

**The Discourse of the Dystopic Architecture:  
A Theoretical Framework for the Analysis of Space  
As discourse in The Dystopian Fiction**

خطاب العمران الديستوبي: إطار عمل نظري لتحليل خطاب المكان

في النص الأدبي الديستوبي

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**Abstract:**Dystopian Texts are social commentary and sometimes warnings about extreme hegemonic ideologies. The Dystopian fictional societies are indicators of the architecture of the ideology of power abuse. The following paper examines the features of the legibility of space and illustrates how it becomes the semiotic mode of the discourse of power. The main steps to be considered include, first the introduction of a theoretical framework for discursivity analysis, and second demonstrating the semiotic mode of discourse through the built space. The corpuses selected include five dystopian literary works, from different authors and different periods, spreading over almost one century of dystopian impulse. Aiming to illustrate that regardless of the diverse contextual triggers behind each novel, the spatial arrangement allows for the analysis of the discursive discourse of power.

**Keywords:** Dystopian text – Discursive Discourse – Spatial arrangements - Semiotic discourse.

**المخلص:** نص الادب الديستوبي هو تعليق اجتماعي و عبارة عن تحذير من أيديولوجيات الهيمنة المتطرفة. المجتمعات الخيالية في هذه النصوص هي مؤشرات على بنية أيديولوجيا التطرف في استخدام السلطة. يتطرق هذا المقال الى خصائص الفضاء ويوضح كيف يصبح النمط السيميائي لخطاب السلطة. الإطار النظري للتحليل متعدد التخصصات. الخطوات الرئيسية التي يجب مراعاتها في هذا المقال هي أولاً ، تقديم إطار نظري لتحليل النمط السيميائي للخطاب و ثانياً توضيح خطاب المكان في خمسة أعمال أدبية من مؤلفين مختلفين. تنتشر الفترات على مدى قرن تقريباً لتوضيح أنه بغض النظر عن المحفزات السياقية المختلفة وراء كل رواية ، فإن الترتيب المكاني يسمح بتحليل الخطاب الاستطراذي للسلطة.

الكلمات المفتاحية: النص الدستوبي - الخطاب الاستطراذي - الترتيبات المكانية - الخطاب السيميائي.

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## **1. Introduction**

Discourse is first a social interaction. Therefore, the linguistic structure of the discourse is not sufficient for the interpretation of meaning. The term discourse customarily equates to either the written or the verbal form of the language. However, if we reflect on the semiotic dimension of the discourse; it would be possible to explore spatial arrangement as a meta-language holding the properties of discourse. The critical discursive analysis of the semiotic modes of the discourse requires the scrutiny of the cultural, social as well as political arrangements escorting the discourse. It examines how discourse structures enact, or reproduce the relations of power and dominance. The psychological, sociocultural, or political features attributed to a given space determine both the access and restrictions to ideology. Henceforth, it regulates the discourse. Consequently, space becomes a semiotic mode of discourse and illustrates the discursivity of discourse.

The social practices in space, demonstrate segregation, status differentiation, social polarization of us versus them, as well as isolation for a behavioral amendment. These expressions with their spatial connotations create a logic of power relations between different groups. The Dystopian novel offers an inexhaustible source of the discursivity discourse of power, considering the ideological content of this literary sub-genera. These fictional societies exemplify different forms of power abuse. These imaginary cities illustrate a wide range of social inequalities through power relations on various levels.

## **2. The Allegory of the Fictional Dystopian Societies**

Dystopian fictional societies are often viewed as allegories of the calamitous fate of modern societies under an extreme form of control. Dystopian fictions become a social commentary that tackles, in the broader sense, the theme of power abuse, and it is often illustrated through hegemonic government “imagined societies in which the deepest demands of human nature are either subverted, perverted, or simply made unattainable” (Barash,2004, p. B10). The ideology of power and control is prevailing in this sub-genera. It has been explored from various perspectives, ranging from extreme governmental control in imposing collective conformity, and suppression of individuality, passing by the reconditioning through behavioral alteration, or even genetic control, as well as the suppression of language, and the regulation of the basic biological needs.

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These gloomy fictional societies offer a nightmarish vision of the world; divulging what could possibly go wrong in a hypothetically perfectly governed city. The ideology of mass regulation and control could be observed in both the social practices as well as the spatial arrangement. The futuristic or even post-apocalyptic settings depicted in these societies illustrate how the idea of collectivism, and oligarchy are taken to the extreme. In these uniformed societies, where individualism is suppressed, the exploration of space as a semiotic form of the discourse of power would constitute a relatively challenging perspective for analysis. The architectural design follows a mechanistic logic and every aspect of society is regulated following a mathematical precision.

The analysis of the discursive discourse of power in Dystopian fiction involves the analysis of the representation of the architecture in the corpora selected as well as the social practice dictated by the conscious spatial arrangement, to illustrate that space is consciously produced as an architecture of dominance. As such, the built space becomes the intermediary representation of the ideology of power and the semiotic form of the discourse of power.

### **3. The Discursive Modes of the Discourse of Power**

The discourse of power is an ideological discourse par excellence. The discipline of critical discourse analysis (CDA) focuses on instances of power abuse. Scholars in the disciplines of (CDA) assert that discourse is intrinsically part of and also influenced by social interaction. In this perspective, they have developed a complex theoretical framework for the critical discursive analysis of the discourse of power. However, there remain various methodological gaps, especially as far as the cognitive intersection between discourse and society is concerned (Vandjike 2001, p3). This is mainly because the intersection between discourse, and cognition is embodied in the abstract notion of ideology. Therefore, the discursive analysis of the discourse of power requires the discursive understanding of the concept of ideology, through its intermediary representation (Vandijke 2008 p14). In this context, the focus is shifted to the intermediary representations in order to decode the underlying ideologies.

It can be synthesized that the discursive mode of the discourse of power could be constructed in a symbolic object that could serve as concrete illustrations of the abstract

ideology of power. Thus, these objects become examples of the digressive and indirect modes of control. The discursive discourse of power includes the control at the linguistic level first, and ultimately the control of the mind, through the control of the complex cognitive representations including the temporal and spatial elements escorting the discourse which is at the core of the 'discursive influence on the minds of people (Vandjike,2008, p11). The cognitive representation is anchored in the subconscious mind; thus, the control of the spatial representations is a discursive mode of discourse, and ultimately of the conscious mind. The observations and analysis performed in this context are emblematic of the methods adopted by social sciences such as anthropology, sociology, and psychology, considering the multiplicity of variables that influence the production of discourse, and its interpretation. In the same line of thoughts, Locke argues that ideological thoughts are characterized by opacity thus it requires a metalanguage that decodes the discourse shielded from consciousness (Locke, 2006, p40).

#### **4. A Theoretical Framework for the Discursive Analysis of Discourse**

The theoretical framework proposed is an interdisciplinary one. This discursive analysis requires an interplay of theories. It consists of the structural study of the text, including both a semantic as well as a semiotic analysis. It involves a spatial analysis of the circumstances surrounding the communicative events, and more precisely the analysis of space as a discursive mode of the discourse of power. The interdisciplinary framework demonstrates the interconnectedness of space and the ideology of power. It connects outcomes of spatial sciences to the concept of power. It also outlines the connotation of any sort of hegemonic ideologies embodied in social practices, such as social polarization, and the social order structures. Discursivity involves the principle of connectivity through the interpretation of both the endophoric, as well as, exophoric elements of discourse (Fairclough,2003 p3). This discursivity is further emphasized through the concept of 'Recontextualization' of the social practices (Van Leeuwen, 2008p90).

Space is an omnipresent element in discourse. It illustrates the distance, the segregation, the gender distinction as well as, the status differentiation. These expressions create a logic of power relations between different groups. The linguistic intersection of space and discourse is achieved through the use of tenses, adverbials, conjunction, and preposition that marks the Spatio-temporal relations. It is also

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achieved through the urban design and the architectural design of buildings (Fairclough, 2003, p151). The two variables of space and discourse are integrated into everyday life and compose a 'landscape of urban activity that indicate social practices and power relations within a society (Keating, 2015, p245). Societies are described in terms of centers and their peripheries, or in terms of the 'superior–inferior' dialectic symbolizing hierarchies positioned in space. (Keating, 2015, p246). The spatial arrangements are used to establish particular relations. Van Leeuwen 2008 notes that space is functionalized and arranged hierarchically for order and thus better control. The 'Built Space' illustrates the human intervention in the ideological representation of space in the form of architecture, buildings, and structures. It becomes a social object, that reflects social values, and social relations. Thus, it becomes the intermediary representation of an ideology, where 'space and place are used to create authorized histories' (Keating, 2015, p256).

## **5. The Discursivity of Discourse of Power in The Dystopian Societies**

It is a common consensus in diverse fields of human sciences such as cultural geography, as well as anthropology, that the spatial organization of society through architecture is fundamental to understanding discourse and its role in the orderly production of social life (Massey 1994). On the discourse of Space, Henry Lefebvre notes that the process of the production of space has explicit political aspects, and it is the faithful reflection of a dominant ideology. The social practices attributed to a given space highlight the paradigms surrounding it, which becomes a specific 'spatial code', thus the architectural design serves as a mediator of power. In *Discipline and Punish* 1977, Michel Foucault's insights further explore the connection between space, discourse, and power. He argues that the macroscopic space is attributed to the state apparatus and it is imbued with an imposed appropriateness, in this context, the spatial arrangements become tools for the hegemonic power. For that he uses the term 'Panopticism...the Utopia of a perfectly governed city' (Foucault, 1977, p196).

The concept of Space in literature has often been relegated to the back scene of time considering that the progression of the plot's events is time-bound. However, this traditional view has been revolutionized by Einstein's theory of Relativity, Poincaré Bifurcation, and Entropy, which allowed the understanding and mastery of space. The representation of space within the novel involves the analysis of both the referent and its

representation, and these representations are a system of signs that requires decoding. The referent is not reproduced by a mere description of a place, but it is rather the discourse used that establishes the space, and there is a metonymic connection between the imagined spaces and a given ideology.

Westphal names these representations of space as ‘Imagology’ in his essay *Geocriticism; Real and Fictional Spaces* 2011. Imagology is considered a projection of the schemata of the author. It challenges the dogmatic logic that limits the text to the linguistic system. It implies that the author becomes the architect of his fictional cities. Thus, in the same way, it is possible to analyze the linguistic structure of a literary text, it is equally possible to analyze the fictional spaces as a discourse. Through Imagology Westphal asserts that space can be read like a novel. This characteristic of the legibility of space, establishes space as a semiotic discourse of power, which is also highlighted by Roland Barthes’s work on semiotics, in his lecture *Semiology and Urbanism*’ (1967). In this lecture, he notes that ‘ the city could be regarded as a literary work, and the city is also a discourse stating that we inhabit a city and we are equally inhabited by it. In this quote, Barthes highlights the space in the novel as a silent character, yet with actions affecting the unfolding of a narrative.

## **6. Critical Analysis of Space in Dystopian Fiction**

The theoretical frame proposed above provides a transdisciplinary review of literature required for the analysis of space as the discursive mode of discourse of power. The social practices attributed to space highlight the paradigms surrounding these spaces, which become a specific spatial code. The spatial code of the dystopian fictional societies could be decoded as a discursive mode of discourse. The following part of this article proposes a practical analysis of the ideological discursive discourse through space in dystopian novels. The corpora selected include dystopian novels by different authors, different publication decades, and diverse Spatio-temporal settings. Our main concern is to distinguish between the context of discourse and the semiotic discourse in this literary sub-genera. The discourse of power abuse in the selected corpora is made apparent through the spatial setting, and spatiality, which means the analysis of the positioning of bodies in space. It involves the examination of social polarization and appropriateness through the recontextualization of social practices in a given space.

## **6.1 The Panoptic Architecture of ‘the One State’ in *WE* by Yevgeny Zamyatin (1924)**

The Bolshevik revolution in 1917 had a major impact on Russian literature. Literature became a tool of state propaganda which started the censorship and scrutiny of any literary text to establish the officially approved writing. Writers became tools of communist propaganda and were called the “engineers of human souls” helping to produce “the new Soviet man”. However, it was the unofficial literature that offered the masterpieces of the Russian tradition (Morson, 2020). This literary tradition established the discourse of a literary text and powerful ideological tool. In this rigid context, Yevgeny Zamyatin introduces the dystopia new literary genre that turned out to be one of the most prolific literary impulses for the upcoming century. His novel *WE* (1924) describes a future socialist society that has turned out to be not perfect but inhuman, and of course, it was categorized as unofficial literature, thus it could be published only abroad.

The novel is a partially-epistolary narrated by the main character D-503 in his diary in a series of 40 records. The author describes a well-ordered futuristic society ‘the ONE STATE’ ruled over by an authoritarian government relying on logic, mathematics, and rationality to govern public life where everyone knows their task and understands their part in the great purpose. Individuality is suppressed and citizens are designated as ‘ciphers’ who are uniformed by their shaved heads and their use of numbers as names and are under constant surveillance of the government’s police ‘Guardians’. As the plot unfolds, D-503 engages in a roller coaster of emotions. By the end, he is diagnosed by the Bureau of Medicine as having a “soul,” and is ultimately forced to have the procedure like the mass of zombie-like ciphers who have undergone the operation. The Novel ends with D-503’s reprogrammed to believe that only reason matters.

The architecture of this perfectly governed city illustrates how the freedom of the individual is secondary to the welfare of *WE*. The One State is isolated from the wild free world by a gigantic barricade called the Green Wall. The panoptic architecture of the ciphers inhabitations is made of transparent glass tall sharp angular building that restricts individuality, privacy, and freedom. This allows for constant surveillance and thus, suppressions of individuality. The psychological impact of this architecture of power, and its less coercive style to reshape behavior, are the perfect illustration of the semiotic discourse of power. The built space as the intermediary representation of the

ideology of power has also illustrated the division of the bureau of medicines and the guardian's bureau are also perfect illustrations of how the conscious production and careful division of space serve the apparatus of power.

## **6.2 The Words Worth Prison in *A Clock Work Orange* by Antony Burgess (1962)**

*A Clockwork Orange* by Anthony Burgess (1962) remains a very controversial novel with its linguistic originality, and the moral questions it raises are as relevant now as they ever were. His portrayal of a multidimensional villain inspired several movie characters. The novel also advances philosophical questions related to free will and behavior conditioning. The setting is a futuristic Britain, and the author employs, violent images to comment on juvenile delinquency and other social, political, and economic subjects in a dystopian near-future Britain. The plot line follows three distinct phases in the life of the protagonist. An antisocial delinquent whose interests ironically include classical music. The first phase depicts the horrific crimes, the second phase narrates his capture and attempted rehabilitation, and the third phase is his post-rehabilitation, where the main character is set free diminished, and unable to cope in a violent world.

The first part introduces Alex's World. An environment of juvenile delinquency filled with anger and brutality. The droogs gang is involved in all sorts of atrocities, they get intoxicated and engage in "ultra-violence", by the end of this part Alex murders an old lady. He is arrested following the betrayal by his gang members. He is sentenced to fourteen years in prison. The second part of the novel takes place in the Words Worth Prison. In this facility, they attempt on him an experimental behavioral modification 'the Ludvico technique'. A stimulus-response technique aims to rehabilitate criminals and creates an aversion to any form of a violent act. In the third part, Alex is released from jail, completely diminished, helpless yet famous as being the first Ludovico technique patient in the media. This rehabilitation ironically turns him into the perfect victim in a world that still operates on violent frequencies. He is confronted by his previous victims who take a turn for revenge. By the end of the novel, he wakes up in a hospital, where the effect of the conditioning is reversed and he is back to his violent self for a while. The novel ends with Alex exercising his own free will to quit crime and violence.

The version of the Londonian fictional society in a Clock Work orange contrasts with the Orwellian Oceania in *1984*. The latter is placed under constant surveillance by Big Brother. Similarly, The One State fictional society created in *WE* operates with the principle of scrutiny. These two fictional societies exemplify the Panoptic architecture of surveillance. This architecture of power; serves as an ingenious cage of non-coercive



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power to control behavior. In contrast, surveillance in Alex's World is absent, which results in extreme violence. However, The Words Worth Prison facility is also a spatial code. The recontextualization of the Ludovico technique illustrates a non-coercive practice with the purpose of behavioral alteration. This behavioral experiment positions the built space of the prison as the discursive mode of discourse of power, which echoes the Foucauldian concept of the Panopticon as a laboratory of power.

### **6.3 The Social Polarization of 'Ugly Ville' and 'Pretties Town' in *The Uglies*, by Scott Westerfield (2005)**

The *Uglies* (2005) could be considered as a postmodern version of a bildungsroman. It follows the growth, maturity, and, transformation of the main character Tally Youngblood. The setting is a post-apocalyptic future society that survived a devastating oil bug. The disaster killed 98% of the human population of the planet and left many cities in ruins. The new society holds three values at its core: Sustainability, Peace, and Equality. The new society promotes these values through the use of The Surge, a type of extreme cosmetic surgery for teenagers, upon reaching their sixteenth birthday, to mold them into a so-called 'Pretty'. The main character is struggling from the start to find sense in this society, constantly questioning this hegemonic procedure that annihilates individuality and sanctions the differences.

The spatial arrangements of this new society start with the suburbs where infants are placed until they reach twelve years. The twelve years old become 'Uglies', due to preteens' and teens' hormonal developments. The Uglies are then moved out of the suburbs and live in monitored dorms in Ugly Ville, where they attend middle and high school. In Ugly Ville the pre- Surge teenagers are closely monitored by city authorities, not to restrain their behavior but rather to monitor and record their actions. These records are used in the Uglies' later life to determine their specific career path based on their personality traits of decisiveness, initiative, and independent thinking. The Uglies, are kept in anticipation of the Surge. A surgery that they must undergo upon turning age sixteen, to transform ordinary humans 'The UGLIES' into 'THE PRETTIES', the epitome of beauty, based on the perfect facial symmetry. The New Pretties are then given access to cross to the Eldorado of New Pretty Town, the innermost part of the city where food, shelter, and entertainment are provided by the government free of charge. The rising actions in the story begin when Tally's new friend Shay runs away to the Heterotopic place of the Smoke, a secret refuge for the rebellious. When Tally reaches the Heterotopias of the SMOKE, she discovers that the surgeries performed in Ugly Ville are not just intended for a standardized Beauty. They also aim at brain standardizations, as it alters the minds of the 'Pretties', making them shallow, with low intellectual capacities, thus allowing for conformity and mind control.

The strict division of society and the social polarization established through geographical boundaries are more than apparent. It is noticeable, that the spatial arrangement in both Ugly Ville and New Pretty Town holds the features of the Panopticon. The First is a space of surveillance and the second is a laboratory of power. The heterotopic space in the novel is the Smoke, a place of evasion from the control where the Smokies maintain a sense of self within the prevailing hegemony that alters both the physical aspects as well as the mind. The information gathered from surveillance in Ugly Ville is later on used in New pretties town to set their career path. Similarly, to the genetic programming in A Brave New world, thus it is also a form of conditioning. On the surface, the Ugliers are offered a better future and a better life. However, they are stripped of their physical uniqueness and their mental capacities. This duality establishes the discourse in the discursive, and the discourse of power could be decoded through the social practices of spatial segregation, surveillance, and the coercing to undergo extreme surgical procedures.

#### **6.4 The ‘Hailsham Boarding School’ in *Never Let Me Go* by Kazuo Ishiguro (2005)**

This science fiction novel contrasts with the previously explored fictional societies. This novel constructs another version of England in 1999. However, it is set in a parallel universe. The plot revolves around a state-sanctioned program of human cloning technology to prolong existence. A major part of the story unfolds in the Hailsham facility, with its enigmatic established rituals and traditions. The plot is not immediately apparent to the reader. It is probably caused by the non-linearity of the plot.

The narrative transmutes between flashbacks and flashforwards. The main character narrates back and forth in time by associating details triggering recollection of other events. However, the novel can be divided according to the three stages in the life of the main protagonist Kathy. She introduces the setting by refereeing to two main roles in her society ‘Carers’ and ‘Donors’. The two main characters Kathy and Tommy, hear about a rumored exception allowing them to defer their donations ignites a ray of hope in their sealed fate. They began to theorize that creativity and love may be connected to donations. They speculate that artistic abilities and creativity imply that the clones have a soul. Thus, they can be entitled to a deferral option. In the final chapter their hopes evaporate, when they discovered that deferrals do not exist.

In this dystopian society, the narrator’s tone evokes an idyllic childhood at Hailsham boarding school. However, it is also in this facility that the children learned vaguely about the donation program. The children realize that they are only clones, who were created for the sole purpose to donate organs. The space that established the

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discourse of power in the discursive is the Hailsham boarding school. This built space and the practices of programming and preparing the clones for their roles of Carers and Donors illustrate the controlling ideology. Power creates its structures to transmit its dogmatic vision and establish its paradigms. The children in this facility are raised to be future donors, once they reach adulthood. The young adult clones, donate their vital organs to their ‘Possibles’, who are the original humans they were cloned after. The ‘Donors’ later on receive care from other clones who have not yet begun the donation process. The clones donate organs until they ‘complete’, which is a euphemism for death.

This facility is created to serve a dominant group. The upbringing, and the conditioning of children to simply accept their fate as donors, positions space as a less coercive device of power. Consequently, the recontextualizing of these practices in this space divulges a discursive hegemonic discourse of power. In other words, the Hailsham Boarding School is a semiotic discourse of power.

### **6.5 The ‘Red Center’ in the *HANDMAID’S TALE* by Margaret Atwood (1985)**

The setting of the novel is the Republic of Gilead. A totalitarian and theocratic state that has replaced the United States of America. In this fictional society, women’s freedom is restricted; they have no privacy allowed and are under constant surveillance by Gilead’s secret police force the ‘Eyes’. Following chemical pollution, the new world witnessed a declining fertility rate. And due to this dangerously low reproduction, Handmaids are assigned to bear children for elite couples, thus restricting women to the status of the surrogate womb only. The main character, a handmaid named Offred narrates the story in flashbacks, from which the reader reconstructs the events in the old world before the Gilead. The architects of the new world began their rise to power in an age of extreme objectification of women through the sex industry. Atwood created a fictional society where patriarchy and misogyny are taken to the extreme. They abolished women’s rights to hold property, pursue careers, and even their privilege to control their bodies. The novel ends with a flash forward in an epilogue in the form of a lecture given by Professor Pieixoto in 2195.

The main concern of the present paper is to explore the architecture of the ideology in space in this literary text. In the Gilead, the architects of the new world designed a special institution The Red Center. A re-education center where women are indoctrinated into Gilead’s ideology and groomed for becoming Handmaids. The practice of grooming women into Handmaids in the Red Center is a perfect illustration of space as an intermediary representation of the ideology of power abuse. In this

center, the ‘the Aunts’ supervised the women and worked on mind programming. They preached that the handmaid’s submissive positions in this new social order ultimately offer a safer environment than the old, pre-Gilead society.

Recontextualizing the social practices in the Red Center allows for the discursive analysis of discourse. The Red Center is an architectural design that serves as an intermediary representation of the dominant ideology. The patriarchal foundation of the Gilead is diffused through the creation of a built space at the service of an ideology. In this context, space becomes a semiotic mode of the discourse of power.

## **7. Conclusion**

The theoretical framework for analyzing space as the semiotic mode of the discourse of power is a discursive analysis. This analysis tackles the ideology of space as an exophoric element of the text, and the architecture described in Dystopian fiction as the endophoric element of discourse. This positions space as the semiotic mode of discourse of power. The correlation between space and power, emphasizes that the production of space is the faithful reflection of a dominant ideology, and the architectural designs serve as a discursive mode of the discourse of power. The analysis of space as a discursive mode of discourse requires the interpretation of discourse to multiple sociocultural structures. In this context, the architecture in the fictional dystopian societies positions the built space as the concrete representation of the dominant ideology, in this context space is a tool of regulation of the masses, through the architecture of surveillance or centers of rehabilitation of the deviant and behavioral conditioning.

The various forms of power relations within the dystopian fictional societies are embodied in forms of buildings, monuments, as well as marginalized spaces, or the underground space of resistance. Space is used for segregation, isolation, and rehabilitation of individuals to absorb their uniqueness into hegemonic systems. The conscious production of space indicates the social practices and power relations within a society. And the production of space constitutes a spatial code intertwined with discourse and its discursive modalities.

In the corpora selected space is a discursive mode of discourse. The panoptic architecture of glass houses, in the *One State of We*. The social polarization was established through geographical boundaries in the *Uglies*. The practices of behavioral conditioning in *The Words Worth Prison* facility, and the programming of the clones at *Hailsham* boarding school. And the grooming of women at *The Red center* in the *Gilead*, are all perfect illustrations of the built space at the service of power. These

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architectural designs become an intermediary representation of the ideology of power abuse. And these fictional settings transform space into a discursive mode of discourse.

The architectural designs in the corpora selected, enable the control of the masses through the simultaneous teaching of systems of thoughts. These fictional societies are designed as spaces of surveillance where individuals are constantly scrutinized. It prevents any form of deviance or transgression to the rules and norms imposed. It ensures order and amplifies power. This particular use of space is described as a 'cruel, ingenious cage' (Foucault, 1977, 199), which could have multiple functions, as it could serve to reform prisoners, confine the insane; treat patients, supervise workers, and even instruct school children. It perfectly illustrates the mediating discourse of power through 'the Built Space'. And the recontextualization of the practices within these fictional spaces positions this built space as the discursive mode of discourse of control.

Dystopian fiction is a prolific source of discourse in the discursive. In this literary sub-genera, the discourse of power goes beyond the linguistic structure. For the analysis of a literary text, there is a plethora of literary theories and techniques. However, as far as space in a literary text is concerned, it requires an interdisciplinary approach. Considering that literary discursivity creates a meta-discourse, the analysis would call for the analysis of space as a discursive literary mode of discourse.

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