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***A COSMOPOLITAN DISCOURSE AS ARCHETYPE FOR DYSTOPIAN
FICTION; DAVE EGGERS' THE CIRCLE AS CASE STUDY***

**A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of
Master's in Literature and Civilization**

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DEDICATION

To my parents, my family especially my big brother who was and still in the place of my father, possibly no words could convey my gratitude and heartfelt thankfulness to them for teaching me the value of perseverance and knowledge. For their incomparable sacrifice, deep love and greatest encouragement.

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Abstract

This study tends to investigate the mysterious characters in *The Circle* by Dave Egger along with the forces behind their moral downfall and the manner in which they dramatically symbolize the cosmopolitanism in dystopian world. This work highlights how their inner desire for transparent world changed their thoughts and behaviors as well as how the dystopian elements such as surveillance controls them. Those characters engage the reader in a dramatic and deep evaluation on individual's behaviors. This current investigation employs both descriptive and analytical methods to discover the elements that influenced their actions and ideas. The data utilizes a qualitative in personalities, it is gathered and analyzed according the major themes of the novel. The result of the investigation reveals that through the hidden goals of the company they reflect the concept of moral decline, as an actual dystopia.

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General Introduction

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General Introduction:

The term cosmopolitanism has its foundations in the Greek philosophy, where it is stem of two words, “KOSMOS” which refers to (world, universe) and “POLIS” that means (citizens, city-state). These compound word shapes an ancient Greek notion or ideal “citizens of the world”. The concept of cosmopolitanism discusses the idea that all human beings should be a one single community with no boundaries for cultural diversities. This ideal encourages shared moral values shaping a global government system and establishing a space for ideas exchange and accept. While this concept originated from the classical stoicism. Jordheim views that although the notion has an ancient etymology, it was merely during the “saddle period” Sattelzeit which appeared during the French Revolution and turns into “ismatized” like liberalism and nationalism. In postmodernism this concept is redefined as a moral openness. As Afolayan argued that “cosmopolitan is one who considers that the self is unbounded and should not be *defined* by a particular location—ethnic, cultural or national, or by language, ancestry or citizenship”, while Gerard Delanty assured that "It is concerned with identifying processes of self-transformation arising out of the encounter with others in the context of global concerns.”

John Stuart Mill coined the term “Dystopia” as an opposite to “Utopia” which refers to a “good place”. Utopia appears firstly in the ancient Greek than in Tomas More’s book “utopia” in (1516). A mythical island in the Atlantic Ocean. In 1868, Mill inspired the term “Dystopia” from Tomas More’s “Utopia”, where it represents an “evil place”, condemning the government’s Irish regulations. It shapes the worst awful community where everything must be wrong and governed badly or even involves the concept of dictatorship is considered as fact which is exist in the world. As Youvan Douglas argued “the government seeks to control not only the political and economic spheres but also the thoughts, beliefs, and behaviours of its citizens, often employing fear and

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coercion to maintain power.”. Dystopian narratives frequently explores themes of surveillance, technological control and loss of individuality, where Arendt demonstrates how totalitarianism destroy private life through promoting isolation and loneliness.

The circle by Dave Egger is a fictional work that tackles various aspects of “human personality” in the digital age, this story shows how the technology and global connection can change the aspects of individual’s ethical values such as citizens values, eliminating morality and transforming people’s identity over time and even affect people around them as a path way to worldwide progress. The primary premise of Dave Eggers’ story highlighted that all people can be manipulated, guided and monitored through technological tools under a cosmopolitan ideology which invites for a utopian community. It depicts how this utopian cosmopolitanism can be twisted into a dangerous obsession for transparency and technological approval leading to the loss of privacy and independence. As Willmetts observes, Eggers’ dystopia differs from Orwell’s oppression depicting surveillance as “the product of idealistic Silicon Valley tech firms whose faith in the liberatory potential of technology exceeds even H.G. Wells’ most optimistic visions.”. The protagonist Mae Holland becomes a powerful symbol of dystopian self, where she is a represented a warning of people give up their identity for influence.

This academic study is motivated by a deep interest in the inner life of the novel’s characters and the way that contemporary fiction mirrors the connection between technology and human’s identity. The circle was selected because it is not merely a fictional work, but a critical study of technological effects on society in our dystopian future. The protagonist Mae Holland was chosen due to her potential case study of identity transformation in the digital age. Whereas, Ty Gospodinov as a critical resistance as a regret for his invention and Eamon Bailey as an ideology that hides the desire for control.

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Dave Eggers' *The Circle* is considered as one of the most important modern dystopian novels that discusses cosmopolitanism, especially in the age of technology where the world becomes a small single community. Eamon Bailey presented as a charismatic character who seeks to bring global unity and utopian cosmopolitanism as a technological advancement to the humanity, but this noble goal transformed to a powerful tool for soft totalitarianism and tyranny. Mae Holland who reflects our actual modern world for accepting the technological seduction where she affected by this ideology. Dave Egger highlights the corruption that brought with the desire for entire understanding and complete transparency, even the consequences of loss of humanity. Thus, the major problem of this piece would be as follows: What are the dystopian themes that led characters such as Mae Holland, Eamon Bailey and the resistant Ty Gospodinov to shift from utopian ideology to dystopian actual world in terms of morality and identity? besides, how can the unconscious desire for belonging demonstrates the way in which individuals accept that tyranny?

A major theoretical hypothesis is suggested at this point, which is an essential part of this present investigation. Mae Holland's and Eamon Bailey's transformation from utopian idealistic to dystopian support or resistance as Ty Gospodinov, is because of the environment of technological advancement in the company, where social pressure, transparency is required and the corporate ideology along with their choices and behaviours. This influenced the dystopian path as a supporter or dreamer or resister.

The objectives of this study are to examine the current notion of dystopia literature and engage the audience with its shifting forms in the technological era through Dave Eggers' *The Circle*. This research investigates the intertwined cosmopolitan and dystopian circumstances depicted in the story by emphasizing the moral and ethical dilemmas of the main characters such as the protagonist Mae Holland, Eamon Bailey and Ty Gospodinov. By examining their choices, actions and the

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outcomes that resulted on their participation in the circle's philosophy, this work aims to discover how corporate dominance and technological control create dystopian society. In addition, this novel shows how can literature remove the connection between individuals and government authority in modern world. This study adopts a qualitative and analytical approach, drawing on literary and philosophical scholarship to situate Dave Eggers' work within the two discourses.

In the circle, we will investigate the cosmopolitan ideal and dystopian elements intertwined through the novel's technical and cultural context. The techniques of surveillance, dominance and loss of privacy that defines the circle's universe will be given a special focus. The ethical decisions and shifts in attitudes of the main characters such as Mae Holland, Eamon Baily and Ty Gospodinov (Kalden) will be the major topics. We shall look how their choices, actions and beliefs in the interconnected community contribute to their resistance or morality lose. The objective of this research is to determine the social and individual characteristics that enhance people's decisions to rebel or approve this technological ideal. This study attempts to offer a several explanations of cosmopolitan ideal in dystopian society.

This study is entirely based on a qualitative approach, the researcher's objective of the study is to provide the reader with an understandable, deliberate knowledge of the Dave Eggers mimicking the contemporary cosmopolitanism and dystopian themes. In addition, the gathered data are provided in combination of articles and the writer's notes.

**Chapter one:
A Gateway into the
Cosmopolitan Discourse**

Chapter one: A Gateway into the Cosmopolitan Discourse

Introduction:

This chapter seeks to investigate the cosmopolitan discourse in the dystopia to provide the reader with further information about this literary genre's history; at this point we will tackle the cosmopolitanism in various themes such as Postmodernism, Philosophy, and literature and cinema. Then we will take another step going through the dystopian literature, shaping an overview about its context, main treats and examples.

1) The Concept of Cosmopolitan Discourse:

In attempt to take a full image on the cosmopolitan discourse. It is important to Begin with a solid base dealing with the term of cosmopolitanism itself and its foundational principles. The concept of cosmopolitanism is far from being a singular or static ideal. Rather, it is a complex and contested discourse evolved overtime going through a revival in scholarly and political conversations about globalizations, identity and justice where all human beings are shaping a one single community from varied locations, principals, cultures.

The term “Cosmopolitanism” has ancient Greek roots, it stems from the Greek words “KOSMOS” or “cosmos”, which refers to “Universe”, “World” and “POLITES”, which means “citizens”, “city-state” or “one of a city” Expressing an old ideal. Cosmopolitanism functions as both aspirational and a set of prescriptive beliefs, believing that all human beings should be a Global Citizenship in a universal community, the concept embraces various aspects and approaches of community building. Advocating for shared ethical principal, forming worldwide governance system and building a space for cultural exchange and acceptance.

While this term may have Greek foundations, Helge Jordheim¹ claims that although the concept “Cosmopolitanism” has an etymology that can be connected to the ancient Greek where Kosmos (world, universe) and Polis (citizens), these origins does not correspond with the contemporary cosmopolitan discourse in politics and ideology. The addition of the suffix “-ism” during a temporal period marked by social and political instability known as “Saddle Period” or “Sattelzeit” termed by Hans-Ulrich Wehler. This change took place during a period when the French Revolution and Napoleonic Wars led to a “plague of isms” that gave birth to liberalism,

¹ Helge Jordheim is a Norwegian intellectual historian and professor of cultural history at Oslo University, his research focuses on conceptual history, cosmopolitanism and philosophy of time.

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conservatism, nationalism and republicanism. Cosmopolitanism in this period developed into an entirely political and ideological notion rather than a phrase which means “citizens of the world”.

As Jordheim confirms:

“At this point, the ‘cosmopolite’ or the ‘cosmopolitan’, a term originally coined in Greek by Diogenes of Sinope for someone who conceived of himself as a citizen not or not only of the polis, the city-state, but of the “kosmos”, the world had been a well known figure in the European vernaculars for more than 200 years. At the beginning of the 19th century, however, it was ‘ismatized’. The linguistic innovation, producing yet another neologism in a period already swarming with them, consisted not in the paradoxical combination of the ideas of citizenship and world, but in the ‘ismatization’ of this semantic construction” (Jordheim, p 6)

Jordheim further talks about this “ismatization” and how it provides cosmopolitanism such features temporalization, democratization, politicization and doctrinization. Christopher Martin Wieland’s² 1788 essay “Das Geheimnis des Kosmopolitenordens”, demonstrates these conflicts through depicting cosmopolitanism as both advocates for Enlightenment Principals and a Secret Ideological Characters. Wieland argues that:

“Wieland’s essay anticipates Fine’s arguments at least in two ways: on the one hand, how the ‘ism’ transforms cosmopolitan ideas and values into not just a ‘doctrine’ but indeed an ‘order’, the Kosmopolitenorden, a secret society of cosmopolitans; on the other hand, how these ideas and

² Christopher Martin Wieland was a German poet, novelist and translator. He produced the first substantial German translations of Shakespeare’s plays

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values need to be salvaged from mobilization by doctrines and secret societies in order to become or remain politically and morally effective for the goals of Enlightenment, then and now..” (Wieland, p 3).

The historical and linguistical nature of the term cosmopolitan discourse, which emerged from a specific political and social upheaval - the revolutionary period around the French revolution – is an ideology inspired by historical events such as Democracy and politization, instead of purely abstract or ethical ideal.

Marriam-webster provides some other interpretations of the cosmopolitanism, defining it is not a functional place but tangible world with unified community composed of citizens, constituent groups or elements from most parts of the world. In other words, the term cosmopolitanism can be extended beyond the tangible world to circle and involve the environmental and societal factors relating to this world rather than religious or spiritual affairs.

1-1) The Cosmopolitanism in Post Modernism:

From its ancient stoic philosophical roots, the term cosmopolitanism has shifted to its postmodern liberal articulators. The cosmopolitan thinking in the age of postmodernism occurs as a radical reconsideration of identity, morality and belonging instead of being just a political concept. In his critical analysis of cosmopolitanism, Adeshina Afolayan³ argues that in the period of postmodernism with the skepticism toward the totalitarian ideologies and its acceptance of fragmentation, Creates a suitable atmosphere for reconsidering cosmopolitanism as an ethical and epistemological flexibility.

³ Adeshina Afolayan is a Nigerian philosopher and professor at Ibadan University. He is the author of Philosophy and National Development in Nigeria(2018)

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In contradiction to postmodernist conceptions that identified the oneself through fixed geographical, cultural and national boundaries, this rearticulated form, named postmodern cosmopolitanism, promotes hybridity, fluidity and dialogical involvement in interconnected world. Through this lens, the idea of cosmopolitanism is more extended in more than being a universal citizenship, where it focuses on fostering a style of subjective thinking which is broader, reflective and highly conscious of the complexities of the global interconnectedness. Afolayan affirms that:

“...a cosmopolitan is one who considers that the self is unbounded and should not be *defined* by a particular location—ethnic, cultural or national, or by language, ancestry or citizenship. Such a self would then be signified, in a postmodern sense, by “hybridity, fluidity, and recognizing the fractured and internally riven character of human selves and citizens, whose complex aspirations cannot be circumscribed by national fantasies and primordial communities” (Afolayan, p11)

The core concept of cosmopolitanism in postmodernism embodied in the importance to rethink in identity and belonging in an environment which become increasingly interconnected each passing day. Afolayan’s quote basically depicts the emerge of postmodern cosmopolitanism as a critical of the contemporary concept of the self, which has historically linked identification to established groups such as nation. The idea “ethical openness” illustrates that postmodern cosmopolitanism is not only a theoretical concept, but also argues for ethical framework that encourages individuals to neglect their political views and respect everyone, without looking at their background. This concept stands against the nation awareness that reject the “other” and believes in the system of membership.

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Cosmopolitanism in postmodernism, as articulated by philosophers such as Gerard Delanty⁴ demonstrates a critical and analytical mindset to the international citizenship. It differs from the enlightenment notion of a universal human individual, which implies a regularly, culturally suitable and rational identity. However, diversity, ethnic hybridity and fragmented identities that developed through continually interaction have been embraced under postmodern cosmopolitanism. As Delanty illustrates:

“To speak of cosmopolitanism is to refer to a transformation in self-understanding as a result of the engagement with others over issues of global significance. It is concerned with identifying processes of self-transformation arising out of the encounter with others in the context of global concerns.” (Delanty, 218)

Gerard Delanty in this statement sheds light on a fundamental concept in postmodern cosmopolitanism, where he argues that we learn and understand ourselves through our communication with others who differ from us, instead of seeing identity as fixed or separate from the others. Therefore, the real cosmopolitanism requires the acceptance of the different cultures in a way that change our understanding of the world and also ourselves.

1-2) The Cosmopolitanism in Philosophy:

The philosophical concept of cosmopolitanism has its foundation in classical thoughts and recently expanded and developed through the contemporary world challenges, cosmopolitanism has brought up fundamental issues about the nature of justice, belonging, and moral responsibilities in an interconnected world. At its core, philosophical cosmopolitanism maintains the political and ethical

⁴ Gerard Delanty is an Irish-British sociologist and Emeritus professor at Sussex University. A leading figure in in European social theory, he has written on cosmopolitanism, modernity and the European heritage

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ideal where all people shaping a one single community, regardless to their cultural, ethnicity and national ties.

Cosmopolitanism is historically associated with the stoic⁵ idea that humans in common with the transcendent of the political boundaries, several historical periods have resulted in evolution and reinterpretation of this comprehensive view of the world. Ancient stoicism provided a global ethics based on natural law, while the enlightenment developed other ideas with a universal rationality and individual rights, where the most notable ones evolved with philosophers such as Immanuel Kant's⁶ concept of cosmopolitan right and perpetual tranquility. In modern philosophy, these principals have been reconsidered in the context of Globalization, immigration and cultural diversity, resulted in the creation of the new cosmopolitan perspectives that are more broad, critical and analytical in their work, the writers David Held⁷ illustrates that:

"By revalorizing long historical tradition of cosmopolitanism, its antique cynical and stoical impulses and modern enlightened ethos, it tries to present it as the new *Zeitgeist*, still searching for an adequate law, political and institutional form." (Held, p142).

This framework must tackle the philosophical problems of variation, belonging and shared responsibilities along with the ethical elements that are related to human rights and global justice. Thus, cosmopolitanism in philosophy is continually and evolving discourse instead of being a fixed

⁵ Stoicism is an ancient Greek and later Roman school of philosophy founded by Zeno, it taught the cultivation of virtue, rational self-control and indifference to external circumstances as path to wisdom and tranquility.

⁶ Immanuel Kant was an influential German philosopher of the Enlightenment. He is best known for his Critique of Pure Reason (1781).

⁷ David Held was a British political theorist, best known for his contribution to democracy, globalization and cosmopolitanism. A co-founder of Polity Press.

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doctrine, it aims to bring together the complex, daily realities of cultural diversity and global connection with universal moral aspirations.

Immanuel Kant regarded as one of the most profound pioneers of the cosmopolitan thought in the enlightenment period, that witnessed a major shift in its development. Kant's philosophical cosmopolitanism is founded in his moral theory, especially the notion that every rational being must be considered as ends to themselves not only as means odd objects. Immanuel's concept about cosmopolitan right, which ensures that individuals have "the right of a stranger not to be treated with hostility when he arrives on someone else's territory" (Perpetual Peace 105). Here, hospitality is an ethical and legal obligation given to everyone based on their common humanity, not by a form of charity.

In his essay Perpetual Peace (1795), Kant outlines his vision of the international federation of an independent nation with a common legal system that would guarantee permanent justice and peace This current system is built on three tenets: A voluntary federation of nations, the establishment of republican constitutions and the preservation of universal hospitality. Kant's universalist morality requires the individuals and authorities act according to norms that could be continuously willed as universal regulations, expending ethical throughout national boundaries.

Consequently, Kant's Enlightenment cosmopolitanism constitutes both political-legal blueprint for mutual beneficial relations and moral framework, balancing the sovereignty power with the equal dignity of individuals, expanding a global framework based on ethical conduct, law and mutual respect. As Held and Brown point out, such a vision "offers a moral standpoint from which to evaluate and shape political institutions in a world of diversity and interdependence" (Held and Brown 2). This perpetual synthesis of political theory and moral philosophy keeps

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influencing contemporary debates about international regulations, human rights and ethical standards of global citizenship.

1-3) The Cosmopolitanism in Literature and Cinema:

In literature, cosmopolitanism functions as both an ethical philosophy and an artistic practice, bringing together the moral responsibilities to mankind with the imaginative desire to cross the boundaries, reflecting a mindset of acceptance toward the cultural, religious and ethnic other, it rejects the rhetoric of nationalism and encourages multiculturalism. In the realm of fiction, these manifests shaped in a stories and novels that moves through different countries, languages and identities, developing literature as a connection to link the local with the global, where such narratives enhance readers to experience and engage with new thoughts, cultivating empathy and building an environment of shared belonging in the context of globalization.

By investigating its philosophical roots and demonstrating its contradicting legacy, Timothy Brennan⁸ problematizes the frequently idealized concept of cosmopolitanism, where he affirms:

" For we might understand it not necessarily as a bid for dialogue with others or a solidarity across cultures in the face of a collapse of polities, the threat of invasion, and the mobility of peoples (often in the form of the flight of refugees following regional catastrophes), but as a weapon of war itself, and a mode of expanding war into new cultural territory. Here one might consider the sort of cosmopolitanism that is the natural reflex of an imperial

⁸ Timothy Brennan is a cultural theorist and Distinguished University Teaching Professor at Minnesota University. His scholarship addresses imperialism, cosmopolitanism and public role of intellectual.

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centre (like ancient Greece and the Church, with which I began), an identification of one's national values with the aspirations of the world that it is busy assimilating: not cynically or with conscious malice, but unreflectively under the weight of norms so ubiquitous as to be invisible" (Brennan, p. 30)

This critical perspective highlights how cosmopolitanism can function as both an instrument of cultural domination and empowering principals, hiding restrictions and inequalities within a global literary connection. Brennan emphasizes that needs to be understood through a historically educated and socially aware lens, that recognizes the conflict between individualism and universalism, center and periphery. Rather, Brennan advocates for:

"Critical encounter with conflicting movements, antagonistic constituencies, hostile theories, discordant practices, unequal access, mutual epistemological incomprehension, and historically situated openings or foreclosures" (Brennan, p 34).

This strategy emphasizes the importance of reading literary works as an instrument of political and cultural negotiation, where cosmopolitanism is continuously constructed, pushed along with being a space for artistic expression.

In the other hand, cosmopolitan notion in cinema has founded as an important space of inquiry in film studies, reflecting the medium's ability to cross the nation's frontiers and communicate with the world cultural currents that are chosen. In their editorial introduction to

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Alphaville's special problem of cosmopolitanism in cinema, Mulvey⁹, Rascaroli¹⁰, and Saldanha¹¹ observe that film distinguishes by an "inherently transnational" quality which is visible not merely in stories or novels that showcase relations among strangers but also in the sharing connections and the global systems of production and display which promote the film industry.

Cinema becomes a background for conceiving a moral technique to live in the context of contemporary geopolitics, which is marked by the growing nationalism, immigration crisis and global fragmentation. Cosmopolitanism in cinema challenges the limits of tolerance and interaction between cultures. This makes the study of cosmopolitanism in cinema crucial for understanding how visual art enhance our perception of intercultural interaction and global citizenship.

In describing the environment of cosmopolitan cinema, Mulvey, Rascaroli, and Saldanha determined four major streams of research: creative mobility, representation, film culture and aesthetics. These streams reflects the various ways in which cosmopolitanism manifests on display and in the mechanisms that promote cinematic production and distribution. According to Mulvey, Rascaroli, and Saldanha explanation:

"The pluralist but historically and materially grounded methodological framework of this issue has produced contributions that demonstrate how notions of cosmopolitanism facilitate new analyses of filmic representation and narrative, of the circulation of film and its engagement with global audiences, and of cinema as an

⁹ James Mulvey is a film scholar from University College Cork.

¹⁰ Laura Rascaroli is Professor of film and Screen Media at College Cork University

¹¹ Humberto Saldanha is a film scholar and former IRC Postgraduate Scholar (PhD candidate) in film and screen Media at College Cork University.

institution and of its relationship with other institutions.” (Mulvey, Rascaroli, and Saldanha. p,4)

This varied approach highlights the significance to look how cinema function within the contribution to global cultural structures in addition to how it depicts the global connection. The complicated realities of the existence of the globalization age are portrayed and shaped by cosmopolitan cinema, which could be considered as both artistic and political project by acknowledging these multiple components.

2) An Overview about Dystopian Literature:

Understanding the term dystopia and its foundation is indispensable when trying to fully grasp dystopian literature or fiction. Fundamentally, it's defined by being the contrast of “Utopia” which was originally suggested by Sir Tomas More¹² in 1516 in his novel “Utopia” which means “A pleasant place”. The term utopia has been seen as a perfect place and an ethical behaviour also it has characteristics marked by democracy, freedom, prosperity, facts, love, safety, absence of authoritarianism and secrecy. Nevertheless, Dystopia shapes the worst community where everything must work faulty and operate incorrectly or even includes the concept of dictatorship is considered as a part of the world. Michail Navratil argues that the term “Dystopia” can be traced back to the ancient Greek, he confirmed that it is “An imaginary place or state in which the conditions of life is extremely bad such as deprivation, oppression or terror”.

That will be enough to demonstrate that it is a highly contested part of the world or society where there are unpleasant things about human life such as brutality, inequality, famine and conquest. Despite the fact that it launched as a work of fantasy literature in the twentieth century

¹² Sir Tomas More was an English philosopher, the chancellor of Henry

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and spread widely all over the world, the idea of dystopia was already known before the nineteenth century, and the school of John Stuart Mill¹³ was the first to generally bring it in some of his governmental sermons in 1868. However, it commenced as a fantasy writer in the twentieth century and spread extensively in all parts of the world.

According to the dictionary Merriam Webster, Dystopia is a functional world where men lead subhuman and often frightened lives. In other terms, a dystopia can be shown as an imaginary setting where people or communities live under many forms of tyranny, authoritarianism and dictatorship and such types of oppression. Dystopia refers to an entirely functional world and distinct society or community that really seems to lack both the principals of utopia and the equipment required to citizens live their lives. Therefore, it is viewed as a scepticism of the political system and political grounds and substantial changes including changes in demographics. Thus, Dystopia is associated with all of this principal of absolute power, injustice, fear and secrecy. Douglas¹⁴ Youvan illustrates that:

“Totalitarianism is a political system in which the state holds absolute power and authority over every aspect of public and private life. Characteristics of totalitarian regimes include centralized control, a single ruling party, widespread use of propaganda, extensive surveillance, suppression of dissent, and the elimination of political opposition. In these regimes, the government seeks to control not only the political and economic spheres but also the thoughts, beliefs, and behaviours of its

¹³ John Stuart Mill was an English philosopher and political economist, best known for *On Liberty* (1859).

¹⁴ Douglas Youvan is an American biophysicist and speculative fiction writer whose dystopian works explore themes such as AI-driven censorship, authoritarian control .

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citizens, often employing fear and coercion to maintain power.” (Douglas, p 2.3).

Members in the community venerate a person or ideology, they think that they are continually watched and monitor; their liberty of thoughts and actions are limited. Based on other people sayings, Dystopia appears to have its own special treats. For instance, it includes a dictatorial administration that uses several strategies and tactics such as propaganda and false information to gain control of people in general, they have to submit brutalization, live in constant fear, lack of independence and even they are restricted and have limited cognitive.

Furthermore, a lot of writers began writing about dystopian novels when they condemn their contemporary world through envisioning the worst plausible social system or worse years that come after. particularly, this kind of literature achieved a greater acceptance when it appeared, factual economic stability and technological advancements have also taken place during the twentieth century. Thus, the people who are under control are sycophantic¹⁵ to those who are in charge of the system of socials, the vast majority of the population are divided into several categories under the same socioeconomic structure. In fact, a variety of features influence the emergence of dystopia fantasy narratives, the second world war was one of the elements, as Douglas Youvan affirms:

“This genre serves as a mirror, reflecting our deepest anxieties about the future and the potential consequences of current societal trends. By exploring themes such as totalitarianism, loss of individualism, surveillance, environmental degradation, technological control,

¹⁵ Sycophantic means to be obedient with the intent to obtain advantage

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economic inequality, dehumanization, rebellion, manipulation of reality, and isolation, dystopian narratives offer critical commentary on the human condition and the structures that shape our lives.”

(Douglas, p1)

In summary, while most individuals have faced almost all social problems, they have handled to survive the subordination of their representatives, and they have experienced oppression and disrespect from their autocratic governments. Dystopian headlines are the leaders of the twentieth century brutality.

2-1) The Context of Dystopian Literature:

The emergence of the dystopia literature has its roots to the utopian works with several utopian workings as a framework for future of dystopian critiques, Utopian classical works and authors such as Tomas More in his novel “Utopia” 1516 and Francis Bacon¹⁶’s “New Atlantis”1627 portrays highly organized, balanced communities characterized by uniformity and centralized government, these works depict communal life and advances in science.

Edward Bellamy’s¹⁷ Looking Backward 1888, which imagined an American future where inequality and poverty are eliminated by government leadership and technology. Nevertheless, the independence to centralized surveillance and social consistency would be transformed to an oppression. At this sense, Utopia works not only leads but surprisingly allows the appearance of dystopia imagination as beliefs of advancement, transparency and universal unity.

¹⁶ Francis Bacon was an English philosopher and statesman known for developing the scientific method.

¹⁷ Edward Bellamy an American author of LOOKING BACKWARD, a utopian novel promoting a socialist future.

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Many authors at the commencement of the twentieth century were somewhat less enthusiastic about the technological developments in science, economy and politics. Aldous Huxley's¹⁸ *Brave New World* 1932, the latter will take place in the future where it relies more on the idea that predicts that the technological and scientific advancement will strengthen and promote all aspects of life.

All the children in Huxley's scenario are engineered artificially through test tubes to maintain an absolute control and entirely prepare them to accept what the government gives them whatever it is. In this coming time, instead of born spontaneously, they are developed in hatcheries where they are programmed for specific tasks within a stringent case system, ranging from the intelligent Alphas to the menial epsilons. Although this system ensures stability in society, it prevents people from their free and real life. Aldous critiques the dehumanizing effects of a dystopia the abandons the humanity's depth.

Dystopian fiction tends to concentrate on societies where an intrusive organization violate people of their privacy and independence in order to keep control over them. These fictions portray the government or the ruling institutions applying a stringent law, technological manipulations to preserve order and suppress dissent, where people are constantly watched, recorded and evaluated. These continual surveillances create a serious negative effect on citizens, damaging their sense of independence. Dystopian writings encourage readers to delve into the ethical boundaries of power and the results of compromising privacy for social or political purposes by highlighting the systems of control and their impacts on citizens private life, Frye¹⁹ affirms that:

¹⁸ Aldous Huxley a British novelist and philosopher, best known for *BRAVE NEW WORLD*, a dystopian critique of a technological controlled society

¹⁹ Northrop Frye was a Canadian literary critic, best known for *Anatomy of Criticism* (1957).

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“As long as ritual habit can still be seen as a possibility . . . there can be an emotional attitude toward it either of acceptances or repugnance, the direction of social change may be thought of as exhilarating, as in most theories of progress, or as horrible, as in pessimistic or apprehensive social theories.”

(Frey, p 326)

Northrop Frye emphasizes the significance of the ritual habits and social customs that gives the community structure and identity, citizens can respond on these practices in a negative or positive way. While repugnance indicates resistance, seeing rituals as an oppression, the acceptance demonstrates an intimacy with stability where these practices provide a sense of control. Rituals often function as a system of control that enforce conformity. Refusing these rituals can lead to regaining independence or for more strict forms of control. Hence, the tension surrounding those rituals parallels a broader debate in society about privacy, control and the development of social change.

Furthermore, the most societies in the notable and continuing early dystopias such as George Orwell's²⁰ “1984”, Margaret Atwood's²¹ “The handmaid's tale, 1985”, Aldous Huxley's “Brave New World, 1932” and Yevgeny Zamyatin's²² “we, 1924” attempt to preserve order and progress, but they succeed it through enslaving and enforcing people or by violate their rights. As a consequence, they showed a dystopian picture where people efforts to maintain peace results in injustice and dehumanization. Booker²³ mentioned that:

²⁰ George Orwell was an English novelist, essayist and critic. His works *Animal Farm* (1945) and *1984* remains foundational texts in political and dystopian literature.

²¹ Margaret Atwood a Canadian novelist, poet and critic, best known for *The Handmaid's Tale*.

²² Yevgeny Zamyatin was a Russian novelist, best known for “*We*” (1924).

²³ M. Keith Booker is an American literary critic and scholar specializing in dystopia and postcolonial literature.

“The principal technique of dystopian fiction is defamiliarization²⁴ by focusing their critiques of society on spatially and temporally distant settings, dystopian fiction provide fresh perspectives on problematic social and political practices that might otherwise be taken for granted or considered natural and inevitable” (Booker, p 770)

According to Booker, the key techniques of dystopian fiction is defamiliarization, that includes the presenting of political and social subjects in places that are distant in time or space, these techniques make the ordinary behaviours seems strange and unfamiliar, leading to push readers think critically and question social norms. Through doing this, dystopian literature connects readers in political critiques by imaginary settings and deliver new perspectives on current problems in society.

As stated in Frey’s article, that was early mentioned, dystopias are the societies which are controlled by ritual habits or prescribed human behaviour. They are groups whose fails to achieve their goals through the ritual routines or fulfils them by immoral or undesirable with the loss of individuals and human rights.

2-2) The Main Treats in Dystopian Literature:

The dystopian literature was continually depicts set of core threats that determines the genre’s critical function. The most prominent among these is the threat of surveillance, where the citizens are constantly watched and evaluated, often without their permission. As Simon Willmetts²⁵ highlights in his review of Peter Mark’s²⁶ work, dystopian narratives such as George Orwell’s “1984” and Dave Eggers’ “the circle” demonstrates how surveillance systems function,

²⁵ Simon Willmetts is a cultural historian whose research focuses on surveillance, Cold War history and film studies.

²⁶ Peter Mark is a cultural historian at Wesleyan University whose scholarship focuses on pre-colonial West African art, Luso-African identity, intellectual visual cultures of Senegambia.

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not only by governmental oppression but through voluntary participation in online spaces.

Willmetts affirms that:

“Eggers’ depiction of a Google-like tech-firm’s messianic drive towards total transparency deserves special mention. *“The Circle”* recognizes that in the twenty-first century our increasingly monitored existence is less the result of draconian state repression – à la Orwell – than it is the product of idealistic Silicon Valley tech firms whose faith in the liberatory potential of technology exceeds even H.G. Wells’ most optimistic visions.” (Willmetts, p 3)

Marks argues that although Orwell’s big brother image is still an effective metaphor, the circle enhances this angry in today’s world by showing how people willingly accept the surveillance through advancements and technology. This transformation mirrors a frightening development of surveillance in dystopian fiction, where the threat lies not in violence but through ideology and conveniences.

Another dominant system pictured through dystopian narratives represented in totalitarianism, where the entirely social, political and psychological dominance are imposed by an authoritarian government. As Hannah Arendt²⁷ illustrate dystopian literature frequently functions as a mirror of political history, reflecting the failures of totalitarian regimes in the twentieth century. Classic novels such as Zamyatin’s “We” and Atwood’s “The Handmaid’s tale” depicts how surveillance, propaganda and fear are utilized in dystopian societies to suppress individual freedom.

²⁷ Arendt Hannah is a German-born American political theorist renowned of totalitarianism, authority and the human condition.

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Totalitarianism appears in deeper forms in modern dystopias, like Dave Eggers' "the circle" where it emerges as ideological and voluntary engagement. Arendt Hannah affirms that:

“But totalitarian domination as a form of government is new in that it is not content with this isolation and destroys private life as well. It bases itself on loneliness, on the experience of not belonging to the world at all, which is among the most radical and desperate experiences of man.” (Hannah, p 475)

Hannah in this quote, highlights the core psychological nature of dictatorship, an element of reality that dystopian fiction seeks to manifest in fictitious world. The phrase “destroys private life” and “bases itself in loneliness” reflects the ultimate goal of totalitarian regimes to eliminate all private and social connections that could motivate resistance. This use of isolation as power also portrayed in works such as Atwood's *The Handmaid's Tale* where Gilead system destroys family and identity to enforce its power and George Orwell's (1984) where Winston Smith's when his rebellion is finally broken by isolation.

Loss of individuality, which can be seen as a consequence of centralized authority and forced uniformity, is a different distinguishing threat in dystopian fiction. Päivi Väättä²⁸ demonstrates in her chapter “All animals are equal, but some animals are more equal than others’: The Shaping of the Individual in Dystopian Literature” that dystopian societies intentionally suppress individuality in order to keep up the appearance of unified society and control.

²⁸ Päivi Väättä is a Finnish scholar specializing in speculative fiction, identity and cultural narratives.

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The individuals get reduced to an obedient, homogenized subject by strategies involving behavioral consistency, ideological indoctrination and surveillance. In novels such as Fahrenheit 451 and 1984, individuality is not totally prohibited, but it is considered as a threat to social system. Protagonists in dystopia novels often strive between desire to keep their identities and the immense pressures for acceptance. Väättänen Affirms that:

“In dystopian literature, individual identity is frequently portrayed as being shaped, suppressed, or annihilated by systems of power that prioritize the collective over the personal. The dystopian individual often exists in a state of tension between self-preservation and conformity.” (Väättänen, p 47)

A significant psychological issue in dystopian literature is brought out through this quotation, the struggle of the individual to maintain their sense of self in a system designed to eliminate it. Väättänen emphasizes that dystopian rituals affect individuals internally than just physically through ideological and social surveillance. Personal identity is become dangerous, even subversive by community evaluation, and political influence.

Technology frequently functions as an instrument of control that influences human behaviours, restrict individuality and integrate authority instead of acting as a neutral innovation in dystopian literature. The systems of technology are often described as a tool of surveillance and dehumanization rather than individual development or empowerment.

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In conclusion, Gorman Beauchamp²⁹ notes “technology becomes not just the servant of humans but his controller, it is not considered as a tool of freedom but an instrument of repression”.

In works such as “Brave New World” by Huxley, population of passive are generated through genetic engineering or the novel of George Orwell “1984” where telescreens track all the movements and language is intended to restrict thoughts. Similarly, Ray Brudbury³⁰ in his novel “Fahrenheit 451”, where independent thoughts and human relationships are eliminated through mass media. According to these literary works, technology turns into an umbrella that simplifies acceptance and makes resistance impossible instead of simply assist the rule of law that currently exist.

2-3) Examples in Dystopian Fiction:

Dystopian literature frequently maintains a fictitious societies to provide insights on modern social, political and technological advancement. These works often emphasizes the manners in which institutions of power dominate or eliminate the individual under the name of advancement, order or ideological clarity. These dangers include surveillance, tyranny, loss of individuality and technological misuse.

A few examples of classic dystopian works that highlights these concepts that serves as a starting point for understanding more contemporary works are laid out in this section. Through these examples we are able to see the transformation of dystopian fiction from envisioning oppressive government rule to exploring more complicated forms of ideological supremacy, often intertwined with consumer society, globalization and technological idealism. In besides of

²⁹ Gorman Beauchamp is an American scholar and retired associate Professor Emeritus of humanities at Michigan University.

³⁰ Ray Bradbury was an American author and screenwriter renowned for his imaginative works that blend fantasy, science fiction, best known for his novel Fahrenheit 451.

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demonstrating how individual liberty is being compromised, these works also sheds light on how fragile human identities as well as independence are in modern societies.

One of the most significant dystopian pieces is George Orwell's "1984", which established the norms of totalitarian surveillance and the suppression of citizen. Big Brother, the pervasive dictator of the part, retains a complete authority over every aspect of public and private life in the society in the novel. Telescreens are symbols used to monitoring citizens, and the police thought to limit their ideas to punish even internal rebellion. In order to eliminate any possibility of revolution or separate identity, the party not only manipulates behaviours but also restructured language, memory and way of thinking.

The well-known phrase of George Orwell "Big Brother is watching you", perfectly conveys the continual surveillance where all humans suffer from, the novel's employing "Newspeak" a deliberately restricted and perverted language, independent thinking, the choice that lies for humanity is between liberty and contentment, and for the large number of citizens, the contentment is more desirable. Based on Orwell, the loss of individuality under the name of social security is justified by these frightened arguments.

Orwell in his story "1984", claims that self-annihilation instead of physical punishment is the most terrible form of control. Both love and loyalty are being capable to be eroded through the authoritarian systems, Winston Smith's last betrayal of his beliefs under torture "Do it to Julia!". The novel represents a serious warning about the future where there is nothing called privacy and it is dangerous to make decisions of oneself. Hence, in the context of digital monitoring and ideological involvement. "1984" portrays several concerns that have been updated in the later dystopian works.

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In contrast with Orwell's "1984", in which violence and fear are used to secure authority, Aldous Huxley's "Brave New World" shows a dystopian community where the global state controls through technological manipulation, psychological conditioning and emotional distraction. Individuals are not compelled into acceptance but nurtured into obedience, their needs shaped from childhood based on their groups of society and function. Huxley's "Brave New World" sheds light on a dystopian community where technology, surveillance and soft totalitarianism brought together to eradicate individuality under the name of collective stability. This soft type of totalitarianism can be seen in the continual surveillance of the illegal conduct and the swift social isolation of unconventional people such as Helmholtz Watson and Bernard Marx who reject assimilation, he claims:

"I'd rather be myself," he said. "Myself and nasty. Not somebody else, however jolly." (Huxley)

The primary concern of this novel pictured in this statement, systems that emphasis produced harmony and uniformity are unable to merge with uniqueness and critical thinking. The global government uses psychological and social control along with visual surveillance. Huxley depicts how technology can act like a surveillance by preventing any change before it happens.

Margaret Atwood's *The Handmaid's Tale* depicts the dystopia depending on theocratic dictatorship, where institutional surveillance and violent inequality between man and woman are justified by the execution of religious doctrine. The Handmaids, wears a Red-uniformity dress, they are prohibited property, education even their real names, where they have been modified to reflect the man they work for. For example: "Offered" it represents "Of Fred". This identity elimination eliminates is an outstanding instance of how the gender transforms to the center of control, enforced not only by external entities but also by social monitoring and internal fear. There

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is an extensive surveillance where women are watched by their aunts, the secret police and even by themselves as Offred watches “Under his eye”. Atwood’s writes “Nolite te bastardes carborundorum.” (“Don’t let the bastards grind you down.”).

This phrase represents a sense of resistance against an institution that demands ideological uniformity and constant monitoring in order to control its subjects. The three different levels of Gilead’s control are linguistic, psychological and physical. Each move and every word may lead to take a life. The accepted norm of surveillance in a society that claims to bring back the ethical standards, peace and freedom makes Atwood’s dystopia frightening. Handmaid’s tale encourages how totalitarian regimes employ ideals such as purity, security to enforce a political control, the same as the circle repackage a similar authority by democratic, cosmopolitan language and technology.

Conclusion:

One might conclude, both cosmopolitan discourse and dystopian fiction intersect as a crucial tools to examines the complex issues of the modern communities, cosmopolitanism with its philosophical foundations in ancient beliefs and its development through postmodern and interconnected contexts, delivers a vision of transparency, openness, acceptance and shared responsibilities for humanity. Yet, as the study that has demonstrated, this notion might be distorted if it rooted within political, cultural and technological frameworks that centralize authority. Dystopian fiction functions as an effective narrative platform where this distortions become clear, depicting how values such as interconnectedness, and universality could be changes to be a devices of surveillance, control and ideological acceptance.

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Introduction:

In this chapter we will examine the cosmopolitan dialogue through the main characters of the circle, tackling the theories and the concepts that we determined the previous chapter. Starting with the protagonist May Halland who embodies the attraction of cosmopolitanism ideas and the shift from an individual to a collectively linked identity, then we go through the global transparency that is portrayed by the charismatic leader Eamon Baily as a noble cause, and Tom Stenton who represents financial greed symbolizing the global economic reach of technological power.

1 Character Archetypes: The Embodiment of Corrupted Cosmopolitanism:

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The Circle by Dave Eggers paints a terrifying picture of a hyperconnected future in which a strong technology company methodically appropriates and corrupts the admirable principles of cosmopolitanism—global community, transparency, and the collapse of borders. This corruption is accomplished by a persuasive, internalized logic that convinces people to voluntarily give up their autonomy in exchange for the promise of belonging, significance, and a better society rather than by overt, authoritarian force. The novel's utilization of unique character archetypes, each of whom represents a different aspect of this ideological transition, is what gives it its critical impact. They work together to create a dialectic that examines the ways in which dystopian realities might be constructed from utopian ideals.

Competing philosophical theories are embodied in these archetypes. They depict how Appiah's ethics of recognition, Kantian universalism, and Bauman's liquid surveillance clash with the corporate, monolithic need for "complete." Through their travels and confrontations, the book makes the case that cosmopolitanism loses its ability to be a liberating force and turns into a new, sneaky kind of imperial control that uses the language of empowerment to enact homogenization when it loses its respect for individual sovereignty, cultural diversity, and the right to privacy.

The three main archetypes that represent this tainted cosmopolitanism are examined in the analysis that follows:

Mae Holland's character, The Convert, symbolizes how people are seduced by and assimilated into the system, giving up their own freedom in exchange for the bliss of complete visibility and social acceptance.

The moral and philosophical justification for the corporation's purpose is provided by the Prophet (Eamon Bailey), who reframes oppression as enlightenment and monitoring as care.

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Ty Gospodinov's character Cassandra serves as the dystopian conscience, protecting the fundamental human values that this tainted ideal destroys while warning of the disastrous results.

Last but not least, The Factory's physical environment serves as a fourth spatial archetype—the material expression of this new world order, in which cosmopolitan speech is genuinely incorporated into the management system. We may comprehend how The Circle criticizes the perilous fusion of technology, capital, and a tainted cosmopolitan ideal by following the functions of these archetypes.

1-1 Mae Holland:

In the circle, the protagonist Mae Holland's journey forms the essential dramatic arc that examines the attractive power of cosmopolitan idealism when aligned with technological advancement and her financial goals. Mae, the young lady who is introduced as a motivated woman is ready to abandon her boring and mundane job. She firstly views the circle as a gateway of achieving means, belonging and international connection. Mae's swift integration into the company's culture and connection with her co-workers illustrates the way individuals may willingly give up their independence when offered with the opportunity of the acceptance in the society and the ethical value.

In her employment, Mae's seeking for the embracement of the circle's rhetoric of openness regulations was presented as a natural extension of cosmopolitan standards, which maintain the belief to remove informational barriers enhances feelings for others, global comprehension and collective responsibilities. In the beginning, Mae Holland's position in the circle's customer experience (CE) part reflects the kantian vision of cosmopolitanism hospitality-solving technical issues for clients globally transcends national borders, establishing the technological right to

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international assistance, this circle's "assistance" violently merges different cultural traditions into its homogenizing system, transforming the idea of Kant that insists the mutual respect into corporate territorialization. This show of treatment covers what Timothy Brennan indicates as imperialist core of cosmopolitanism.

The circle's slogan phrases, "secrets are lies, sharing is caring", impliments Appiah's cosmopolitan ethics of sharing recognition as a violent appeal to self-annihilation by saying "privacy is theft". Her participation represents a major example for Byung-chul Han's "transparent society", where conformity is encouraged by enforced visibility, Mae declares that:

"So you think everyone should be tracked, should be watched." "I think everything and *everyone* should be seen. And to be seen, we need to be watched. The two go hand in hand." "But who wants to be watched all the time?" "I do. I *want* to be seen. I want proof I existed." "Mae." "Most people do. Most people would trade everything they know, *everyone* they know—they'd trade it all to know they've been seen, and acknowledged, that they might even be remembered. We all know we die. We all know the world is too big for us to be significant. So all we have is the hope of being seen, or heard, even for a moment." (p,264)

Mae's reflects the objective of mutual recognition, in which individuals escape their isolation through participation in international community. The danger here is represented in the way that this concept is appropriated: the circle combines that acknowledgement into a single, individually control organization, turning a human desire into an opportunity for totalizing control. In this case, Mae welcomes surveillance as an affirmation instead of oppression.

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Mae's support to programmes such as "SeeChange" and "Demoxie", indicates how technology can be utilized as a friendly authoritarianism and at the same time as cosmopolitan empowerment, reducing corruption and fostering global collaboration. She linked human worth with transparency and compliance by advocating these tools as a moral requirement throughout her broadcast meeting.

The panoptic principal where people absorb the lens of power until they accept it as self-discipline agents, is best illustrated in Mae's shift from obedient citizen to passionate defender of the circle's tyranny, turning the cosmopolitan aspirations of unity into an oppressive tool of self-policing. Her confrontation with Mercer:

"It's different in a good way," Mae said. "There are a thousand ways it's better, and I can list them. But I can't help it if you're not social. I mean, your social needs are so minimal—". (p,76)

This saying highlights how the system employs the language of the global community as a tool to exploit privacy by picturing it as deviant and unnatural behavior leading individuals to a monitoring situation. Mae's doesn't need external discipline since she accepted the circle's doctrine as an ethical reality. She implements Bauman and Lyon's idea of "Liquid Surveillance" by mocking Mercer:

"No, Mae, it's different. That would be easier to understand. Here, though, there are no oppressors. No one's forcing you to do this. You willingly tie yourself to these leashes. And you willingly become utterly socially autistic. You no longer pick up on basic human communication clues. You're at a table with three humans, all of

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whom are looking at you and trying to talk to you, and you're staring at a screen, searching for strangers in Dubai." You're not so pure, Mercer. You have an email account. You have a website." (p, 145)

Mae demonstrates the degree in which she became familiar with the logic of liquid surveillance, whereas Mercer explains how monitoring in modern community is not limited to totalitarian control but instead spread through ordinary technologies by connecting her participation in the system of constant visibility with her use of digital tools.

1-2 Eamon Bailey:

As the public face of the circle ideology, Eamon Bailey represents the moral justification for this company, through encouraging the ideals of transparency and global interconnectedness, shaping threat of technological advancement in cosmopolitanism. He perfects the dystopian abuse in cosmopolitan concept by reconsidering surveillance as a moral enlightenment and authority as a shared rise. Shifting Kantian universalism, Appiah's moral recognition and Beck's banal cosmopolitanism into instruments of supple totalitarianism. His charismatic missions for global transparency indicate how cosmopolitan discourse join technology shaping the dystopia's potent archetype.

At the beginning, Bailey's claim appears to line with the traditional cosmopolitan concept, which praise interconnection and transparency as tools to cross barriers between citizens and nations. The circle's goal represented in repairing the world by eliminating injustice and ignorance through open access to information, Bailey invokes his addresses, frequently employs speech of progress and public duty. He affirms:

"All that happens must be known" (p, 40)

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This statement embodies a utopian goal, it appears to symbolize the cosmopolitan desire for openness and knowledge sharing, stating that individuals may communicate with each other on the same level without secrets or separation. However, this argument also reveals the dangerous tyranny that characterizes Bailey's vision by insisting that everything must be known, he rejects privacy, independence and diversity.

Nevertheless, Bailey's glee hides the threats tyranny, where his view about "no privacy" eliminates the legality of borders in favour of constant transparency and reconsidered the right of autonomy as a moral disappointment. In his viewpoint, surveillance is a duty that insure security and responsibility instead of oppression, where he discussed the accident of Mae in her kayaking trip. Bailey argues that:

"He smiled almost imperceptibly and moved on. "Mae, let me ask you a question. Would you have behaved differently if you'd known about the "SeeChange" cameras at the marina?" (p, 156)

This evolution in discussion is significant because it leads to encourage the voluntary surveillance, where people participate and accept to be monitored believing that it is ethically righteous. Bailey reframed surveillance as a kind of care: being aware of the danger that threatens people: knowing where they are or what's happening can remove fear and worry, which reflects Bauman and Lyon's notion "Liquid Surveillance", where monitoring flows through citizen's daily life integrated into communication, care for others and global recognition, what would perceive as enthusiastic participant on their own responsibility.

Bailey's discourse predicts global stability and advancement for humanity, mirroring the seductive of cosmopolitan ideal. Yet, this promise depends on the annihilation of social liberty and

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privacy, replacing a hive mind where all thought and behaviours are merge under corporate unity that exchanges Kant's concept about individual sovereignty. This dystopian perspective explores a perverted cosmopolitanism that transforms relationships into a complete conformity. Bailey affirms that:

At every command, new images appeared, until there were at least a hundred live streaming images on the screen at once. "We will become all-seeing, all-knowing." (p, 42)

In this sense, Bailey depicts the totalitarian collectivism, which promises independence, but eventually fails in gaining dominance. His speech that reflects Hayles' warning of posthuman apocalypse in which independence, liberty and even humanity become at risk, where his rhetoric doesn't rely on anxiety or violence, but on reframing oppression as transcendence.

1-3 Ty Gospodinov:

Ty Gospodinov the independent mastermind behind "TrueYou" and co-founder of the circle, functions as the novel's dystopian consciousness. Ty isolates himself from the company when it changed it's ideology from technological advancement to dictatorship control, unlike Eamon Bailey and Tom Stenton who champion the circle's progress. He has the ability to serve as a critical stranger inside his own invention by hiding his identity as "Kalden" symbolizing the resistance against the cosmopolitan ideal.

At first, Ty advocates for the utopian potential of technology. His invention "TrueYou" was created to simplify establishing online identity, reducing fraud and offering an environment where people could communicate freely. Ty's objective was to fill gaps in a fragmented online community, foster accountability and facilitate global dialogue. However, as the company

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developed, Ty felt worried about how these ideas are shifted into a tool of control. He took the position of dissenter because the circle's rhetoric of transparency and interaction became inseparable from control and monitoring. Ty's warning to Mae emphasizes the mission of the company dystopian implications:

“Sorry. I’m sorry. But he’s why I contacted you now. Don’t you see that’s just one of the consequences of all this? There will be more Mercers. So many more. So many people who don’t want to be found but who will be. So many people who wanted no part of all this. That’s what’s new. There used to be the option of opting out. But now that’s over. Completion is the end. We’re closing the circle around everyone—it’s a totalitarian nightmare.” (p, 262)

With this statement, Ty established himself as “the Cassandra figure of the novel³¹” where he predicted the catastrophic consequences of the circle, but she ignored him. Ty demonstrates how data monopolization transforms cosmopolitan freedom into digital dictatorship by connecting the completion of the company with “the end of democracy”. His concentration on secrecy and security highlights the significance of privacy as an essential requirement for distinction, liberty and honest communication where the values that are essential for genuine cosmopolitanism, but are eliminated by the ideology of the circle.

In contrast to Mae Holland, who encourages surveillance as reason of existence, Ty resists these ideals and fosters the significance of human rights and limits, where he responds on Mae:

³¹ Cassandra figure of the novel refers to the literary figure in Christa Wolf's *Cassandra*, representing a truth-teller whose warnings are ignored.

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“But Mae. We saw every creature in that tank, didn’t we? We saw them devoured by a beast that turned them to ash. Don’t you see that everything that goes into that tank, with that beast, with *this* beast, will meet the same fate?” “So what exactly do you want from me?” (p, 264)

Where Bailey describes privacy as theft and secrecy as lies, Ty in a shark tank metaphor reveals surveillance as a beast, where the circle changed from Utopia project to predator organization. The shark depicts the circle’s hungry ideology, it by swallowing individuals, reducing diversities to data statistics and masking destruction as a natural order.

This not merely about hiding lies, but also protecting dignity, as the Kantian Right for inner world, where citizens separate from metrics and algorithms. Ty uses Byung Chul Han’s warning about removing “Negative Spaces”, those secret corners of consciousness are protected from surveillance, leads to sterility instead of transparency, without these spaces of transparency we are just simple profiles rather than complicated people with the ability for advancement.

Ty considered hiding as real connection rather than unnatural behaviour, as Brennan’s imperial criticism deny it. Appiah’s “Dialogue across differences”, the real cosmopolitan ethics requires individuals with private personal identities to participate, not data information empty from mysterious, if we do not have the interior world to join in the conversation, how we can communicate throughout the cultural diversity? Being totally human involves hiding something back, and that “something” is where our humanity lives.

1-4 Tom Stenton:

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Tom Stenton embodies The Circle's unadulterated, unrefined economic and imperialist ambition, while Eamon Bailey offers the compelling, intellectual rationale for its purpose. He represents the global economic reach of technology control that supports the dystopian vision of the novel and is the epitome of corporate power in its most powerful and immoral form. Stenton is more focused on market share, data monopolization, and the complete financialization of human experience than he is on the cosmopolitan rhetoric of transparency and community.

Stenton's philosophy is a distortion of the economic aspects of cosmopolitanism. The world that Stenton imagines is entirely absorbed under a single corporate entity—The Circle—while theorists might imagine a global economy that promotes reciprocal benefits and cross-cultural interaction. Instead of a global community, he envisions a worldwide monopoly in which one platform channels and monetizes all trade, knowledge, and ultimately human behavior. This is a critique of what Timothy Brennan calls the imperialist heart of some cosmopolitan endeavors, where economic dominance is concealed and made easier by universalist claims. According to Stenton, "completion" entails complete market saturation and the eradication of all competition rather than universal knowledge.

Stenton is a prime example of "surveillance capitalism," which views privacy as both a revenue hurdle and a kind of theft. He views people as data points to be compiled, examined, and marketed rather than as Kantian goals in and of themselves. His goal to establish an impenetrable data monopoly and a captive audience is what motivates him to advocate for mandatory TrueYou accounts for all citizens and governments, rather than a desire for democratic participation (Demoxie). This leads to a system of what can be called "coercive cosmopolitanism," in which a single firm enforces global interconnectedness as an economic requirement rather than a choice.

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Stenton is brutally pragmatic in contrast to Bailey, who speaks in terms of caring and moral obligation. He only portrays oppression as good business, without bothering to reframe it as transcendence. He is a more obvious—and, in some respects, more honest—villain because he lacks captivating charm. He reveals the fundamental reality that The Circle's utopian endeavor is fundamentally a brutal economic enterprise. According to Foucault, the Factory's panoptic design is therefore both a social control mechanism and the most effective production line imaginable, with human attention as the product and personal data as the commodity.

Stenton represents the voice of purely instrumental reason in the novel's global conversation. He reduces the principles of transparency and global citizenship to a strategy for complete market dominance by removing all ethical elements from them. He is the driving force behind The Circle's vision becoming an unavoidable economic reality rather than just a philosophical experiment. Tom Stenton is the high priest of capital, ruling over a temple where people are sacrificed on the altar of power and profit, if Bailey is the prophet and Mae is the follower. His presence demonstrates that the reduction of all human value to its utility inside a global corporate system poses a greater threat to this dystopia than the loss of privacy alone.

2 The Factory as Paradigm of Cosmopolitan Discourse in the Novel:

In the circle, space itself serves as an instrument of ideology and nowhere is more clear than on the company's massive campus, commonly referred to "Factory". The factory is not merely a place of work, it is an independent world that mirrors the circle's purpose for inspiring its staff's social, physical and cultural lifestyles along with their virtual life. In the beginning, the campus emerged as a utopian setting: a place of transparency, partnership and diversity where global interconnectedness is embraced and praised. Yet, as the novel developed, it becomes evident that

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the factory is also carefully constructed zone of control and surveillance. The frontiers between its public and private life are blurred, showing how the cosmopolitan principals of transparency and shared community might be changed as tools of dominance and obedience.

The circle's campus implements the cosmopolitan ideals into harsh systems of dominance, reframing cultural elimination as unification and surveillance as production. Its offices with glaze walls are literalization of Michael Foucault's panopticon, where employees are turned into self-policing bosses and raw materials on a technological assembly line by constant visibility "Secrets are lies", and manufacturing "connection" by quantified social labour. Delanty's "cosmopolitan vision" is shattered by the campus which presents itself as a cosmopolitan microscope.

The factory's main objective, represented in the collection of human experiences such as feeling, relationships and private moments, as the resources of data that is hidden by this appearance of transparency. As Ty's shark tank metaphor caution:

"But Mae. We saw every creature in that tank, didn't we?
We saw them devoured by a beast that turned them to ash.
Don't you see that everything that goes into that tank, with
that beast, with *this* beast, will meet the same fate?" (p,
264)

Individuality is functions as fuel to generate homogenized "participation", transforming Kantian dignity to compliant production. As a consequence, the campus evolves into a soul refinery, turning diversity into ash to support Bailey's ideal of "completed society".

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By fostering global connectivity while systematically annihilating cultural diversity and imposing the Silicon valley's technological utopia as an inevitable destiny for humanity. Bailey's decree:

"All that happens must be known" (p, 40)

This statement by Bailey reveals the hypocrisy through maintaining Brennan's criticism of:

" For we might understand it not necessarily as a bid for dialogue with others or a solidarity across cultures in the face of a collapse of polities, the threat of invasion, and the mobility of peoples (often in the form of the flight of refugees following regional catastrophes), but as a weapon of war itself, and a mode of expanding war into new cultural territory. Here one might consider the sort of cosmopolitanism that is the natural reflex of an imperial centre (like ancient Greece and the Church, with which I began), an identification of one's national values with the aspirations of the world that it is busy assimilating: not cynically or with conscious malice, but unreflectively under the weight of norms so ubiquitous as to be invisible" (Brennan, p. 30)

While ruining its contents, the factory's "global village" aesthetic, Sushi bars next to AI labs, meditation tents over the server farms-performs an imitation of Delanty's "cosmopolitan vision". The removal of individuals' experience into homogenized information streams is concealed by the limiting of cultural variety to edible décor. The industrial robots require food "raw behavioral information" in order to create its branded outcomes, including security, openness.

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Mae's "completion" ceremony set up in a sterile theater that serves as a factory showroom, performs the greatest deception of the cosmopolitan unity: the transformation of humans into consumable product in the circle's globally machine of visibility. Mae's triumphal cry during her "Dream Friday" presentation resonates as a degree of funeral for Vääänen's "annihilated self, the elimination of feelings that is crucial for Appiah's interactive ethics and Kantian privacy instead of as cry of freedom. In this moment, Mae become no longer belongs to any society, she is a specialized element in Bailey's supply network, optimized for constant performance. The factory once praised as a cosmopolitan macrocosm, exposing its true objective that it is a refinery that shifts distinction into a data information to maintain its vast empire.

Conclusion:

At this point, the circle functions as a strong cautious about the weaknesses of human being in the digital age, Mae's catastrophic trip highlights the attraction of surrounding freedom for

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belonging, as her desire for status is cleverly manipulated in a system that promotes being subjected over ethics and morality. The imperialistic core of the corrupted cosmopolitanism represented in the charismatic Eamon Bailey who exposes the vision of transparent future, where he tried to mask his goals of control and transform human experiences into data. Ty's silence resistance shaped the novel's consciousness, in the role "Cassandra of the novel" reminding that isolation is not immoral but vital for the dignity. The circle's campus, is clearly demonstrates the dystopian paradox, establishing "community" by systematically eliminating the complexities that humanity needs.

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Introduction:

In this concluding chapter we will examine the profound relationship between cosmopolitan discourse and dystopian fiction through two critical connected lens. Firstly, by exploring the misuse of modern technology as a system that transforms the cosmopolitan ideals into dystopian practice, where citizens utilize technology incorrectly which affect and threat their existence. Secondly, by examining the violence as basic human price of this tainted vision, where the elimination of independent self is presented as an indispensable sacrifice.

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1 The Misuse of Technology:

As humans we often think of technology is merely a neutral device, and through our use it is considered as an ethical value. The circle's ideology puts question marks on this safe concept showing us how this tool can be transformed into a system of control when it founded in tainted ideal. This section investigates how technology violate the cosmopolitan dream for openness and global communication and understanding. The devices are generated to fulfil a threaten orders that says full transparency is the best thing can be applied, it means that these tools are not bad, but the incorrect use by imperialist hands, this is the central abuse where they exploit our interior desire to create a prison.

Technology in the company commences with an intention that looks familiar and even noble, to eliminate barriers and create an atmosphere where citizens communicate in a genuine manner. As the "TruYou" system that created by Ty Gospodinov, it emerged to solve the contemporary social problems. It indicates that we all shoe our real colors through technology in order to create an atmosphere of global respect and even Appiah's idea of reality "dialogue across differences". At the same path, the "SeeChange" cameras which proposed by Eamon Bailey are advertised as an essential device, an instrument of revealing corruption and ensuring justice in all over the world. In the light of this viewpoint, technology is a neutral tool and even assistant contributing for establishing a varied society.

On the other hand, this noble goal ultimately shifted into gate to evil, where these instruments become necessary for acceptance rather than voluntary to participate. "TruYou" transformed from genuine and honesty purpose to concept of control by eliminating the right of privacy. It builds an environment where you are unable to take step back, develop or have a private thought because it

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is associated with your eternal life. The “See Change” cameras commencing gaze at everyone removing the idea of privacy totally. This the shift from device to despot, technology is no longer meets the human needs. Instead, people are obliged to adjust the technology’s needs for constant visibility, maintaining Eamon Bailey’s dangerous principal “being unknown is to be untrustworthy”.

In the classic dystopian works, such as George Orwell’s “1984”, where citizens are vulnerable to control. The television screens are clear tools terror, controlled by a visible antagonistic authority. At this sense, the oppression is clear, where you are obliged to obey by punishment, and Big Brother monitoring you. The laws are strictly carried out by transparent terror it seems like you live in jail where the guards are always there.

The circle’s dominance does not look like “1984”, it is the horrific clever. Its technology is not imposed but gaily welcomed. Approval from society, persuade and strong satisfaction of participating in a noble ideology for global changing. Individual as Mae Holland who is freely participated in order to get rewards and motivations of likes and shares through social media. Whereas, the objected ones such as Mercer (Kalden) are not controlled, but socially embarrassed until they people them. This is how the “soft authoritarianism” works in contemporary world, where it guides you to pleasantly to a golden cage you were part of its construction, this represents a real powerful danger where it is designed as an enjoyable place to play.

The most dangerous elements in the circle’s rise the strategic that applied for its tyranny in the noble rhetoric of international stability. Eamon Bailey inspires individuals to participate voluntarily in an ethical combat for better life and more interconnected universe rather than demanding their obedience. He intelligently utilized the core principals of the cosmopolitanism,

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which presented in the desire for being a “citizen of the world”, the moral duty to others and the potential for the worldwide development, as an advertising plane for his tracked instruments. Bailey offers a jail by deceptively depicting it as a community square. He manipulates them through their intention exploiting their desire to be good people, to assist and to participate, transforming the worst situation seems like noble achievement.

1-1 Technology as a Tool of Surveillance:

The use of technology as a surveillance tool is among the most obvious examples of how it is abused in dystopian environments. What starts out as a neutral—even noble—tool for connection and communication turns into a system for ongoing oversight and management. Orwell dramatizes this in 1984 with telescreens that record every citizen's movement, transforming private life into a state spectacle. Similar to this, Huxley shows in *Brave New World* how individuality is suppressed by scientific and technological conditioning long before people are able to challenge their situation. The dystopian idea that technology may eradicate privacy and normalize obedience if it becomes ingrained in society is highlighted by both examples.

This threat manifests in the circle in a more subdued yet pernicious way. The worldwide "TruYou" system and Eamon Bailey's "See Change" cameras are promoted as inventions that promote justice, safety, and transparency. They appear to be the epitome of cosmopolitan values of transparency and international dialogue. However, as these gadgets proliferate, they become tools of monitoring that infiltrate every sphere of existence. This change is encapsulated in Mae Holland's journey: what begins as a passion for openness progressively turns into a tolerance for complete surveillance, where "being unknown is to be untrustworthy." People willingly accept to

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being observed when surveillance is reframed as a civic obligation rather than an oppressive practice.

This aligns with Bauman and Lyon's concept of liquid surveillance, which highlights how monitoring in the digital age is diffuse, mobile, and internalized by individuals. People no longer resist being tracked; instead, they seek visibility as proof of their existence and honesty. Mae embodies this logic when she claims, "*I want proof I existed,*" showing how deeply surveillance becomes tied to identity and recognition. Thus, technology's misuse lies not only in its capacity to watch but also in its power to convince individuals that being watched is essential to belonging.

Ultimately, technology as a tool of surveillance demonstrates how dystopian narratives invert cosmopolitan ideals. Instead of fostering dialogue across differences and building inclusive communities, surveillance turns diversity into conformity and privacy into suspicion. The promise of global interconnectedness is corrupted into a system where freedom is exchanged for constant observation, and the individual becomes a data point within a collective machine. In exposing this transformation, dystopian fiction warns of the delicate line between innovation and domination, showing how the misuse of technology can quietly build prisons disguised as communities.

1-2 From Innovation to Domination:

Dystopian fiction often highlights the paradox that innovations originally designed to improve human life can ultimately become instruments of domination. In their earliest stages, technologies are presented as breakthroughs that promise efficiency, safety, and progress. They appear as tools of empowerment, reducing barriers and enabling forms of connection previously unimaginable. Yet, once absorbed into larger systems of power, these same innovations often shift their function,

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serving instead to consolidate authority, enforce conformity, and suppress individuality. What begins as a utopian promise of liberation becomes a dystopian mechanism of control.

This trajectory is illustrated by Orwell's 1984, which uses technologies such as the telescreen. Originally created as a communication tool, it turns into the ideal tool for authoritarian monitoring, depriving people of their private haven. Similar to this, in Huxley's *Brave New World*, technological advancements like genetic engineering and conditioning were initially thought to be remedies for unrest and suffering, but in reality, they deprive people of their individuality and produce a submissive, homogenous populace. Both books caution that innovation runs the risk of creating dominance masquerading as advancement when it is unconstrained by moral principles. Dave Eggers presents a very modern take on this theme in *The Circle*. The company's innovations—such as the SeeChange micro-cameras and the TruYou single-identity system—are first framed as advances in knowledge democratization, accountability, and transparency. Their promises of global inclusion and universal access appeal to cosmopolitan ideals. However, these technologies' utopian potential turns into a dismal reality once they take over. By maintaining constant visibility, they impose compliance rather than empowering residents. They instill a fear of deviation rather than trust. In this setting, innovation enslaves rather than liberates, not by coercion but by persuasion.

Ultimately, the trajectory from innovation to domination underscores a central concern of dystopian literature: the fragility of human freedom in the face of unchecked technological development. Innovations, when monopolized by powerful institutions, risk transforming into tools that eliminate choice and difference. By dramatizing this process, dystopian narratives caution readers to remain vigilant, reminding us that progress without boundaries can easily invert its promise, turning dreams of liberation into nightmares of control.

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2 The Violence of Privacy Erosion:

This section extends beyond the technical complexities of technology to investigate its deepest impacts on individuals, which is characterized by the annihilation of people's privacy through surveillance. In spite of the circle's depiction of the loss of privacy as an essential exchange for increasing morality and transparent community, it is truly an extreme form of violence that strikes within the core heart of the individual's identity. Through exploring the philosophical needs associated with what Byung-Chul Han terms "Negative Space", we are going to discover that privacy is not about suppressing lies, but about developing an independent self that is vital for any genuine relationship. Moreover, we are going to encounter the greatest paradox through the disappointed arc of Mae Holland's "completion" and Ty's panicked caution, the circle twisted a form of cosmopolitanism, in which it claimed to advocate the global citizenship, in fact damaging the autonomous individual that is essential for real international conversation. The loss of the identity that characterizes the citizen's life instead of loss of private life, is the major human price of deceptive utopia.

To protect ourselves we often use the statement "I have nothing to hide" misunderstanding its real meaning, but it is not about covering the errors or crimes rather it is the major factory that we build for our perception of ourselves. In the absence of pressure that the audience make, we are able to act, perform and think and grow in the "Negative Space" of our lives, which is the invisible moments of ambiguity, reflection and disappointment. As Ty says to Mae Holland in desperation:

"Same thing. What it means for personal liberties, for the freedom to move, do whatever one wants to do, to be free." (p, 220)

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This statement explores the significance of secrets where they are shaping our liberty and real life, they are unrepeatable thoughts and feelings that allows us to establish and develop our real selves away from the personalities we perform for those around us.

The mandatory core of effecting cosmopolitan dialogue is this private identity. Philosophers such as Appiah maintained that to be interact with several cultures and perspectives is an important manner, we should initially establish a secure, free mind in order to add to the dialogue. The empty achievements which mirror what the public needs to hear is that all exists if there is no private foundation remains for a person to interact with. The consequences is not a genuine world, but a barren echo circle of conformity where the fear of being watched or judged removes every chance for genuine education progress. The circle's annihilation of privacy not merely steals us our secrets but even what makes us excited and empathetic participants in an interconnected world.

Mae's trajectory journey at the circle involves a process of progressive elimination instead of development. She appears as a complex, sympathetic person at first glance, her private kayaking trip clearly portrays her thoughts, feelings, emotion and even desire for isolation. Mae's "completion" is not victory but instead it is a give up of all these complexities, it is consists of flattering her secret ideas until she is perfect and transparent point in the system, where her behaviours and emotions are performed and available to all citizens in all over the world, her identity is vanished and replaced by data account.

Unfortunately, this trip represented to her as the peak of understanding and wisdom, the most effective way to creating an association and establishing an honest "citizen of the world". But in our real life, her ultimate form is exactly the contrary. The circle damaged the components that allows and permits the genuine connections between people by melting herself. You are not able

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to communicate with other individuals if you have no desire to express yourself, you can merely perform, you cannot really engage with other people. Mae transforms into an empty echo instead of a cosmopolitan citizen. Depicting that surrendering your soul is required for the incorrect utopia.

True cosmopolitanism is ultimately about promoting interconnections between separate individuals. To make it possible for us to demonstrate everything real to offer and the bravery to be honestly dedicated to other people, it requires that we stand at the international table as ourselves, security in our unique personalities, traditions and customs and deepest beliefs. You are not able to properly greet “the other” if you are without identity that you can reach. It requires an independent personality.

The circle’s terrible paradox lies in the fact that it performs precisely the contrary through the use of cosmopolitan speech. For someone to flourish as part of effortless adaptable community, it is necessary that you lose your independence instead of presenting it to the table. The eradication of privacy is especially brutal because it’s not merely leads to loss of individual privacy but also to the collapse of the foundation that could function as basis for an authentic moral. Rather than constructing a world of committed citizens, the circle builds a universal hive mentality where everybody openly interconnected but totally isolated because they surrender their own opinion for the networks.

2-1 From Transparency to Control:

The criticism of how the ideal of transparency, which is frequently connected to honesty and accountability, can be perverted into a control mechanism is one of the most notable aspects of dystopian literature. Transparency is associated with trust in its utopian sense: citizens feel involved in politics, leaders are held responsible, and corruption is decreased. Transparency breaks

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dissolve boundaries between people and nations by aligning with cosmopolitan principles of equality and openness. However, dystopian stories caution that when openness becomes absolute, it stops being liberated and instead becomes a tool for control.

This change is brutally evident in Orwell's 1984. Even the most fundamental privacy is forbidden to Oceanian citizens, who must endure living under the continual watch of telescreens that track their words, actions, and even facial expressions. The Party uses the argument that visibility guarantees loyalty and deters betrayal to defend this intrusive monitoring. In reality, transparency serves as a tool to stifle individualism, despite being reframed as essential to the collective's survival. The degradation of privacy occurs in a different way but has the same outcome in Atwood's *The Handmaid's Tale*: theocratic rulers portray the control of women's speech and bodies as a moral obligation, but the end result is the near-complete erasure of freedom and autonomy.

This dynamic is an example of what David Lyon and Zygmunt Bauman refer to as liquid surveillance, when monitoring blends in with daily living. People become involved in their own surveillance when they start to think that transparency guarantees safety, belonging, and peace of mind. The covert acceptance of control under the pretext of freedom is what causes the dystopian violence, not the overt compulsion of authoritarian nations. The delicate line between openness and oppression is thus exposed by dystopian fiction, which cautions that if transparency is made absolute, it may destroy the very liberties it purports to defend.

2-2 Surveillance and the Fear of Secrecy:

The idea that secrecy is intrinsically harmful is a key component of dystopian control. Secrecy is not just frowned upon but often criminalized in many dystopian stories, fostering a culture in

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which people must continuously demonstrate their openness to allay suspicions. This dynamic makes surveillance more than just an observational tool; it turns into a moral force that associates being visible with being honest and being secret with being treacherous. Because people internalize the gaze of authority and control their own behavior, the dread of concealment alone is sufficient to ensure conformity in such circumstances.

The classic illustration of this reasoning is still found in Orwell's 1984. Even the appearance of secrecy in Oceania raises suspicions; people there live in constant fear of being charged with "thoughtcrime," an infraction for which there is no proof other than a departure from the norm. The inability to maintain privacy—one's silence, whispers, or facial expressions could be interpreted as guilty—is the source of the fear. Therefore, surveillance involves more than just keeping an eye on things; it also involves making sure that people are so terrified of secrecy that they remove it from their own lives. Similarly, ritualized confession and stringent restrictions on women's speech and movement are used to police secrecy in Atwood's *The Handmaid's Tale*. Theocratic rulers frame visibility and obedience as the only way to safety because they maintain that secrecy is evil, especially when it comes to women's bodies.

Dave Eggers modernizes this issue in *The Circle* by demonstrating how ideology, rather than fear, stigmatizes secrecy. "Secrets are lies" is the phrase that Bailey and the Circle leadership promote. Caring is sharing. Theft of privacy This formulation makes concealment unethical rather than just suspicious. The fear of secrecy is bolstered by appeals to social belonging rather than threats of punishment: keeping a secret is a sign of selfishness, withholding from the group, and even putting others in danger. When Mae Holland claims that "we have no right to privacy anymore," she internalizes this reasoning and demonstrates how deeply the dread of concealment

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has become accepted. In contrast to Orwell's subjects, Mae welcomes monitoring as evidence of her commitment and concern rather than opposing it out of fear of punishment.

Conclusion:

Ultimately, the circle is a strong signal which highlights that the noble aspirations are often employed to pave the way for dystopian worldwide. It indicates that we lose our sense of humanity when we give up our distinctive characteristics and privacy under the called

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technological development and global interaction. The actual tragedy of the novel is when it demonstrates that the most efficient prison has been built through persuasion instead of violence, convincing us to willingly participate and give up our liberty in exchange of “unhealthy dopamine hit” and a false promise for a stable world.

General Conclusion

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This study sought at examining the morality of the primary characters in Dave Eggers' *The Circle* in context of technology in order to discover the dystopian future that portrays. In contrary to standard dystopias, the novel took place in a contemporary technological world and ultimately arrives at similar disturbing truths about humanity and control. On the one hand, Mae Holland commenced as honest person whose character was significantly shaped by an attractive, influential corporate environment that accept ethical compromise in the name of advancement, by depicting tyranny as enlightenment. Eamon Bailey, on the other hand, symbolizes the civilized, imaginative intellectual whose utopian goal were eventually corrupted by dystopian desire for control.

On the other hand, Ty Gospodinov, the unknown personality embodies the moral resistance to this institution, his tragic story illustrates the moral courage required to stand against the dark future. The primary objective of this study has been to shed light on how dystopian world of the story driven by surveillance and loss of privacy.

In this work, it has been strongly assumed that the protagonist Mae Holland's shift from utopian vision to dystopian reality characterized by the advancement technological environment of the circle and the impact of their catastrophic decisions. The novel's critic of the digital culture and ethical dilemmas of surveillance in community offered a solid proof for this hypothesis.

Now it is apparent from this investigation that those people are crucial to the novel's philosophical and literary framework, their existence and development are vital to its principals. The ideals they supported or rejected are appeared in Mae's final "completion", Eamon's unshakable speaking and Ty's silent resistance. Their different endings characterizes the tension between freedom and interaction, creativity and humanity.

Furthermore, Utopian narratives like Edward Bellamy who imagined American future in which the government leadership and technological advancement eliminate the humanity's awful

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problems, is where dystopian fiction gains its beginnings. Dave Eggers' *The Circle* adopted this standard but challenged its optimism by presenting a global in which the universal connection, transparency and data information becomes tools for social control.

Most dystopian figures are ethically corrupted through the ideologies they embrace and the antagonists in every classic novel exemplifies another way in which this immorality or corruption expresses itself. Whether as clear dictatorship as *The Hunger Game* (the president Coriolanus Snow), who employs drama and fear as weapons to maintain control or as an abstract like George Orwell's 1984 (*Big Brother*), whose continuously monitoring and weakening individuals.

At this point, we have discovered that the circle's concept of the technological purity along with transparency had an enormous effect on the character's emotions and behaviours. Mae Holland was turned from an independent individual to a dystopian tool for the company through surveillance. The eradication of private identity and the demand for social obedience harmed her sense of integrity and pushed her to engage in acts of digital violence. The dystopian scenario of the circle marked by these governing systems which separate it from the utopia world it claims to build. In addition, the characters affected differently by the campus environment where Mae supported this ideology, Baily propagate it with preaching and Ty stands against the horrible system he helped to establish.

Throughout the findings of the investigation in the decline of morality in the company, it has been clear that the absence of ethical limits weakened the individual's sense of independence. Mae's journey in the company was not merely an experience in a workplace, but more than that where it is considered as symbolic journey to the individuals decline into the depth of giving up privacy, where she ultimately meets the dystopian truth that resides beneath the illusion of utopia progress. On the other hand, Ty Gospodinov's tragic journey from the innovator to the rejector

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functions as an instance of how the humanity can be destroyed for the ideology that the technology maintains to develop.

Moreover, the circle's enduring value stems not only from the future technological criticism, but from the realistic portrayal of the mental and emotional interactions of the people's relationships and performance. Their need for acceptance in an organization that puts transparency openness over and data over values is the main cause of this emotional and mental isolation. Eamon Bailey's strong faith in ideological purity, Ty's hidden guilt and disagreement and Mae's desire for external acceptance are reveals an internal emptiness that the circle works for enhance it rather than solving it.

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الملخص :

تسعى هذه الدراسة الى التحقيق في الشخصيات الغامضة في رواية الدائرة للكاتب دايف ايغرز الى جانب القوى الخفية وراء سقوطهم الأخلاقي و الطريقة التي يرمزون بها بشكل درامي الى الكوزموبوليتانية في العالم الديستوبي. يسلط هذا العمل الضوء على كيفية تغير رغباتهم الداخلية في عالم شفاف الى أفكار و سلوكيات منافية و غير طبيعية و كذلك كيف سيطرت عليهم عناصر ديستوبية مثل المراقبة. تشرك هذه الشخصيات القارئ في التقييم الدرامي و الحكم العميق على سلوك الفرد. يستخدم هذا التحقيق الحالي كل من الأساليب الوصفية و كذلك التحليلية لاكتشاف العناصر التي أثرت على أفعالهم و أفكارهم. بيانات نوعية في الشخصيات كانت جمعت و حللت وفقا للمعايير الأساسية لهذه الرواية. نتائج التحقيق تظهر أن الأهداف الخفية للشركة تعكس التدهور الأخلاقي كعالم ديستوبي واقعي.