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# Vogue, Porn and Documentaries: Analogue Media and the Uncanny in Speculative Fiction

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Abstract

In modern society, media is all around us. In Speculative Fiction, this is not always the case. In Ballard's *High-Rise*, Atwood's *The Handmaid's Tale* and Ishiguro's *Never Let Me Go*, however, the access to media is denied or discarded. The function media has within the bounded systems that is enforced starts to change and intertwine with identity. In these narratives, media takes the place of the uncanny to question the authority behind media and how value is determined.

Key Words: Speculative Fiction, The Uncanny, Analogue Media, J.G. Ballard, Margaret Atwood, Kazuo Ishiguro.

## Introduction

“In Science Fiction, it is always about now. What else could it be about?” (Allardice). In this Interview with *The Guardian*, Margaret Atwood discusses her views on Science Fiction and explains that: “There is no future. There are many possibilities, but we do not know which one we are going to have” (Allardice). Her views seem to coincide with a definition of speculative fiction, a term used to describe what science fiction did, namely extrapolating from known facts, and which is now used to suggest a broad range of genres that explore aspects of society. In other words, speculative fiction is about things that could happen but have not yet. J. G. Ballard preceded Atwood in this way of thinking; in “Which Way to Outer Space?”, an article that dates from 1962, Ballard explores how Science Fiction acquired its outer-space image due to the Russian-American space race and pleads for the genre to move to what he calls ‘inner space’: earth. He argues that this is where our future will take place.

In modern society, media is all around us. It would seem likely that this is reflected in contemporary speculative fiction. However, this does not always seem to be the case. In the novels *High-Rise* by J. G. Ballard, *The Handmaid’s Tale* by Margaret Atwood and *Never Let Me Go* by Kazuo Ishiguro, there is an absence of media; the protagonists of the novels are cut off from media, either willingly or by force. Baudrillard’s

“Simulacra and Simulation” is another important work when looking at these novels. In all of them, there seems to be bounded areas, either physical or bounded by time, that separates the protagonists from that which lies beyond them. Within these systems, the line between the real and the imagined is blurred. As Baudrillard states:

To dissimulate is to pretend not to have what one has. To simulate is to feign to have what one does not have. One implies a presence, the other an absence. But it is more complicated than that because simulating is not pretending. “Whoever fakes an illness

can simply stay in bed and make everyone believe he is ill. Whoever simulates an illness produces in himself some of the symptoms. Therefore, pretending, or dissimulating, leaves the principle of reality intact: the difference is always clear, it is simply masked, whereas simulation threatens the difference between the “true” and the “false”, between the “real” and the “imaginary”. (Baudrillard 2)

The protagonists either distance themselves from reality and create their own imagination, or a simulation is imposed upon them. In these simulations there is an absence or a removal of analogue media, as the people in charge dictate what media enters or leaves the system, which brings up questions of authority, control, and censorship. When media does find its way into these systems, the simulation could be viewed as disrupted as pieces of the real are entering the imaginary.

The Uncanny is another big component of the role that analogue media plays in the novels. The concept gained popularity within the humanities and other sciences during the 1970s (Masschelein 126). Its origin, though debated, is often attributed to Freud’s 1919 essay “Das Unheimliche” and contains its most basic definition: “The feeling of unease that arises when something familiar suddenly becomes strange and unfamiliar” (Masschelein 2). Since 1919, the meaning of the uncanny has expanded far beyond this initial definition, as it now seems to “affect and haunt everything; it is in constant transformation and cannot be pinned down” (Royle 5). This is similar to Jeanette Baxter’s. She states that the uncanny is an affect of reading where something “refuses to locate a fixed meaning, creating an experience that can be unnerving or shocking” as something is “simultaneously familiar and unfamiliar to the reader” (51). When referring to the uncanny, Baxter’s notion will be applied as it is one of the more recent definitions of the concept and lends itself well to how analogue media is presented in the novels.

The three novels have often been discussed through a feminist, sociohistorical or moral lens, but the role that media plays within these works has not often been analysed. The speculative fiction genre has often painted media in a negative light, or as an evil within society. This is seen in earlier works such as George Orwell's *Nineteen-Eighty-Four* and Aldous Huxley's *Brave New World*, in which screen media is cast as a tool of oppression, used to control the masses, whereas print media (especially literature) represents hope for humanity (Syversten 35). Through close reading of the novels, this thesis will explore how in these bounded systems, analogue media can supplant the uncanny and empower those in vulnerable positions by imbuing in them a stronger sense of self.

#### The Power of the Magazine

As Atwood has said about *The Handmaid's Tale*, she has not written about things we would not know, given that Gilead is based on past societies (Hammil 524). The novel tells us the story of Offred, who is one of the few remaining fertile women in Gilead and therefore is placed in a household with the sole purpose of producing offspring. She has to wear long, red robes and "wings" that cover her hair and sides of her head. Other than that, the women in Gilead have been denied personal possessions, bodily autonomy, and the freedom to consume media. However, this was not always Offred's reality, and she often recalls "the time before", in which she had more freedom.

One of the first instances of media encountered in the novel is when Offred reflects on her childhood, as she describes a gathering where women, including her mother, were burning books and magazines. One of the women hands her a magazine and she (Offred) sees the picture of a pretty woman without clothing on it. Her mother tells her to throw it in the fire and she does: "I threw the magazine into the flames. It riffled open in the wind of its burning [...] parts of women's bodies, turning to black ash in the air, before my eyes" (Atwood 48). This burning could reference the American feminist anti-pornography

movement which took place during the second wave of feminism. Betty Friedan, one of the key people in second-wave feminism, claimed that women's magazines and advertising played a big part in normalizing the subjugation of women within patriarchal and capitalist society and criticized the notion that women could only find fulfilment through childbearing (Bronstein 1). The anti-pornography movement started as an attempt to combat violence in pornography, it eventually branched out into two separate groups: Women Against Violence in Media and Women Against Violence in Pornography and Media (Bronstein 129). Where the first group did not tolerate violence against women in pornography, the latter group eventually turned itself against all forms of pornography, including nonviolent pornography by claiming that it an "essential ingredient of rape" (Bronstein 131). By destroying these publications, the women in the before of *the Handmaid's Tale* are symbolically destroying these ideas of sexualization, objectification and violence against women and freeing themselves of the patriarchal power over them.

The magazine returns later in the novel, when Offred is invited into the commander's office and is offered a *Vogue*, even though it was thought that all such magazines had been destroyed. Offred desperately wants the magazine, but also realizes the absurdity of wanting the magazine despite not taking them seriously before: "At the same time I saw this longing of mine as trivial and absurd, because I'd taken such magazines lightly enough once" (Atwood 165). Where the burning of the fashion and pornographic magazines initially represented freedom and rebellion against the patriarchy in her childhood, this *Vogue* now stands for a similar kind of rebellion against the censorship of media in Gilead and against the appointed roles of women in society. Offred realizes this too: "What was in them was promises. They dealt in transformations, they suggested an endless series of possibilities [...] they suggested one adventure after another [...] they suggested rejuvenation, pain overcome [...] endless love" (Atwood 165). As Kellner states, media is often used to show us how to

look and how to react to members of different social groups (2), but this overlooks how media can also be used as a tool for expressing one's identity.

Bucholtz and Hall explore the idea of identity through language, and they argue that: "we see the beginnings of identity forming through the sedimentation of habitual action" (378). However, identity is not formed alone, as "identity refers to sameness" (370). What this means, is that when social groups start to form, similarity is created by "downplaying difference" (371). Bucholtz and Hall thus argue that repetition of actions can strengthen certain norms, be it gender norms or identity group norms. However, "The perception of shared identity often requires as its foil a sense of alterity, of an Other who can be positioned against those socially constructed as the same" (371), and in the case of *The Handmaid's Tale*, Offred takes this place.

In Gilead, most of a woman's former identity is stripped away and replaced by new names and uniforms and their behaviour is heavily monitored. Yet, Offred refuses to accept and identify with these new norms and resists them by recalling the memories of the time before. The *Vogue* in this excerpt gives Offred the chance to practice habits that are not allowed by the new societal norms, which in turn give her a feeling of empowerment against the patriarchy. This is evident in the way she speaks about the magazine: "There they were again, the images of my childhood; bold, striding, confident, their arms flung out as if to claim space, their legs apart, feet planted squarely into the earth (Atwood 165). The fact that the women in the magazine claim space goes against the norm that women must be submissive in Gilead. This gives the magazine a power that it did not have for Offred before, when she burnt the magazines with her mother's friends. In turn, this power is given to Offred, as she starts to identify more strongly with these women that she reads about, which is seen in the way she becomes bolder in the way she speaks to the commander; she can ask him direct questions and even small favours. However, this also creates irony, as the



magazines that were denounced by feminists of the time before Gilead now offer themselves as a solution to the oppression within this new patriarchy.

#### Magazines as a Tool for Speculative Fiction

The idea that magazines hold a power over the reader that can give the reader hope and a stronger sense of self is also explored in Kazuo Ishiguro's *Never Let Me Go*. The novel, published in 2005 and set in the 1990s, seems like a Bildungsroman about a normal girl at first, but it is soon discovered that the protagonist, Kathy, and her peers are clones. They have been created in order to harvest their organs when they are in the prime of their lives, to cure the diseases of the ordinary human population. For a long time, the clones, who grow up sheltered from the outside world, are not told that they will have to give up their organs, only that they are different. Miss Lucy, a teacher at their school, eventually reveals that: "None of you will go to America, none of you will be film stars [...] before you're old, you'll start to donate your vital organs [...] you're not like the actors you watch [...] you're not even like me" (Ishiguro 80). By this point, the students know what lies before them in their future, but this does not stop them from dreaming about a future that could have been. In a way, they are writing speculative fiction for themselves by engaging with these fantasies and discussing their dreams with one another.

One way in which they fantasize about the future is to think about and try to find their "possible". The possible theory states that for each clone, there must be a person who they are modelled on, and that by finding your double you may glimpse into your future (Ishiguro 137). After the students graduate from Hailsham and enter the cottages, a transitional space between their school and the outside world, they encounter media that was not present in Hailsham, such as magazines and television. At the cottage, pornographic magazines show up from time to time, and Kathy is seen flipping through them, looking at the faces of the models: "I moved through the pages quickly, not wanting to be distracted by any buzz of sex

coming off those pages. In fact, I hardly saw the contorted bodies, because I was focussing on the faces [...] I checked each model's face before moving on" (Ishiguro 132). In this passage, it is insinuated that Kathy is looking for a face that resembles hers, and that she is looking through a pornography magazine because of how ashamed she feels of her own sexuality, internalising the negative feedback she gets from her friends on her sexual activity. This reasoning is later revealed to be true by Kathy herself: "[...] sometimes, ... I get these really strong feelings to have sex. [...] For all I know, I could end up doing it with Old Keffers, it's that bad. [...] That's why I started thinking, well, it has to come from somewhere. It must be to do with the way I am. So I thought if I find her picture in one of those magazines, it'll at least explain it" (Ishiguro 179). This shame is amplified by her friend Ruth, who exclaims that the students are cloned from "trash": "We all know it. We're modelled from trash. Junkies, prostitutes, winos, tramps. Convicts, maybe, just so long as they aren't psychos" (Ishiguro 164). However, Ruth's outburst also comes from a place of disappointment after believing that she had found her possible, a woman working an office job that she dreamed about since seeing a spacious office in a magazine advert but realising that the woman who was thought to be her possible did not look like her after all. In this case, the magazines and possibles theory resemble the bit of hope the students hold onto, that their lives might still turn out differently than the path that has been set out for them, as well as a means to find out where their personality traits stem from. It could be said that they are 'writing' both analepsis and prolepsis to their own lives. In both *The Handmaid's Tale* and *Never Let Me Go*, the magazines therefore install a sense of hope in the reader, enabling them to rebel against the system, even if it seems in vain. On top of that, they create a way for the protagonists to strengthen their own identities by providing images and ideas with which they identify.

Conversely, the magazines also take away power from the protagonists, especially in the case of *The Handmaid's Tale*, because it brings up the question of control. By reading

the magazines, Offred is gaining a little power but she also recognises that it is the commander who ultimately controls whether or not she is allowed to read that night. He also shows off this power and control more directly in the novel: "Sometimes he turns on his short-wave radio, displaying before me a minute or two of Radio Free America, to show me he can" (Atwood 220). By doing this, the commander shows Offred that he is ultimately in charge. A similar case could be made for *Never Let Me Go*, as it is quite clear that the clones are separated from the rest of society; the ordinary people are afraid of them, which is spelled out to Kathy and Tommy by Madame, and thus society keeps itself silent about everything that has to do with clones. This enforces the power that society and capitalism had over the clones; they dictate what happens to their bodies but also how present they are allowed to be in society. The staff of Hailsham keep the clones in the dark about what is out in the world by denying them access to media.

The magazines in both Ishiguro's and Atwood's novels also encompass the uncanny, as the magazines resist a stable unambiguous meaning. In *The Handmaid's Tale* for instance, the *Vogue* and pornographic magazines stand for both the oppression and liberation of women simultaneously, shifting between these meanings depending on Offred's experiences and the order of retelling. The magazines are both cheap literatures, to be discarded after reading them, as well as treasures full of promises that Offred wants to hold onto. On top of that, the magazines also take away power from Offred, because it brings up the question of who is in charge. The same argument could be made for the magazines in *Never Let Me Go*, as they also hold more value for the protagonists than for the average reader; the hope of finding their possibility in a magazine gives these magazines a power that is strange to the reader. This is especially true for the pornographic magazines. The shame that Kathy feels when reading them is both opposed to the hope of finding a possibility, yet also strengthened by the opinions of her friends on pornography and the possibility theory. In these ways, the

magazines are constantly shifting between their multiple meanings: cheap literature, power symbols, fantasies, what could have been and secrets, which results in an uncanny reading experience as it questions the value that is placed on seemingly ordinary objects.

#### Documentary and Identity

Jeanette Baxter explores the uncanny in Ballard's writing. She claims that "Ballard tests Freud's notion that 'an uncanny effect is often and easily produced when distinction between imagination and reality is effaced'" (59). This falls into line with Baudrillard's argument about simulation and how it "threatens the difference between the "true" and the "false" (2). In an interview with BBC radio 2, Ballard said that: "reality is just a stage that can be pushed aside, and a very different set of rules can then apply" (McGrath 1998). Whereas this statement was made in 1998, we can already see this sentiment in *High-Rise*, where the residents are referring to tenants as clans or tribes, and to the building as a warzone (Ballard 155). By making these comparisons, it is as if the tenants are setting a stage to play out a war fantasy. In turn, this creates an uncanny reading experience as the distinction between imagination and reality is blurred. One occurrence of hard news within the novel, where the residents are confronted with the reality outside of the building, is when the residents watch Paul Crosland, one of their fellow tenants, deliver the news: "The evening had begun, as usual, with a party held by Paul Crosland, television newsreader and now clan chief [...] as his neighbours stood around the television set, Laing waited for Crosland to refer to the equally calamitous events taking place in the high-rise" (Ballard 134). Even when confronted with the outside world, the tenants value what is happening inside their own building more, as indicated by Laing's anticipation to hear about the high-rise and disregarding the rest of what is delivered on the news. As Crosland arrives back at the apartment, he too re-enters the world of the building where parties and war between the tenant are life's priorities.

To add onto this argument, Ballard's "adjectival and verbal choices", such as supposed and seemed, bring to light the ambiguities of language (Baxter 59) and blur the line between reality and fiction even more. By creating their own reality within the high-rise, there seems to be no need for anything that is outside of the building, even when the incidents within the building are starting to add up: "despite the growing chaos around them, the residents showed less interest in the external world" (Ballard 106). This disinterest goes to an extreme when the residents end up abandoning the outside world and start to prefer to always remain inside the building. Anthony Royal, the building's architect, remarks that "he had given these people a means of escaping into a new life" (Ballard 96). Despite the fact that this new life leads them into chaos, Royal sees this breakdown of the high-rise as a success, rather than a failure; he sees it as a social experiment that establishes a new social order, which motivates him to see his creation through to the end despite the ever-growing violence and chaos.

The combination of the building being a physical place in which the residents lock themselves away from society with the artificial reality that they have created for themselves, supports Baudrillard's views on what simulation can do: "Panic-stricken production of the real and of the referential, parallel to and greater than the panic of material production: this is how simulation appears in the phase that concerns us – a strategy of the real, of the neoreal and the hyperreal that everywhere is the double of a strategy of deterrence" (Baudrillard 5). The residents let themselves succumb further into the fantasy that they have set out for themselves, to the extent that the distinction between reality and imagination disappears.

This can be seen in the documentary maker Richard Wilder, a strong, outspoken man who lives on one of the lower floors. In the early days of living in the high-rise, Wilder planned on making a documentary about high-rises to take a "really hard look at the physical and psychological pressures of living in a huge condominium such as this one" (Ballard 14).

Wilder quickly grew frustrated with the social divide between the upper and lower floors, however, and soon his documentary evolved to be a way to rally together his fellow tenants against the upper floors: “to rally his neighbours Wilder needed something that would give them a strong feeling of identity. The television documentary would do this perfectly” (Ballard 71). Here, identity and analogue media are tied together as we have seen in the other novels as well. He even goes as far as wanting to create artificial difficulties in the building to dramatize and exaggerate the injustices within the building, which raises the question of reality within media itself; what is true and what is constructed?

However, over the course of the novel, Wilder starts to believe that his real opponent is not the hierarchy within the building, but the building itself. This leads him to ascend the building in order to dominate it. The higher he ascends, however, the more he starts to lose himself; reality and imagination start to blur together: “the debris scattered at the foot of the building. [...] in a strange way merely reinforced his conviction that the only real events in his life were those taking place within the high-rise” (Ballard 80). This, in turn, has consequences for his documentary: “He was still aware of the need to make a visual record of what happened within the apartment building, but the resolve had begun to fade (Ballard 169), as well as his own identity. Where Wilder first “seemed real enough but hardly belonged to the high rise” (Ballard 19), he now “had to be accepted by his new neighbours as one of them (161). With every block of floors he climbs, the more he starts to lose his original mission of documenting life in the building and the more distorted and unreal reality feels. This is seen when Wilder is almost at the top of the high-rise and remarks that: “the rectangle of white sky became more and more unreal as it drew closer, like the artificial ceiling of a film set” (Ballard 222). At the end, when Wilder reaches the highest floors of the building, he seems to have lost his sense of identity as he “carried the cine-camera in his left hand, but he was no longer certain what its function was or why he kept it with him for so

long” (Ballard 235). The strong and outspoken Wilder is reduced to a shy and timid boy the moment he drops his camera and walks onto the roof of the building: “Shy but happy now, Wilder tottered across the roof to meet his new mothers” (Ballard 240). By dropping the camera and forgetting its purpose, it seems as if Wilder also lost his sense of self, reducing the grown man back to a little boy. In this way, Wilder’s story shows how the powerful is reduced to the vulnerable and identity is lost rather than strengthened, as opposed to the other novels where media empowers the weak.

#### Projecting Media

In this regard, the three novels offer very different messages when it comes to media. This could have to do with the fact that in both *Never Let Me Go* and *The Handmaid’s Tale*, there is a controlling factor that dictates the (absence of) media, whereas in *High-Rise*, the protagonists opt into this new society where they willingly shut themselves off from the outside world. This factor dictates for a big part whether media is portrayed in a positive or negative light; empowering or numbing. Ishiguro’s and Ballard’s novels seem to lie on opposites on the spectrum when it comes to narration; in *Never Let Me Go*, we follow the story of Kathy who grew up in a place where she was sheltered from outside society and she did not know another way of life, whereas in *High-Rise*, we follow a small body of characters who step out of the life they had known. *The Handmaid’s Tale* offsets these extremes by providing a main character who is subjected by a totalitarian regime but does have recollections from the time before. It is therefore Atwood’s novel that offers the most direct critique and commentary on media. Offred can compare between the two parts of her life and brings our attention to censorship and how media can be construed or manipulated to withhold truths or spin a certain narrative. This is seen when Offred talks about how she was allowed to watch the news on the nights where the commander would be late to the reading of the bible. Offred recalls how she would always watch the news, despite questioning

whether or not the images shown on TV were real or not or if they had been faked or were dated. She also recalls only being shown the victories of Gilead and never the defeats, which gives the news a propaganda-like quality, as if to indoctrinate the watchers to see Gilead in a positive light only. This indoctrination goes further as Offred recalls how Aunt Lydia would show her and the girls movies, that would sometimes be violent porn and images of women being tortured and killed: “You see what things used to be like? That was what they thought of women then” (Atwood 128). Aunt Lydia would use these films to instil fear of the outside world in the women and to make them too afraid to try to escape this new regime.

At the end of the novel, in the ‘Historical Notes’ section, it is revealed that Offred has recorded her story on cassette tapes, which are played at a lecture in the year 2195. The professors who are giving a lecture on Gilead, especially Pieixoto, seem to not take Offred’s story seriously and even seem to be sexist, which is evident in the way they joke about the tapes: “The Underground Femaleroad; since dubbed by some of our historical wags “The Underground Frailroad” (laughter, groans)” (Atwood 313). These Historical Notes reveal that even after Offred’s attempt to get her story out in the world, her voice is dismissed. Pieixoto’s commentary on Offred’s tale suggest that the world after Gilead is far from the “{eutopian} [sic] alternative to the dystopia of Gilead” (Grace 481). The “often-evoked pseudo commentary” (grace 482), has been used by authors such as Mary Shelley and Thomas more, to “validate the truth of the narrative” (482). It could be said that the Historical Notes in *The Handmaid’s Tale* also attempt to do this. However, it is questionable to what extend!! these notes validate Offred’s narrative.

By recording her story, Offred creates her own text and in turn “validates her existence, her humanity and her version of reality and preserves her experience for future audiences” (Hogsette 269), which she “forces into the world, into history and thus makes possible social and political change” (270). However, by revealing that the tapes are

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transcribed by a man in the future, Offred's credibility is doubted as it is unknown to which extent her voice is altered by outside factors; "The section is radically disjunctive, leaping forward some 200 years, totally abandoning the characters and narrative perspective of the bulk of the novel [...]" (Grace 483). Instead of validating Offred's account, the "Historical Notes" "cast doubt on the validity of the entire documentary mode. It does so in several ways. One of those ways, of course, is by providing [...] Pieixoto as the voice of authority" (487). Despite Pieixoto's sexist jokes and attitude towards Offred's account, he is characterized as "valuing scientific objectivity", and is thus "interested only in accurately transcribing Offred's narrative (Hogsette 272). By judging her narrative in terms of accuracy, however, "as it does not include factual data, such as historical dates and substantive names" (Hogsette 272), he is "blinded by his intellectualizing" (272) and in turn fails to comprehend Offred's heroism. Despite the revelation that Pieixoto transcribed Offred's story in an accurate manner due to his high regard for scientific objectivity, he still dismisses her voice by his own ideas about what a historical document should look like. In this way, even his "attempt as being objective is itself a subjective act" (Hogsette 272). This, combined with the joking manner in which he discusses the account, seems to question Offred's validity and position of authority when it comes to live within Gilead, denying her the voice that she fought for by taking the risks it took to preserve her story.

There is also a question of censorship in *Never Let Me Go*, albeit more subtle. The reader learns that Kathy hides her cassette tape and even inverts the cover of the tape so that the cigarette on the front does not show. She remarks that classic books like Sherlock Holmes were not in the school's library because of the excessive smoking in the novels. This could be seen as a more subtle form of censorship, as the children are shielded from smoking, without being told that this is so their organs will remain pure and free of disease. If their lungs were affected, there would be less profit to be made for the pharmaceutical industry, which is why

the caregivers will do anything in their power to withhold the children from smoking. the pharmaceutical industry is Therefore, the antagonist of the novel, which is revealed at the climax when madame tells Tommy and Kathy that the staff at Hailsham was trying to prove to the outside world that clones have souls because they can produce art, and that it would be unethical to harvest them. Their efforts ultimately turned out to be in vain as a scandal caused everything about clones to be hidden away from the general public due to normal society's fear of being replaced by perfectly engineered people. This subtle censorship could also explain why Kathy and her friends are so fixated on trying to find a possible and emulate the media they consume, which coincides with the main ethical debate within the novel about whether or not clones have souls. The clones are tested throughout their childhood on whether they have souls by their ability to create art. If they can create artworks, their souls would be reflected in it. In turn, this meant that their artwork could provide proof of their souls to the outside world, explaining why it was curated by Madame and taken away from Hailsham as a means to show that the practice of harvesting cloned organs from the children when they could be considered human because of their souls. In this way, if the clones could be considered human, they would have the same human longing to belong to a group, further emphasizing why Kathy and her friends imitated what they saw in the media once they got to the cottages.

### Conclusion

Within the novels discussed, analogue media seems to take the place of the uncanny, as they allow media to fluctuate between, or take on multiple, meanings and values. The denial of access to media, or the willingly discarding of it within these narratives, highlights questions of authority, control, and censorship, as well as censorship and subjective interpretation. The people who are in control of media within each of the works have the decisive factor in who gets access to what media. In essence, they are the gatekeepers of

media, as is seen in *The Handmaid's Tale* when the commander allows Offred to read a Vogue. In turn, this gives even more power to the authoritative figures, as they can also take away media or censor it in ways to fit their ideologies as is the case with the Sherlock Holmes novels in *Never Let Me Go*, which are taken away for their depiction of smoking.

On the other hand, the subjective value and interpretation of the (limited) media is where other questions of authority and power come into play. Where certain media, such as the magazines in both Atwood's and Ishiguro's novel, were seen as cheap literatures, they now become the prized possessions of various characters; empowering them in ways that they could not have before by showing them images that the characters identify themselves with, strengthening their sense of self. The flipside of this empowerment can be seen in Wilder's documentary; by losing grip and devaluing his documentary, he also loses the grip on his sense of self and identity. This all creates irony within the works as well; what was without value now has value and what was seen as oppressive now becomes liberating. Unfortunately, due to the limitations of a BA thesis, it cannot be said whether these findings also apply to other works within the speculative fiction genre, as this would require the analyses of other works within the genre to see what is applicable. It would be interesting to look at more works to further define the Speculative genre and how it incorporates media in its narratives, especially regarding works from the internet era, as the novels discussed here are all set in the pre-internet era.

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Faculteit Geesteswetenschappen  
Versie september 2014

## VERKLARING KENNISNEMING REGELS M.B.T. PLAGIAAT

### Fraude en plagiaat

Wetenschappelijke integriteit vormt de basis van het academisch bedrijf. De Universiteit Utrecht vat iedere vorm van wetenschappelijke misleiding daarom op als een zeer ernstig vergrijp. De Universiteit Utrecht verwacht dat elke student de normen en waarden inzake wetenschappelijke integriteit kent en in acht neemt.

De belangrijkste vormen van misleiding die deze integriteit aantasten zijn fraude en plagiaat. Plagiaat is het overnemen van andermans werk zonder behoorlijke verwijzing en is een vorm van fraude. Hieronder volgt nadere uitleg wat er onder fraude en plagiaat wordt verstaan en een aantal concrete voorbeelden daarvan. Let wel: dit is geen uitputtende lijst!

Bij constatering van fraude of plagiaat kan de examencommissie van de opleiding sancties opleggen. De sterkste sanctie die de examencommissie kan opleggen is het indienen van een verzoek aan het College van Bestuur om een student van de opleiding te laten verwijderen.

### Plagiaat

Plagiaat is het overnemen van stukken, gedachten, redeneringen van anderen en deze laten doorgaan voor eigen werk. Je moet altijd nauwkeurig aangeven aan wie ideeën en inzichten zijn ontleend, en voortdurend bedacht zijn op het verschil tussen citeren, parafraseren en plagiëren. Niet alleen bij het gebruik van gedrukte bronnen, maar zeker ook bij het gebruik van informatie die van het internet wordt gehaald, dien je zorgvuldig te werk te gaan bij het vermelden van de informatiebronnen.

De volgende zaken worden in elk geval als plagiaat aangemerkt:

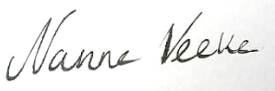
- het knippen en plakken van tekst van digitale bronnen zoals encyclopedieën of digitale tijdschriften zonder aanhalingstekens en verwijzing;
- het knippen en plakken van teksten van het internet zonder aanhalingstekens en verwijzing;
- het overnemen van gedrukt materiaal zoals boeken, tijdschriften of encyclopedieën zonder aanhalingstekens en verwijzing;
- het opnemen van een vertaling van bovengenoemde teksten zonder aanhalingstekens en verwijzing;
- het parafraseren van bovengenoemde teksten zonder (deugdelijke) verwijzing: parafrasen moeten als zodanig gemarkeerd zijn (door de tekst uitdrukkelijk te verbinden met de oorspronkelijke auteur in tekst of noot), zodat niet de indruk wordt gewekt dat het gaat om eigen gedachtengoed van de student;
- het overnemen van beeld-, geluids- of testmateriaal van anderen zonder verwijzing en zodoende laten doorgaan voor eigen werk;
- het zonder bronvermelding opnieuw inleveren van eerder door de student gemaakt eigen werk en dit laten doorgaan voor in het kader van de cursus vervaardigd oorspronkelijk werk, tenzij dit in de cursus of door de docent uitdrukkelijk is toegestaan;
- het overnemen van werk van andere studenten en dit laten doorgaan voor eigen werk. Indien dit gebeurt met toestemming van de andere student is de laatste medeplichtig aan plagiaat;
- ook wanneer in een gezamenlijk werkstuk door een van de auteurs plagiaat wordt gepleegd, zijn de andere auteurs medeplichtig aan plagiaat, indien zij hadden kunnen of moeten weten dat de ander plagiaat pleegde;
- het indienen van werkstukken die verworven zijn van een commerciële instelling (zoals een internetsite met uittreksels of papers) of die al dan niet tegen betaling door iemand anders zijn geschreven.

De plagiaatregels gelden ook voor concepten van papers of (hoofdstukken van) scripties die voor feedback aan een docent worden toegezonden, voorzover de mogelijkheid voor het insturen van concepten en het krijgen van feedback in de cursushandleiding of scriptieregeling is vermeld.



In de Onderwijs- en Examenregeling (artikel 5.15) is vastgelegd wat de formele gang van zaken is als er een vermoeden van fraude/plagiaat is, en welke sancties er opgelegd kunnen worden.

Onwetendheid is geen excuus. Je bent verantwoordelijk voor je eigen gedrag. De Universiteit Utrecht gaat ervan uit dat je weet wat fraude en plagiaat zijn. Van haar kant zorgt de Universiteit Utrecht ervoor dat je zo vroeg mogelijk in je opleiding de principes van wetenschapsbeoefening bijgebracht krijgt en op de hoogte wordt gebracht van wat de instelling als fraude en plagiaat beschouwt, zodat je weet aan welke normen je je moeten houden.

Hierbij verklaar ik bovenstaande tekst gelezen en begrepen te hebben.	
Naam:	Nanne Veeke
Studentnummer:	6215033
Datum en handtekening:	22-4-2021 

Dit formulier lever je bij je begeleider in als je start met je bacheloreindwerkstuk of je master scriptie.

Het niet indienen of ondertekenen van het formulier betekent overigens niet dat er geen sancties kunnen worden genomen als blijkt dat er sprake is van plagiaat in het werkstuk.