individuals to suppress their sexual desires, treating sex as merely a procreative duty whose end is the creation of new Party members. The Party then channels people’s pent-up frustration and emotion into intense, ferocious displays of hatred against the Party’s political enemies. Many of these enemies have been invented by the Party expressly for this purpose. (SparkNotes, Editors)

Another technique used by The Party is physical control where extreme measures like torture are used to manipulate the thoughts of citizens:
In addition to manipulating their minds, the Party also controls the bodies of its subjects. The Party constantly watches for any sign of disloyalty, to the point that, as Winston observes, even a tiny facial twitch could lead to an arrest. A person's own nervous system becomes his greatest enemy. The Party forces its members to undergo mass morning exercises called the Physical Jerks, and then to work long, grueling days at government agencies, keeping people in a general state of exhaustion. Anyone who does manage to defy the Party is punished and "reeducated" through systematic and brutal torture. After being subjected to weeks of this intense treatment, Winston himself comes to the conclusion that nothing is more powerful than physical pain—no emotional loyalty or moral conviction can overcome it. By conditioning the minds of their victims with physical torture, the Party is able to control reality, convincing its subjects that $2 + 2 = 5$. (ibid)

The control or distortion of history is another important theme in *1984* and also a very real danger in the world today.

The Party controls every source of information, managing and rewriting the content of all newspapers and histories for its own ends. The Party does not allow individuals to keep records of their past, such as photographs or documents. As a result, memories become fuzzy and unreliable, and citizens become perfectly willing to believe whatever the Party tells them. By controlling the present, the Party is able to manipulate
the past. And in controlling the past, the Party can justify all of its actions in the present. (ibid)

The use of technology and language as means of subversion and mind control are also examined in the novel. Through the use of telescreens and hidden microphones, members of the Party are monitored all the time. The Party also uses different complicated methods to control on a large scale, the economic production and sources of information. Besides these, the Party invents fearsome machinery used for inflicting horrible tortures on its supposed enemies. Technology which is often perceived as working for moral-good is shown as an instrument for facilitating large-scale evil and terror. Language is a very important factor of human thought as it a crucial element in the structures and limitations of ideas that an individual can formulate and express. Orwell shows in his novel the dangers of a central political agency having control of it. Language can be restructured by such an agency to quell all rebellious and disobedient thoughts by simply removing the words necessary to formulate such ideas. In 1984, the Party replaces English with Newspeak; the ultimate goal being to subdue and eradicate all concepts and ideas that may question the complete authority of the Party. Postcolonial theory reflects this idea of the use of language as a manipulative controlling force. The loss of culture and history due to the loss
of language of local populations through the institutionalisation the language of the colonising nations is often a topic of analyses by many postcolonial writers. These foreign countries uproot the local languages and replaced it with their own by using their language as the language of government and business. Hence they are able to take political and military control of distant regions and bring Orwell's fears to live.

Isaac Asimov also creates his art with the same moral concerns for society as the authors mentioned above. Isaac Asimov was a humanist and a rationalist. He does not oppose religious conviction in others, but he frequently rails against superstitious and pseudoscientific beliefs that try to pass themselves off as genuine science. During his childhood, his father and mother observed Orthodox Jewish traditions, though not as stringently as they had in Petrovichi; they did not, however, force their beliefs upon young Isaac. Thus he grew up without strong religious influences, coming to believe that the Torah represented Hebrew mythology in the same way that the *Iliad* recorded Greek mythology. For a brief while, his father worked in the local synagogue to enjoy the familiar surroundings and "shine as a learned scholar" versed in the sacred writings. This scholarship was a seed for his later authorship and publication of *Asimov's Guide to the Bible*, an analysis of the historic foundations for both old and new testaments. For
many years, Asimov called himself an atheist; however, he considered the term somewhat inadequate, as it described what he did not believe rather than what he did. Eventually, he described himself as a "humanist" and considered that term more practical. According to Asimov's own autobiography (1994), while his parents were Orthodox Jews, he remained without religion simply because no one made an effort to teach him any religion (p. 12). According to Asimov, he was "sometimes suspected of being nonreligious as an act of rebellion against Orthodox parents...but it was not true of me. I have rebelled against nothing. I am, in short, a rationalist and believe only that which reason tells me is so (p. 13)."

Humanists believe that humans alone are responsible for the problems and achievements of society. Humanists would believe that neither good nor evil is produced by supernatural beings, and that the problems of humankind can be solved without such beings (Seiler & Jenkins, 1999). As Asimov put it, "...I am incapable of accepting that existence on faith alone (Asimov, 1995, p. 301)." Asimov perfectly summed up his religious views by saying "I don't have the evidence to prove that God doesn't exist, but I so strongly suspect that he doesn't that I don't want to waste my time" (as cited in Corvallis Secular Society, 1997).

Asimov’s wife, Janet Asimov, in It's Been a Good Life, states:
Asimov claimed to be a materialist, a believer in the tenet that everything could be reduced to matter and energy, but matter and energy alone do not account for his boundless appreciation of life... He disliked emphasis on difference; thus he was not in favor of people identifying with culture, ethnicity, or nation. Rather, the ties that bind were more important than those that divide (J. Asimov 179).

This concern for humanity is often reflected in his works. The original *Foundation Trilogy* analyses the various social implications and issues that are present within the stories and also the use of psychohistory as a tool to bring about social changes and find possible solutions to the problems faced by humanity. The original *Foundation Trilogy* began with the publication of *Foundation* in 1951. It was originally a series of eight short stories published in *Astounding Magazine* between May 1942 and January 1950. The first four stories were published as *Foundation* and the remainders were published in pairs as *Foundation and Empire* in 1952 and *Second Foundation* in 1953. The plot of *The Foundation Trilogy* focuses on the growth and reach of the Foundation against a backdrop of the decline and fall of the Galactic Empire. The series draws, at a much deeper level, from later historical events and closely follow the 19th century narrative of Manifest Destiny, and on Europe’s experience with Hitler and Nazism. *The Foundation Trilogy* is
obviously not about these historical events but they are the source of the stories' thematic resonance. The *Foundation Series* which includes the original *Foundation Trilogy* along with two prequels and two sequels was awarded the prestigious one-time Hugo Award for Best All Time Series in 1966, beating several other science fiction and fantasy series including J.R.R. Tolkien's *The Lord of the Rings*.

During his age, he had witnessed imperialism, narrow nationalism, the 2nd World War, the atomic bomb, communism, the Cold War and the coming of the computer age. Like Wells, Huxley and Orwell before him, Asimov too looks at present society and pre-supposes the direction to which mankind is headed. Using history as a precedent, he gauges the possibilities and eventualities of social evolution and scientific discovery and invention. However, despite these similarities, Asimov is very unique in his representation of the future. Unlike Wells, Huxley and Orwell, he does not depict a utopian or dystopian world, whose focus is upon how trends in society might come to fruition, and act as a moral allegory on contemporary society. Asimov looks at trends in a wider scope, dealing with the dynamics of growth and decay of civilizations, and ways to adapt to these changes, rather than the human and cultural qualities in society at one point of time. In his endeavour to predict the next probable stages of civilization, he looks
to the past or history as a guide and tries to suggest the best courses of action so as to produce a future that is most ideal or conducive for the attainment of the maximum happiness for the greatest number. Errol Vieth, commenting on his life and art, states:

He was, then, the archetypal scientist. His understanding of the world and its workings was immense and deep, and it caused him to respond with awe, joy, and gratitude to his existence and to the physical and human worlds that he tried to understand and to explain, with much success, to others. This understanding informed his respect for and appreciation of human life, evinced in his commentaries about human cultural artifacts—namely, his writings on history, the Bible, literature, and comedy (184).

Asimov's criticism and discourse on contemporary society are based on his concept of social mathematics in psychohistory, his concept of history—"...which is, in its grand sweep, similar to one of the main ingredients of Marxism-historical materialism" (Elkins 28) and his utilitarianism which Miller states, "...the progression of the (Foundation) series can be read as a set of ever-more-precise answers to a set of related objections to utilitarianism." (189). This dissertation will examine in depth the Foundation Series, comprising of seven novels, along with his other
selected novels -- *End of Eternity* and *Robots and Empire* and closely follow Asimov's analyses and critiques on different aspects of society as he creates what he himself has termed as social science fiction.

**Chapter II: The *Foundation Trilogy* and the Concept of Psychohistory**

The original *Foundation Trilogy* has afforded important materials, for both the scientist and social scientist, for analysis in the various social implications and issues that are present within the stories and also the use of psychohistory as a tool to find possible solutions to the problems faced by humanity and bring about social changes. The original *Foundation Trilogy* began with the publication of *Foundation* in 1951. It was originally a series of eight short stories published in *Astounding Magazine* between May 1942 and January 1950. The first four stories were published as *Foundation* and the remainders were published in pairs as *Foundation and Empire* in 1952 and *Second Foundation* in 1953. According to Asimov the early stories were inspired by Edward Gibbon’s *The History of the Decline and Fall of the Roman Empire*. The premise of the trilogy, based on the ideas set forth in Gibbon’s book, revolves around the concept of psychohistory, a concept of mathematical sociology (analogous to mathematical Physics) devised by