

## **Dystopia in English Literature from 1930s to 1960s**

Diplomová práce

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<b>Název diplomové práce:</b>	<b>Dystopie v anglicky psané literatuře od 30. do 60. let 20. století</b>
Název diplomové práce AJ:	Dystopia in English Literature from 1930s to 1960s

### **Cíl, metody, literatura, předpoklady:**

Diplomová práce se zabývá vývojem knižního žánru dystopie v rámci politicko-sociálních změn mezi 30. a 60. lety 20. století. Změny v žánru jsou analyzovány v dílech Konec civilizace Aldouse Huxleyho, 1984 George Orwella, Pán much Williama Goldinga, 451° Fahrenheita Raye Bradburyho a Mechanický pomeranč Anthonyho Burgesse a porovnány s politicko-sociálním kontextem doby, ve které díla vznikala. Cílem diplomové práce je dokázat, že se proměna společenského a politického myšlení v době technologického pokroku, ekonomické krize, druhé světové války, studené války a dekolonizace promítla do dystopického žánru a změnila jeho zaměření v průběhu let.

Bradbury, Ray. Fahrenheit 451. London: HarperVoyager, 2008. \nl{} Burgess, Anthony. A Clockwork Orange. London: Penguin Books Ltd, 2011. \nl{} Firchow, Peter Edgerly. Modern Utopian Fictions from H.G. Wells to Iris Murdoch. Washington: Catholic University of America Press, 2007. \nl{} Golding, William. Lord of the Flies. New York: Penguin Putnam Inc, 2011. \nl{} Gordin, Michael D. Utopia/Dystopia: Conditions of Historical Possibility. New Jersey: Princeton University Press, 2010. \nl{} Huxley, Aldous. Brave New World. London: Vintage, 2004. \nl{} Orwell, George. 1984. London: Penguin Books Ltd, 2008.

Garantující pracoviště: Katedra anglického jazyka a literatury,  
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Datum zadání závěrečné práce: 31.1.2017

## **Prohlášení**

Prohlašuji, že jsem tuto diplomovou práci vypracovala (pod vedením vedoucího diplomové práce) samostatně a uvedla jsem všechny použité prameny a literaturu.

V Hradci Králové dne 7.12.2018

## **Anotace**

KADEČKOVÁ, Tereza. Dystopie v anglicky psané literatuře od 30. do 60. let 20. století. Hradec Králové: Pedagogická fakulta Univerzity Hradec Králové, 2018. 63 s. Diplomová práce.

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Klíčová slova: Anthony Burgess, Aldous Huxley, George Orwell, Ray Bradbury, William Golding, dystopie, literatura, 20. století

### **Annotation**

KADEČKOVÁ, Tereza. Dystopia in English Literature from 1930s to 1960s. Hradec Králové: Pedagogická fakulta Univerzity Hradec Králové, 2018. 63 s. Diplomová práce.

The thesis focuses on development of the dystopian literature genre according to political and social changes between 30s and 60s of 20<sup>th</sup> century. The analysis uses five dystopian novels – *Brave New World* by Aldous Huxley, *1984* by George Orwell, *Fahrenheit 451* by Ray Bradbury, *Lord of the Flies* by William Golding and *A Clockwork Orange* by Anthony Burgess. The aim of the thesis is to show the change of the genre according to contemporary historical topics such as political thinking, boom of technology, Great Depression, World War II, Cold war and decolonization.

Keywords: Anthony Burgess, Aldous Huxley, George Orwell, Ray Bradbury, William Golding, dystopia, literature, 20<sup>th</sup> century

Prohlášení

Prohlašuji, že diplomová práce je uložena v souladu s rektorským výnosem č. 13/2017  
(Řád pro nakládání s bakalářskými, diplomovými, rigorózními, dizertačními a  
habilitačními pracemi na UHK).

Datum:

Podpis studenta:

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## Introduction

Dystopian genre appeared at the beginning of 20<sup>th</sup> century and since then it has transformed dramatically. Different authors had different views on what would dystopian society look like and what would drive it – from technology to ideologies and never-ending power of government. The genre did not stay only in literature but appeared in other media like games, movies and TV series, anime, comic books and music. Creators described many of the possible issues and ways the dystopian society could come to be.

Dystopian genre has become popular in 21<sup>st</sup> century thanks to young adult novels that were filmed and brought in wider audience. *The Hunger Games* and *Divergent* trilogies set in dystopian societies brought dystopian genre to pop-culture. However, dystopian genre did not disappear between George Orwell and Susan Collins. Despite the genre not being as popular as nowadays there are many instances when authors put their stories into dystopian surroundings to show contemporary problems.

Across all the media and topics dystopias have one similar driving force – a government or society that appears strong and functioning but in reality it is not as good and all resistance is met with force. In *The Hunger Games* the country is divided into 12 districts that work for happiness of one small part of society that enforces obedience with annual death match watched as reality show throughout the country. *The Hunger Games* took its inspiration from *Battle Royale* that is built on similar concept. Dystopia enjoying brutish reality shows can be seen in more works – good example is Stephen King's *The Running Man*.

The government in dystopia does not have to be persecuting and evil, however, the actions it takes might be questionable. *Psycho-Pass*, an anime series from 2012, describes such a society. This society is technologically advanced; it works without bigger problems. There are supposed to be no crimes because there are scanners that check people's mental balance every step they take and ensure they are not inclined to crime. If someone's mental balance goes off charts they are put into correction facilities or they are marked or locked up as latent criminals. This society works very well, until people who are immune to scanners appear and they cannot be imprisoned even after committing murder, or normal people start panicking and their balance go off charts despite not being dangerous. *Psycho-Pass* was inspired by *The Minority Report*, book written by P. K. Dick.

A similar problem can be seen in *The Purge* movie from 2013 where the society is well working except for one day in year when crimes are allowed. Both of these cases show dystopias that are normal working societies except for one aspect that does not work or is wrong.

Many dystopias use drugs as a way to keep society in check. In 2002's *Equilibrium* that took inspiration from Ray Bradbury's *Fahrenheit 451*, the members of society take drugs to suppress emotions. They also destroy anything that can awaken emotions which is any form of art. This is opposite of what many dystopias do Aldous Huxley's *Brave New World* for example uses drugs as a way to keep people happy and not to feel any negative emotions. Similar case can be seen in 2018 game *We Happy Few* where the UK is destroyed by war and people are kept happy and in check by taking drug called Joy. Early *Bioshock* games also touched drug problems but it was not as clear as the works above. People used ADAM which enhanced their abilities and made them into soldiers with special powers like regeneration. The society in *Bioshock* was destroyed by war between augmented people and those who survived became addicted, attacking everyone mercilessly.

Fear of art and emotions it can create is not shown only in *Equilibrium*. *Fahrenheit 451* movie from 2018 does not make firemen destroy only books but any other art they call graffiti. Call out against art can also be found in 1976 album *2112* by Rush, where society is kept in order by destroying and prohibiting anything that is creative.

Nonstop surveillance and camera systems that are visible all around the streets are made into tool of government spying on people in *V for Vendetta* comic book by Alan Moore from 1989. It is not the only problem of this society, but it is one of the more important ones. Surveillance helps to catch people that defy law. Games *Beholder* (2016) and *Orwell* (2016) deal with this topic too. In *Beholder* the player works for a government as spy, puts surveillance cameras into flats of their neighbours and looks for anti-government activities. In *Orwell* the player uses social media and mobile phone connection to look for anyone who could break rules and they report them to authorities.

The dystopian genre is often connected with post-apocalyptic genre or totalitarian genre. Post-apocalyptic or post-war society is easier to turn into obedient mass (*The Hunger Games*, *We Happy Few*), totalitarian society on the other hand shows how so-called perfect world is not really good (*1984*, *V for Vendetta*). However, these genres do not have to be necessarily connected. For example, *Psycho-Pass* is clear dystopia that lacks both post-apocalyptic setting and totality, same goes for Anthony Burgess' *A*

*Clockwork Orange* or *Fahrenheit 451*. On the other hand, *1984* fits into all three categories being dystopia created after war and the society in it is under strict totality. Due to this it is often not clear where dystopia starts, for example *The Maze Runner* series by James Dashner is often described as dystopian, however, it could be argued it is only post-apocalyptic literature with oppressed group forced to work for others without them knowing. On the other hand, *The Handmaid's Tale* by Margaret Atwood written in 1985 also works with oppressed group, in this case women, but the book and TV series from 2017 are obviously dystopic because they challenge the reader's worldview. Interesting view on dystopia can be seen in *Toy Story 3* (2010) where toys in Sunnyside Daycare are divided into two groups – one of them is forced to be with toddlers and risk being destroyed by them and the other lives happy life with older children. There is also an oppressed group here, but they are forced into submission so the other group can live in peace.

This is what dystopia genre looks like nowadays and what topics it employs. However, at the beginning of 20<sup>th</sup> century when the genre appeared for the first time not every topic introduced above was important. By mapping the genre from 1930s to 1960s this thesis will show how the genre changed, what topics were relevant in each era and whether the genre is still topical nowadays. The five chosen books – *Brave New World*, *1984*, *Fahrenheit 451*, *Lord of the Flies* and *A Clockwork Orange* will be compared with lives of their authors – Aldous Huxley, George Orwell, Ray Bradbury, William Golding and Anthony Burgess – and the historical era they were written in.

Comparative analysis derives major source of historical information from *Modern Times* by Paul Johnson. This book collects the most important events of 20<sup>th</sup> century, from which the ones that could have influenced the authors of dystopian novels will be described in the thesis. Among these topics are Roaring Twenties and post-war development of US and UK, Great Depression and boom of ideologies of 1930s, World War II and Cold War during 1950s and 1960s. *Modern Times* is the main source of historical information; however, Paul Johnson is very critical and opinionated towards historical events therefore it needs to be interpreted carefully.

# 1. Dystopia definition

## 1.1 Genesis

This chapter focuses on development and genesis of the genre dystopia. To understand what dystopian genre is, it is necessary to first understand what do utopia, anti-utopia and dystopia means and how does the meaning shift.

### 1.1.1 Utopia

To understand definition of dystopia, it is important to first understand the definition of utopia. The Greek word utopia first appeared in Plato's work meaning no place or good place. Basically a place, that is imaginary, but positive to live in. Utopia as a place first appeared in Thomas Moore's work in 1516, establishing the literary genre of utopia.<sup>1</sup>

There is several definitions of utopia in dictionaries. The Penguin English Dictionary describes utopia as: "*an imagined place or state of perfection, esp with regard to laws, government, and social conditions*" or "*an impractical scheme for social or political improvement.*"<sup>2</sup>

Oxford living dictionary online defines utopia as: "*An imagined place or state of things in which everything is perfect.*"<sup>3</sup> The widest explanation for the word utopia is provided by Dictionary.com: "*an imaginary island described in Sir Thomas More's Utopia (1516) as enjoying perfection in law, politics, etc.*" or "an ideal place or state" and "*any visionary system of political or social perfection.*"<sup>4</sup>

Finally the Cambridge online dictionary describes utopia as: "*(the idea of) a perfect society in which everyone works well with each other and is happy.*"<sup>5</sup>

Utopia can therefore be defined as something perfect, however non-existent. Planned society, that works brilliantly in every aspect, being it laws, government, behaviour, interpersonal relationships, etc. The word utopia is used to describe these states

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<sup>1</sup> GORDIN, Michael D. *Utopia/Dystopia: Conditions of Historical Possibility*. New Jersey: Princeton University Press, 2010, p.1.

<sup>2</sup> ALLEN, Robert, *The Penguin Dictionary*. London: Penguin Group, 2004, p.1552.

<sup>3</sup> <https://en.oxforddictionaries.com/definition/utopia> (8.6.2018)

<sup>4</sup> <http://www.dictionary.com/browse/utopia> (8.6.2018)

<sup>5</sup> <https://dictionary.cambridge.org/dictionary/english/utopia> (8.6.2018)

but also as a metaphor for poor decisions – if something is utopian, it is unreal and it cannot be reached. Utopia therefore bears two contradictory meanings – something that cannot be, and something that is perfect in every possible way. The opposite of utopia would be dystopia or anti-utopia.

### 1.1.2 Dystopia and Anti-utopia

Terms dystopia and anti-utopia are often considered to be the same thing. However, there is small nuance between them that shifts the meaning of both. Definitions of dystopia are as follows. The Penguin English Dictionary describes it as “*An imaginary place that is depressingly wretched.*”<sup>6</sup> Meanwhile Oxford Living Dictionary online describes dystopia as: “*An imagined state or society in which there is great suffering or injustice, typically one that is totalitarian or post-apocalyptic.*”<sup>7</sup> According to Cambridge Dictionary online dystopia is: “*a society characterized by human misery, as squalor, oppression, disease, and overcrowding*” or “*an imaginary place where everything is as bad as it can be*”<sup>8</sup>.

Dictionary.com has the same definition of dystopia as Cambridge Dictionary. However, they also have a definition of anti-utopia which says that anti-utopia is: “*dystopia*” or: “*a literary work that describes an antiutopia.*”<sup>9</sup> YourDictionary.com has a different idea of anti-utopia: “*An imaginary place or society characterized by misery and oppression; a dystopia*” or “*A work describing such a place or society*” and “*A world that is the opposite of a utopia, i.e. flawed and maximally unpleasant.*”<sup>10</sup>

Dystopia is therefore the opposite of utopia. It is a repressed and flawed world or society that is unable to work; often totalitarian or post-apocalyptic. However, the last two conditions are not necessary. It is not the perfect opposite of utopia – for example, utopia is a planned world while dystopia might not be planned. Utopia itself can often be seen as flawed and not working, making it slide into the dystopian genre. There is often no clear line between working and non-working society. This can be visible in Huxley’s *Brave New World* where most of the society is happy about the way they live, therefore the book should be utopian. However, there are characters that feel like the world is wrong and

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<sup>6</sup> ALLEN, Robert, *The Penguin Dictionary*. London: Penguin Group, 2004, p. 435.

<sup>7</sup> <https://en.oxforddictionaries.com/definition/dystopia> (8.6.2018)

<sup>8</sup> <https://dictionary.cambridge.org/dictionary/english/dystopia> (8.6.2018)

<sup>9</sup> <http://www.dictionary.com/browse/antiutopia> (8.6.2018)

<sup>10</sup> <http://www.yourdictionary.com/anti-utopia> (8.6.2018)

should not work this way, and because of this, the book is sliding into dystopian fiction. *1984* on the other hand is described as a wrong society from the very beginning and it shows many people are unhappy about it, even though they try to comply with it.

However, as stated before, there is a difference between dystopia and anti-utopia. It is not very clear from the dictionary definitions itself. According to dr. Gomatam Mohana Charyulu from VFSTR's Vignana university the difference between dystopia and anti-utopia is the following – while dystopia is wrong and villainous state, the anti-utopia is more satirical depiction of utopia. Therefore, *1984* would be dystopia, while *Brave New World* would be counted as anti-utopia.<sup>11</sup> Similar idea can be seen with Peter Edgerly Firchow who describes many dystopias as only utopias with satirical genre in them. However, he sees both *1984* and *Brave New World* as planned dystopias, while he claims that many utopian stories have become dystopias later for their satire – for example Sir Thomas More's *Utopia* or Swift's *Gulliver's Travels*. Firchow uses the word anti-utopia as negative utopia, the same way he treats dystopia.<sup>12</sup> His view is not the same as Dr. Gomatam Charyulu, however, there is the same idea in a different point of view.

In summary, utopia is a perfect state, while dystopia is often opposite, the world where nothing works as it should. Anti-utopia might mean the same as dystopia but with more satirical context. However, for the easier understanding of the text the thesis will continue to use the term dystopia when describing the novels.

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<sup>11</sup> [https://www.researchgate.net/post/What\\_is\\_the\\_difference\\_between\\_Dystopia\\_and\\_anti-utopia](https://www.researchgate.net/post/What_is_the_difference_between_Dystopia_and_anti-utopia) (8.6.2018)

<sup>12</sup> FIRCHOW, Peter Edgerly. *Modern Utopian Fictions from H.G. Wells to Iris Murdoch*. Washington: Catholic University of America Press, 2007, p. 4-5.

## 2. History

The dystopian genre evolved throughout the years and it was influenced heavily by contemporary political and world situation. For understanding the genre development, it is necessary to know what happened historically at the periods the novels were written in. The history chapter is divided into three parts covering 1920s, 1930s-1940s and 1950s.

### 2.1 1920s

After World War I the world changed in many ways. Great Britain lost its prim and USA rose as new superpower. Germany was defeated and came closer to economic collapse every day. New states appeared in the Central and East Europe and Russian empire underwent revolution and rose anew under rule of Lenin. 1920s was a decade in which new world order was introduced.

It was a time of great change not only in Europe but also around the world. However, the most important events for this thesis happened in Great Britain and USA. In 1932 Aldous Huxley published his novel *Brave New World* which was influenced by the situation the author saw in these two nations after the war.

Although victorious in the war, Great Britain lost many of its men in trenches. These were not only soldiers from lower-classes, on the contrary, many young noble men died in the war. Their property in Great Britain was abandoned, price of lands was lower every day and agriculturists did not have enough money to grow crops. That was also due to a law from 1920 that preferred import to small farms.<sup>13</sup>

Before the war and even shortly after, British industry rose, however, lack of employees and outdated factories soon stopped this growth. Winston Churchill as the Finance Minister came up with a plan to reform the industry by rising export prices and lowering import prices, going hand in hand with theory of mercantilism. This helped get money back inside the country and by 1929 the unemployment was lowered from 17% in 1920 to 10,4%.<sup>14</sup>

Under the policy of appeasement army and navy was reduced after Washington conference in 1922.<sup>15</sup> The mood of Great Britain was reflected by Bloomsbury group – a group of authors and artists that supported idea of pacifism and anti-imperialism. Once

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<sup>13</sup> JOHNSON, Paul. *Modern Times*. New York: HarperCollins Publishers, 2001, p. 163.

<sup>14</sup> Ibid, p. 164.

<sup>15</sup> Ibid, p. 167.

great Britain crumbled after the war and people were left in apathy which reflected in works of Bloomsbury group or even the lack thereof. Lytton Strachey, very active in the group at the beginning of 20<sup>th</sup> century and during war, can be an example of such thinking since after the war he stopped creating and said that he did not have energy for anything anymore.<sup>16</sup>

Great Britain underwent a big change to worse and slowly rose back up again before the end of 1920s. USA on the other hand flourished. Because they were not in the middle of fighting ground during the war and they joined at the end of it, USA did not suffer great human loss and its economy was safe. Number of citizen rose gradually, mostly because of immigrants that ran to America, which was nothing new and happened since the very foundation of the Country.

This all brought a period we now know as the Roaring Twenties – time when people in USA celebrated, drunk alcohol heavily, listened to jazz music and lived in the moment while buying everything and indebting themselves.<sup>17</sup> However, at the beginning of 1920s this development could not be foreseen. On the contrary, citizens of USA were very dissatisfied with immigration policy and stood strongly against it. One, but not only, consequence of this stance was Volstead act in 1920 – written as opposition to allegedly drunken immigrants around the country – which prohibited alcohol.<sup>18</sup>

Prohibition did not lead to abstinence. The black market with alcohol started to flourish and nobody really cared about the new amendment. The black market grew richer and the money was used not only for alcohol trade but also for prostitution, gambling and more. Illegal gangs were on the rise and thanks to prohibition and black market most of the foreign families were able to create their criminal syndicates.<sup>19</sup>

However, black alcohol market and heavy drinking was not the only reason that created the Roaring Twenties. USA boomed economically, even the lowest classes were able to afford cars, insurances or bank loans. Factory workers could leave for a weekend in their old Ford (production of cars was rising – in 1914 USA had 1,258,062 cars registered, in 1929 it was 26,501,443 cars), which was something unseen in Europe at the

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<sup>16</sup> Ibid, p. 170.

<sup>17</sup> HUXLEY, Aldous. *Brave New World*. London: Penguin Random House, 2007, p. xix-xx.

<sup>18</sup> JOHNSON, Paul. *Modern Times*. New York: HarperCollins Publishers, 2001, p. 209-210.

<sup>19</sup> Ibid, p. 211-212.



time. There was also a huge biograph boom – younger generation would visit movies and idealize themselves in the movie stars.<sup>20</sup>

1920s marked the fast rise of the USA; however, this rise would be only short termed, because cultural and economic boom would soon be followed by a disjunction. General economical happiness led people to buy more things and indebt themselves even more. Banks would provide loans without having any reserves. This policy could not withstand itself in the long term and led to crisis in 1929 which was soon known as the Great Depression.<sup>21</sup>

## 2.2 1930s-1940s

Europe and USA in 1930s were crippled by the Great Depression. What they managed to build after the war slowly crumbled, unemployment rose again and brought up not only economical trouble but also political trouble. The most important problematic in 1930s and also 1940s is rise of ideologies that moved the world and was one of the reasons that led to World War II, and which dystopian authors, such as George Orwell, criticize.

Nazi Germany and USSR started growing their totalitarian ideologies in 1920s already, however, the biggest jump in their importance was during 1930s. Both regimes were founded on socialism and they focused on working class.

In Germany Adolf Hitler used economic situation after World War I and later Great Depression. Both stroke Germany very hard, after the Wall Street crash there was over 8 million unemployed people. Adolf Hitler used war policy to give people jobs – in the end living conditions in Germany in 1938 were not better than ten years prior, however, need for highways and war technology helped to create new job places and in the 1934 the unemployment rate dropped to 3 million and that was just because people were not qualified to do necessary work – factories were still in need of new workers.<sup>22</sup>

This helped Hitler's party to get support of people and slowly gained him more power. His philosophy, unlike communism that was built on class fights, was built on superiority of the race. His next plan was to unite the nation under one man, his slogan read Ein Volk, ein Reich, ein Führer, which can be translated as one nation, one empire,

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<sup>20</sup> Ibid, p. 223-225.

<sup>21</sup> Ibid, p. 238-240.

<sup>22</sup> Ibid, p. 294-295.

one leader. This policy helped him to turn people against Jews, Czechoslovakia which had German minority, and France, with which Germany fought for Alsace and Lorraine for majority of modern history.<sup>23</sup>

Rise to power was marked by repression, slaughtering of SA, Nuremberg laws, all of this was going on during 1930s and led to annexation of Austria and Czechoslovakia borders. High boost in weapon production led to need for a fight that in the end started by attack on Poland on 1<sup>st</sup> September 1939, starting World War II.<sup>24</sup>

USSR under Joseph Stalin grew up into totalitarian state using similar ways – Adolf Hitler was inspired by USSR a lot, cooperating with them during 1930s and allying with them during attack on Poland and first years of the war.<sup>25</sup> 1930s in USSR were marked by political prosecution and massive wave of political trials that were supposed to reveal enemies of the state and help Stalin consolidate his power. Possible successor of Stalin, Sergej Kirov, was murdered in 1934 by Stalin's agent and Stalin used this case to sentence over hundred people to death and sent nearly forty thousand people to gulags. This was only a beginning; under Stalin's rule nearly million members of the Party were sentenced to death.<sup>26</sup>

USSR and Germany helped each other in many cases – Hitler was inspired by gulags to create his own concentration camps in Germany and Poland, USSR agents learned a lot about torture and prosecution from gestapo.<sup>27</sup> They cooperated during the World War II, however, in the end their coalition crumbled as Third Reich attacked USSR in 1941. This was a move that weakened Germany and it was one of the reasons they were eventually defeated.<sup>28</sup>

At the end of the war there was a big technological boom in terms of military weaponry. Germany tried to create missiles that would reach shores of Great Britain and eventually USA. The first plan was successful – their V-1 missiles bombarded London during 1944. V-2 on the other hand was a failure.<sup>29</sup> Germany was not the only one that tried to create weapons of mass destruction. USA held prim in creation of atomic bomb. This is where fear of atomic bombs started – Jews were afraid that Hitler would create

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<sup>23</sup> Ibid, p. 295-296.

<sup>24</sup> Ibid, p. 362.

<sup>25</sup> Ibid, p. 361-362.

<sup>26</sup> Ibid, p. 300-302.

<sup>27</sup> Ibid, p. 304.

<sup>28</sup> Ibid, p. 372.

<sup>29</sup> Ibid, p. 405-406.

atomic bomb and use it to win a war – and they asked USA for help. President Roosevelt agreed and it took several years before the first atomic bomb was created. Soon after it was used to end the war in Pacific by bombing Japanese cities Hiroshima and Nagasaki.<sup>30</sup>

World War II ended in 1945, however, this was not the end of conflict. Two biggest powers – USA and USSR – kept fighting each other on the political level. The Cold War started, the world was divided to two parts and on both sides people lived scared of possible atomic war. Throughout the Europe so called Iron curtain was raised and ideological warfare between communism and capitalism reached its new peak.

### 2.3 1950s and 1960s

The Cold War started in 1945 on the Yalta Conference and lasted till the 90s. The clash between two halves of the world started shortly after the World War II when USSR and USA could not agree on the vision of the world after the war. Stalin's aggressive politics forced USA to take steps against it roughly two years after the war – in 1947 the president Harry S. Truman announced the “Truman Doctrine” that was supposed to economically help countries destroyed by war and ensure that the spread of Stalinism is stopped. Part of this doctrine was the Marshall Plan that was supposed to give money to European states to boost them economically. However, many states that were already under USSR's pressure did not accept this help. Among these states were for example Poland and Czechoslovakia.<sup>31</sup>

The Cold War got its name because there were no armed conflicts between the west and the east in Europe. However, there were other ideological wars in the world that were supported by USSR and USA. Among those we can find The Korean War that started in 1950. This was the first war that had two ideologically different stances. It was also the reason why other countries started with their nuclear programmes – i.e. China. It also helped USA with creation of H-Bomb because without a war there was no reason to continue the arm race, however, with the conflict starting in Korea the reason finally appeared.<sup>32</sup>

In March 1953 the politics in USSR had to change because Stalin died. Last years of his reign were more aggressive as became paranoid. By 1952, the USSR was

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<sup>30</sup> Ibid, p. 406-407.

<sup>31</sup> Ibid, p. 439-440.

<sup>32</sup> Ibid, p. 450-452.

manufacturing nuclear weapons; he continued to prosecute the Party members such as Molotov. In post-war period over 500 000 people were judicially murdered.<sup>33</sup> Stalin's death however did not change the Cold War. The threat was still real and it continued with other wars – the Suez war in 1956, Middle-Eastern war in 1958 or the whole conflict in Vietnam lasting from 1955 to 1975.<sup>34</sup>

The political oppression was not happening only in USSR but appeared in USA too. So called McCarthyism was movement that tried to hunt down communist spies in US government. It started short after the war with Truman's doctrine and continued till 1960s. After that there were still traces of this politics to be found but they were not loud and they were not promoted.

Joe MacCarthy was radical Republican senator who made a speech in Wheeling, West Virginia, where he named 205 known Communists that were supposed to work in Government. This happened during the Korean War so the fear of communism was at its peak. McCarthy conducted investigations that turned into witch-hunts. The biggest problem with this was the fact that McCarthy accused others without enough evidence and let this information be presented by the press. Luckily people sent to court were met with legal process that were not influenced by him.<sup>35</sup>

However, the press created an anti-Communist hysteria that could have been seen in the presidential elections of 1952 – the nation was deciding between Adlai Stevenson for Democratic Party and Dwight D. Eisenhower for the Republican Party. Since McCarthy was also Republican it was easy to turn against Democrats and point out to them as communists. This left an impact on Ray Bradbury and he wrote a letter titled *To the Republican Party* where he tried to defend the two-party system.<sup>36</sup>

The biggest conflict that happened in the Cold War was the Cuban Missile Crisis in 1962. USSR planned to put missiles on Cuba which was too close to the USA. Cuba was also under socialist regime with Fidel Castro as their leader. American president Kennedy and USSR president Khrushchev communicated to remove USSR's missiles from Cuba. In the end the diplomacy was successful; however, it was the point the world came the closest to the nuclear war. The agreement for the missiles removal was agreed on

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<sup>33</sup> Ibid, p. 455-456.

<sup>34</sup> Ibid, p. 463.

<sup>35</sup> Ibid, p. 459-460.

<sup>36</sup> ELLER, Jonathan R. *Becoming Ray Bradbury*. Baltimore: University of Illinois Press, 2011, p. 268-270.

28<sup>th</sup> October, while just six days before, on 22<sup>nd</sup>, America missile crews were on a high alert with their fingers on the buttons to release nuclear war-heads and ready for war.<sup>37</sup>

After the worst crisis, the competition between the west and the east turned to space programmes. The main reason for space programmes was to arm satellites with missiles. In 1957 USSR send the first Sputnik to space, and in the same year first living mammal – Laika. The first USA satellite, Explorer 1, was send to space in 1958. The first man in the space was Yuri Gagarin in 1961. The space programme was “won” by USA in 1969 when they managed to send the first men on the moon – Neil Armstrong and Edwin Aldrin.<sup>38</sup>

During 1950s and 1960s world has changed a lot, from post-war ruin to ideological war. It can be seen in work of Bradbury, Golding and Burgess that this time period had effect on their writing.

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<sup>37</sup> JOHNSON, Paul. *Modern Times*. New York: HarperCollins Publishers, 2001, p. 625-627.

<sup>38</sup> *Ibid*, p. 629-630.

### 3. Authors and novels

Dystopian genre developed slowly throughout the historical events stated above. Every decade was signified by different thing – twenties by enjoyment of life, thirties by Great Depression, forties by World War II, and decades after by Cold war. The genre reacted to these historical periods and changed accordingly. One of the first novels in dystopian genre was *Brave New World* by Aldous Huxley.

#### 3.1 Aldous Huxley

Aldous Leonard Huxley was born at the end of the long century in 1894 in England as a part of upper class. He studied for a doctor but his career was cut short due to problems with eye-sight – Huxley became blind for several years and when the blindness faded at least a bit he finished his education with degree in English literature.<sup>39</sup>

Huxley himself stated that his health issue was good at least for something – he never finished upper-class education and was able to avoid becoming proper gentleman. With a degree in English literature he met many interesting people whom he later put into his novels as characters – i.e. D.H. Lawrence who appeared in *Counter Point* published in 1928.<sup>40</sup>

Trouble with eye-sight also kept Huxley from fighting in World War I. However, it did not keep him from witnessing first-hand what happened to the country after the war – Great Britain was facing big a wave of unemployment, war debts and high number of young men lost in war.<sup>41</sup> USA, on the other hand, prospered. Huxley visited Los Angeles in 1926 where he witnessed vulgar behaviour of Americans, came across the jazz music and cult of youth. As a man born in Victorian England he had a clear opinion towards this sort of wild life and that also became the main topic in his novel *Brave New World*.<sup>42</sup>

Wild life of Americans was not the only thing Huxley tried to point out in his dystopia. Threats like overpopulation, propaganda and new scientific discoveries also appear in his novel.<sup>43</sup> Even though Huxley was born during reign of Queen Victoria, he

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<sup>39</sup> YUNKER, Sharon K.. *Aldous Huxley's Brave New World*. Piscataway: Research & Education Association, 2008, p. 1.

<sup>40</sup> Ibid, p. 1-2.

<sup>41</sup> Ibid, p. 2.

<sup>42</sup> HUXLEY, Aldous. *Brave New World*. London: Penguin Random House, 2007, p. xix-xx.

<sup>43</sup> YUNKER, Sharon K.. *Aldous Huxley's Brave New World*. Piscataway: Research & Education Association, 2008, p. 3.

became part of the Bloomsbury group that criticised anything that was connected with Victorian or Edwardian times. Huge industrialization boom of Victorian England is turned around to the point where industry and science grow babies in tubes in special hatcheries and where the word “mother”, one of the most important things for Victorians, means something obscene. Free approach to sex also belongs among things Victorians would find obscene, but it also criticizes the approach of Americans during the Roaring Twenties.<sup>44</sup>

The propaganda that was very common in the era between the wars takes one more step in *Brave New World* and is forced upon people since day one of their life. This conditioning forces them to be as much alike as other members of society. This resembles attempts of communism or fascism where individuality was sacrificed for the greater good of society. However, in *Brave New World*, civilization is divided into several castes but unlike in the communist way of thinking about bourgeoisie and proletariat they never fight each other because the conditioning is strong enough to keep them happy as they are.<sup>45</sup>

Huxley warns his readers about the society that dissolves and where individuals forget how to be happy on their own. Dangers of drugs, hoarding, free sex and technologies making people always entertained and never thinking is something that is still topical till this day. Nearly nine decades later *Brave New World* still raises contemporary questions about human lives.

### 3.1.1 Brave New World

*Brave New World* is dystopia set in the future. In the story we follow the society more than a protagonist – there is several characters that appear throughout the story, the most important is probably John, a savage that was not grown but was born naturally in the reservation. We do not follow his story throughout the whole book, however, he is the mirror of the society because he grew up differently and therefore through him we understand it. Another important character is Bernard Marx. He is an alpha male with inferior looks because he was probably damaged during growing, so unlike other Alphas he is insecure about himself and that also helps us understand the society better.

The clear date of when the story takes place is not written down. In *Brave New World* years are counted from the year that Ford’s T-Model was put on market – that is

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<sup>44</sup> HUXLEY, Aldous. *Brave New World*. London: Penguin Random House, 2007, p. xii.

<sup>45</sup> FIRCHOW, Peter Edgerly. *Modern Utopian Fictions from H.G. Wells to Iris Murdoch*. Washington: Catholic University of America Press, 2007, p. 78.

year 1908. The story takes place in 632 A.F.<sup>46</sup> (After Ford), therefore the year should be 2540. That is far in the future and the society had enough time to develop to the image it is described in the book.

The society is built on conditioned caste system. Babies are grown in the tubes and they are set into several categories and conditioned to love the caste they were grown into. There are five castes – Alphas, Betas, Gammas, Deltas and Epsilons. While Alphas and Betas are individuals grown each from one egg, Gammas, Deltas and Epsilons are often grown from the same egg resulting in dozens of the same looking individuals. The highest possible number of these “twins” was ninety-six. This is preferred way to create workers, because of the motto of this society – Community, Identity, Stability. Therefore - the more of same workers, the bigger identification with each other, the happier community and stable nation.

Everyone in the castes is supposed to work and like it – Alphas and Betas on higher posts, Gammas, Deltas and Epsilons on lower, working-class posts. However, all the castes are also supposed to enjoy their life indefinitely. After work they enjoy free sex, drugs, games, shopping and other leisure. They are taught to waste the products: “*We always throw away the old clothes. Ending is better than mending*”<sup>47</sup> and have fun as much as they can, use as much services as they can and consume – that is one of the reasons books are forbidden: “*You can’t consume much if you sit still and read books.*”<sup>48</sup>

The development of this society reflects what Aldous Huxley saw when he visited USA in the Roaring Twenties. The drug called Soma used in the story is direct result of this. The director in the story calls out problems with prohibition and strict Christianity. “*There was a thing (...) called Christianity. (...) There was this thing called Heaven; but all the same they use to drink enormous quantities of alcohol.*”<sup>49</sup> This refers to the prohibition in USA caused mostly by Christian reactionists. However, the only effect of prohibition was the spread of illegal alcohol and black market, and it never stopped USA citizens from drinking, despite being deep believers. Another part: “*There was a thing called the soul and a thing called immortality. (...) But they used to take morphia and cocaine*”<sup>50</sup> points out to the spread of drugs in early 20<sup>th</sup> century. This mixed together with

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<sup>46</sup> HUXLEY, Aldous. *Brave New World*. London: Penguin Random House, 2007, p. 2.

<sup>47</sup> Ibid, p. 42.

<sup>48</sup> Ibid.

<sup>49</sup> Ibid, p. 44-45.

<sup>50</sup> Ibid, p. 45.



Huxley's criticism towards this era in USA developed into soma drug that is used in the story and replaces religion and every other human need.

Therefore, this society is built on conditioning, heavy drug use and sex. The motto Community, Identity, Stability points to one more problematic that Huxley took from the time he lived in. In *Brave New World* after The Nine Year's War the democracy is destroyed and it is replaced by liberalism. From this ideology the story takes the consumerism, seeming freedom of individual, however, the community aspect is still stronger than individuality. It is also shown on the names of the characters – Lenina, Bernard Marx, Sarojini Engels, Jim Bokanovsky, Herbert Bakunin and others. This is obvious call back to other ideologies such as communism or anarchism that are heavily influenced by community. Aldous Huxley took several different ideologies, mixed them together and created a world where everyone is happy, but if looked on from the outside – as a reader or John the Savage – it is wrong in every aspect of what we are used to today.

Except for war and community topics, *Brave New World* also describes high technology society where technology is used to keep people entertained and conditioned, so they do not try to change the society. Community is strong and any individuality could endanger it, just like John Savage does by constantly questioning it.

*Brave New World* was foundation stone of dystopian genre. The more known dystopian fiction, however, is *1984* published decade and half later. Inspired by Aldous Huxley, Orwell changed the genre by adding his experience from war and his views on ideologies.

### 3.2 George Orwell

Eric Arthur Blair was born on June 25<sup>th</sup>, 1903 and throughout his life he has written many novels and essays under pseudonym George Orwell. During his early days he moved around a lot – he was born in India, four years later his family moved to England where he started publishing for several magazines and in 1917 he moved to Burma where he served as a policeman. His traveling did not stop there but it is apparent that during his early years he saw and experienced many things he could later describe in his writing – i.e. *Burmese Days* published in 1934.<sup>51</sup>

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<sup>51</sup> ORWELL, George. *1984*. London: Penguin Books Ltd, 2008, p. i.

Orwell lived in the era when he experienced both World Wars and took part in the Spanish Civil War where he saw not only the terrors of war but also the brutality of the Communist party. Topic of the Civil War appeared in his book *Homage to Catalonia* where he describes what the war looked like and what he remembered from it.<sup>52</sup>

However, the strongest topic for Orwell was Stalinist Russia and Communist parties spreading throughout the Europe. During the Civil War he was part of an anti-fascist movement which was Trotskyist POUM – Workers’ Party of Marxist Unification (or Partido Obrero de Unificación Marxista in Spanish). There was also Stalinist Communist Party in Spain that went to great length to suppress POUM.<sup>53</sup> These attacks went hand in hand with propaganda in newspapers. Orwell often read in newspapers about matters he himself attended in and he realized that newspapers wrote half-truths or they turned facts. When comparing newspapers together the stories could not be more different. Orwell criticized this phenomenon in *The Prevention of Literature*.<sup>54</sup> These experiences led to Orwell becoming one of the main critics of USSR.

Orwell used his own experiences to create his stories. His novel *Animal Farm* is a mix of his own background as someone who raised animals and lived on the very bottom of social ladder, and his critique towards totalitarian ideologies.<sup>55</sup> Metaphors in this work are apparent – i.e. Old Major is supposed to be Marx or Lenin, Snowball is Leon Trotsky and Napoleon is Josef Stalin. What the animals build as Animalism is callout to Marxism-Leninism and that is just top of the iceberg. *Animal Farm* might be the fable that criticized Communism the most.<sup>56</sup>

*1984* was novel that criticized totalitarian states in general. Orwell set it in Great Britain on purpose and he was heavily criticized for it as at the time British Labour Party was in charge. Orwell explained that *1984* is supposed to warn people that no state is safe from totalitarian ideologies – not even English-speaking countries that thought themselves better than rest of the world.<sup>57</sup>

In *1984* Orwell reacts to spreading danger of totalitarian states, purges and cult of personality. It is also homage to Huxley’s *Brave New World* that inspired the settings and

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<sup>52</sup> FIRCHOW, Peter Edgerly. *Modern Utopian Fictions from H.G. Wells to Iris Murdoch*. Washington: Catholic University of America Press, 2007, p. 98.

<sup>53</sup> Ibid.

<sup>54</sup> ORWELL, George. *Politics and the English Language and Other Essays*. Garsington: Benediction Classics, 2010, p. 60-70.

<sup>55</sup> FIRCHOW, Peter Edgerly. *Modern Utopian Fictions from H.G. Wells to Iris Murdoch*. Washington: Catholic University of America Press, 2007, p. 100.

<sup>56</sup> Ibid, p. 102.

<sup>57</sup> HITCHENS, Christopher. *Why Orwell Matters*. New York: Basic Books, 2003, p. 84-85.

dystopian genre.<sup>58</sup> While *Animal Farm* might be his best-known work, *1984* is still topical and can reflect the world even after nearly seventy years.

### 3.2.1 1984

George Orwell was inspired to write a dystopian novel by Aldous Huxley's *Brave New World*. The two writers were pen-pals, and Huxley helped Orwell with his work as one of his readers. However, *1984* and *Brave New World* are novels written in different times mirroring diverse things.

While *Brave New World* reacts to the Roaring Twenties and only touches upon the communist ideology, George Orwell used communism, socialism and terror of totalitarian states in his story. In *1984* the world was destroyed by a war and divided into three super-states. These super-states are in constant war against each other. We are following the story of Winston Smith, citizen of Oceania, Airstrip One, formerly known as Great Britain. He lives in London, works at Ministry of Truth where he rewrites news to fit the current propaganda.

The society in *1984* is totalitarian and led by one Party. Everything is controlled by the state – behaviour, free time, families and even thinking. The state ensures complete obedience by nonstop camera surveillance and by reporting. From young age, children are taught to watch for rebellious behaviour and to call in any disobedience. They are used as the perfect agent, as shown in this part where Winston's neighbour Parson talks about his children: “*All they think about is the Spies, and the war, (...) She got two other girls (...) and spend the whole afternoon following a strange man. (...) when they got into Amersham, (they) handed him over to the patrols.*”<sup>59</sup> With this the state ensures that the new generation will not know anything else than fear of spies and war and will be completely loyal to it.

The way of thinking is controlled by creation of Newspeak. It is a new language that is deprived of any word that could stand against the state ideology. It is developed rapidly; creating situation when there will not be words that could even make people think differently from what they are taught. Connected with Newspeak comes Doublethink, which is a way of thinking supported by the state. The idea is that the state is always right,

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<sup>58</sup> FIRCHOW, Peter Edgerly. *Modern Utopian Fictions from H.G. Wells to Iris Murdoch*. Washington: Catholic University of America Press, 2007, p. 113.

<sup>59</sup> ORWELL, George. *1984*. London: Penguin Books Ltd, 2008, p. 60.

even if it said one thing minute ago and claims something opposite at the moment, the state is right and had always been right: “*After six days (...) (when) the general hatred of Eurasia had boiled up (...) at just that moment it had been announced that Oceania was not after all at war with Eurasia. Oceania was at war with Eastasia. Eurasia was an ally. (...) Oceania had always been at war with Eastasia.*”<sup>60</sup> After this change of thinking, every news and every report is changed accordingly, therefore the doublethink appears not only in people who blindly follow the Party’s statements but also in official documents and news, so people can never look back and point out the change.

Winston Smith realizes the fault in the thinking of the state and the people and rebels against society. Despite nothing being forbidden he knows that the Thought police can catch him and imprison him any minute that sometimes looking not happy is enough to get you behind bars. Despite that he starts a forbidden romance with Julia, he visits parts of the town inhabited by Proles, people that are not in the Party and therefore not controlled as strictly, and he is ready to join the rebellion, which he realizes too late, never existed.

Winston’s story ends after he is released from prison where he underwent torture and ideological indoctrination and his thinking is turned around. He loves the state, he would do anything for it, and he also knows that one day he will be killed by it, but does not find it wrong. The *1984* world is built around totalitarian ideologies that do everything to keep in power and ensure obedience of masses, just as Nazi Germany or the Soviet Union tried before and during World War II.

The world and society in *1984* is built on constant war of three Superstates that ensure that people will always follow the lead of the Party. The Party uses surveillance technology and weapons of war to keep the war going. The society follows Big Brother in cult like fashion and any individual is danger for it. *1984* touches many dystopian topics such as those stated lower.

Just few years later Ray Bradbury published his novel *Fahrenheit 451*. Despite living throughout the World War II era as George Orwell did, his work cannot be more different. One of the reasons is that he was American author who was not personally involved in European conflicts. The second reason is that Bradbury wrote about what

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<sup>60</sup> Ibid, p. 187-189.

interested him and tried to avoid politics, making *Fahrenheit 451* distinguished dystopia with very different topics from his predecessors.

### 3.3 Ray Bradbury

Born on August 22<sup>nd</sup>, 1920, Ray Bradbury is one of the authors that never actively connected their writing to political problems of the past. Unlike Huxley and Orwell who directly reacted to the problems of their era, Ray Bradbury rather wrote fantasy literature with themes that were inspired by his own life.<sup>61</sup> Most of his work is therefore full of his life experience – memories of his hometown can be found in *A Graveyard for Lunatics*<sup>62</sup>, joyful childhood years on carnivals inspired him to write *Something Wicked This Way Comes*<sup>63</sup>, and his love for writing pushed him to continue writing anything that came across his mind.<sup>64</sup>

*Fahrenheit 451* has many themes that can be connected to the historical events such as book burning during World War II. Themes of Bradbury's hatred towards modern technology such as computers and mobile phones could also be pinpointed in various parts of novel. However, author himself never connected these situations directly to his writing – in the Afterword of *Fahrenheit 451* 2008 print he mentions them as something he knew about and might have influenced him, but adds: "...it was inevitable that I would hear or read about the triple burnings of the Alexandrian library (...) one on purpose. Knowing this at nine, I wept"<sup>65</sup> thus showing the main topic of the novel – his own love for libraries.

Libraries were important part of Bradbury's life. After graduating high school Bradbury did not attend college. He started selling newspapers on the street corner and in his free time he would go to library to read. For him libraries were the centre of knowledge and as he stated: "*They're (libraries) more important than universities. They're more important than colleges.*"<sup>66</sup> Pointing out that even though he never went to college he had everything he needed right in front of him in the long rows of bookcases.

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<sup>61</sup> BRADBURY, Ray. *Ray Bradbury: The Last Interview: And Other Conversations*. Brooklyn: Melville House Publishing, 2014, p. 20.

<sup>62</sup> REID, Robin Anne. *Ray Bradbury: A Critical Companion*. Wesport: Greenwood Press, 2000, p. 20.

<sup>63</sup> ELLER, Jonathan R. *Becoming Ray Bradbury*. Baltimore: University of Illinois Press, 2011, p. 14.

<sup>64</sup> BRADBURY, Ray. *Ray Bradbury: The Last Interview: And Other Conversations*. Brooklyn: Melville House Publishing, 2014, p. 4.

<sup>65</sup> BRADBURY, Ray. *Fahrenheit 451*. London: HarperVoyager, 2008, p. 221.

<sup>66</sup> BRADBURY, Ray. *Ray Bradbury: The Last Interview: And Other Conversations*. Brooklyn: Melville House Publishing, 2014, p. 42.

Among all the various fantasy and science fiction stories, poems and movie scripts Bradbury wrote during the years the theme of libraries is reoccurring. For example, in *Something Wicked This Way Comes* library is a meeting place for Good and Evil.<sup>67</sup> However, as much as libraries appear in these various works they were never as important as in *Fahrenheit 451*.

*Fahrenheit 451* came out in 1953 and it took several years for Bradbury to finish it. It did not start as an idea for one long novel but as five short stories that were later connected and prolonged. One of the stories was *Bright Phoenix* which has told about a library that is threatened to be burned down and the librarian fights to save it with his wits and knowledge he collected from books. The other story influencing *Fahrenheit 451* was *The Pedestrian* which Bradbury was inspired to write after he was stopped by a policeman for taking a night walk. *The Pedestrian* later became short novella *The Fireman* and that was the foundation stone for *Fahrenheit 451*.<sup>68</sup>

*Fahrenheit 451* has many topics that could be connected with World War II, the Cold War, dangers of modern technology and threat of nuclear war. In 1952 Bradbury wrote a story *The Garbage Collector* as a reaction to an article in the *Los Angeles Times* where there was stated that if the atomic world came to be, the bodies would be picked by garbage trucks. However, he had to face the fact that nobody would publish this story because nobody believed the war possible, while Bradbury thought the opposite. In the end *The Garbage Collector* was published in 1953 in *The Golden Apples of the Sun* collection.<sup>69</sup>

Despite all this Bradbury always stayed positive and disregarded all the critical mentions of war and ideology by saying that all his ideas, predictions and references were “God-given”<sup>70</sup>. The importance of libraries to the detriment of other topics can be shown by his quote: “Without libraries there would be no past. Without libraries there will be no future.”<sup>71</sup> Bradbury believed that uncensored reading and free libraries would help to break any intolerance and ideological clashes.<sup>72</sup>

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<sup>67</sup> BRADBURY, Ray. *Fahrenheit 451*. London: HarperVoyager, 2008, p. 223.

<sup>68</sup> Ibid, p. 216-219.

<sup>69</sup> ELLER, Jonathan R. *Becoming Ray Bradbury*. Baltimore: University of Illinois Press, 2011, p. 270-271.

<sup>70</sup> BRADBURY, Ray. *Ray Bradbury: The Last Interview: And Other Conversations*. Brooklyn: Melville House Publishing, 2014, p. 46.

<sup>71</sup> Ibid, p. 48.

<sup>72</sup> ELLER, Jonathan R. *Becoming Ray Bradbury*. Baltimore: University of Illinois Press, 2011, p. 271.

### 3.3.1 Fahrenheit 451

*Fahrenheit 451* was first published in 1953 and the story revolves around Guy Montag, a fireman whose job is to burn books. He is surrounded by several characters that challenge his worldview throughout the whole book and shape his decisions about future.

*Fahrenheit 451* contains topics that were important for Ray Bradbury but he also touches on issues that appeared in the world at his time. Book burning is topic number one. Firemen in Bradbury's story are supposed to start fires and not to stop them, since all buildings are fireproof. Their job is to find people who store books, arrest them or kill them, and then burn all the books often with everything inside the house.

Reading is considered a crime, the reason for this is that books make people feel uncomfortable, their topics might attack individuals and also that the world got too fast and books could not keep up with it even in their simplest forms. As captain Beatty mentions: "*Classics cut to fit fifteen-minute radio show, then cut again to fill a two-minute book column, winding up at last as a ten- or twelve-line dictionary résumé.*"<sup>73</sup> This shortening does not apply only to books but any intellectual properties – school subjects are condensed to the point where even proper grammar is not taught and the only thing people bring to their life is how to press proper buttons.

This goes hand in hand with indifference of people living in this world. This is shown in character of Montag's wife Mildred. She is the perfect example of average person depicted in the book – she spends her time watching the parlour wall, which is an equivalent of high-res TV if the viewer was surrounded by it, and her only care is her so called family in series she is watching. Her indifference is so big she forgets conversations that happened minute ago or important information. She also does not care about anyone except herself and her family and lacks empathy as shown in the conversation with Montag after he vomits on the floor: "'Why'd you do that?' (...) 'We burned an old woman with her books.' 'It's a good thing the rug's washable.'" <sup>74</sup> After this conversation, she turns back to the parlour programmes and even from those she hardly remembers what they are about because they are just buzz filling her life.

That connects with Bradbury's dislike of technology. It is technology that brought this degradation of humans and once there is something positive in the book – character of Faber or Clarisse – Bradbury is sure to show how technologically ridden society hates

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<sup>73</sup> BRADBURY, Ray. *Fahrenheit 451*. London: HarperVoyager, 2008, p. 72.

<sup>74</sup> Ibid, p. 66.

them and tries to degrade them or fix them. Clarisse describes the society in a good way by the things she does and they are deemed inappropriate: “*Sometimes I’m ancient. I’m afraid of children my own age. They kill each other. (...) Do you know, I’m responsible. I was spanked when I needed it, years ago. And I do all the shopping and house-cleaning by hand.*”<sup>75</sup> She is mirroring society by doing complete opposite of what is expected, showing that people around do not care about life, only about thrill and that they got lazy because machinery does everything for them. However, this rebellion against society brings her swift end as she disappears leaving the reader unsure if she died because the only information about her demise was brought by Mildred who already forgot.

The last topic that *Fahrenheit 451* touches upon is war. It is not very described topic – the land is threatened by war with unknown nation, men go to war and their wives stay home and discuss it from time to time, but nobody really cares about it. The only reminders of it are jets flying overhead from time to time. People do not care about the war, the only real information we get about it is as follows: “*(...) the Army called Pete yesterday. He’ll be back next week. The Army said so. Quick war. Forty-eight hours they said, and everyone home*”<sup>76</sup> and: “*It’s always someone else’s husband dies, they say.*”<sup>77</sup> However, the threat of the war is a real one as at the end of the book the city is bombed by enemies’ jets and Montag together with other refugees goes there to help.

These are the most important topics in *Fahrenheit 451* that go hand in hand with reality in which Ray Bradbury lived. He conveys the message speaking about dangers of technology and constant amusement. This technology can be used for brainwashing the masses or to war needs. The story focuses on individuals that try to change it, and the society tries to stop them and make them fall back in line.

A year after *Fahrenheit 451*, a novel by William Golding *Lord of the Flies* was published. Similar to Bradbury’s novel, William Golding focused on what formed his life and his experiences that he conveyed in his novel. He touched the Cold war era he lived in only in few instances. Just like Bradbury he also showed different face of dystopian genre.

### 3.4 William Golding

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<sup>75</sup> Ibid, p. 42-43.

<sup>76</sup> Ibid, p. 122.

<sup>77</sup> Ibid, p. 123.



William Gerald Golding was born in 1911 in Cornwall. Since very young age he was influenced by his parents, mostly his father, who was strong rationalist and a teacher. Golding went in his steps until he started university where he decided to study literature instead of science.<sup>78</sup>

Another impact on Golding was his years in the army. During the World War II he was in the navy where he was exposed to cruelty of humankind. Slowly he started to lose faith in rationalism and in his novels he started to point out conflict between reason and mankind's nature.<sup>79</sup> Looking back to philosophers of 17<sup>th</sup> and 18<sup>th</sup> century such as Hobbes or Rousseau and their theory of human nature Golding inclined to Hobbes' idea about society being created by savages who would tear each other up in natural condition.<sup>80</sup>

The last influence that led Golding to write *Lord of the Flies* was the time he worked as a schoolmaster. Seeing young boys every day in their games and bullying each other made Golding realize how easy it is to turn from an educated young man into a savage. With this point in mind he wrote *Lord of the Flies* – not only thanks to his own experience but also as a reaction to Ballantyne's *Coral Island* where boys stranded on the deserted island create great society and are able to cooperate with each other. Golding debunked this idea by showing what would really happen if such an incident occurred.<sup>81</sup>

Golding did not use only philosophy in his work but also religion. The religious dimension of the book shows humans as lesser creatures bounded by original sin that they cannot get rid of. It shows what the society created by people stroke by original sin would look like and how it would develop.<sup>82</sup> It is also a call-back to *Coral Island* because in this novel all boys are well educated and religious; Golding even went as far as naming the three main characters the same as Ballantyne did. *Lord of the Flies* also clearly refers to Beelzebub which is depicted in the book as a decaying pig head that the boys are worshipping.<sup>83</sup>

Another thing that might have influenced him was described by Edmund Epstein in afterword to the Capricorn edition of the book. He pointed out Freudian allegory in the story where the boys might suffer from the Oedipal complex, and the Beastie in the story is described as the Id. However, Peter E. Firchow points out that if the boys were divided

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<sup>78</sup> KELLY, Maureen. *CliffNotes™ On Golding's Lord of the Flies*. New York: Houghton Mifflin Harcourt, 2000, p. 2.

<sup>79</sup> Ibid, p. 3.

<sup>80</sup> FIRCHOW, Peter Edgerly. *Modern Utopian Fictions from H.G. Wells to Iris Murdoch*. Washington: Catholic University of America Press, 2007, p. 145-146.

<sup>81</sup> Ibid, p. 130-131.

<sup>82</sup> Ibid, p. 131.

<sup>83</sup> BURGESS, Anthony. *The Novel Now*. New York: Pegasus, 1970, p. 63-64.

into Freudian levels, Jack would be the Id, Ralph the Ego and Piggy the Superego. Despite the theories making sense, Golding pointed out that by the time he wrote the book he had not read Freud and therefore could not use this allegory on purpose.<sup>84</sup>

*Lord of the Flies* was written to point out the flaws in human philosophy. It shows that western people are not inheritably better than people from other parts of the world as suggests officer's quote from the book: "*I should have thought that a pack of British boys (...) would have been able to put up a better show*"<sup>85</sup> and it also debunks the western idea of childhood innocence. Golding shows that children in the age from six to thirteen might be able to survive in the wild but they are unable to keep what they learned about society and they are easy to go back to their natural state, which is brutish war as suggested by Hobbes.<sup>86</sup>

As stated before, Golding was influenced mostly by World War II, his time as a teacher and general philosophy of the time. *Lord of the Flies* was published 1954 during the Cold War and Great Britain had problems with decolonization. Golding built on all this and created a novel that resonates with people thanks to many themes it includes.

### 3.4.1 Lord of the Flies

*Lord of the Flies* is a novel about young boys between the age of six and thirteen whose plane crashed and now they are deserted on an island. They try to establish rules and create a functioning society, but they fail and their effort slowly turns from democratic society to a savage like tribe with one strong leader.

We follow the story throughout the eyes of Ralph, who is twelve years old and keeps balancing between child-like behaviour and reasonable adult behaviour and rules he learned before crashing on the island. Followed around by Piggy who gets bullied for being too reasonable and adult, he tries to ensure everyone is following the rules. For example, on meetings only the one holding a conch is allowed to talk, and the rule that the fire should be always lit, which other kids start to ignore very soon.

It is not clear in what time period the novel is set. There are few mentions about the outside world that can be used as indications. For example: "*Didn't you hear what the*

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<sup>84</sup> FIRCHOW, Peter Edgerly. *Modern Utopian Fictions from H.G. Wells to Iris Murdoch*. Washington: Catholic University of America Press, 2007, p. 134-135.

<sup>85</sup> GOLDING, William. *Lord of the Flies*. New York: Penguin Books, 2016, p. 201-202.

<sup>86</sup> FIRCHOW, Peter Edgerly. *Modern Utopian Fictions from H.G. Wells to Iris Murdoch*. Washington: Catholic University of America Press, 2007, p. 146-147.

*pilot said? About the atom bomb? They're all dead.*"<sup>87</sup> "In a year or two when the war's over they'll be travelling to Mars and back"<sup>88</sup> and: "We might get taken prisoner by the Reds."<sup>89</sup> The mention of the war can mean World War II, but the atom bomb points out more to the Cold War and dangers connected with it during 50s. The Reds points out to communism, specifically to USSR. The time setting is not very important for the story, however, it shows what dangers were considered at the time of writing it – atomic war and communism.

However, Golding's focus was on perfect English boys that turn into savages without any supervision. From well-dressed civilized boys with rules: "*Shorts, shirts, and different garments they carried in their hands; but each boy wore a square black cap with a silver badge on it. Their bodies, from throat to ankle, were hidden in black cloaks*"<sup>90</sup> to savages that listen to one leader and will not stop even from murder: "*He had even glimpsed one of them, striped brown, black, and red, and had judged that it was Bill. But really, thought Ralph, this was not Bill. This was a savage whose image refused to blend with that ancient picture of a boy in shorts and shirt.*"<sup>91</sup>

The slow descent to savagery is described throughout the book. It starts with ignoring the rules, change of priorities – where Ralph's priority is the fire and Jack's priority is hunt and meat – the division of boys into Biguns and Littluns, and finally forgetting rules and giving up into thrill of hunt and killing even their friends like Simon or Piggy. The boys turned savages are depersonalized by their war paint and masks: "*But they'll be painted! (...) The others nodded. They understood only too well the liberation into savagery that the concealing paint brought*"<sup>92</sup> and under their leader Jack and his right hand Roger, who is the main torturer in their camp, they are ready to attack even their former friends. They ignore Ralph's and Piggy's reasoning that gets Piggy killed in the end: "*You're acting like a crowd of kids. (...) Which is better-to be a pack of painted Indians like you are, or to be sensible like Ralph is? (...) to have rules and agree, or to hunt and kill? (...) law and rescue, or hunting and breaking things up?*"<sup>93</sup>

William Golding tried to show how easy it is for small boys to ignore rules and become savages. That rules are just a game for them and in the end, hunting and killing

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<sup>87</sup> GOLDING, William. *Lord of the Flies*. New York: Penguin Books, 2016, p. 14.

<sup>88</sup> Ibid, p. 84.

<sup>89</sup> Ibid, p. 162.

<sup>90</sup> Ibid, p. 19.

<sup>91</sup> Ibid, p. 183.

<sup>92</sup> Ibid, p. 172.

<sup>93</sup> Ibid, p. 180.

might as well be too. He stood against the idea of perfect Brits that no matter the age will stay proper gentlemen and will deal with any situation with grace. This ideal is represented by one of the last paragraphs in the book said by the naval officer that came after seeing wildfire spread throughout the island: “*I should have thought that a pack of British boys (...) would have been able to put up a better show than that*”<sup>94</sup>

Unlike the novels above *Lord of the Flies* focuses mostly on rise and fall of society. The story touches war and technology just very briefly and instead it focuses on Ralph’s journey on the island from being a leader to being hunted by his opposition.

The last author discussed here is Anthony Burgess with his novel *A Clockwork Orange*. It is the latest novel published in 1962 that is furthest away from the ideological wars and horrors of World War II.

### 3.5 Anthony Burgess

Anthony Burgess was born as John Burgess Wilson in Manchester on 25<sup>th</sup> February 1917 at a peak of World War I. At early age he lost his mother and sister due to outbreak of Spanish influenza that took place between 1917 and 1919 and killed around 27 million people worldwide. Because of the start of World War II he did not managed to finish his studies and before he turned twenty-one even his father died.<sup>95</sup>

Similar to William Golding, Anthony Burgess served six years in the army and later became a head teacher in Malaysia. Being religious himself, he was fascinated by the original sin, and the theme of mankind doing terrible evils is reoccurring in his work. This fascination easily connected with trend of late 1950s when newspapers were full of rising criminal tendencies of teddy boys and impact of World War II.<sup>96</sup>

These were cornerstones for Burgess to write *A Clockwork Orange* where he would show the evil that dwells inside young gangsters and that causing evil is a decision and it is not predetermined. However, before he wrote the novel he read several different dystopic fictions that influenced him.

Despite reading many dystopic novels such as work of H. G. Wells, Sinclair Lewis’ *It Can’t Happen Here* or Rex Warner’s *The Aerodrome* he was not too interested in their themes and topics. He also read *1984* very soon after it was published and even

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<sup>94</sup> Ibid, p. 201-202.

<sup>95</sup> BISWELL, Andrew. *The Real Life of Anthony Burgess*. London: Picador, 2006, p. 5-6.

<sup>96</sup> BURGESS, Anthony. *Mechanický pomeranč*. Praha: Odeon, 2016, p. 8-12.

this novel did not catch his interest. He criticized it as a novel that reflects ideas of a dying man who lived through similar situations during his life but it does not mirror present day in general.

On the other hand, Huxley's *Brave New World* was a novel that spoke to Burgess. Predetermination and scientific development in the Huxley's novel equals happier life of people. This connects closely to the idea of psychologist B. F. Skinner. Despite not reading the original work, Burgess learned a lot about this idea from Huxley's novels. Skinner wrote that culture, genetics and free will are not decisive for development of human personality. Burgess wrote *A Clockwork Orange* in an opposition to this idea because he was supporter of the idea of free will.<sup>97</sup>

Burgess mixed the idea of free will with young gangsters and punks he was coming across in news and even in everyday life. He decided not to make clear what state *A Clockwork Orange* is set in, because violent teen group could be seen in every country and it was international problem that was the same on the both sides of the Iron Curtain. Burgess also decided to use a slang to bring readers closer to these groups, however, he did not use any existing slang since it could get old by the time the book was published, so he rather mixed several slangs together to create Nadsat.<sup>98</sup>

*A Clockwork Orange* was published in 1962 and it took several years before it became an international phenomenon. The biggest help with getting the book out in the public were William S. Burroughs who recommended the novel to be published in USA, Andy Warhol who made a low-budget movie inspired by Burgess' story, and lastly Stanley Kubrick who directed the movie adaptation in 1971. Since then, *A Clockwork Orange* stays in the pop-culture and still manages to warn people against predetermination, drugs and violence.<sup>99</sup>

### 3.5.1 A Clockwork Orange

The world and society in *A Clockwork Orange* is not described directly. We see the story throughout the eyes of Alex, the protagonist, who does not care about anything except himself and violence. Every piece of information we get about the society is

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<sup>97</sup> Ibid, p. 18-20.

<sup>98</sup> Ibid, p. 21.

<sup>99</sup> Ibid, p. 24-25.

indirect and it comes up from the behaviour of characters and reader's knowledge of historical context of the book.

*A Clockwork Orange* reads more as a sci-fi than dystopia. The society in the story is a reflection of the world Anthony Burgess lived in. With a few changes he created a world that is like ours but moved to a future. *A Clockwork Orange* dystopia is set in the idea that the state tries to fix criminals and make them into good people with help of technology and psychology. The rest of the world is not in bad shape, there is state aid for old people: "*there were three of four old baboochkas peeing their black and suds on SA*"<sup>100</sup> there are space programmes: "*Men on the moon and men spinning round the earth like it might be midges round a lamp*"<sup>101</sup> and the world is somehow united if only under satellite broadcast: "*Tonight was what they called a worldcast, meaning that the same programme was being viddied by everybody in the world that wanted to*"<sup>102</sup>. Despite the last mention it still looks like that world is, or was, at war and there is a political and ideological clash, much like in the Cold War, which can be seen in prison when a government worker talked about the situation in prison: "*Soon we may be needing all our prison space for political offenders.*"<sup>103</sup> Therefore the society and world in *A Clockwork Orange* is very similar to 50s and 60s in which it was written, with changes that warn more about gangs, youth violence and state playing god with prisoners than dystopian society that does not function properly.

From the Alex's point of view the world he lives in tries to attack his lifestyle. He is fifteen years old and enjoys violence, stealing, raping and drugs. He describes society as an object that tries to understand why he is so bad and then tries to fix him and make him better: "*If lewdies are good that's because they like it, and I wouldn't interfere with their pleasure, and so of the other shop. (...) the badness is of the self (...) and that self is made by old Bog or God in his great pride and radosty. But the not-self cannot have the bad, meaning they of the government and the judges and the schools cannot allow the bad because they cannot allow the self.*"<sup>104</sup> Alex is strongly against government and laws and from what he sees in television or reads in magazines he only takes what fits his worldview – for example when a priest in television blamed older generation and their

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<sup>100</sup> BURGESS, Anthony. *A Clockwork Orange*. London: Penguin Group, 2011, p. 8.

<sup>101</sup> Ibid, p. 13.

<sup>102</sup> Ibid, p. 15.

<sup>103</sup> Ibid, p. 69.

<sup>104</sup> Ibid, p. 31.

wars for how the young generation is behaving, Alex agreed with him he is not to blame for his actions.<sup>105</sup>

Alex undergoes behaviour treatment in prison that is supposed to destroy his criminal instincts and make him a good member of society. However, this backfires, as Alex is indeed unable to cause any harmful acts, but he cannot stop thinking about violence, resulting in sick feelings. He is also unable to protect himself because these crippling feelings are triggered even during self-defence, so everyone he has ever hurt can get their revenge on him without consequences.

Despite the government using this treatment and publishing articles about how good it is, it is obvious they know the drawbacks of it: *“This is not a reward. This is far from being a reward.”*<sup>106</sup> And: *“It may not be nice to be good (...) It may be horrible to be good”*<sup>107</sup> to the point when they care only about results and not morality or personality behind the prisoners: *“He has no real choice, has he? Self-interest, fear of physical pain, drove him to that grotesque act of self-abasement. Its insincerity was clearly to be seen. He ceases to be a wrongdoer. He ceases also to be a creature capable of moral choice.”* (...) *“We are not concerned with motive, with the higher etics. We are concerned only with cutting down crime”*<sup>108</sup>. The save streets from gangs and rough young people are ensured not only by this conditioning but also by enforcing police force, however, the state does that with former young roughs, so they can now continue with their terrors but on the other side of law.

*A Clockwork Orange* reflects the 50s and 60s, when nations were still destroyed by World War II, they were threatened by war and gang of hooligans could be found on the streets. It also reflects technological development with space programmes and interest in psychology and human behaviour. It touches a lot of social issues such as rough youngsters which society's tries to keep in line and shows that violent individuals might be a problem that needs to be dealt with.

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<sup>105</sup> Ibid, p. 32.

<sup>106</sup> Ibid, p. 70.

<sup>107</sup> Ibid, p. 71.

<sup>108</sup> Ibid, p. 94.

## 4. Dystopian Elements

As a very young genre, dystopia underwent big development from when it first appeared to nowadays. Its development was fast between 1930s and 1960s because the world was very unstable and changed every decade, creating more possible dangers that could affect societies. Themes of the five books are different but there are topics that appear in all of them and they show development of fears and hopes in society. These topics are ideologies, technology, war, society and individualism.

### 4.1 Technology

From the five novels, *Brave New World* is the world that is most developed technologically. At the point when this story was written there was no danger of new war yet, however, during the World War I and following years there was technological boom that might point out to the world as Huxley imagines it. Despite being the most developed, Huxley's main topic is not technology; however, it shows how the technology can help to create dystopian society: "*They will grow up with what psychologists used to call an "instinctive" hatred of books and flowers. Reflexes unalterably conditioned. They'll be save from books and botany all their lives.*"<sup>109</sup> "*We condition the masses to hate the country (...) but simultaneously we condition them to love all country sports.*"<sup>110</sup>

Dangers of technology changed in novels written later. In 1984 Orwell changed the use of technology. It is not used for keeping society happy; on the contrary, it is used for surveillance and keeping people in constant fear: "*Winston kept his back turned to the telescreen. I was safer, though, as he well knew, even a back can be revealing.*"<sup>111</sup> Televisions in every flat have camera that can watch the tenants, the screen is used for propaganda, exercise and it should stay on all the time. Technology is also used for war purposes – the bombing, military technology, all the economy is build up on war. This is what Orwell imagines the world would look like if totalitarian ideologies such as Stalinism or Nazism got hold of better technologies and were able to reach out to every household.

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<sup>109</sup> HUXLEY, Aldous. *Brave New World*. London: Penguin Random House, 2007, p. 17.

<sup>110</sup> Ibid, p. 18.

<sup>111</sup> ORWELL, George. *1984*. London: Penguin Books Ltd, 2008, p. 5.



Ray Bradbury took these two approaches and connected them. In the world of *Fahrenheit 451* the technology is there to keep people happy and focused on dull things, but high rate of suicides indicates that despite their appearance people are suffering inside. There is no fear of the government or surveillance because people are brainwashed by fun shows on TV and they live from one advertisement to other without any worries: “‘I had a nice evening,’ she said. (...) ‘What doing?’ ‘The parlour’ ‘What was on?’ ‘Programmes.’ ‘What programmes?’ ‘Some of the best ever.’ ‘Who?’ ‘Oh, you know, the bunch.’”<sup>112</sup> The constant danger of war shown by jets flying overhead does not bother anyone at all. Therefore, technology is also used for military and bombs that in the end of the book wipe out the whole city. Bradbury still felt the danger of war lurking in the background, but technology was his main focus in his story too.

*Lord of the Flies* has the least technological information in it. On the deserted island there is none, however, the mentions about war indicate that atomic bombs and military equipment is still used: “‘Daddy (...) is a commander in the Navy. When he gets leave he’ll come and rescue us.’ (...) ‘Didn’t you hear what the pilot said? About the atom bomb? They’re all dead.’”<sup>113</sup> Golding focused mostly on society development rather than what endangers it from the outside.

*A Clockwork Orange* is youngest of the novels and it shows in many ways. It focuses on different problems. Technology here is not used as scaring tactic or for instant happiness; it is used for the good of society by the government itself. Technology to change the human nature is based on psychology development and research. It reacts to new inventions and theories that are turned around and used as behavioural therapy that is aggressive and forces its participants to change their behaviour without changing their mind-set: “‘I most emphatically do not approve. And eye for an eye, I say. If someone hits you you hit back, do you not? Why then should not the State, very severely hit by you brutal hooligans, not hit back also? But the new view is to say no. The new view is that we turn the bad into the good. All of which seems to me grossly unjust.’”<sup>114</sup> This shows that view on technology changed and it was not seem as endangering, on the contrary, if someone is against technological development or space programmes, they are described in the novel as the odd ones.

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<sup>112</sup> BRADBURY, Ray. *Fahrenheit 451*. London: HarperVoyager, 2008, p. 66.

<sup>113</sup> GOLDING, William. *Lord of the Flies*. New York: Penguin Books, 2016, p. 13-14.

<sup>114</sup> BURGESS, Anthony. *A Clockwork Orange*. London: Penguin Group, 2011, p. 70.

Technology went from something people were sceptical about or what they feared to something that was common and not as dangerous. Its connection to war also helped this – as long as there was danger of war, the technology is often depicted as oppression tool, but when the war is not endangering society, technology either keeps people in state of fake happiness or it is used to ensure society's development to better. Development in the novels mirrors the topics of eras they were written in and the fears of their writers and people.

Technology used for keeping people happy can be seen in *Brave New World* and *A Clockwork Orange*. Both of these novels are the furthest away from World War II and weapon development that was common at the time. The technology is therefore not shown as something overly dangerous. It has its flaws – in *Brave New World* it keeps people conditioned and in check, however it also keeps them occupied and happy. In *A Clockwork Orange* the new technology is supposed to keep society in order by taking control over violent tendencies of criminals. The technology is used with good intentions that in the novels backfire, but it is not the biggest danger of the times the novels were written in.

The jump to technologies being used for the worse of society is visible in *1984*. Unlike Huxley before him, who warned before never-ending fun, Orwell warns about weapons of mass-destruction and surveillance. His technology is not as futuristic as Huxley's, however, it mirrors real technology at the time – radio, TV, surveillance devices. From the five novels *1984* puts the biggest red mark on technology dangers, followed closely by *Fahrenheit 451*. However, Bradbury had not the same views as Orwell. He warns about bombing and nukes, but overall he has similar approach to technology as Huxley – the biggest dangers of technology are constant amusement creating brainwashed crowd that is happy in their mindless bubbles.

Out of five novels two warn about technology being used as entertainment device keeping people in check. One of them sees it as possible danger when it comes to weapons of mass-destruction. This mirrors well the time and place the authors lived in – Orwell who participated in World War II has different approach than Huxley and Bradbury, who either did not write during the war or did not participate. Golding does not write about technology at all and Burgess closes the circle with coming back to technology that is supposed to help society.

## 4.2 War

Similar to technology, war is mentioned in every book with bigger or smaller impact. It is often connected to technology but not necessarily. However, in all of chosen books war is the moving force that somehow pushes forward the plot.

Society in *Brave New World* was shaped by war. There are no wars anymore, however, the wars preceded the way the society developed and technology was used to predetermine human lives: “*The Nine Years’ War, the great Economic Collape. There was a choice between World Control and destruction. Between stability and (...) Liberalism.*”<sup>115</sup> It is very similar to Huxley’s era when the Roaring Twenties came after World War I, so after big destructive war came time of fun, irresponsibility and alcohol. The connection between world events and *Brave New World* is very clear.

The war is more visible in the books that were written during or after World War II. *1984* is world not only destroyed by war and constant bombing, but it is also in war with other superstates and the war is constantly propagated. The government keeps the war going because it keeps economy moving: “*Always, at every moment, there will be the thrill of victory, the sensation of trampling the enemy who is helpless. If you want a picture of the future, imagine a boot stamping on a human face—for ever.*”<sup>116</sup> Division into superstates also points out to the Cold War when the world was divided into two halves. People do not fear war in *1984* but they hate their enemy whomever it might be at the time. Propaganda is strong and keeps people focused on what the government wants them to so they never question other things.

Society in *Fahrenheit 451* is also under constant threat of war. Unlike Orwell, who lived through and fought in World War II, Bradbury was never in military and he did not react to World War II but the world after war. The Cold War was a constant reminder that the world is endangered by war and that is shown in the novel by jet flying overhead and discussion of women about their husbands in army: “*Oh they come and go, come and go (...) In again out again Finnegan, the Army called Pete yesterday. He’ll be back next week. The Army said so. Quick war.*”<sup>117</sup> However, the society does not care much about this threat, they learned to live with it, and this mirrors how Bradbury viewed the stance of

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<sup>115</sup> HUXLEY, Aldous. *Brave New World*. London: Penguin Random House, 2007, p. 41-42.

<sup>116</sup> ORWELL, George. *1984*. London: Penguin Books Ltd, 2008, p. 280.

<sup>117</sup> BRADBURY, Ray. *Fahrenheit 451*. London: HarperVoyager, 2008, p. 122.

society and people around him to war. He believed the war will come and in *Fahrenheit 451* it really came in the end.

Golding used war as a tool to get his story going. The boys are evacuated from London and their plane is shot down, stranding them on the island forcing them to take care of themselves. There is dead parachutist that scares the boys when they find him, causing them to think there is a monster on island with them: “*The figure fell and crumpled among the blue flowers (...) and the parachute flopped and banged and pulled. (...) Then, each time the wind dropped, the lines would slacken and the figure bow forward again, sinking its head between its knees. (...) the figure sat on the mountaintop and bowed and sank and bowed again.*”<sup>118</sup> They are also saved by military ship. Golding again does not care about war that much, however, it is still going on in the background of the story and it is presumably war between west and east.

*A Clockwork Orange* is again moved further away from problems that bothered writers before. The war is mentioned, however, it is long over and there are no real time dangers of it, only consequences that come in a form of gangs of young people and government in need to change their behaviour to stop their excesses: “*The Government cannot be concerned any longer with outmoded penological theories. (...) Common criminals like this unsavoury crowd (...) can best be dealt with on a purely curative basis. Kill the criminal reflex, that’s all. Full implementation in a year’s time.*”<sup>119</sup> Burgess was not afraid of war as his predecessors were.

The view on war changed depending on how close the authors were to war and how much society ignored or feared it. Huxley uses wars as reason why society developed the way it did, Orwell and Bradbury on the other hand warn about war because they believe it is still danger for the time they lived in. In later years the war is not that important and it is only background topic so it does not overshadow other more important topics of the decades.

*Brave New World*, *Lord of the Flies* and *A Clockwork Orange* all touch war just very briefly. Their societies are influenced by war but they are not in constant fear of it neither is the war important for the story. In *Brave New World* the war brought the development of the society as it is known in the story. *Lord of the Flies* uses war as moving force to get boys to the island and later save them. War might be going on but for the society boys build on the island it is not important. It only provides means (plane

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<sup>118</sup> GOLDING, William. *Lord of the Flies*. New York: Penguin Books, 2016, p. 95-96.

<sup>119</sup> BURGESS, Anthony. *A Clockwork Orange*. London: Penguin Group, 2011, p. 69.

crashing), fears (dead parachutist) and saving (navy). *A Clockwork Orange* deals with consequences of war, not the war itself. It describes gangs of young people and society's effort to get rid of them.

For Orwell and Bradbury the war is the most important. Orwell lived through war and Bradbury wanted to join but never did. Orwell puts the war among the most important topics in *1984* – the superstates are in constant war, it is never-ending and ever-changing. It is used to keep people in constant state of hatred towards outside forces and it also endangers them because of bombing. It makes the world of *1984* scary and dangerous place even without the political oppression. Bradbury also warns against the war, but unlike Orwell it is not the main danger of *Fahrenheit 451*. It appears like a looming presence in the background of the story. Jets constantly flies overhead reminding the reader the war is going on, however, characters often ignore it. War come back at the end of the story when the bombing starts and it marks death of one civilization and hints the raise of new one. Despite the view being different from Orwell, it still shows how devastating the war is and how people should be wary about it. Both authors warned about war differently, but considered it one of the most important things to add to their dystopian worlds at the time.

### 4.3 Society and Individualism

In dystopian fiction, society is one of the most important aspects. How happy are people in their lives, what is important to them and how are they manipulated by government or other type of reign. Different views on society in dystopian books mirror historical development of different ideologies and also social issues.

In *Brave New World* society is happy the way it is. Conditioning made before the children are hatched ensures that everyone is satisfied with their place in society. Their happiness is ensured by games, shopping, sex and the most importantly drugs, that keep them in a good mood: “Six years later it was being produced commercially. The perfect drug. (...) Euphoric, narcotic, pleasantly hallucinant.”<sup>120</sup> When someone is unhappy in this society they are frowned upon, and those who left the society, like John's mother, are left unhappy with memories of drugs and better days. People living in this society have no reason to change the way they are. However, people from outside this society do not agree

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<sup>120</sup> HUXLEY, Aldous. *Brave New World*. London: Penguin Random House, 2007, p. 46.

with this way of life. Savage John's view is the same as the view of readers; he despises this society and is unhappy in it: "'Othello's good, Othello's better than those feelies.' 'Of course it is (...) But that's the price we have to pay for stability. You've got to choose between happiness and what people used to call high art. We've sacrificed the high art.'"<sup>121</sup> However, the rest of the society sees nothing wrong with their lives and goes on. This society is build up as a set of individuals that work together as a group. Therefore, every individual can do what they want when it fits their conditioning, however, their conditioning is made to support society as a whole.

*1984* on the other hand depicts society under the totalitarian reign and follows protagonist who is not happy with his life in it. Throughout the book he questions everything that happens, including censorship, constant surveillance, imprisonment for thought crimes and lack of laws which leads to the fact that everything is and can be forbidden: "Whether he wrote *DOWN WITH BIG BROTHER*, or whether he refrained from writing it, made no difference. (...) The Thought Police would get him just the same. He had commtted – would still have committed, even if he had never set pen to paper – the essential crime that contained all others in itself. Thoughtcrime, they called it."<sup>122</sup> This society is oppressive and Winston meets other people that are not happy about it, however, most of the people he meets and talks to would never say anything like that out loud from fear. But the fact there is black market, Julia mentions having sex with other members of the Party and constant imprisonment of people, shows that many people are not able to follow the set rules. There is no individualism in world of *1984*, everything people do is to support the Party and with that whole society. The good of the Party comes in first place and there is no second place. When someone starts acting as an individual, they are punished. Society in *1984* mirrors society in Soviet Russia brought to extreme and the novel acts as a warning against it.

Society in *Fahrenheit 451* is an interesting mix of individualism and complex society. Everything that led to book burning, dull people interested only in TV, and violence, started as a movement that tried to erase everything that was hated by individuals or groups (blacks, smokers, feminists, ...) so every individual could be happy and not feel attacked: "Someone's written a book on tobacco and cancer of the lungs? The cigarette people are weeping? Burn the book."<sup>123</sup> With this, the whole society was made

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<sup>121</sup> Ibid, p. 194.

<sup>122</sup> ORWELL, George. *1984*. London: Penguin Books Ltd, 2008, p. 21.

<sup>123</sup> BRADBURY, Ray. *Fahrenheit 451*. London: HarperVoyager, 2008, p. 78.

happy and functioning. By taking care of the individual, the society stands strong. However, this change also ensured that if an individual wants to stand against this new society, as Montag wants to, they are considered sick or they become the target for imprisonment or erasure. Therefore, as long as the rules are not broken individuals can do whatever they want. Government form in *Fahrenheit 451* is democratic, at least it looks like from the discussion about elections, but it is full of rules that prevent basic human rights: “*I voted last election, same as everyone, and I laid it on the line for President Noble.*”<sup>124</sup> Bradbury reflects the times he lived in by showing that people do not care about dangers anymore and only thing that they want is to be happy and free, even though in the end it would make them miserable, such as 50s in USA when he believed there can be a war but big part of public tried to ignore this danger.

While preceding books take a functioning society and they change it, *Lord of the Flies* takes a group of boys that do not know each other and they try to build functioning society from nothing but few rules they remember from their lives outside the island: “*We’ve got to decide about being rescued. (...) Seems to me we ought to have a chief to decide things. (...) Let’s have a vote.*”<sup>125</sup> Their effort falls short on individualism. They first try to build a democratic society, where everyone can speak and voice their opinion, they set rules. However, since they are kids that would rather play and they are not able to think in wider consequences, the rules are not followed and the democratic agreements crumble: “*I’ll blow the conch (...) and call an assembly.*’ ‘*We shan’t hear it.*”<sup>126</sup> Soon the kids are drawn to the strongest person on the island creating not necessarily totalitarian but tribal society, where the most important thing is hunting and strong defences against enemies. Enemy can be anyone from animals and supernatural beings to other kids that do not agree with this society. Golding wanted to crack the idea of ideal British boys and show that everyone in the world is the same and clings to certain behaviour, no matter if they are from civilized societies or savage societies as often viewed in British colonies.

*A Clockwork Orange* is similar to *Fahrenheit 451* in a way it looks at society. The society is a working apparatus that seemingly has no trouble, it is democratic and people go on about their lives with normal reactions to life – some are happy, some are sceptical of new things, some are sad – and it can only be disturbed by an individual with different behaviour. However, unlike *Fahrenheit 451* where the reasonable one is the individual

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<sup>124</sup> Ibid, p. 124.

<sup>125</sup> GOLDING, William. *Lord of the Flies*. New York: Penguin Books, 2016, p. 22.

<sup>126</sup> Ibid, p. 150.

fighting against society, in *A Clockwork Orange* the society is the one reasonable fighting individuals. The protagonist of the story does not fit the society because he is violent, aggressive and he enjoys causing pain to others: “...we began to filly about with him. Pete held his rookers and Georgie sort of hooked his rot wide open for him and Dim yanked out his false zoobies, upper and lower. (...) and just let him have one in the toothless rot with his ringy fist, and that made the old veck start moaning a lot then, then out comes the blood, my brothers, real beautiful.”<sup>127</sup> The society then tries to change him by aggressive behavioural therapy that should force him back to society and its standards, however, this does not work as it should and it only works as propaganda to show that the government knows what it is doing. The world in *A Clockwork Orange* is very similar to ours, so as readers we should agree with government methods because the protagonist is doing something we do not agree with, but the actions of government are also questionable and therefore Burgess creates grey area where nothing is good but it is neither bad, it is just a set of non-working decisions that influence individuals that have no choice. Burgess wrote a piece that is socially the most grey from all the five novels.

Society is very important in every dystopia, because it shows how well the political apparatus is working. Some of them are closer to utopia and some of them are close to not even being dystopia. The strongest depictions of dystopian dangers are in the works of Orwell and Bradbury because they show how non-functioning society hurts others, and it is understandable, because they lived in a time when dangers of similar systems were real. Huxley and Burgess on the other hand take one or two topics from the time when they lived and create a world where nobody would want to live in, but it is not dangerous per say, because the books were written far enough from the biggest ideological danger. Golding’s work shows how easy the change from one way to other is and how it happens, which can be good learning point to understand how other dystopias came to be.

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<sup>127</sup> BURGESS, Anthony. *A Clockwork Orange*. London: Penguin Group, 2011, p. 7.



## 4.4 Dangers

During the development of dystopian fiction there were different things that endangered dystopian societies. The fears of societies that authors lived in were also diverse. The biggest dangers that appeared in each book showed what authors thought was the worst that could happen in their time.

In *Brave New World* the biggest danger is a thinking individual that is not conditioned. Anyone who thinks differently from the society is sent away: “*It’s lucky (...) that there are such a lot of islands in the world. I don’t know what we should do without them. Put you all in the lethal chamber, I suppose.*”<sup>128</sup> This shows Huxley’s dislike to the Roaring Twenties and he felt like he is in the minority that did not like what was happening. The biggest danger the book warns about is unbound fun, where people only play, take drugs and have sex and they do not create anything for society outside of their jobs. Despite technology being responsible for the state of such society, Huxley never attacks it directly, unlike the thinking and behaviour of the characters.

Oceania in *1984* is also endangered by an individual. Anyone who thinks for themselves and wants to stand against the society is quickly dealt with so they do not cause any trouble. Rise of individualism would mean destruction of the society the Party is trying to hold together. From the outside view, the biggest danger the book shows is totality and ideological doctrines used at the time by USSR and Nazi Germany. They are taken to the extreme but they show well the political trials, torture and lack of laws. Orwell criticizes this heavily and warns people against these ideologies.

The biggest danger for society in *Fahrenheit 451* is education and erudition. Following different world views and thinking may break the society as it is. This goes to the point when even taking a walk is considered as an odd and potentially dangerous behaviour: “*I’m anti-social, they say. I don’t mix. It’s so strange. I am very social, indeed. (...) Social to me means talking about things like this. (...) Being with people is nice.*”<sup>129</sup> Erudition would cause people to think as they want and not follow the norm of dull fun and violence. Lack of education and erudition is something that Bradbury warned against and *Fahrenheit 451* warns their readers about: “*...they just run the answers at you, bing, bing, bing, and us sitting there for four more hours of film-teacher.*”<sup>130</sup> It is closely

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<sup>128</sup> HUXLEY, Aldous. *Brave New World*. London: Penguin Random House, 2007, p. 201.

<sup>129</sup> BRADBURY, Ray. *Fahrenheit 451*. London: HarperVoyager, 2008, p. 41.

<sup>130</sup> *Ibid.*, p. 41-42.

connected to the spread of technology that makes everything simpler and easier to get to and therefore people do not need to use their brains and slowly lose their intelligence and initiative. Bradbury was sceptical about technology his whole life and his work reflects that in connection to other problems at the time.

Boys in *Lord of the Flies* also feel endangered by an individual. The tribal society they build could fall apart if they agreed with different world view and did not listen to their leader. Individualism is therefore erased and the fear of stronger makes other boys join the tribe and destroy anything that could endanger their way of survival. Different opinions and individualism is met with aggression and violence. Golding wanted to warn about the nature of men and their tendency so be superstitious by depicting human beings as intelligent animals who are capable of terrible things when they are not bound by social rules.

Society in *A Clockwork Orange* is again endangered by individuals, however, these individuals have violent tendencies and they break law and have no morals. Therefore, the government tries to fix them so they can fit back into society without causing any damage to it. Burgess warns against evil on both sides of the society – in individuals and in government. Gangs in the book serve as a social commentary of the time; however, the way to fix them is also described as not a good one. Burgess shows that fast way to fix something is not the best and that sometimes, for developing characters and morals, people need time and figure it on their own: “*When I had my son I would explain all that to him when he was starry enough to like understand. But then I knew he would not understand or would not want to understand at all...*”<sup>131</sup>

Therefore individualism is important in each of the five novels and it is the biggest fear of dystopian works. View on individualism differs among the books. Huxley, Orwell, Bradbury and Golding portrait individual as someone who endangers the society. From the reader’s point of view, the characters want to make the society better, however, from the society’s point of view they are dangerous and possibly criminals. They are feared because if they would sway people on their side, the society itself would be in danger of change. Anthony Burgess also depicts individual that endangers society, however, this individual is portrayed and read as a villain that endangers regular society. They are not cheered for by a reader and they are supposed to be on the wrong side of morality.

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<sup>131</sup> BURGESS, Anthony. *A Clockwork Orange*. London: Penguin Group, 2011, p. 140.

## 4.5 Legacy

In 1930s the biggest issue in dystopia genre was technology and wild lifestyle. Fear of technology can be seen in many other dystopias throughout the years so it is one of the things that stayed in genre and is often misused to keep the clock of the dystopian society ticking.

Throughout the World War II the fear in dystopias turned towards totality and ideologies. This topic in dystopias got lost in next decades, when the fear of war and totality vanished from the mind of people. It is still one of the most used tropes in dystopias nowadays, but it was not as important in 50s-60s.

All dystopias can be defined by some individual who fights or disagrees with the society. Either one protagonist or whole group that somehow stands against the rules and the reader can live the story throughout their eyes. Fights against dystopian society are also a trope that is in this literature genre till today. It started very unclear in *Brave New World* and escalated throughout later works.

Some of the fears disappeared or changed throughout the years. Fear of war vanished and fear of technology changed into fear of mass media. This change is visible in Bradbury's work where people are always watching TV. In today's dystopias mass media are often used as a form of propaganda or to show cruel reality shows. Fear of war in the genre slowly faded after the World War II and although it is still used as background for creating dystopian societies, it is often not what people fear the most.

After he read *1984*, Huxley said that Orwell's view of future is more probable than his.<sup>132</sup> According to Neil Postman, Huxley is not right. In his book *Amusing Ourselves to Death* released in 1985 he compares Huxley's novel to contemporary world problems and showing that the world is more likely to turn into endless search of fun and TV: "*In short, Orwell feared that what we hate will ruin us. Huxley feared that what we love will ruin us.*"<sup>133</sup> Therefore in 1985 it was already visible that totalitarian approach in dystopias was not as scary as it used to be. On the other hand, views of Huxley or Bradbury started to rise again.

Contemporary dystopias either call back to old classics (*Equilibrium*, *We Happy Few*, *Orwell*), or they take current issues and recreate them in extreme way. When using the classics, dystopias often borrow their themes and topics without them being really

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<sup>132</sup> BURGESS, Anthony. *The Novel Now*. New York: Pegasus, 1970, p. 44.

<sup>133</sup> POSTMAN, Neil. *Amusing Ourselves to Death*, London: Penguin Group, 2005, p. xx.

important for contemporary society. The world destroyed by war was more likely in post-war era than in today's Europe or North America. Reoccurring theme that can be found in old classics and contemporary fiction and is reasonable for any historical period are drugs, either to make people happy and oblivious to bad things, or to suppress them.

One of the most common issues in modern dystopia stayed very similar to the old classics such as are novels discusses here. They use constant surveillance, high functioning technology and media in similar way Huxley, Orwell and Bradbury used them. To raise the entertainment of masses they depict cruel and deadly reality shows that are supposed to keep people in check and keep them from hating their life conditions (*The Hunger Games*, *The Running Man*). Mass entertainment is also connected with Huxley and addition of violence points to *Fahrenheit 451* where young people run over pedestrians as a hobby.

Surveillance theme has its roots in *1984* and it is even bigger problem today, as social media spread more every day. Using Internet, smart phones and social media as a part of surveillance of the individual becomes fear of many authors. It is not only theoretical fear – for example in 2018 Facebook was accused of collecting information from its users without them knowing.<sup>134</sup> This mirrors in contemporary dystopia in games such as *Beholder* or *Orwell*.

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<sup>134</sup> <https://www.theguardian.com/technology/2018/may/24/facebook-accused-of-conducting-mass-surveillance-through-its-apps> (3.7.2018)

## Conclusion

Throughout the years, dystopia genre underwent many changes that can be seen mostly in the topics that were important for the authors. The genre first appeared at the beginning of 20<sup>th</sup> century and during next years it changed focus many times. The development from 1930s to 1960s showed changes in topics dystopia focuses on and also immediate dangers to society.

Dystopia genre works as a social commentary showing what can happen if one rule or some quality overcomes everything else to extreme, creating society that does not work in our mind-set of rules, laws and morals. As these rules, mind-sets and dangers changed throughout the years, so did the genre. Pre-war *Brave New World* warned about technology and never-ending fun depriving people of individualism, *1984* just a decade and half later, warned about totalitarian systems and unlike *Brave New World* ignored technology and wild life visible in twenties. *Fahrenheit 451* on the other hand turned back to *Brave New World* ideas of fun and people dulled by technologies, despite being published just four years after *1984*. However, Ray Bradbury was American and therefore he was not as struck by war and post-war Europe as other authors.

Authors that were furthest way from World War II and ideological problems of thirties and forties changed the dystopia genre even more. *Lord of the Flies* cares more about society view on itself and debunks it by showing that people are not perfect and would hurt each other if they were not bound by society rules and morals. *A Clockwork Orange* on the other hand questions morality and our view on it, and that it is not good to force our morality unto others because we would sink to their level.

There are many topics these dystopias touched – namely technology, war, society and individualism. There are visible shifts in these topics throughout the years according to how important they were to authors and what endangered society at the time. Fear of technologies is visible in nearly all of the stories. Technology is used to dull people in *Brave New World* and *Fahrenheit 451*, and it is used for surveillance and mass-destruction in *1984*. These shifts mirror technological boom of Roaring Twenties and World War II. The latest book *A Clockwork Orange* uses technology to get better society despite it hurting individuals. *Lord of the Flies* on the other hand does not touch technology topic at all. Misuse of technology in dystopian genre is very important and it appears in the novels till today.

Another common topic is war. It appears in every novel chosen with bigger or smaller impact. War is the biggest moving force in *1984* and *Fahrenheit 451* where the states are in war and it endangers the society all the time. The difference between these two is that *1984* society cherishes the war and uses it to keep people in line; society in *Fahrenheit 451* on the other hand ignores the war and tries to forget it. War has smaller impact in the *Brave New World*, *Lord of the Flies* and *A Clockwork Orange*. It helped create society – in Huxley's novel the society developed to the state it is in after several wars. Boys stranded on the island in *Lord of the Flies* got there because their plane was shot down. And *A Clockwork Orange* mirrors real world of the time showing society that survived war and gang of youths that have no respect. War is driving force of most the stories and similar to technology it stays in the genre till today.

There is a visible shift in dangers towards society throughout years of genre development. In *Brave New World* and *1984* government is what endangers individualism and creates dystopia. However, in later books, it is individuals that change and endanger the normal working society. In *Fahrenheit 451* it was the decision of people and not the government to change the laws and rules and burn books. In *Lord of the Flies* one of the boys had louder voice and made everyone follow it. In *A Clockwork Orange* individual criminals endanger society and therefore society in its own eyes is forced to fix them.

That is connected with the fact that as the dystopian societies were created, they can also be destroyed in similar ways. That is why dystopian societies make sure there is no individualism and they try to stop it. In the novels individuals with different opinions are persecuted and either banished (*Brave New World*), imprisoned (*1984*, *Fahrenheit 451*), killed (*1984*, *Fahrenheit 451*, *Lord of the Flies*) or fixed (*1984*, *A Clockwork Orange*). Like this the society is safe and it is ensured it will continue without change. Change is the worst thing that can happen to dystopian nation.

Nowadays dystopias use the same topics as they did at the beginning of 20<sup>th</sup> century, they often mix them up and create new possibilities and new topics we should be aware of. Technological dangers changed into fear of the Internet and constant surveillance by camera or social media. The war is not present in the genre the way as it used to be, most of the time it is war the books come towards. The stories often result in clash as the protagonists try to destroy the government. That is another change in the genre. *Brave New World*, *1984* and *Fahrenheit 451* had protagonists that fought against the society and its rules; however, they were not successful. In many dystopias, mostly the

popular ones like *The Hunger Games* or *Divergent* series the protagonists save the day and the society changes for the better.

The development of the genre is therefore closely connected to historical development and what is currently happening in the world. It shows possibilities, dangers and extremism of society at given time. The genre changes as it is necessary for current generation. It is still possible to find important messages in older works and they are still great commentary, however, many of the newer dystopias, being it books, movies, games, or TV series are more current and can address audience more clearly.

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ČSN EN ISO 80000-3	Veličiny a jednotky – Část 3: Prostor a čas
ČSN EN ISO 80000-4	Veličiny a jednotky – Část 4: Mechanika
ČSN EN ISO 80000-5	Veličiny a jednotky – Část 5: Termodynamika
ČSN EN 80000-6	Veličiny a jednotky – Část 6: Elektromagnetismus
ČSN ISO 80000-7	Veličiny a jednotky – Část 7: Světlo
ČSN EN ISO 80000-8	Veličiny a jednotky – Část 8: Akustika
ČSN EN ISO 80000-9	Veličiny a jednotky – Část 9: Fyzikální chemie a molekulová fyzika
ČSN EN ISO 80000-10	Veličiny a jednotky – Část 10: Atomová a jaderná fyzika
ČSN EN ISO 80000-11	Veličiny a jednotky – Část 11: Podobnostní čísla
ČSN EN ISO 80000-12	Veličiny a jednotky – Část 12: Fyzika pevných látek
ČSN EN 80000-13	Veličiny a jednotky – Část 13: Informatika
ČSN EN 80000-14	Veličiny a jednotky – Část 14: Biotelemetrie související s lidskou fyziologií

## výzkum a statistika

ČSN 01 0220	Aplikovaná statistika. Rovnoměrně rozdělená náhodná čísla
ČSN 01 0222	Aplikovaná statistika. Testy odlehlosti výsledků pozorování
ČSN 01 0223	Aplikovaná statistika. Pravidla stanovení odhadů a konfidenčních mezí pro parametry normálního a logaritmickeo-normálního rozdělení.
ČSN 01 0224	Aplikovaná statistika. Pravidla stanovení odhadů a konfidenčních mezí pro parametry Weibullova rozdělení
ČSN 01 0225	Aplikovaná statistika. Testy shody empirického rozdělení s teoretickým
ČSN 01 0228	Aplikovaná statistika. Pravidla stanovení odhadů a konfidenčních mezí pro parametry binomického a záporného binomického rozdělení
ČSN 01 0229	Aplikovaná statistika. Pravidla stanovení odhadů a konfidenčních mezí pro parametr Poissonova rozdělení
ČSN 01 0230	Aplikovaná statistika. Analýza rozptylu
ČSN ISO 2602	Statistická interpretace výsledků zkoušek. Odhad průměru. Konfidenční interval
ČSN ISO 2854	Statistická interpretace údajů. Odhady a testy středních hodnot a rozptylů
ČSN ISO 3301	Statistická interpretace údajů. Porovnání dvou průměrů v případě párových pozorování
ČSN ISO 3494	Statistická interpretace údajů. Síla testů středních hodnot a rozptylů

ČSN ISO 3534-1	Statistika – Slovník a značky – Část 1: Obecné statistické termíny a termíny
	používané v pravděpodobnosti
ČSN ISO 3534-2	Statistika – Slovník a značky – Část 2: Aplikovaná statistika
ČSN ISO 5725-1	Přesnost (správnost a shodnost) metod a výsledků měření – Část 1: Obecné zásady a definice
ČSN ISO 5725-2	Přesnost (správnost a shodnost) metod a výsledků měření – Část 2: Základní metoda pro stanovení opakovatelnosti a reprodukovatelnosti
normalizované	metody měření
ČSN ISO 5479	Statistická interpretace údajů – Testy odchýlení od normálního rozdělení
ČSN ISO 11453	Statistická interpretace údajů – Testy a konfidenční intervaly pro podíly
ČSN ISO 16269-4	Statistická interpretace dat – Část 4: Detekce a ošetření odlehlých hodnot
ČSN ISO 16269-7	Statistická interpretace údajů – Část 7: Medián – Odhad a konfidenční intervaly
ČSN ISO 16269-8	Statistická interpretace dat – Část 8: Stanovení předpovědních intervalů
ČSN ISO 21748	Návod pro použití odhadů opakovatelnosti, reprodukovatelnosti a pravdivosti při odhadování nejistoty měření