

## **Abstract**

This bachelor thesis focuses on examining the narrative situations in selected British dystopian novels and determining how the specific narrative strategies contribute to the texts' efficiency. The discussed novels are Aldous Huxley's *Brave New World*, George Orwell's *Nineteen Eighty-Four*, and Kazuo Ishiguro's *Never Let Me Go*. The study analyses the narrative situation in every novel separately, concentrating on the role of the narrator and their contribution to the presentation of the dystopian world. The thesis works with Gérard Genette's theory of narrative and his concept of focalization, using his terminology to describe the narrative mode in each of the novels. By examining the role of the narrators in the texts, the present study aims to determine how the chosen narrative techniques augment the depiction of the fictional worlds, thus making the novels more effective and relatable.

Each of the novels was given their individual chapters in order to provide a detailed analysis of the narrative situations and determine how the particular type of narrator influences the way the text is perceived. In the introductory part, the genre of dystopia and its primary purpose are discussed. The chapter also introduces the theoretical framework and the primary texts. The second chapter is dedicated to Huxley's *Brave New World*, analysing it as an authorial novel, where zero focalization creates a significant distance between the reader and the characters, thus highlighting the issue of dehumanization in the novel. The following chapter examines Orwell's *Nineteen Eighty-Four* and the text's internal focalization that, conversely, establishes a close identification with the protagonist. The fourth chapter deals with Ishiguro's *Never Let Me Go*, discussing its considerable subjectivity caused by the autodiegetic narration with internal focalization. By allowing the readers access to the protagonist's perspective and thoughts, the novel emphasizes the immorality of human cloning. The last chapter provides a

summary of the individual conclusions drawn in the preceding chapters and compares the role of the narrators and the effects of the narrative modes in the three novels.

As for the choice of the primary texts, the selection provided is meant to represent canonical works of dystopian literature, as well as to allow analysis of three distinct narrative situations as each of the texts features a different narrative mode. The thesis, therefore, decided to overlook the gap between the novels' publication dates, and their social and historical context to an extent, focusing on their narrative situations instead.