

Univerzita Hradec Králové
Pedagogická fakulta
Katedra anglického jazyka a literatury

**The Influence of Plato's Republic on Huxley's and Orwell's
Dystopias**

Diplomová práce

Autor: Bc. Pavel Růža
Studijní program: M7503 Učitelství pro základní školy
Studijní obor: Učitelství pro 2. stupeň ZŠ - anglický jazyk a literatura
Učitelství pro 2. stupeň ZŠ - dějepis
Vedoucí práce: PhDr. Patricia Ráčková, Ph.D.

Hradec Králové

2015

Univerzita Hradec Králové
Pedagogická fakulta

Zadání diplomové práce

Autor: **Bc. Pavel Růža**
Studijní program: M7503 Učitelství pro základní školy
Studijní obor: Učitelství pro 2. stupeň ZŠ - anglický jazyk a literatura
Učitelství pro 2. stupeň ZŠ - dějepis
Název závěrečné práce: **Vliv Platónovy Ústavy na dystopická díla Huxleyho a Orwella**
Název závěrečné práce AJ: The Influence of Plato's Republic on Huxley's and Orwell's Dystopias

Cíl, metody, literatura, předpoklady:

Práce se zaměří na prozkoumání souvislostí mezi Platónovou vizí ideálního státu a zobrazením totalitního státu v dystopických románech Brave New World A.Huxleyho a 1984 G.Orwella. Pokusí se zhodnotit, do jaké míry a v jakých aspektech se mohli tito autoři Platónem inspirovat.

Garantující pracoviště: Katedra anglického jazyka a literatury, Pedagogická fakulta
Vedoucí práce: PhDr. Patricia Ráčková, Ph.D.
Konzultant:
Oponent: Mgr. Jan Suk
Datum zadání závěrečné práce: 1. 11. 2013
Datum odevzdání závěrečné práce: 5. 6. 2015

Prohlášení

Prohlašuji, že jsem tuto diplomovou práci vypracoval pod vedením vedoucí diplomové práce samostatně a uvedl jsem všechny použité prameny a literaturu.

V Hradci Králové dne 5. 6. 2015

Bc. Pavel Růža

Rád bych zde poděkoval své vedoucí diplomové práce, PhDr. Patricii Ráčkové, Ph.D., za její cenné rady a připomínky k mé práci a za vstřícné vedení.

Anotace

RŮŽA, Pavel. *Vliv Platónovy Ústavy na dystopická díla Huxleyho a Orwella*. Hradec Králové: Pedagogická fakulta Univerzity Hradec Králové, 2015. 61 s. Diplomová práce.

Tato práce srovnává nejznámější dystopické romány George Orwella *Nineteen-Eighty Four* a Aldouse Huxleyho *Brave New World* s Platónovým dílem *Ústava*. Je zaměřena především na porovnání fiktivních modelů totalitních společností obsažených v těchto třech dílech. Cílem této práce je najít společné rysy těchto fiktivních společností a pokusit se posoudit, do jaké míry se mohli autoři dystopií Platónem inspirovat, a také zhodnotit odlišnost postoje k totalitní společnosti u těchto tří autorů.

Klíčová slova: totalitarismus, Platón, Ústava, dystopie, Aldous Huxley, George Orwell, Brave New World, Nineteen-Eighty Four

Synopsis

RŮŽA, Pavel. *The Influence of Plato's Republic on Huxley's and Orwell's Dystopias*. Hradec Králové: Pedagogical Faculty, University of Hradec Králové, 2013, 61 pp. Diploma Thesis.

This thesis compares the best-known dystopian novels of George Orwell - *Nineteen-Eighty Four* and Aldous Huxley - *Brave New World* with Plato's work *The Republic*. It is focused primarily on the comparison of fictional models of totalitarian societies present in these three works. The aim of this thesis is to find common features of these fictional societies and try to find out to what extent could the authors of dystopias be inspired by Plato, and also to judge the difference in the attitude to totalitarianism of these three authors.

Keywords: totalitarianism, Plato, The Republic, dystopia, Aldous Huxley, George Orwell, Brave New World, Nineteen-Eighty Four

Contents:

Introduction 8

1. Plato as a Totalitarian Thinker 9

2. Differences in Genre and Historical Background 11

3. Social Stratification and Social Mobility 13

 3.1 Social stratification in *The Republic* 13

 3.2 Comparison with the social stratification in *Nineteen-Eighty Four*..... 18

 3.3 Comparison with the social stratification in *Brave New World* 22

 3.4 Conclusion of social stratification and social mobility 24

4. Ideology and Censorship 24

 4.1 Ideology and censorship in *The Republic* 24

 4.2 Comparison with ideology and censorship in Oceania 33

 4.3 Comparison with Huxley's *Brave New World*..... 38

 4.4 Conclusion of Ideology and Censorship 42

5. Family and Sexuality..... 42

 5.1 Family and sexuality in *The Republic* 42

 5.2 Comparison with family and sexuality in *Nineteen-Eighty Four*..... 46

 5.3 Comparison with family and sexuality in *Brave New World*..... 49

 5.4 Conclusion of family and sexuality 51

6. Philosopher Ruler 51

7. Arresting Political Change 54

8. State vs. Individual 56

Conclusion..... 58

Works Cited..... 60

Works Consulted 61

Introduction

When reading Aldous Huxley's *Brave New World* or George Orwell's *Nineteen-Eighty Four* it is interesting to note that sometimes a resemblance to some ideas in Plato's dialogue *The Republic* can come to our mind. More specifically, there are resemblances between the the model of society that is presented in *The Republic*, which Plato meant as a blueprint to create a perfect society, and fictional societies in *Brave New World* and *Nineteen-Eighty Four*. These resemblances are too significant to be merely coincidental. The purpose of this thesis is to explore these resemblances to the depth and describe them, and also to point out one major difference in the approach to society between Plato and the authors of dystopias.

In the beginning it will be proven why Plato is in fact a totalitarian thinker and therefore it is relevant to compare his ideas to twentieth century dystopias. Then differences in genre and historical background of the authors will be taken into account. Then there will be an inquiry on the very important topic concerning the three fictional societies, and that is the problem of social stratification and social mobility. Then the most important problem of this thesis will be consulted - ideology of the three fictional societies and their employment of censorship. Then their relation to the phenomenon of family will be analyzed. After that, traces of Plato's concept of the Philosopher Ruler will be identified in the dystopias. The problem of the need to arrest political change and the relationship between state and individual in these totalitarian societies will also be discussed.

I tried to let authors of the original work speak for themselves where possible, so that the probability of me misinterpreting and incorrectly reproducing their ideas is lessened. Concerning citations from *The Republic*, it was necessary to preserve the form of dialogue, because when cut out of the context of the dialogue, the ideas cited would not make sense.

It is also necessary to note that whenever I use the term "Aristocracy" in this thesis, I use it in its original sense, as it is presented in *The Republic*. That means not the elite social class in feudal society, but the highest and the most perfect type system of government according to Plato. Also, I do not take into consideration the personage of Socrates and credit all ideas in *The Republic* to Plato. It is a historical fact that Socrates himself never wrote anything, so we cannot distinguish his ideas from the ideas of his pupils. Therefore, Socrates is treated as a mere fictional character in this thesis, and his role in *The Republic* is considered secondary just like the role of the genre of the book, the platonic dialogue - to serve only as a vessel used to present the ideas of the author.

1. Plato as a Totalitarian Thinker

It is clear that in the time of Plato, no such term as totalitarianism existed. This term arose as late as in the twentieth century. First, it is due to ask a question if it is right to label Plato totalitarian under these circumstances? Well, it most certainly is right, because the term "totalitarian" refers basically to a state with unlimited power, and it is a fact that Plato created such a state in *The Republic*. This chapter will explore the totalitarian nature of Plato's work.

It is also a fact that *The Republic* is a work full of contradiction. It contains many attractive and beautiful ideas, such as that true justice lies in doing good to everyone and never harm anyone, even enemies:

'Then since the just man is good, Polemarchus, it is not the function of the just man to harm either his friends or anyone else, but of his opposite, the unjust man.'

'What you say is perfectly true, Socrates.'

*'So it wasn't a wise man who said that justice is to give every man his due, if what he meant by it was that the just man should harm his enemies and help his friends. This simply is not true: for as we have seen, it is never right to harm anyone at any time.'*¹

Another of those attractive ideas is Plato's identification of the four cardinal virtues as wisdom, courage, discipline, and justice.² Or his thoughts about the balanced education of mind and body resulting in this conclusion:

*And so we may venture to assert that anyone who can produce the best blend of the physical and intellectual sides of education and apply them to the training of character, is producing harmony in a far more important sense than any mere musician.'*³

Plato also advocates equality of sexes. This could also be found appealing to some modern readers:

*'Then if men and women as a class appear to be qualified for different occupations,' I said, 'we shall assign them different occupations accordingly; but if the only difference apparent between them is that the female bears and the male begets, we shall not admit that this is a difference relevant for our purpose, but shall still maintain that our male and female guardians ought to follow the same occupations.'*⁴

In short, there are many very ideas which would prevent us from condemning Plato as a totalitarian thinker.

¹ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 60 - 61.

² See PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 174.

³ PLATO. *The Republic*. p. 155.

⁴ PLATO. *The Republic*. p. 208.

But a reader must not let himself be swayed by the appeal of such ideas, because the book also contains such ideas which I would not hesitate to label horrific. As Karl Popper noted in the preface to the first edition of his work *Open Society and Its Enemies*: " ... *if our civilization is to survive, we must break with the habit of deference to great men. Great men may make great mistakes; and as the book tries to show, some of the greatest leaders of the past supported the perennial attack on freedom and reason. Their influence, too rarely challenged, continues to mislead those on whose defence civilization depends ...* " ⁵ We should, therefore, not be too enthusiastic in accepting Plato's ideas.

To start with, equality of sexes was mentioned. What is necessary to add is that to achieve this equality, Plato would take away children from women at birth, so that women can be more effective in fulfilling their duties to the state.

Another peculiar idea can be found when Plato explains how could a group of philosophers start the new ideal society:

'They would begin by sending away into the country all citizens over the age of ten; having thus removed the children from the influence of their parents' present way of life, they would bring them up on their own methods and rules, which we have described. This is the best and quickest way to establish our society and constitution, and for it to succeed and bring its benefits to any people among which it is established.' ⁶

If taking children of such a young age to undergo ones wicked social engineering experiments is not a sign of totalitarian thinking, than nothing is.

Some may argue that Plato's plans are not totalitarian because they have noble goals and ideas behind them. Here, it is again appropriate to cite Popper: "*In spite of such arguments I believe that Plato's political programme, far from being morally superior to totalitarianism, is fundamentally identical with it. I believe that the objections against this view are based upon an ancient and deep-rooted prejudice in favour of idealizing Plato.*" ⁷ Here, I must totally agree with Popper, because "noble" goals do not make a thinker non-totalitarian. In fact, all totalitarian regimes have somewhere at their roots some noble goals to make the world or humanity better. As the saying goes, the road to hell is paved with good intentions. This is doubly true for totalitarianism and it is also true for Plato. In fact, Plato's goals are not even so noble after all if we take into consideration how Popper defines totalitarian morality: "*This is the collectivist, the tribal, the totalitarian theory of morality: 'Good is what is in the interest of my group; or my tribe; or my state.'* It is easy to see what this morality implied for international

⁵ POPPER, Karl R. *The Open Society and Its Enemies*. Princeton: Princeton University Press, 1966. Preface to the first edition.

⁶ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 311.

⁷ POPPER, Karl R. *The Open Society and Its Enemies*. Princeton: Princeton University Press, 1966. Chapter 6.

*relations: that the state itself can never be wrong in any of its actions, as long as it is strong; that the state has the right, not only to do violence to its citizens, should that lead to an increase of strength, but also to attack other states, provided it does so without weakening itself."*⁸ It is clear that Plato's words about greater good and justice and so on are nothing but an attractive facade.

It has been proven in this chapter that Plato's ideas in *The Republic* are fundamentally totalitarian. That makes the subject matter of this work similar to the subject matter of the dystopias *Nineteen-Eighty Four* and *Brave New World*, thus making this comparison the more relevant.

2. Differences in Genre and Historical Background

Before the comparison of *The Republic* and the dystopias of Huxley and Orwell can be started, it is fair to ask a question, if such a comparison is relevant at all. It must be taken into consideration that these works are not of the same sort not even concerning their content, but primarily concerning their form. The question is, then, is it even relevant to attempt any comparison at all?

We know that *Nineteen-Eighty Four* and *Brave New World* are dystopian novels. Novel is a genre which serves for entertainment and amusement of the reader. It has a story, plot and so on. On the other hand, *The Republic* is a Socratic dialogue. The purpose of this genre is different from the novel - solely to present philosophic and political ideas of a thinker, the form of prose serves merely as a sort of background.

It is clear that a Socratic dialogue like *The Republic* does not hold an ambition to create any action like a novel, or story or plot. So, though even it can be undoubtedly pleasant to read, it cannot be compared to a novel with respect to form. It is then logical to refrain from any comparison of form beyond this chapter in this thesis.

But there is one more point of view present, all three works in which this thesis is interested in contain a certain political, sociologic, and philosophic message.

It is known that Plato did not put a very high value in art. According to his theory of forms, art is at the "third remove" from reality - that means that it is an imitation of imitation of ideal. Therefore, it is folly to try to find any truth through art:

⁸ POPPER, Karl R. *The Open Society and Its Enemies*. Chapter 6.

*'Well,' I concluded, 'we seem to be pretty well agreed that the artist knows little or nothing about the subjects he represents and that his art is something that has no serious value; and that this applies to all tragic poetry, epic or dramatic.'*⁹

But of course artists themselves have a different opinion. One good example is no one else than George Orwell. In his essay *Why I Write* he summed up the main reasons why he and every other writer of fiction writes. One of the main reasons is this:

*Political purpose.--Using the word 'political' in the widest possible sense. Desire to push the world in a certain direction, to alter other peoples' idea of the kind of society that they should strive after. Once again, no book is genuinely free from political bias. The opinion that art should have nothing to do with politics is itself a political attitude.*¹⁰

It is absolutely clear that Plato was highly motivated by this reason when he was writing *The Republic*. However, he would have surely objected against a novelist, who would want to push the world in a certain direction with his work. But in spite of what Plato might have thought, dystopian novels in particular really have this purpose - to present political or philosophic ideas, and their story, no matter how brilliant, can be often considered secondary.

Beside the difference in genres there is one even more important difference to be considered, and that is the difference of the historical background of the works. Plato lived in ancient Greece in a time of decline of Athens after the lost Peloponnesian War. That influenced his opinions greatly and resulted in a reserved approach to democracy of Athens on one hand, and admiration of political system of the Spartan military state. These views are reflected also in *The Republic*. Aldous Huxley created his *Brave New World* in the first half of twentieth century and is primarily influenced by the development of science and start of mass production. George Orwell was mainly influenced by the outcome of World War II and the rise of totalitarian regimes. It is always very important to take the author's historical background into consideration, otherwise we cannot fully understand his motives and ideas in his work.

It has been found out, then, that the comparison of *The Republic* and the dystopias is relevant. We must, however, refrain from comparing their formal features, and rather focus on the comparison of their political, sociologic, and philosophic messages. We must also take into account that these works have a completely different historical background and spring out from life experience of authors living in a completely different historical period.

⁹ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 379.

¹⁰ ORWELL, George. *Why I Write* [online]. 1. vyd. London: Gangrel, 1946. 2003 [cit. 2015-05-18]. Dostupné z: http://www.george-orwell.org/Why_I_Write/0.html

3. Social Stratification and Social Mobility

Social inequality is a significant feature of all three works this thesis is interested in. This chapter will start with an analysis of social stratification of Plato's *Aristocracy* and then continue with comparison of this social structure with the societies in *Nineteen-Eighty Four* and *Brave New World*. Social mobility will also be taken into account, because it is closely related to social stratification.

3.1 Social stratification in *The Republic*

Plato believed that the human soul is divided into three constituents: the reason, the spirit, and desires. These constituents are not, or rather should not, be equal, but reason should govern, spirit should support the reason, and the purpose of desires is to keep the human being alive, but they must be held at bay. The reason why this theory of soul is mentioned in the beginning of this chapter (the next chapter will contain a deeper analysis of it) is that on the grounds of this theory Plato devised the social structure of his "perfect" constitution, the *Aristocracy*.

But why is there a social inequality in *The Republic* at all? Why did Plato not believe that human beings can be equal? The main reason he gives is that every man is naturally fit for a certain profession or role within the society. He puts a high amount of emphasis on this and reappears again and again throughout the book.

The first place where Plato mentions this is in Book Two:

*'Nor need that surprise us,' I rejoined. 'For as you were speaking, it occurred to me that, in the first place, no two of us are born exactly alike. We have different aptitudes, which fit us for different jobs.'*¹¹

Here, Plato admits that every person is born with different aptitudes, but he is still referring only to the division of people among different professions, not the division into rulers and subjects. For the purpose of this thesis, this type of division among different professions and specializations will be called the horizontal social division rather than stratification.

He also placed a great emphasis on the rule that an individual will do only one profession and not more:

¹¹ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 103.

'And so ours is the only state in which we shall find (for example) the shoemaker sticking to his shoemaking and not turning pilot as well, the farmer sticking to his farming and not taking on court work into the bargain, and the soldier sticking to his soldiering and not running a business on the side?'

*'Yes.'*¹²

And why is it so important for Plato that every man sticks with one profession only? He believed that no man is capable of playing more than one role well in life:

'Do you think then, Adeimantus, that we want our guardians to be capable of playing many characters, or not? Does it not follow, from the principles we adopted earlier, that one man does one job well, and that if he tries to take on a number of jobs, the division of effort will mean that he will fail to make his mark at any of them?'

'The conclusion is unavoidable.'

...

*'And we can subdivide human nature still further, and show that it is impossible to play many roles well, whether in real life or in representations of it on the stage.'*¹³

This is one of the most important points in Plato's view of the human society and social stratification, that every man minds his business only and does not greedily adopt multiple roles in life, and in doing so interfere with the social stability of the state as a whole.

As was implied earlier, the division of people into rulers and subjects is present in *The Republic* and it is based on Plato's theory of soul. This social stratification shall be called the vertical social stratification for the purpose of this thesis. These two types of social stratification are closely connected in Plato's conception, as we can see in the following abstracts dealing with the formation of military class:

'Well, we forbade our shoemaker to try his hand at farming or weaving or building and told him to stick to his last, in order that our shoemaking should be well done. Similarly with other trades, we assigned each man to the one for which he was naturally suited, and which he was to practise throughout his life to the exclusion of all others, and so become good at his job and never miss the right moment for action. Now it is surely of the greatest importance that the business of war should be efficiently run. For soldiering is not so easy a job that a man can be a soldier at the same time as he is a farmer or shoemaker or follows some other trade; ... Does a man become competent as infantryman, or in any other branch of military service, the moment he picks up a shield or any of the other tools of the soldier's trade? ... the tool is useful only to the man who knows how to use it and has had enough practice in the use of it.'

...

'And so the business of defence, just because it is the most important of all, requires a correspondingly complete freedom from all other affairs and a correspondingly high degree of skill and practice.'

...

¹² PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 137.

¹³ PLATO. *The Republic*. p. 133 - 134.

*'And so it would seem to be our business, if we can, to choose men with suitable aptitudes for the defence of our state. ...'*¹⁴

The military class, which in connection with the theory of soul corresponds to reason and spirit, are called the Guardians. Plato characterizes the military class by comparing them to watchdogs:

'There is,' I said, 'a certain similarity between the qualities needed in a good watchdog and those needed in our guardians. I mean that each must have keen perceptions and speed in pursuit, and also strength to fight if he catches his quarry.'

...

'We know therefore what the physical qualities of our guardians must be, and that they must have high spirits as a quality of character.'

...

'And yet they ought to be gentle towards their fellow-citizens, and dangerous only to their enemies; otherwise they will destroy each other before others can destroy them.'

...

'It is a remarkable characteristic which you will find in the dog. It is annoyed when it sees a stranger, even though he has done it no harm: but it welcomes anyone it knows, even though it has never had a kindness from him. ...'

...

'And so for man too we may venture to lay it down that gentleness towards his own fellows and neighbours requires a philosophic disposition and a love of learning.'

'We may.'

*'Then our perfect guardian must have the following characteristics: a philosophic disposition, high spirits, speed, and strength.'*¹⁵

From this extract we can see how the character of a guardian should look like. But the role of Guardians is not only soldiering, but also ruling over the rest.

The Guardian class is further divided into two subclasses, Rulers and Auxiliaries. Rulers are the best Guardians, who have proven themselves throughout the course of their career:

'And if we want to pick the best guardians, we must pick those who have the greatest skill in watching over the interests of the community.'

...

'So we must choose from among our guardians those who appear to us, when we scrutinize their whole career, to be most completely devoted to what they judge to be interests of the community, and never prepared to act against them.'

'They are the men for our purpose.'

'A close watch must be kept on them, then, at all ages, to see if they stick to this principle, and do not forget or throw overboard, under the influence of force or propaganda, the conviction that they must always do what is best for the community.'

...

¹⁴ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 108 - 109.

¹⁵ PLATO. *The Republic*. p. 110 - 112.

*... 'we must look for the Guardians who will stick most firmly to the principle that they must always do what is they think best for the community. We must watch them closely from their earliest years, and set them tasks in doing which they are most likely to forget or be led astray from this principle; and we must choose only those who don't forget and are not easily misled. Do you agree?'*¹⁶

Now we see how the best individuals from the Guardian class are chosen to become Rulers. Those of the military class who have not passed the trials throughout their career, or are too young, or from any other reason do not become Rulers, are called Auxiliaries. Auxiliaries form the more numerous part of the Guardian class, and their task is to support the rulers in any way and help them execute power over the state:

*'Strictly speaking, then it is for them that we should reserve the term Guardian in its fullest sense, their function being to see that friends at home shall not wish, nor foes abroad be able, to harm our state: while the young men whom we have been describing as Guardians should more strictly be called Auxiliaries, their function being to assist the Rulers in the execution of their decisions.'*¹⁷

It is now clear that the ruling and military class, the Guardians, are in fact two classes in one: Rulers - the actual politicians, and Auxiliaries - their helpers.

Guardians proper, or Rulers, are by far the least numerous class in the state:

'And which do you think that there will be more of in our state, metal-workers or Guardians in this sense?'

'Many more metal-workers,' he said.

'Won't the Guardians, in fact, be far fewer in number than those in any other skilled trade you can name?'

'Yes.'

*'So the state founded on natural principles is wise as a whole in virtue of the knowledge inherent in its smallest constituent class, which exercises authority over the rest. And the smallest class is the one which naturally possesses that form of knowledge which alone of all others deserves the title of wisdom.'*¹⁸

It is clear from this abstract also, that Plato considered it completely natural and normal, that the smallest class within a state should rule the whole.

Then there is of course the most numerous low class, to which Plato pays the least attention. And those are, of course, the Producers. We have seen that Plato forbade any individual to engage in multiple professions, so the job of the Guardian class is solely military and police duty, plus for the chosen elite also politics. That means, of course, that someone

¹⁶ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 157 - 158.

¹⁷ PLATO. *The Republic*. p. 159.

¹⁸ PLATO. *The Republic*. p. 176.

has to provide upkeep for them. That is the task of producers who are comprised of all sorts of professions, but mainly farmers.

For the purpose of division of people into classes, Plato came up with the so called "magnificent myth", which will be included in this thesis in its entirety, because it best illustrates the problem of social stratification in *The Republic*:

*"You are, all of you in this land, brothers. But when God fashioned you, he added gold in the composition of those of you who are qualified to be Rulers (which is why their prestige is greatest); he put silver in the Auxiliaries, and iron and bronze in the farmers and the rest. Now since you are all of the same stock, though children will commonly resemble their parents, occasionally a silver child will be born of golden parents, or a golden child of silver parents, and so on. Therefore the first and most important of God's commandments to the Rulers is that they must exercise their function as Guardians with particular care in watching the mixture of metals in the characters of the children. If one of their own children has bronze or iron in its make-up, they must harden their hearts, and degrade it to the ranks of the industrial and agricultural class where it properly belongs: similarly if a child of this class is born with gold or silver in its nature, they will promote it appropriately to be a Guardian or an Auxiliary. For they know that there is a prophecy that the State will be ruined when it has Guardians of silver or bronze."*¹⁹

The social stratification in *The Republic*, as is clear from this myth, allows some degree of social mobility, and affiliation with a class is not based on birthright, but rather on individual abilities. As Alexander and Shelton have put it: "*Although The Republic is often attacked because it seems to advocate a hereditary caste system, Socrates is absolutely clear that he is proposing a meritocracy where people will be assigned to the class for which their abilities and dispositions suit them.*"²⁰ But what is important to notice is the emphasis which is put on attentive watching of citizens by the ruling class. We shall return to this feature when we will compare this with *Nineteen-Eighty Four*.

An interesting feature in the life of the Guardians is their relation to private property and money, and their overall standard of living:

... First, they shall have no private property beyond the barest essentials. Second, none of them shall possess a dwelling-house or other property to which all have not the right of entry. Next, their food shall be provided by the other citizens in payment for the duties they perform as Guardians; it shall be suitable for men living under the rigours of military training and discipline, and in quantity enough to ensure that there is neither a surplus nor a deficit over the year. They shall eat together in messes and live together like soldiers in camp. They must be told that they have no need of mortal and material gold and silver, ... that in currency among men is a common source of wickedness. They

¹⁹ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 161.

²⁰ ALEXANDER, Bruce K. SHELTON, Curtis P. *A History of Psychology in Western Civilization*. Cambridge: Cambridge University Press, 2014. p. 50.

*alone, therefore, of all the citizens are forbidden to touch or handle silver or gold; they must not come under the same roof as them, nor wear them as ornaments, nor drink from vessels made of them. Upon this their safety and that of the state depends. If they acquire private property in land, houses, or money, they will become farmers and men of business instead of Guardians, and harsh tyrants instead of partners in their dealings with their fellow citizens, ...*²¹

In Plato's state, the producers are the only class which is permitted to own private property and money. These things are forbidden for the ruling class. It bears some resemblance to the situation with the Party in *Nineteen-Eighty Four*. This resemblance will be addressed later on in this chapter in greater detail.

In the beginning of this summary, it was mentioned that Plato found it wrong if an individual would engage in multiple professions. After dividing people into classes, he returns to this problem, and now, he addresses it as the worst of evils:

'Interference by the three classes with each other's jobs, and interchange of jobs between them, therefore, does the greatest harm to our state, and we are entirely justified in calling it the worst of evils.'

...

*'Then that gives us a definition of injustice. And conversely, when each of our three classes (businessmen, Auxiliaries, and Guardians) does its own job and minds its own business, that, by contrast, is justice and makes our city just.'*²²

This seems to be even the main conclusion Plato makes in relation to social stratification.

To sum up, there are two most important points when considering the social stratification in *The Republic*. One is the division into classes. There are the Guardians, who are further subdivided into two classes - Guardians proper, or rulers, and Auxiliaries, who are responsible for politics and military. Then there are the producers or businessmen, who are responsible for everything else, including providing for the Guardians.

3.2 Comparison with the social stratification in *Nineteen-Eighty Four*

It is now time to analyze the social structure of Oceania and compare it with the social structure of Aristocracy, which has just been described.

There is, of course, social inequity in Oceania as well. Orwell describes the social structure as a pyramid. The social stratification of Oceania looks as follows:

... At the apex of the pyramid comes Big Brother. ... Nobody has ever seen Big Brother. He is a face on the hoardings, a voice on the telescreen. We may be reasonably sure that he will never die, and there is already considerable uncertainty as to when he was

²¹ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 162 - 163.

²² PLATO. *The Republic*. p. 183.

*born. Big Brother is the guise in which the Party chooses to exhibit itself to the world. His function is to act as a focusing point for love, fear, and reverence, emotions which are more easily felt towards an individual than towards an organization.*²³

There is one leader on the top of the social pyramid, the Big Brother, but we can see that he is not an actual ruler, but merely a personification of the Party, which is the real ruling class.

The Party itself being subdivided into Inner Party and Outer Party, so the Inner Party are the actual rulers. Below the Party are the proles, who are the low oppressed working class:

*... Below Big Brother comes the Inner Party. Its numbers limited to six millions, or something less than 2 per cent of the population of Oceania. Below the Inner Party comes the Outer Party, which, if the Inner Party is described as the brain of the State, may be justly likened to the hands. Below that come the dumb masses whom we habitually refer to as 'the proles', numbering perhaps 85 per cent of the population. In the terms of our earlier classification, the proles are the Low: for the slave population of the equatorial lands who pass constantly from conqueror to conqueror, are not a permanent or necessary part of the structure.*²⁴

This structure almost perfectly corresponds to the structure in *The Republic*. We can see a clear parallel between the Party and the Guardians. The Party is subdivided into Inner and Outer Party, the Guardians are subdivided into Rulers and Auxiliaries. Even their roles are identical. The role of the Rulers and Inner Party is to issue orders, execute politics, and maintain the ideology of the state. The role of both Outer Party and Auxiliaries is to support the rulers and execute their orders. The parallel is also present in terms of numbers. As we can see from the last citation, the least numerous class rules over the more numerous classes in Oceania, which is exactly the same situation as in the Aristocracy. (See footnote 8)

Plato compares classes in his state to the theory of constituents in mind - reason, spirit, and passions, which he himself invented. Orwell, on the other hand, uses a different simile - he compares Inner Party to brain, and Outer Party to hands. This simile could possibly be inspired by ancient Hindu creation myth from the Vedas: "*There are four main class levels or Varna's in the caste system, Brahmans, Kshatrias, Vaishias, and Sundras. According to the religious aspect of the ancient creation myth, each level of class was created from each body part of Purush. In reference to the ancient Hindu book, Purush was the primal man. The body parts of Purush play a significant part in establishing boundaries of the caste system. It is understood that Purush destroyed himself in order to create human society. Each part of the body determined a level class based on its order from the top to the bottom. The Brahmans which were created from Purush's head were acknowledged as the highest level of the caste*

²³ ORWELL, George. *Nineteen-Eighty Four*. Free eBooks at Planet eBook.com. p. 262 - 263.

²⁴ ORWELL, George. *Nineteen-Eighty Four*. p. 263.

system. Following Brahmans were the Kshatrias created from his hands, Vaishias (thighs), and its lowest class, Sundras (feet)."²⁵ If Orwell would have continued in the simile in this sense, he would have compared the proles to thighs and the slave population of the equatorial lands to feet.

Concerning the proles, there is another parallel with *The Republic*. The proles and the producers or businessmen provide exactly the same role, they work with their hands and sustain the ruling class. The lowest class was somewhat neglected in Plato's book, and it can be said that proles meet with a similar kind neglect from the Party in *Nineteen-Eighty Four*. The strict rules that a party-member has to live by mostly do not apply to a prole:

*... no woman of the Party ever used scent, or could be imagined as doing so. Only the proles used scent.*²⁶

or:

*The great majority of proles did not even have telescreens in their homes. Even the civil police interfered with them very little. ... The sexual puritanism of the Party was not imposed upon them. Promiscuity went unpunished, divorce was permitted.*²⁷

It can be seen that in both societies, from the perspective of the rulers, the lowest class is unimportant and neglected.

On a theoretical basis, the society of Oceania has many rules that are basically the same as in Plato's Aristocracy, but they do not work in practice. One of these rules is the abolition of private property. We have shown that Guardians are forbidden to own property, or even handle currency. We read similar things about the Party in *Nineteen-Eighty Four*:

*It had long been realized that the only secure basis for oligarchy is collectivism. Wealth and privilege are most easily defended when they are possessed jointly. The so-called 'abolition of private property' which took place in the middle years of the century meant, in effect, the concentration of property in far fewer hands than before: but with this difference, that the new owners were a group instead of a mass of individuals. Individually, no member of the Party owns anything, except petty personal belongings. Collectively, the Party owns everything in Oceania, because it controls everything, and disposes of the products as it thinks fit.*²⁸

So, we can see that, even though there is a rule about property within the Party similar to the rule addressing the same problem among Plato's Guardians, the aim and result of this rule is

²⁵ WILLIAMS, Sierra. *Cultural Analysis: Ancient India's Creation Myths and Caste System Influence* [online]. 2009 [cit. 2015-05-25]. Dostupné z: <https://swilliams24.wordpress.com/cultural-analysis-ancient-india%E2%80%99s-creation-myths-and-caste-system-influence/>

²⁶ ORWELL, George. *Nineteen-Eighty Four*. Free eBooks at Planet eBook.com. p. 82.

²⁷ ORWELL, George. *Nineteen-Eighty Four*. p. 92.

²⁸ ORWELL, George. *Nineteen-Eighty Four*. p. 260.

something that Plato would surely abhor - securing the basis for oligarchy and concentration of property in fewer hands than before.

Another such rule which has the same theoretical basis as in Aristocracy, but different purpose in Oceania, is the rule about social mobility. We know that in Plato's magnificent myth, it is said with the help of the metaphor with metals, that classes are not impervious and that there is a possibility of social mobility. In Oceania, the situation looks like this:

In principle, membership of these three groups is not hereditary. The child of Inner Party parents is in theory not born into the Inner Party. Admission to either branch of the Party is by examination, taken at the age of sixteen.

...

*Its rulers are not held together by blood-ties but by adherence to a common doctrine. It is true that our society is stratified, and very rigidly stratified, on what at first sight appear to be hereditary lines. There is far less to-and-fro movement between the different groups than happened under capitalism or even in the pre-industrial age. Between the two branches of the Party there is a certain amount of interchange, but only so much as will ensure that weaklings are excluded from the Inner Party and that ambitious members of the Outer Party are made harmless by allowing them to rise. Proletarians, in practice, are not allowed to graduate into the Party. The most gifted among them, who might possibly become nuclei of discontent, are simply marked down by the Thought Police and eliminated. But this state of affairs is not necessarily permanent, nor is it a matter of principle. The Party is not a class in the old sense of the word. It does not aim at transmitting power to its own children, as such; and if there were no other way of keeping the ablest people at the top, it would be perfectly prepared to recruit an entire new generation from the ranks of the proletariat. In the crucial years, the fact that the Party was not a hereditary body did a great deal to neutralize opposition.*²⁹

There is a theoretical possibility of social mobility in Oceania, but in practice moving from one class to another is much less frequent than ever before. And admission of proles into the Party is impossible. However, the rule of social mobility guarantees that only the ablest people are at the top, and so social stability is ensured. That was in fact why Plato allowed social mobility in his state as well.

It can be added that in both societies, people are constantly and carefully watched by the establishment to eliminate those who inconvenient with regard to state doctrine. Whereas in Oceania we are talking about physical elimination, or "vaporization", in Aristocracy a mere degradation into a lower class or position within society is satisfactory.

There is one more common feature. It has been shown that a Guardian must in fact be a warrior prepared to fight for his country at any time. War enthusiasm is as important for a party-member in *Nineteen-Eighty Four*, if not more important.

²⁹ ORWELL, George. *Nineteen-Eighty Four*. Free eBooks at Planet eBook.com. p. 263 - 264.

To sum up this comparison, it can be said that the social structure of Aristocracy and Oceania is very similar. Guardians (Rulers plus Auxiliaries) correspond to the Party (Inner and Outer) and businessmen or producers correspond to the proles. There are also some corresponding rules for the ruling class in both societies, like the abolition of private property, social mobility, or sexual chastity. In Oceania however, these rules work only in theory, in practice they have different outcomes. Other common features within the behaviour of the ruling class must also be mentioned, like constant observation of people and war enthusiasm.

3.3 Comparison with the social stratification in *Brave New World*

I mentioned earlier in this chapter that I will distinguish two types of social division - vertical social stratification and horizontal social division. The structure of the first vertical type is almost the same in *The Republic* and *Nineteen-Eighty Four*, but in *Brave New World* the social structure is completely different. There is, however, still the problem of horizontal division, which must be examined more closely.

It is true that in his first novel, *Crome Yellow*, Huxley is thinking about a model of social structure similar to the platonic one. One of the novel's characters, Mr. Scogan, introduces this social structure of what he calls a "Rational State". In this state people are divided into three castes, just like in Plato's Aristocracy. The highest class are the Directing Intelligences. They are the men of reason and intelligence who are capable of deep thought. They are the rulers of the state. Second caste are the Men of Faith. These people have great enthusiasm and passion, and are ready to die for their beliefs. Their enthusiasm should be controlled and employed by the Directing Intelligences. The third and the lowest class is called the Herd. These people do not possess neither intellect nor enthusiasm and carry out the role of workers.³⁰ This social structure is very similar to the one in *The Republic*, its appearance in *Crome Yellow* suggests that Huxley had been well aware of Plato's social engineering suggestions. But the social structure in *Brave New World* is completely different.

Before he devised the social structure of the World State in *Brave New World*, Huxley most likely inspired himself by starting mass production of Ford Model T. He wanted to show that the influence of science and technology on human species can one day result in the production of human being themselves on assembly lines. He shows this very vividly, but his caste system of five castes from Alpha to Epsilon is completely different from what we find in *The Republic* and *Nineteen-Eighty Four*.

³⁰ See HUXLEY, Aldous. *Crome Yellow*. Harmondsworth: Penguin Books, 1936. Chapter 12.

However, there is one important similarity. It is the impossibility of horizontal social mobility. As it has been shown earlier in this chapter, Plato wrote that the worst of evils in a society is interchange and interference of different jobs between people. This same principle is applied also by Huxley in *Brave New World*. Each individual in the World State is bred and conditioned to do a single job for his or her whole life:

“Heat conditioning,” said Mr. Foster.

Hot tunnels alternated with cool tunnels. Coolness was wedded to discomfort in the form of hard X-rays. By the time they were decanted the embryos had a horror of cold. They were predestined to emigrate to the tropics, to be miner and acetate silk spinners and steel workers. Later on their minds would be made to endorse the judgment of their bodies. “We condition them to thrive on heat,” concluded Mr. Foster. “Our colleagues upstairs will teach them to love it.”

“And that,” put in the Director sententiously, “that is the secret of happiness and virtue-liking what you’ve got to do. All conditioning aims at that: making people like their unescapable social destiny.”³¹

It is clear that the World State adopted the platonic theory about horizontal social mobility being the main source of injustice in a state.

Huxley, however, also shows that though specialization on one job only is beneficial for the stability of the state, it can be, under certain circumstances, very tragic and destructive for an individual human being. He shows this fact on the example of Linda:

... And look at these clothes. This beastly wool isn’t like acetate. It lasts and lasts. And you’re supposed to mend it if it gets torn. But I’m a Beta; I worked in the Fertilizing Room; nobody ever taught me to do anything like that. It wasn’t my business.

...

... There’s so much one doesn’t know; it wasn’t my business to know. I mean, when a child asks you how a helicopter works or who made the world- well, what are you to answer if you’re a Beta and have always worked in the Fertilizing Room? What are you to answer?³²

It can be seen that Huxley's view is not as narrow-minded as Plato's. He shows that on one hand, the more an individual is specialized on his job, the more effectively the state is run, on the other hand, however, overspecialization is bad for the individual himself.

What basically comes out of the comparison between Huxley's and Plato's work in the field of social stratification and social mobility is that the social structures in the work have very little in common, but there is one common feature, and that is the prevention of

³¹ HUXLEY, Aldous. *Brave New World* [online]. BLTC Research: huxley.net, 1998 [cit. 2015-06-03]. Dostupné z: <http://www.huxley.net/bnw/>. Chapter 1.

³² HUXLEY, Aldous. *Brave New World*. Chapter 7.

horizontal social mobility to ensure the stability of the state. But in addition, Huxley shows how this can be harmful to an individual under certain circumstances.

3.4 Conclusion of social stratification and social mobility

In conclusion of this chapter, it can be said that the three-class social stratification is almost the same in *The Republic* and *Nineteen-Eighty Four*. In *Brave New World*, however, the social structure is completely different. It is a five-caste system, which is derived from the need of strict professional specialization, and enabled by wide possibilities brought about by modern science.

Considering the problem of social mobility, Huxley's World State fully adopts Plato's idea that horizontal social mobility is the worst evil for the stability of the state. But in addition, Huxley shows that, on the contrary, over-specialization can be bad for an individual. No social mobility, either vertical or horizontal, is possible in the World State.

There is, however, some amount of vertical social mobility possible in Orwell's Oceania and Plato's Aristocracy. But it is allowed only to ensure that the ablest individuals always get to the top of the social pyramid and do not undermine it from below, and also to ensure that incompetent people born into the ruling class get to the lower levels of social pyramid so that they cannot threaten the state by coming up with and executing bad politics.

4. Ideology and Censorship

Plato gave a great deal of space to the problem of ideology, education, and specially censorship of art in *The Republic*. I listed education as well, though it is not mentioned in the title of this chapter, because, in my opinion, education is always in close relation with ideology, and it is often the pretext for using censorship, so it will inherently be present throughout this chapter. Upbringing and education of an unblemished character is also the pretext for using censorship in *The Republic*, as will soon be shown. This chapter will explore and summarize where and how Plato treats this problem in his book and with regard to the attained knowledge compare it with the treatment of ideology and censorships by totalitarian regimes in *Nineteen-Eighty Four* and *Brave New World*.

4.1 Ideology and censorship in *The Republic*

In Plato's establishment of an ideal state, proper ideology and strict censorship play a crucial role. In *The Republic*, he pays very much attention to classification and philosophy of art. He puts a great emphasis on the fact that art gradually shapes characters of people, and it

is in most cases for the worse, because an artist is too much distanced from portraying reality as it is. And moreover art appeals on the lowest instinctive part of human character, which should properly be subjected to reason. In Plato's vision of ideal state, characters of citizens must be shaped in the way that they start to engage in philosophy with delight, they must not be fearful of death, and they must be moral and loyal to the state. But for the purpose of this thesis it is not as important what the character of a Plato's ideal citizen, member of the ruling class, should be like, but it is more important what means does Plato use to achieve this type of character in his citizens.

Plato himself places the highest possible importance on the ideology of his ideal state and censorship plays a crucial role in the shaping of the mentioned ideology. It can be demonstrated by the following quotation:

'You know,' I said, 'among all the excellent features of our ideal state, there's none I rank higher than its treatment of poetry.'

'Why exactly?'

'Because it excluded all dramatic representation. Now that we have distinguished the various elements of the mind, we can see even more clearly how essential it is to exclude it.'

'What do you mean?'

*'Between ourselves - and you mustn't give me away to the tragedians and other dramatists - such definitions definitely harm the minds of their audiences, unless they're inoculated against them by knowing their real nature.'*³³

It can be seen from this quotation that censorship is indeed a major feature in Plato's ideal state. He recognizes deteriorating effects some forms of art have on the moral integrity of the character of a human being, especially if it is exposed to them in early years.

On multiple occasions, Plato stresses that the main reason why censorship is allowed in his state is to prevent certain bad influences on the children:

*... Children cannot distinguish between what is allegory and what isn't, and opinions formed at that age are usually difficult to eradicate or change; it is therefore of the utmost importance that the first stories they hear shall aim at producing the right moral effect.'*³⁴

This motive is quite reasonable, especially when we compare it with the situation of this aspect of upbringing and education in our country today. In our democratic society children are exposed to many influences from the media and their surroundings which can irreversibly damage their character, and indeed spoiled they are, speaking of the general picture. We must

³³ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 370 - 371.

³⁴ PLATO. *The Republic*. p. 116.

agree that a certain limitation of bad influences on children is absolutely necessary. But still, as we will be able to see later on in this chapter, the amount of censorship used in Plato's state is just excessive.

In Book Two of *The Republic*, where Plato deals with the problem of education of the ruling class in his ideal state, we can see his attitude towards art and ideology of his day:

'But you know that we begin to by telling children stories. These are, in general, fiction, though they contain some truth. And we tell children stories before we start them on physical training.'

'That is so.'

'That is what I mean by saying that we start to train the mind before the body. And the first step, as you know, is always what matters most, particularly when we are dealing with those who are young and tender. That is the time when they are taking shape and when any impression we choose to make leaves a permanent mark.'

'That is certainly true.'

'Shall we therefore allow our children to listen to any stories written by anyone, and to form opinions the opposite of those we think they should have when they grow up?'

'We certainly shall not.'

'Then it seems that our first business is to supervise the production of stories, and choose only those we think suitable, and reject the rest. We shall persuade mothers and nurses to tell our chosen stories to their children and so mould their minds and characters rather than their bodies. The greater part of the stories current to-day we shall have to reject.'

'Which are you thinking of?'

...

*'The stories in Homer and Hesiod and the poets. ...'*³⁵

It is also interesting to note that after the process of education, the young men are expected to perceive ideas and works of art that are not in agreement with state ideology as ridiculous:

...

*'For, my dear Adeimantus, if our young men take passages like these seriously and don't laugh at their absurdity, they are hardly likely to think this sort of thing unworthy of them as men, or to try to control the temptation to similar words and actions. They will feel no shame and show no endurance, but break into complaints and laments at the slightest provocation.'*³⁶

Here it is appropriate to remark that this passage in *The Republic* was preceded by some citations from Homer, where heroes complain or express grief. But that is beside the point. What I wanted to show here is that the young men mentioned are subjects of complete ideological manipulation - the state dictates them how they are to think and how they are to behave in all situations.

³⁵ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 114 - 115.

³⁶ PLATO. *The Republic*. p. 125.

We can see that Plato strongly objected to the artistic tastes of his day and detested the most popular writers and poets of his time. It is important to take into account that these authors were for the ancient Greeks not only the source of artistic amusement, but also the source of their religion and culture in general. This is especially true for Homer: *"Homer's work was hugely influential on Greek culture, and scenes from his works appeared in Greek sculpture, on Greek pottery, and in Greek tragedy and comedy. He was studied as part of Greek education, and the legends within his work would influence Hellenistic culture, Roman culture, and far beyond, ..."*³⁷ If Greeks gained their religious concepts from poets like Homer, and Plato disapproved of poetry in general, it is logical that he refused the established ideas about the pantheon of Greek gods, and he would even put up a law in his ideal state according to which gods could be portrayed only in compliance with his ideas about gods:

'Then of our laws laying down the principles which those who write or speak about the gods must follow, one would be this: God is the source of good only.'

...

*'So we cannot have any poet saying that the gods "disguise themselves as strangers from abroad, and wander round our towns in every kind of shape"; we cannot have stories about the transformations of Proteus and Thetis, or poets bringing Hera on the stage disguised as a priestess begging alms for "the lifegiving children of Inachus river of Argos". We must stop all stories of this kind, and stop mothers being misled by them and scaring their children by perversions of the myths, and telling tales about a host of fantastic spirits that prowl about at night; they are merely blaspheming the gods and making cowards of the children.'*³⁸

Plato considered it necessary to portray the gods as unchanging, capable of doing only good, and not able of any deceit. He deemed this portrayal necessary for upbringing children into morally upright adults. It is quite possible that his concept is closer to the truth and better for the optimal development of well-functional society, it certainly has a greater appeal for an intelligent morally upright person. However, it is doubtful if the device which Plato chooses to apply are adequate. And by the device previously mentioned is meant of course censorship.

What exact forms of penalty would he execute against wayward poets and other artists? He gives the reader only in a very vague notion of this problem, which can be considered crucial in a book which claims that its main theme is the highest form of good and justice. Yet, there are some hints that the most common form of punishment would probably be exile:

³⁷ LLOYD, James. *Homer*[online]. Ancient History Encyclopedia, 2013[cit. 2015-06-03]. Dostupné z: <http://www.ancient.eu /homer/>.

³⁸ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 118 - 120.

*'So if we are visited in our state by someone who has the skill to transform himself into all sorts of characters and represent all sorts of things, and he wants to show off himself and his poems to us, we shall treat him with all the reverence due to a priest and a giver of rare pleasure, but shall tell him that he and his kind have no place in our city, being forbidden by our code, and send him elsewhere, after anointing him with myrrh and crowning him. For ourselves, we shall for our own good employ story tellers and poets who are severe rather than amusing, who follow the style of the good man and in all their works abide by the principles we laid down for them when we started out on this attempt to educate our military class.'*³⁹

The fact that Plato says in this passage that his citizens would treat the artist who does not fit into ideal state's law and moral code "with all the reverence due to a priest and a giver of rare pleasure" and that they would "anoint him with myrrh and crown him" can be viewed only as a bitter irony. It is very hard to believe that in reality they would treat someone who is according to their law and upbringing an outlaw and a morally corrupt person in such a courteous way. They would surely treat him with the utmost cruelty, it is simply a part of human nature. Plato must have been aware of this fact when he wrote this passage. But it is clear from the fact that they would "send him elsewhere" that Plato saw the punishment of exile as a fitting treatment of such a form of transgression.

In another passage, we read about a punishment for lying but it is not specified what exact form of punishment the author had in mind:

*'We must punish him if we are to be as good as our word.'*⁴⁰

In other places in the book, punishments are never mentioned at all.

But the most common form of treatment of such problems of ideology is simply censorship. That means if not creating completely new works of art compatible with the ideal state's ideology, then at least deletion of some passages in existing works. For example, after citing some passages from Homer's *Iliad* and *Odyssey* that could bring about the fear of death in members of the ruling class if they would be exposed to it, Plato says this:

...

*'We must ask Homer and the other poets to excuse us if we delete all passages of this kind. It is not that they are bad poetry or are not popular; indeed the better they are as poetry the more unsuitable they are for the ears of children or grownups, if they are to prefer death to slavery as free men should.'*⁴¹

³⁹ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 135.

⁴⁰ PLATO. *The Republic*. p. 126.

⁴¹ PLATO. *The Republic*. p. 123.

But Plato does not stop at disgracing and censoring the poets. He expands his condemnation to all art in general:

*It is not only to the poets therefore that we must issue orders requiring them to represent good character in their poems or not to write at all; we must issue similar orders to all artists and prevent them portraying bad character, ill-discipline, meanness, or ugliness in painting, sculpture, architecture, or any work of art, and if they are unable to comply they must be forbidden to practise their art. We shall thus prevent our guardians being brought up among representations of what is evil, and so day by day and little by little, by feeding as it were in an unhealthy pasture, insensibly doing themselves grave psychological damage. Our artists and craftsmen must be capable of perceiving the real nature of what is beautiful, and then our young men, living as it were in a good climate, will benefit because all the works of art they see and hear influence them for good, like the breezes from some healthy country, insensibly moulding them into sympathy and conformity with what is rational and right.'*⁴²

And why Plato believed that art has a degenerative influence on human character? His reasoning is based on his theory which states that the human soul is divided into three parts: first and the highest part is the reason. It is responsible for logical thinking and reasoning, and it leads the soul to seek the truth and love the good. Reason is the smallest part of the soul, just as the ruling class is the least numerous in the ideal state. The second part is the spirit, that is the emotional part and temperament. In the ideal well- balanced character, the spirit should support the reason in managing the soul as a whole. The third and the last part are the desires, which include erotic love, hunger, thirst, but also love of money and other passions. This part of the soul serves to preserve human life, but if , due to weakness of character, it is given the rule over the soul, it damages both physical and mental health. How can it damage health? Plato divides human desires into necessary and unnecessary. A necessary desire is for example the need to eat in order to stay alive and healthy. An unnecessary desire in connection with food is the craving for excessively varied diet and for more luxurious foods and snacks. If you give way to this desire, it will no longer serve to keep you alive and healthy, but on the contrary it will make you fat and eventually it will lead to loss of health. That is why it is an unnecessary desire and should be suppressed. In an ideal situation, reason should govern the whole, spirit should support the reason and desires should be in control, serving the higher parts of the soul.

It was necessary to clarify Plato's theory of soul, because he placed an analogy between the microcosm and macrocosm, that is in this case between the soul and the state.

⁴² PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 142.

Knowing this, we can now understand why Plato believed that artists do harm to the functioning of the state:

'Then we can fairly take the poet and set him beside the painter. He resembles him both because his works have a low degree of truth and because he appeals to a low element in the mind. We are therefore quite right to refuse to admit him to a properly run state, because he stirs up and encourages and strengthens the lower elements in the mind at the expense of reason, which is like giving power and political control to the worst elements in a state and ruining the better elements. The dramatic poet produces a similar state of affairs in the mind of the individual, by encouraging the unreasoning part of it, which cannot make distinctions of size and confuses large and small, and by creating images far from reality.'

...

*'The gravest charge against poetry still remains. It has a terrible power to corrupt even the best characters, with very few exceptions.'*⁴³

Now the reason why Plato believed that art corrupts character and therefore artists disrupt proper running of the state has been sufficiently clarified.

It is necessary to add that he was concerned not only with the content of the artistic pieces of work, but also with their form. He was convinced that, for example, some forms of music corrupt the character and other ennoble it. Here is the passage, where Plato rejects most musical forms of his time, but approves of some:

'And surely the mode and rhythm should suit the words.'
'Certainly.'
'But we agreed to ban dirges and laments, did we not?'
'We did.'
'Tell me then - you are a musician - which are the modes suitable for dirges?'
'The Mixed Lydian and the Extreme Lydian.'
'Then we can reject them,' I said: 'even women, if they are respectable, have no use for them, let alone men.'
'Quite right.'
'But drunkenness, softness, or idleness are also qualities most unsuitable in a Guardian?'
'Of course.'
'What, then, are the relaxing modes and the ones we use for drinking songs?'
'The Ionian and certain Lydian modes, commonly described as "languid".'
'Will they then,' I asked, 'be of any use for training soldiers?'
'None at all,' he replied. 'You seem to be left with the Dorian and Phrygian.'
'I'm no expert on modes,' said I; 'but I want one that will represent appropriately the voice and accent of a brave man on military service or any dangerous undertaking, who faces injury, defeat, or death, or any other misfortune with the same steadfast endurance. And I want another mode to represent him in the ordinary voluntary occupations of peace-time: for instance persuading someone to grant a request, praying to God or instructing or admonishing his neighbour, or again submitting himself to the

⁴³ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 382 - 383.

requests or instruction or persuasion of others, and in all showing no conceit, but moderation and common sense and willingness to accept the outcome. Give me these two modes, one stern, one pleasant, to express courage and moderation in good fortune or in bad.'

'The two modes you are asking for,' he rejoined, 'are the two I have just mentioned.'
44

We can see that Plato's harsh censorship does not apply only to the content of art, but also to artistic forms and modes, for example in music.

But concerning music, he does not stop at this, but goes to an even greater extreme, when he bans the usage and production of certain musical instruments altogether:

'And so,' I went on, 'we shan't need for our music and song instruments of many strings with a wide harmonic range. We shan't keep craftsmen to make instruments of this kind such as harps and harpsichords.'

'I suppose not.'

'Then shall we allow flutes and flute-makers in our city? Has not the flute the widest range of all, being in fact the original which other instruments of wide range imitate?'

'That's plain enough,' he said.

*'We are left, then, with the lyre and the cithara for use in our city. Though the shepherds in the country might have some sort of pipe.'*⁴⁵

So we can see that the censorship in Plato's ideal state is so severe, that even making and using certain musical instruments is illegal.

But the greatest peculiarity of Plato's system, which tries to present itself as an ideal constitution, is the fact that it advocates and approves of using mendacious propaganda if necessary by the rulers to keep their subjects under their control:

'It will be for the rulers of our city, then, if anyone, to deceive citizen or enemy for the good of the State; no one else must do so. And if any citizen lies to our rulers, we shall regard it as a still graver offence than is it for a patient to lie to his doctor, or for an athlete to lie to his trainer about his physical condition, or a sailor to his captain on any matter concerning the state of the ship or crew. And so if you find anyone else in our state telling lies, "whether he be craftsman, prophet, physician or shipwright", you will punish him for introducing a practice likely to capsize and wreck the ship of state.'
46

It seems that any single citizen is strictly forbidden to lie to his superiors, but the ruling class is permitted to use any lie or deception in the course of their government. This is another feature that resembles the modern concept of totalitarian state.

⁴⁴ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 138 - 139.

⁴⁵ PLATO. *The Republic*. p. 139 - 140.

⁴⁶ PLATO. *The Republic*. p. 126.

There is one more important detail to mention concerning ideology: in Book Six, Plato deals with the problem of how to bring his state into existence. In relation to this thesis, this is the most important passage:

*'The first thing our artist must do,' I replied, '- and it's not easy - is to take human society and human habits and wipe them clean out, to give himself a clean canvas. For our philosophic artist differs from all others in being unwilling to start work on an individual or a city, or draw out laws, until he is given, or has made himself, a clean canvas.'*⁴⁷

The similarity of this "giving oneself a clean canvas" with Orwell's concepts of Doublethink and Newspeak is striking. But we will get to a more detailed comparison later on in this chapter. Later on, Plato suggested that the new society should be started out with only a group of small children, so that their minds are not burdened with habits and archetypes from the old society.

To sum up the problem of ideology and censorship in *The Republic* it must be said that Plato had a certain image in his mind of how a perfect citizen should look like, that means what his mental and physical characteristics would be. But this image is not very relevant for this thesis. What is relevant are the means by which he planned to bring this perfect citizen into being. And these means are the following: First, it is such an upbringing that will literally programme loyalty to the state and the state's ideology into an individual's head, so that he or she finds any ideas or behaviour not in accordance with this ideology not only revolting, if not ridiculous. The second means is connected with and serves the first - it is the strict censorship of art with an aim to create fitting ideological and behavioural patterns in the minds of the citizens. It is achieved by refusing both contemporary and classical artistic forms concerning both their content and their form and substituting them for new forms fitting the ideology and intentions of the state. The third means is the persecution of poets who do not comply with the state's ideology, probably by exiling them in most cases. And then there is the problem of "wiping human habits clean out", which, together with the problem of censorship, brings us to the concept of thought-control.

The problem of ideology and censorship in *The Republic* has been described in great detail. Now it is time to summarize the problem and compare it with similar features in *Nineteen-Eighty Four* and *Brave New World*.

⁴⁷ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 263.

4.2 Comparison with ideology and censorship in Oceania

The ideology of Oceania is called Ingsoc. It can be said right in the beginning of this comparison that the situation concerning ideology and censorship is very similar in Oceania and in Plato's Aristocracy. In the following lines I am going to prove why this statement is relevant.

In *Nineteen-Eighty Four*, the censorship is of course present as well, but in an even broader manner. It is one of the main themes in the novel. In Plato's Aristocracy, works of art or passages from them were erased and rewritten, all this for ideological and educational purposes, so that "bad" influence on children and all citizens is avoided. In Orwell's work, the censorship does not only concern art, but all documents of past and in fact every product of human mind. There is one more purpose of censorship added, which was not present in *The Republic*, and that is to distort the past in favour of the needs of the Party in the present moment. The process of censorship is in Oceania continuous, unlike in Aristocracy. The main hero of the novel, Winston Smith, as a member of the Outer Party, partakes in the carrying out of the censorship as well. When author describes Winston's work, we learn in detail how the censorship is carried out in Oceania. It is executed with literally industrial precision:

*What happened in the unseen labyrinth to which the pneumatic tubes led, he did not know in detail, but he did know in general terms. As soon as all the corrections which happened to be necessary in any particular number of 'The Times' had been assembled and collated, that number would be reprinted, the original copy destroyed, and the corrected copy placed on the files in its stead. This process of continuous alteration was applied not only to newspapers, but to books, periodicals, pamphlets, posters, leaflets, films, sound-tracks, cartoons, photographs—to every kind of literature or documentation which might conceivably hold any political or ideological significance. Day by day and almost minute by minute the past was brought up to date. In this way every prediction made by the Party could be shown by documentary evidence to have been correct, nor was any item of news, or any expression of opinion, which conflicted with the needs of the moment, ever allowed to remain on record.*⁴⁸

We can see that in Oceania, all these things are censored: newspapers, books, periodicals, pamphlets, posters, leaflets, films, sound-tracks, cartoons, photographs, and so on. Plato is

⁴⁸ ORWELL, George. *Nineteen-Eighty Four* [online]. Free eBooks at Planet eBook.com. [cit. 2015-06-03]. Dostupné z: <http://www.planetebook.com/ebooks/1984.pdf>. p. 51.

concerned mainly with art, but that is undoubtedly because of the fact that the other media just mentioned did not exist in his time.

What Plato's thinking has in common with totalitarian rhetoric is the fact that he stresses that interventions of the regime, like censorship, are for the greater good and always bring about change of matters for the better. We can see this everywhere in *Nineteen-Eighty Four*. For example:

*The messages he had received referred to articles or news items which for one reason or another it was thought necessary to alter, or, as the official phrase had it, to rectify.*⁴⁹

We see that here they use the word rectify instead of alter. Similar substitutions are common in the rhetoric of the Party and we see them throughout the book. Similarly, Plato always made sure to emphasize that all his interventions benefit the whole.

The censorship of art is of course also present in *Nineteen-Eighty Four*. Censorship of poetry is represented by a tragic yet sympathy inspiring character of Ampleforth:

...
*And a few cubicles away a mild, ineffectual, dreamy creature named Ampleforth, with very hairy ears and a surprising talent for juggling with rhymes and metres, was engaged in producing garbled versions—definitive texts, they were called—of poems which had become ideologically offensive, but which for one reason or another were to be retained in the anthologies.*⁵⁰

We can see that also in *Nineteen-Eighty Four*, similarly as in *The Republic*, poetry is censored, both its content and form are modified to fit the ideology. In the end of the book, we learn that Ampleforth is one of the people Winston meets in the Ministry of Love - the final destination for those who had fallen into disgrace with the regime. There, Ampleforth explains to Winston why he ended up in Miniluv, and we learn more details about how poetry is modified:

'What are you in for?'
'To tell you the truth—' He sat down awkwardly on the bench opposite Winston. *'There is only one offence, is there not?'* he said.
'And have you committed it?'
'Apparently I have.'
He put a hand to his forehead and pressed his temples for a moment, as though trying to remember something.

⁴⁹ ORWELL, George. *Nineteen-Eighty Four* [online]. Free eBooks at Planet eBook.com. [cit. 2015-06-03]. Dostupné z: <http://www.planetebook.com/ebooks/1984.pdf>. p. 49.

⁵⁰ ORWELL, George. *Nineteen-Eighty Four*. p. 53 - 54.

*'These things happen,' he began vaguely. 'I have been able to recall one instance—a possible instance. It was an indiscretion, undoubtedly. We were producing a definitive edition of the poems of Kipling. I allowed the word 'God' to remain at the end of a line. I could not help it!' he added almost indignantly, raising his face to look at Winston. 'It was impossible to change the line. The rhyme was 'rod'. Do you realize that there are only twelve rhymes to 'rod' in the entire language? For days I had racked my brains. There WAS no other rhyme.'*⁵¹

Ampleforth is a actual example how it would look if Plato's suggestion that poets should adjust art to fit the needs of the state ideology would come into practice. Ampleforth fails to accomplish his task, and so he is punished, but that too is not incompatible with Plato's suggestions.

How then a work in agreement with the ideology of Oceania should look like? We see that from one entry from Winston's illegal journal:

*April 4th, 1984. Last night to the flicks. All war films. One very good one of a ship full of refugees being bombed somewhere in the Mediterranean. Audience much amused by shots of a great huge fat man trying to swim away with a helicopter after him, first you saw him wallowing along in the water like a porpoise, then you saw him through the helicopters gunsights, then he was full of holes and the sea round him turned pink and he sank as suddenly as though the holes had let in the water, audience shouting with laughter when he sank. then you saw a lifeboat full of children with a helicopter hovering over it. there was a middle-aged woman might have been a jewess sitting up in the bow with a little boy about three years old in her arms. little boy screaming with fright and hiding his head between her breasts as if he was trying to burrow right into her and the woman putting her arms round him and comforting him although she was blue with fright herself, all the time covering him up as much as possible as if she thought her arms could keep the bullets off him. then the helicopter planted a 20 kilo bomb in among them terrific flash and the boat went all to matchwood. then there was a wonderful shot of a child's arm going up up up right up into the air a helicopter with a camera in its nose must have followed it up and there was a lot of applause from the party seats ...*⁵²

We showed earlier in this thesis how an "ideal" work of art for an "ideal" society would look like - the mode should be simple and stern, the content connected with military topic, inoculating citizens with bravery. We can see that what Orwell put in his novel is not much different, it is only brought to extremes. Here, citizens are indoctrinated with bloodlust, including Winston, who finds the film "very good". It can also be said that film is a very simple medium, understandable by almost all audiences. The use of a simple form in art is also in accordance with Plato's ideas. There are more glimpses into Oceania's ideology, like

⁵¹ ORWELL, George. *Nineteen-Eighty Four* [online]. Free eBooks at Planet eBook.com. [cit. 2015-06-03]. Dostupné z: <http://www.planetebook.com/ebooks/1984.pdf>. p. 291 - 292.

⁵² ORWELL, George. *Nineteen-Eighty Four*. p. 11 - 12.

the story of comrade Ogilvy, but this one example of a brutal film was sufficient for the purpose of this thesis.

It was shown earlier that Plato had a requirement that no citizen must lie to the state or hide anything from the state. And if any individual does this, he should be severely punished. This aspect is brought into extremes in *Nineteen-Eighty Four*. Every inhabitant of Oceania, and especially members of the Party are subjected to an unceasing surveillance. "Big brother is watching you" is the most famous phrase in the novel after all. All Party members are constantly being watched by telescreens and every aspect of their life is under control.

But in addition to this, the institution of the state is, according to Plato, allowed to use lies and deception for the "good" of the whole. And again, we have here an extreme example of this in *Nineteen-Eighty Four*. Here, the regime is allowed to use any kind of lie or deception, change any truth which it finds unsuitable, and even change the past. This aspect manifests itself in the concept of doublethink itself. It is a mental tool which people are obliged to use on themselves so that they can fall in with constantly changing lies of the regime:

...
*His mind slid away into the labyrinthine world of doublethink. To know and not to know, to be conscious of complete truthfulness while telling carefully constructed lies, to hold simultaneously two opinions which cancelled out, knowing them to be contradictory and believing in both of them, to use logic against logic, to repudiate morality while laying claim to it, to believe that democracy was impossible and that the Party was the guardian of democracy, to forget whatever it was necessary to forget, then to draw it back into memory again at the moment when it was needed, and then promptly to forget it again: and above all, to apply the same process to the process itself. That was the ultimate subtlety: consciously to induce unconsciousness, and then, once again, to become unconscious of the act of hypnosis you had just performed. Even to understand the word 'doublethink' involved the use of doublethink.*⁵³

It can be said that doublethink is simply the result of the contradiction of the impossibility of an individual to lie to the state on one hand, and the fact that the state is allowed to lie and use deceit on the other hand. Because if one would be consciously aware that the state is telling lies, a person would in effect also be lying when he or she would repeat those lies, given out by the state as true. So, in effect, one has to first convince himself that the state is telling the truth, and then he can reproduce those lies with "clean conscience". Only by doing this can be Plato's suggestion, that individuals must not lie but the state can, brought into practice one

⁵³ ORWELL, George. *Nineteen-Eighty Four* [online]. Free eBooks at Planet eBook.com. [cit. 2015-06-03]. Dostupné z: <http://www.planetebook.com/ebooks/1984.pdf>. p. 44 - 45.

hundred percent. It is my opinion that it is hardly possible to understand Orwell's concept of doublethink if one does not realize that this is its primary aim.

Another connection between *The Republic* and *Nineteen-Eighty Four* in relation to ideology is Plato's observation that if one is to create new society and ideology, one must create himself "a clean canvas". This above all else is the purpose of Orwell's concept of Newspeak - to create a clean canvas in minds of people and in effect to make any discrepancy between individual's mindset and goals of the state impossible. This is clear from O'Brien's explanation of aims and ideology of Ingsoc:

*... Everything else we shall destroy—everything. Already we are breaking down the habits of thought which have survived from before the Revolution. ... There will be no love, except the love of Big Brother. There will be no laughter, except the laugh of triumph over a defeated enemy. There will be no art, no literature, no science. When we are omnipotent we shall have no more need of science. There will be no distinction between beauty and ugliness. There will be no curiosity, no enjoyment of the process of life. All competing pleasures will be destroyed.*⁵⁴

The intention of creating such a clean canvas is clearly visible from this passage. It is fitting to say that Newspeak is the instrument of creation of this clean canvas in minds of people. The best place in the novel to study this problem further is Winston's conversation with his colleague Syme, who is an expert on Newspeak. Syme explain in detail how Newspeak erases certain aspects of language and by doing this it narrows the possibility of human thinking:

*It's a beautiful thing, the destruction of words. Of course the great wastage is in the verbs and adjectives, but there are hundreds of nouns that can be got rid of as well. It isn't only the synonyms; there are also the antonyms. After all, what justification is there for a word which is simply the opposite of some other word? A word contains its opposite in itself. Take 'good', for instance. If you have a word like 'good', what need is there for a word like 'bad'? 'Ungood' will do just as well—better, because it's an exact opposite, which the other is not. Or again, if you want a stronger version of 'good', what sense is there in having a whole string of vague useless words like 'excellent' and 'splendid' and all the rest of them? 'Plusgood' covers the meaning, or 'doubleplusgood' if you want something stronger still. Of course we use those forms already. but in the final version of Newspeak there'll be nothing else. In the end the whole notion of goodness and badness will be covered by only six words—in reality, only one word. ...*⁵⁵

This paragraph is truly a beautiful illustration of how the process of creating a "clean canvas" would look like. Particularly the last sentence in which we see that human notion of right and

⁵⁴ ORWELL, George. *Nineteen-Eighty Four* [online]. Free eBooks at Planet eBook.com. [cit. 2015-06-03]. Dostupné z: <http://www.planetebook.com/ebooks/1984.pdf>. p. 336 - 337.

⁵⁵ ORWELL, George. *Nineteen-Eighty Four*. p. 65 - 66.

wrong is to be erased. A while later, this purpose of Newspeak is revealed by Syme with an even greater clarity:

*'Don't you see that the whole aim of Newspeak is to narrow the range of thought? In the end we shall make thoughtcrime literally impossible, because there will be no words in which to express it. Every concept that can ever be needed, will be expressed by exactly one word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten. Already, in the Eleventh Edition, we're not far from that point. But the process will still be continuing long after you and I are dead. Every year fewer and fewer words, and the range of consciousness always a little smaller. Even now, of course, there's no reason or excuse for committing thoughtcrime. It's merely a question of self-discipline, reality-control. But in the end there won't be any need even for that. ...'*⁵⁶

Here we can see the exact procedure of how rulers of Oceania are making themselves a clean canvas to shape the society to be entirely subordinated to their intentions.

After comparing the problem of ideology and censorship in *The Republic* and *Nineteen-Eighty Four*, it looks as though Orwell had taken Plato's advice on how to treat this problem before he wrote his novel. Concerning ideology in relation to Plato's political ideas in *The Republic*, Orwell is most concerned with the contradiction of the mandatory truthfulness of an individual and tolerated deception used by the regime; and the need to make a clean canvas in minds of people to create a full control over a society. And in the novel he presented a shocking and extreme picture of how it would look like if an ideology of a modern society would be fabricated according to Plato's blueprint.

4.3 Comparison with Huxley's *Brave New World*

It seems that Aldous Huxley had been thinking about an ideology of a society shaped accordance with platonic philosophy long before he wrote his most famous novel, the *Brave New World*. Already in his first novel, *Crome Yellow*, one of the protagonists is pondering on the problem of how such an ideology would look like:

*Systematically, from earliest infancy, its members will be assured that there is no happiness to be found except in work and obedience, they will be made to believe that they are happy, that they are tremendously important beings, and that everything they do is noble and significant.*⁵⁷

⁵⁶ ORWELL, George. *Nineteen-Eighty Four* [online]. Free eBooks at Planet eBook.com. [cit. 2015-06-03]. Dostupné z: <http://www.planetebook.com/ebooks/1984.pdf>. p. 67.

⁵⁷ HUXLEY, Aldous. *Crome Yellow*. Penguin Books, 1936. p. 193.

This is very similar to the ideological formation of citizens in Plato's Aristocracy. It is clear therefore that Aldous Huxley had been concerned with this problem long before he wrote *Brave New World*.

In *Brave New World* itself, however, there are not as many common features with *The Republic* concerning ideology like in Orwell's *Nineteen-Eighty Four*. The reason for this is that in the World State, ideology is much less important than science, and the process of creation of an ideal citizen is not done through ideology and education as much as through psychological methods and biological predestination. In addition to this, it must be said that the ideology of the World State is sharply different from ideologies of Aristocracy and Oceania. The main reason is the absence of the important aspect of the constant preparation for war, to which everything else is subjected. This aspect is crucially important in the other two works, but here it is absent, and therefore also the ideology has to be different. It is built on the basis of indulgence, not discipline, rigidity and oppression.

But still, there are three important points of concurrence that should be elaborated on. First is that people are brought up to look on any behaviour, work of art, or anything which is in contradiction to their upbringing and state ideology as absurd and a subject of laughter. This is in agreement with Plato's suggestions regarding education. (See footnote 4) And indeed, we can find it in many places in *Brave New World* that people laugh at and ridicule all what goes against their upbringing and conditioning.

Second is the censorship of art. Just like in Plato's state and Orwell's state, classical literature and art is substituted with new simple forms, which here serve to create a feeling of pure sensation. All art that could create undesirable feelings in an audience is abolished, in accordance with Plato's suggestions, which we have shown previously. In *Brave New World*, these undesirable feelings are pain, sorrow, anger, hatred, jealousy, and so on. In short, anything that can create an internal conflict in an individual. (Note that, by contrast, in *Nineteen-Eighty Four* anger and hatred are the emotions which art ought to inflame - there are more contradicting ways to control people using their emotions.)

The reason why there is censorship of art present in the World State is explained in chapter sixteen, during the dialogue between the Savage and the World Controller:

"Of course," the Savage went on to admit, "there are some very nice things. All that music in the air, for instance ..."

"Sometimes a thousand twangling instruments will hum about my ears and sometimes voices."

The Savage's face lit up with a sudden pleasure. "Have you read it too?" he asked. "I thought nobody knew about that book here, in England."

*"Almost nobody. I'm one of the very few. It's prohibited, you see. But as I make the laws here, I can also break them."*⁵⁸

Here it is appropriate to point out the irony of this passage - the line that the Controller is citing comes from Shakespeare's *The Tempest*. The idea that almost nobody in England knows is truly absurd, but it shows how well the censorship of art in the World State works. Let us proceed:

"But why is it prohibited?" asked the Savage. In the excitement of meeting a man who had read Shakespeare he had momentarily forgotten everything else.

The Controller shrugged his shoulders. "Because it's old; that's the chief reason. We haven't any use for old things here."

"Even when they're beautiful?"

"Particularly when they're beautiful. Beauty's attractive, and we don't want people to be attracted by old things. We want them to like the new ones."

...

"Why don't you let them see Othello instead?"

...

"Because our world is not the same as Othello's world. You can't make flivvers without steel—and you can't make tragedies without social instability. ..."

...

The Savage was silent for a little. "All the same," he insisted obstinately, "Othello's good, Othello's better than those feelies."

"Of course it is," the Controller agreed. "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. We have the feelies and the scent organ instead."⁵⁹

Here we can see that works of classical art like *Othello* are prohibited, even though the Controller admits that they are better than what the World State's artists produce. Here it would be appropriate to remember Plato's remark concerning classical poetry, that the better the classical works are as poetry, the more unsuitable they are for an audience in an "ideal state". (See footnote 9) Here, Mond's charge of classical literature is based on practically the same ground as Plato's. So, it can be said that the problem of censorship of art is very similar in its philosophical dimension in *Brave New World* and *The Republic*.

The third point of concurrence is the phenomenon of exile as a punishment for ideological unorthodoxy. It was shown earlier that Plato anticipated that citizens of his state would treat poets whose art is in conflict with their moral code with all due respect and politeness, but that they would send them somewhere else. (See footnote 7) Similar form of

⁵⁸ HUXLEY, Aldous. *Brave New World* [online]. BLTC Research: huxley.net, 1998 [cit. 2015-06-03]. Dostupné z: <http://www.huxley.net/bnw/>. Chapter sixteen.

⁵⁹ HUXLEY, Aldous. *Brave New World*. Chapter sixteen.

exile is the punishment used also in *Brave New World* to separate unorthodox and exceptional thinkers from the herd, and it is exactly what happens to Helmholtz and Bernard:

The Controller sighed. "Very nearly what's going to happen to you young men. I was on the point of being sent to an island." The words galvanized Bernard into violent and unseemly activity. ...

...

"One would think he was going to have his throat cut," said the Controller, as the door closed. "Whereas, if he had the smallest sense, he'd understand that his punishment is really a reward. He's being sent to an island. That's to say, he's being sent to a place where he'll meet the most interesting set of men and women to be found anywhere in the world. All the people who, for one reason or another, have got too self-consciously individual to fit into community-life. All the people who aren't satisfied with orthodoxy, who've got independent ideas of their own. Every one, in a word, who's any one. I almost envy you, Mr. Watson." ⁶⁰

In *Brave New World*, the punished individuals are sent to an island, a place separated from the rest of the civilized world. But even towards the punished people the regime acts with leniency. This approach to unorthodox thinkers can possibly be inspired by Plato's *Republic*. It is also interesting what the Controller notes after deciding to send main heroes to exile:

... It's lucky," he added, after a pause, "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. ⁶¹

We can see from this ironical remark that though the World State benevolently chooses ways other than violence, it is still pretty desperate to get rid of unorthodox individuals.

In fact, rulers of the World State succeeded in making themselves a clean canvas as well, because their subjects no longer understand neither old art, nor old archetypes:

*"Why don't you let them see Othello instead?"
"I've told you; it's old. Besides, they couldn't understand it."*

...

... Liberty!" He laughed. "Expecting Deltas to know what liberty is! And now expecting them to understand Othello! My good boy!" ⁶²

It is clear that inhabitants of the World State are people who understand only art and archetypes which their own society has created, and anything different they find ridiculous.

⁶⁰ HUXLEY, Aldous. *Brave New World* [online]. BLTC Research: huxley.net, 1998 [cit. 2015-06-03]. Dostupné z: <http://www.huxley.net/bnw/>. Chapter sixteen.

⁶¹ HUXLEY, Aldous. *Brave New World*. Chapter sixteen.

⁶² HUXLEY, Aldous. *Brave New World*. Chapter sixteen.

In conclusion of comparison of ideology and censorship in *The Republic* and *Brave New World*, it can be said that the common features are treatment of unorthodox ideas by ridiculing them, treatment of unorthodox people by exiling them, and prohibition of classical art. The rulers of the World State had also succeeded in the task of making themselves a clean canvas, as was shown in detail.

4.4 Conclusion of Ideology and Censorship

In this chapter, the main points in *The Republic* where Plato concerns himself with ideology and censorship were identified. We said that Orwell's Doublethink and Newspeak can be viewed as extreme examples of how it would look if some of Plato's political ideas were put into practice. Simplification of artistic expression, which Plato suggested, is also present in *Nineteen-Eighty Four*. Concerning the treatment of art, it was shown that there is also a strong correlation between the treatment of art in *The Republic* and Huxley's *Brave New World*, particularly the refusal of classical art on the grounds of its possible negative emotional impact on audiences. Also, the treatment of unorthodoxly thinking individuals is similar in *The Republic* and *Brave New World*.

5. Family and Sexuality

The problems of sexuality and family both play a very important role both in *The Republic* and in Orwell's and Huxley's dystopias. As we will see in this chapter, the traditional model of family is totally violated and alternative models are put in its place.

5.1 Family and sexuality in *The Republic*

In his vision of ideal society, Plato completely abolishes the family. There is no marriage between two individuals and women and children do not belong to a single man, but to the whole community:

*'It follows from what we've said, and from our whole previous argument, that our men and women Guardians should be forbidden by law to live together in separate households, and that wives should be held in common, and no parent should know his child, or child his parent.'*⁶³

The purpose of this arrangement is to allow breeding of human beings with the best qualities. Plato in fact equates breeding of domestic animals to the breeding of human beings:

⁶³ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 212.

'How, then, are we to get the best results? Tell me,' I said to Glaucon, 'haven't I seen a lot of hunting dogs and game birds at your house? And there's something about their breed.'

'What?'

'In the first place, though they are all well bred, don't some of them prove superior to the rest?'

'Yes.'

'Then do you breed from all indifferently? Or do you take care to breed so far as possible from the best of them?'

'From the best of them.'

...

*'My goodness,' I exclaimed, 'what skill our Rulers will need, if the same thing is true of human beings!'*⁶⁴

Shocking as this simile is, it is not that uncommon with totalitarian thinkers to take eugenics into consideration. The first person who introduced eugenics as a scientific discipline was a British nineteenth-century scholar - Sir Francis Galton, cousin of Charles Darwin. In his book *Inquiries Into Human Faculty and Its Development*, he makes some suggestions on how to breed human beings in a way that the better characteristics are supported, but his suggestions are far from being as radical as Plato's: "*When we begin to inquire ... as to the evidence that man has present power to influence the quality of future humanity, we soon discover that his past influence in that direction has been very large indeed. ... There can be no doubt that the hitherto unused means of his influence are also numerous and great. I have not cared to go much into detail concerning these, but restricted myself to a few broad considerations, as by showing how largely the balance of population becomes affected by the earlier marriages of some of its classes, and by pointing out the great influence that endowments have had in checking the marriage of monks and scholars, and therefore the yet larger influence they might be expected to have if they were directed not to thwart but to harmonise with natural inclination, by promoting early marriages in the classes to be favoured. I also showed that a powerful influence might flow from a public recognition in early life of the true value of the probability of future performance, as based on the past performance of the ancestors of the child.*"⁶⁵ We can see that Galton suggests only early marriages within some classes with regard to the performance of ancestors. Though he made relevant scientific research in this field, his ideas are far from suggesting a whole new society where people would be bred like animals with regard to eugenics, as Plato is suggesting.

Plato also reminds that for the purpose of choosing the best individuals to breed next generations, rulers are allowed to use mendacious propaganda:

⁶⁴ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 213 - 214.

⁶⁵ GALTON, Francis. *Inquiries Into Human Faculty and Its Development*. London: Everyman, 1907. p. 219.

... our Rulers will have to employ a great deal of fiction and deceit for the benefit of their subjects ...

*'We must ... if we're to have a real pedigree herd, mate the best of our men with the best of our women as often as possible, and the inferior men with the inferior women as seldom as possible, and keep only the offspring of the best. And no one but the Rulers must know what is happening, if we are to avoid dissension in our Guardian breed.'*⁶⁶

Not only does Plato employ mendacious propaganda (this problem has already been discussed in chapter four of this thesis), he also most likely advocates infanticide, as we can deduce from the fact that only the offspring of the best is to be kept. This practice, however, was not uncommon in ancient Greece, at least in Sparta it was certainly practiced.

After the children are born, this is what happens to those who are not killed for being inferior:

'Each generation of children will be taken by officers appointed for the purpose, who may be men or women or both - for men and women will of course be equally eligible for office -'

'Yes, of course.'

'These officers will take the children of the better Guardians to a nursery and put them in charge of nurses of nurses living in a separate part of the city: the children of the inferior Guardians, and any defective offspring of the others, will be quietly got rid of.'

'They must be if we are to keep our Guardian stock pure,' he agreed.

*'They will arrange for the suckling of the children by bringing their mothers to the nursery when their breasts are still full, taking every precaution to see that no mother recognizes her child; of the mothers have not enough milk they will provide wet-nurses. They will see that the mothers do not suckle children for more than a reasonable length of time, and will hand over all the sitting up at night and hard work to nurses and attendants.'*⁶⁷

In the Aristocracy, state assumes the responsibility for the upbringing of children instead of families. It is also clear that Plato's state puts much emphasis on breaking the bond between mother and child - one of the basic and the most noble of (not only) human emotions.

It is only logical that under the new arrangements, the names of family relationships lose their original meaning and are used merely to address comrades of a certain age:

*... a man will call all males and females born in the tenth or the seventh month after he has been a bridegroom sons and daughters, and they will call him father; he will call their children grandchildren, and they will in turn call his marriage-group grandfathers and grandmothers, while all who are born during the period when their mothers and fathers were producing children will call each others brothers and sisters.'*⁶⁸

⁶⁶ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 214 - 215.

⁶⁷ PLATO. *The Republic*. p. 216.

⁶⁸ PLATO. *The Republic*. p. 217.

This system of addressing is rather complicated, but in any case it is a degradation of names used originally to label the most intimate of human relationships, reducing human beings to a mere pawns.

The reason why Plato comes up with these arrangements is that he does not want any individual to have any private feelings of property or private enterprises, he must feel that his good is completely corresponding to the good of the whole state. I will go back to this issue in more detail in the chapter dealing with the relation of society and individual.

Another significant problem, which is connected with the problem of family, is the problem of sex drive and its management. Plato saw sexual instinct as a nuisance, something rather bad and problematic, because it is hard to control and complicates the effective management of ideal society. The following passage clearly illustrates Plato's attitude towards sexual pleasure:

... But tell me: does excessive pleasure go with self-control and moderation?'
'Certainly not; excessive pleasure breaks down one's control just as much as excessive pain.'
'Does it go with other kinds of goodness?'
'No.'
'Then does it go with excess and indiscipline.'
'Certainly.'
'And is there any greater or keener pleasure than that of sex?'
'No: nor any more frenzied.'
'But to love rightly is to love what is beautiful and good with discipline and intelligence.'
'I entirely agree.'
'Then can true love have any contact with frenzy or excess of any kind?'
'It can have none.'
*'It can therefore have no contact with this sexual pleasure and lovers whose love is true must neither of them indulge in it.'*⁶⁹

Sexual pleasure is clearly a thing which is not in compliance with qualities like intelligence, discipline, and self-control, which Plato values much higher. Therefore it must be under control at all times and even strict legislation must be issued to limit it. He even says that:

*... it would be a sin either for mating or for anything else in our ideal society to take place without regulation. The Rulers would not allow it.*⁷⁰

This is another statement exposes the clear totalitarian nature of Plato's arrangements. Not only sex, but anything else in his state must happen without the state's interference. Could there be a clearer definition of a totalitarian regime?

⁶⁹ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 144.

⁷⁰ PLATO. *The Republic*. p. 213.

It has been shown how family and procreation would look like in Plato's ideal society. Both the bond between man and woman, and the bond between parent and child is broken. It is replaced with the bond of the individual to the state. Procreation is under full control of the state and it is carried out with eugenics being taken into account, so people are bred in a similar way as domestic animals. The most fundamental and noble emotion - love between a mother and a child is destroyed and upbringing of children is carried out in state nurseries, fully under state control. This arrangement is introduced under the pretext of enabling the equality between sexes in the ruling class. Even the sex instinct is strictly regulated, because it is something which could threaten the control of the state over its subjects, in the same way as it can threaten the control of an individual over himself.

Now the problem of family and sexuality in *The Republic* has been described in sufficient detail, and a ground has been created for the comparison with Orwell's and Huxley's dystopias.

5.2 Comparison with family and sexuality in *Nineteen-Eighty Four*

In Oceania, the traditional model is still present but not without abuse from the Party. People are still allowed to live in families and children are brought up by their parents. The Party is, however, working on the disruption of relationships between children and parents by ruthlessly indoctrinating the children with the Ingsoc ideology and misusing them to spy on their parents and other relatives with the goal of turning them in. In the book, this practice is shown on the example of the Parsons family. The following passage illustrates in detail the relationship that all parents in Oceania have with their children:

With those children, he thought, that wretched woman must lead a life of terror. Another year, two years, and they would be watching her night and day for symptoms of unorthodoxy. Nearly all children nowadays were horrible. What was worst of all was that by means of such organizations as the Spies they were systematically turned into ungovernable little savages, and yet this produced in them no tendency whatever to rebel against the discipline of the Party. On the contrary, they adored the Party and everything connected with it. The songs, the processions, the banners, the hiking, the drilling with dummy rifles, the yelling of slogans, the worship of Big Brother—it was all a sort of glorious game to them. All their ferocity was turned outwards, against the enemies of the State, against foreigners, traitors, saboteurs, thought-criminals. It was almost normal for people over thirty to be frightened of their own children. And with good reason, for hardly a week passed in which 'The Times' did not carry a paragraph describing how some eavesdropping little sneak—'child hero' was the phrase generally

*used—had overheard some compromising remark and denounced its parents to the Thought Police.*⁷¹

In the end, Mr. Parsons is really turned in to the Thought Police by his little daughter (who is in fact the better one of his two children - his elder son is even worse):

'Who denounced you?' said Winston.

*'It was my little daughter,' said Parsons with a sort of doleful pride. 'She listened at the keyhole. Heard what I was saying, and nipped off to the patrols the very next day. Pretty smart for a nipper of seven, eh? I don't bear her any grudge for it. In fact I'm proud of her. It shows I brought her up in the right spirit, anyway.'*⁷²

It can be seen that, though family is still present and tolerated by the Party, family relationships are far from normal in Oceania.

Later in the book, we learn that this is not yet even the final state, the Party is planning to deform the family even further. These plans are revealed to Winston by his torturer, O'Brien:

*Already we are breaking down the habits of thought which have survived from before the Revolution. We have cut the links between child and parent, and between man and man, and between man and woman. No one dares trust a wife or a child or a friend any longer. But in the future there will be no wives and no friends. Children will be taken from their mothers at birth, as one takes eggs from a hen.*⁷³

These future plans already very much resemble the system we have seen in *The Republic*, where the children are also taken from their mothers at birth and placed into state nurseries.

There is also a slight shift in semantics of one term that is used for a family member, and that is brother. In Goldstein's Book, there is mentioned that the Party abuses the word brother to refer to the mythical dictator:

*It systematically undermines the solidarity of the family, and it calls its leader by a name which is a direct appeal to the sentiment of family loyalty.*⁷⁴

The change of perception of the word brother is not as great as the similar change concerning all names of family relationships in *The Republic*, but there is a slight similarity.

Another interesting problem is the treatment of sex drive. The Party in *Nineteen-Eighty Four*, similarly as Plato, view the sex instinct as something harmful to the state which they must attempt to control and suppress at all times:

⁷¹ ORWELL, George. *Nineteen-Eighty Four* [online]. Free eBooks at Planet eBook.com. [cit. 2015-06-03]. Dostupné z: <http://www.planetebook.com/ebooks/1984.pdf>. p. 31 - 32.

⁷² ORWELL, George. *Nineteen-Eighty Four*. p. 295.

⁷³ ORWELL, George. *Nineteen-Eighty Four*. p. 336 - 337.

⁷⁴ ORWELL, George. *Nineteen-Eighty Four*. p. 272.

*The aim of the Party was not merely to prevent men and women from forming loyalties which it might not be able to control. Its real, undeclared purpose was to remove all pleasure from the sexual act. Not love so much as eroticism was the enemy, inside marriage as well as outside it. All marriages between Party members had to be approved by a committee appointed for the purpose, and—though the principle was never clearly stated—permission was always refused if the couple concerned gave the impression of being physically attracted to one another. The only recognized purpose of marriage was to beget children for the service of the Party. Sexual intercourse was to be looked on as a slightly disgusting minor operation, like having an enema. This again was never put into plain words, but in an indirect way it was rubbed into every Party member from childhood onwards. There were even organizations such as the Junior Anti-Sex League, which advocated complete celibacy for both sexes. All children were to be begotten by artificial insemination (ARTSEM, it was called in Newspeak) and brought up in public institutions. This, Winston was aware, was not meant altogether seriously, but somehow it fitted in with the general ideology of the Party. The Party was trying to kill the sex instinct, or, if it could not be killed, then to distort it and dirty it.*⁷⁵

Having a sexual relationship based on real attraction is therefore a major rebellion against the Party, and it is exactly what Winston and Julia do. Later, the author explains through Julia why the Party chooses this approach concerning sex:

*'When you make love you're using up energy; and afterwards you feel happy and don't give a damn for anything. They can't bear you to feel like that. They want you to be bursting with energy all the time. All this marching up and down and cheering and waving flags is simply sex gone sour. If you're happy inside yourself, why should you get excited about Big Brother and the Three-Year Plans and the Two Minutes Hate and all the rest of their bloody rot?'*⁷⁶

Here, Orwell is making an allusion to Sigmund Freud theories, specifically the phenomenon of sublimation, in other words transformation of sex drive into different form, acceptable to society. Freud himself points out that it is "*an especially conspicuous feature of cultural development; it is what makes it possible for higher psychical activities, scientific, artistic or ideological, to play such an important part in civilised life.*"⁷⁷ We can see therefore that in *Nineteen Eighty-Four*, the state is not only controlling the sex instinct but through the phenomenon of sublimation also takes advantage of it. In Plato's time, the understanding of sex drive was not yet developed to such a high level, otherwise he would no doubt advocated the same approach in *The Republic*.

In addition to this, the Party has future plans for the treatment of sex instinct as well:

⁷⁵ ORWELL, George. *Nineteen-Eighty Four* [online]. Free eBooks at Planet eBook.com. [cit. 2015-06-03]. Dostupné z: <http://www.planetebook.com/ebooks/1984.pdf>. p. 83 - 84.

⁷⁶ ORWELL, George. *Nineteen-Eighty Four*. p. 167.

⁷⁷ FREUD, Sigmund. *Civilisation and Its Discontents*. London: Hogarth Press, 1961. p. 79 - 80.

*Procreation will be an annual formality like the renewal of a ration card. We shall abolish the orgasm. Our neurologists are at work upon it now. There will be no loyalty, except loyalty towards the Party. There will be no love, except the love of Big Brother.*⁷⁸

This remark about an annual formality bears a striking resemblance to Plato's periodical marriage-festivals.

The following abstract nicely sums up the approach of family life and sex instinct in *Nineteen-Eighty Four*:

*That was very true, he thought. There was a direct intimate connexion between chastity and political orthodoxy. For how could the fear, the hatred, and the lunatic credulity which the Party needed in its members be kept at the right pitch, except by bottling down some powerful instinct and using it as a driving force? The sex impulse was dangerous to the Party, and the Party had turned it to account. They had played a similar trick with the instinct of parenthood. The family could not actually be abolished, and, indeed, people were encouraged to be fond of their children, in almost the old-fashioned way. The children, on the other hand, were systematically turned against their parents and taught to spy on them and report their deviations. The family had become in effect an extension of the Thought Police. It was a device by means of which everyone could be surrounded night and day by informers who knew him intimately.*⁷⁹

The Party acknowledges that the sex instinct and family ties are dangerous for it, so it restricts and controls it all and even uses it for its own advantage. It is also important to mention once again that, as it was shown, concerning family life and sexual relationships, the long-term aim of the Party is to achieve a state of affairs similar to what we see in Plato's Aristocracy.

5.3 Comparison with family and sexuality in *Brave New World*

In *Brave New World*, the problem of management of sexual drive is solved in an opposite way than in *The Republic* and *Nineteen-Eighty Four*. Whereas in the latter two sex drive is suppressed or transformed into fanatical service to the regime, here it is just the other way around, sexual behaviour is not restricted at all, but almost violently encouraged from early infancy:

"I always think," the Director was continuing in the same rather maudlin tone, when he was interrupted by a loud boo-hooing.

From a neighbouring shrubbery emerged a nurse, leading by the hand a small boy, who howled as he went. An anxious-looking little girl trotted at her heels.

"What's the matter?" asked the Director.

The nurse shrugged her shoulders. "Nothing much," she answered. "It's just that this little boy seems rather reluctant to join in the ordinary erotic play. I'd noticed it once or twice before. And now again to-day. He started yelling just now."

⁷⁸ ORWELL, George. *Nineteen-Eighty Four* [online]. Free eBooks at Planet eBook.com. [cit. 2015-06-03]. Dostupné z: <http://www.planetebook.com/ebooks/1984.pdf>. p. 337.

⁷⁹ ORWELL, George. *Nineteen-Eighty Four*. p. 167 - 168.

“Honestly,” put in the anxious-looking little girl, “I didn’t mean to hurt him or anything. Honestly.”

“Of course you didn’t, dear,” said the nurse reassuringly. “And so,” she went on, turning back to the Director, “I’m taking him in to see the Assistant Superintendent of Psychology. Just to see if anything’s at all abnormal.”⁸⁰

Here, sexual instinct is abused in a different manner. People are encouraged to be very promiscuous and satiate their lust whenever it comes. This way they are always busy and satisfied, so no inner tension or rebellious ideas come to their mind. This approach is very clever, in the opinion of the author of this thesis it is even better and more effective than the approach presented in *The Republic* and *Nineteen-Eighty Four*. It can be said that similar approach is being used in the present day by the elites of the western world to keep the masses at bay. It is, however, radically different from what Plato suggested, and this fact is crucial for the purpose of this thesis.

Though the treatment of sex is different, there is one important point of concurrence, and that is the abolition of family. This novel also confirms the idea that traditional family is an obstacle for a regime which strives for an unlimited control over its subjects. In *Brave New World*, the destruction of family goes far beyond what we have seen in the previous two books. The need for family is eliminated by the possibility of production of human beings in state hatcheries. In the World State, people go by the motto: "Everyone belongs to everyone else." (This motto, in fact, has very much in common with Plato's approach, but we shall return to it in more detail in the chapter dealing with the relation between individual and society.)

As was mentioned earlier in this chapter, in *The Republic*, words mother and father are used in a different way than is their traditional usage. *Brave New World* goes even beyond this. Here, mother and father are hard vulgarisms:

The word (for “father” was not so much obscene as-with its connotation of something at one remove from the loathsomeness and moral obliquity of childbearing-merely gross, a scatological rather than a pornographic impropriety); the comically smutty word relieved what had become a quite intolerable tension.⁸¹

The word mother is even more vulgar than father:

To say one was a mother-that was past a joke: it was an obscenity.⁸²

⁸⁰ HUXLEY, Aldous. *Brave New World* [online]. BLTC Research: huxley.net, 1998 [cit. 2015-06-03]. Dostupné z: <http://www.huxley.net/bnw/>. Chapter 3.

⁸¹ HUXLEY, Aldous. *Brave New World*. Chapter 10.

⁸² HUXLEY, Aldous. *Brave New World*. Chapter 11.

We can see that concerning the words for family relationships, in *Brave New World* the semantic change is the greatest.

What is important to mention as well is the fact that, just like in Plato's *Aristocracy*, the entire upbringing of children is carried out in state facilities.

Neither family nor sexual behaviour in *Brave New World* have anything in common with Plato's concept. What is similar, however, is the idea that family itself is an obstacle if the state wants to achieve unlimited power. Though Plato would undoubtedly not say it this way.

5.4 Conclusion of family and sexuality

In conclusion of this chapter, it can be said that the common feature of *The Republic* and dystopias is the idea that family is an obstacle in achieving unlimited power of the state. In *The Republic* and *Brave New World*, the traditional model of family is entirely dissolved, children are brought up in state facilities. In *Nineteen-Eighty Four*, family still survives, but it is deformed and abused by the regime. There is also a mention in the book about future plans of establishing a setup similar to the one described in *The Republic*. Concerning the sexuality, the treatment of this problem by the Party is similar to Plato's procedure. In *Brave New World*, however, treatment of this problem is opposite.

6. Philosopher Ruler

In Plato's *Republic*, the concept of the philosopher ruler must have been for its author undoubtedly the most important idea in the whole book. It is his notion that the most important characteristic of a ruler in an ideal state is that he must be a philosopher - his first ambition in life must be the seeking of truth and his primary virtue must be the love of truth, only such person is competent to rule a state. This idea is unique to Plato. He was the first and probably also the last thinker who seriously proposes this:

'The society we have described can never grow into a reality or see the light of day, and there will be no end to the troubles of states, or indeed, my dear Glaucon, of humanity itself, till philosophers become kings in this world, or till those we now call kings and rulers really and truly become philosophers, and political power and philosophy thus come into the same hands, while the many natures now content to follow either to the exclusion of the other are forcibly debarred from doing so. This is what I have hesitated to say so long, knowing what a paradox it would sound; for it is

*not easy to see that there is no other road to happiness, either for society or the individual.*⁸³

From the hesitation expressed here we can deduce that this idea had been extravagant back then just as the same as it is extravagant now. That does not mean, however, that the idea is foolish. Plato expresses clearly enough why he is thinking this way, and, for example, his metaphor about the ship of state is still relevant in our time, just as any other time in history.

And how do we recognize, according to Plato, a philosopher who has the necessary prerequisites to rule a state effectively? He is always reluctant to accept the responsibilities of government, for his only true aim in life is to pursue knowledge. He also must have some traits which are characteristic for a philosophic personality:

*... a man must combine in his nature good memory, readiness to learn, breadth of vision and versatility of mind, and be a friend of truth, justice, courage, and discipline ...*⁸⁴

These, however, are but a secondary traits of a true philosopher's character. The most important attribute is that he has achieved an intellectual sight so keen that he sees the true nature of things, of which the Form of the Good is the most crucial. This is, of course, related to Plato's theory of Forms, which states that everything in this world is but an illusion and a reflection of a perfect Form in the heavens, if we are to put it in a simplified way. The journey to achieve the true knowledge is described in the book through the Simile of the Cave.

Once a philosopher has achieved this highest state of wisdom, Plato compels him to return from his intellectual heights of pure philosophy to the ordinary world to help others by ruling them:

'Then our job as Lawgivers is to compel the best minds to attain what we have called the highest form of knowledge, and to ascend to the vision of the Good as we have described, and when they have achieved this and seen enough, prevent them behaving as they now do.'

'What do you mean by that?'

'Remaining in the upper world, and refusing to return again to the prisoners in the cave below and share their labours and rewards, whether they are worth having or not.'

...

... 'we shan't be unfair to our philosophers, but shall be quite justified in compelling them to have some care and responsibility for others. We shall tell them that philosophers in other states can reasonably refuse to take part in the hard work of politics; for society produces them quite involuntarily and unintentionally, and it is only just that anything that grows up on its own should feel it has nothing to repay for an upbringing which it owes to no one. "But you," we shall say, "have been bred to rule to

⁸³ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 233.

⁸⁴ PLATO. *The Republic*. p. 247.

your own advantage and that of the whole community, like king-bees in a hive; you are better educated than the rest and better qualified to combine the practice of philosophy and politics. You must therefore each descend in turn and live with your fellows in the cave and get used to seeing in the dark; once you get used to it you will see a thousand times better than they do and will recognize the various shadows, and know what they are shadows of, because you have seen the truth about things right and just and good. And so our state and yours will be really awake, and not merely dreaming like most societies to-day, with their shadow battles and their struggles for political power, which they treat as some great prize. The truth is quite different: the state whose rulers come to their duties with least enthusiasm is bound to have the best and most tranquil government, and the state whose rulers are eager to rule the worst."⁸⁵

The perfect philosopher who does not want anything else from life than to occupy himself with pure philosophic pondering (but with the remark that philosophy of Plato's time was connected with practically all known science) is then forced to use his thinking skills for the benefit of the whole state. And, as was already mentioned before, he is unwilling and accepts this role only reluctantly. But as Plato notes later, he cannot refuse his duty, because he is a just man and a just man cannot refuse a just demand.

Anyone who has read this and also *Brave New World* must recognize the familiar pattern. It is practically identical to the story of how Mustapha Mond became a world controller:

... I was a pretty good physicist in my time. Too good-good enough to realize that all our science is just a cookery book, with an orthodox theory of cooking that nobody's allowed to question, and a list of recipes that mustn't be added to except by special permission from the head cook. I'm the head cook now. But I was an inquisitive young scullion once. I started doing a bit of cooking on my own. Unorthodox cooking, illicit cooking. A bit of real science, in fact." He was silent.

"What happened?" asked Helmholtz Watson.

The Controller sighed. "Very nearly what's going to happen to you young men. I was on the point of being sent to an island."

...

Helmholtz laughed. "Then why aren't you on an island yourself?"

"Because, finally, I preferred this," the Controller answered. "I was given the choice: to be sent to an island, where I could have got on with my pure science, or to be taken on to the Controllers' Council with the prospect of succeeding in due course to an actual Controllership. I chose this and let the science go." After a little silence, "Sometimes," he added, "I rather regret the science. Happiness is a hard master-particularly other people's happiness. A much harder master, if one isn't conditioned to accept it unquestioningly, than truth." ... One can't have something for nothing. Happiness has got to be paid for. You're paying for it, Mr. Watson-paying because you happen to be too much interested in beauty. I was too much interested in truth; I paid too."

"But you didn't go to an island," said the Savage, breaking a long silence.

⁸⁵ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 284 - 285.

*The Controller smiled. "That's how I paid. By choosing to serve happiness. Other people's-not mine. ..."*⁸⁶

Just like the philosopher ruler in *The Republic*, Mustapha Mond is only interested in doing pure science, but in the end he agrees to take up the position of one of the ten World Controllers to put his skills into service of happiness of others, sacrificing his personal pursuit of truth for the benefit of the whole. This passage of *Brave New World* is no doubt inspired by the metaphor of the philosopher going out from the cave and then returning to it to become the philosopher ruler.

In *Nineteen-Eighty Four* the situation is more complicated. The philosopher ruler does not have much in common with the character of O'Brien. Though he is well versed in philosophy and is exceptionally clever, he is nothing but a sadistic dictator. Some inspiration by Plato's ideas could be seen more likely in the character of Winston Smith, as he tries to look through the lies of the Party and see the truth as it is. This could be interpreted as a variation on the Allegory of the Cave. But in general, *Nineteen-Eighty Four* has much less in common with the concept of Philosopher Ruler than *Brave New World*.

To conclude this chapter, it can be said that the story of the World Controller Mustapha Mond is directly inspired by the concept of Philosopher Ruler in *The Republic*. There may be some points of concurrence with *Nineteen-Eighty Four* as well, such as Winston Smith's and his journey out of "the cave" of the inner prison of his mind poisoned by Party's manipulation, but these are highly speculative.

7. Arresting Political Change

It is a dominant feature in Plato's thinking that he regards all political change as decay. In fact, he sees decay as an inherent feature of the material world. It is clearly visible from his description of the devolution of political systems from Aristocracy all the way down to Tyranny. He also notes, as was mentioned earlier in this thesis, that if one would like to create a better society than those existing, the best way would be to make oneself a clean canvas and start a whole new society with only children in the beginning, and not to try to reform an existing one.

Plato is expecting even his "perfect state" to undergo decay:

⁸⁶ HUXLEY, Aldous. *Brave New World* [online]. BLTC Research: huxley.net, 1998 [cit. 2015-06-03]. Dostupné z: <http://www.huxley.net/bnw/>. Chapter 16.

*'Like this. - It will be difficult to bring about any change for the worse in a state so constituted; but since all created things must decay, even a social order of this kind cannot last for ever, but will decline. ...'*⁸⁷

Therefore, one of the goals of Plato's constitution is logically the arresting of political change. It is interesting that both fictional societies in dystopias *Brave New World* and *Nineteen-Eighty Four*.

One of the means to stop political change is by introducing a caste system. As Karl Popper notes about Plato: "*His fundamental demands can be either of two formulas, the first corresponding to his idealist theory of change and rest, the second to his naturalism. The idealist formula is: Arrest all political change! Change is evil, rest divine. ... Now we may grant here the sociological assumption since it is Plato's ideal to arrest social change, and since he means by 'harm' anything that may lead to change; and it is probably quite true that social change can be arrested only by a rigid caste system.*"⁸⁸ It is therefore no coincidence that all three fictional societies we are interested in introduce some kind of a caste system.

In *Brave New World*, Mustapha Mond also makes a remark about social change:

*Besides, we have our stability to think of. We don't want to change. Every change is a menace to stability.*⁸⁹

It is clear that World State's primary goal beside universal happiness is to arrest social and political change. Beside the already mentioned caste system, the means of arresting political change is for example also restriction of scientific research.

In Orwell's *Nineteen-Eighty Four*, the goal of stopping political change is present as well, but it is achieved by different means than in *Brave New World*. These means are, beside the caste system, continuous warfare and doublethink.

It was shown in this chapter that arresting political change is an important goal for all three fictional societies. Each society achieves this goal by different means, but one means they all have in common, and that is introduction of caste system, which, according to Popper stops changes in society.

⁸⁷ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 315.

⁸⁸ POPPER, Karl R. *The Open Society and Its Enemies*. Princeton: Princeton University Press, 1966. Chapter 6.

⁸⁹ HUXLEY, Aldous. *Brave New World* [online]. BLTC Research: huxley.net, 1998 [cit. 2015-06-03]. Dostupné z: <http://www.huxley.net/bnw/>. Chapter 16.

8. State vs. Individual

There is a certain tension always present when one compares Plato's *Republic* with the dystopias. It is the tension between the benefit of the state and the benefit of the individual. Oftentimes, these two go against each other.

A predominant feature of *The Republic* is the fact that it values the interests of the state higher than interests of the individual according to the logic that the state is a greater number of individuals, so its interests must always take precedence over the interests of the individual. Plato says it clearly already in the beginning of the book:

'I will tell you. Justice can be a characteristic of an individual or of a community, can it not?'

'Yes.'

'And a community is larger than an individual?'

'It is.'

*'We may therefore find that the amount of justice in the larger entity is greater, and so easier to recognize. I accordingly propose that we start our enquiry with the community, and then proceed to the individual and see if we can find in the smaller entity anything corresponding to what we have found in the larger.'*⁹⁰

And then repeats it many times throughout the book. For example in the chapter dealing with the development of a philosopher ruler:

*'The object of our legislation,' I reminded him again, 'is not the welfare of any particular class, but of the whole community. It uses persuasion or force to unite all citizens and make them share together the benefits which each individuality can confer on the community; and in fostering this attitude is not to enable everyone to please himself, but to make each man a link in the unity of the whole.'*⁹¹

This paragraph explains why the philosopher must not take into consideration not only his desire to pursue pure knowledge, but he must give his wisdom at the disposal of the community.

Even though it is a logical deduction that the good of the whole is greater than the good of the individual, Plato seems to forget the fact that the society consists of a large number of individuals, and if the rights of any individual are neglected in accordance with this logic, it will ultimately lead to a large-scale totalitarian terror.

⁹⁰ PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 101 - 102.

⁹¹ PLATO. *The Republic*. p. 284 - 285.

A reader in the twenty-first century (after the horrible social experiments of the twentieth century) will probably feel a very distinct chill up his spine when he reads the following lines:

'So the best-run state is one in which as many people as possible use the words "mine" and "not mine" in the same sense of the same things. What is more, such a state most nearly resembles an individual. ...

...

*... such a community will regard the individual who experiences gain or loss as a part of itself, and be glad or sorry as a whole accordingly.'*⁹²

Or, a little bit further we read:

*... for our citizens, whose interests are identical and whose efforts are all directed towards the same end, feel almost all their joys and sorrows together.'*⁹³

This same principle of uncompromising unity is adopted also by the fictional societies in *Nineteen-Eighty Four* and *Brave New World*. For example, in Oceania it is not safe even to go for a walk alone because of this logic:

*In principle a Party member had no spare time, and was never alone except in bed. It was assumed that when he was not working, eating, or sleeping he would be taking part in some kind of communal recreation: to do anything that suggested a taste for solitude, even to go for a walk by yourself, was always slightly dangerous. There was a word for it in Newspeak: OWNLIFE, it was called, meaning individualism and eccentricity.*⁹⁴

In *Brave New World*, the situation, though free of the omnipresent violence, is quite similar:

*"And then he spends most of his time by himself-alone." There was horror in Fanny's voice.*⁹⁵

We can see from the dystopias what the idea of communal life looks in practice. It is a terror which restricts the freedom of an individual to such an extent that he or she cannot even spend time alone.

The most important principle of the society in *The Republic* is that interests of the whole are superior to the interests of the individual. This fact is presented as something absolutely self-evident. Our historical experience can tell us something different, so our

⁹² PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. p. 219.

⁹³ PLATO. *The Republic*. p. 222.

⁹⁴ ORWELL, George. *Nineteen-Eighty Four* [online]. Free eBooks at Planet eBook.com. [cit. 2015-06-03]. Dostupné z: <http://www.planetebook.com/ebooks/1984.pdf>. p. 104.

⁹⁵ HUXLEY, Aldous. *Brave New World* [online]. BLTC Research: huxley.net, 1998 [cit. 2015-06-03]. Dostupné z: <http://www.huxley.net/bnw/>. Chapter 3.

reasoning can get into a blind alley. Luckily, in our time we have at our disposal dystopian works like those of George Orwell and Aldous Huxley, which show us the problem from the opposite perspective, even if we have no direct experience with a totalitarian regime ourselves. Both *Brave New World* and *Nineteen-Eighty Four* portray in fact the tragic fate of individuals, who suffer greatly at the hands of a monstrous totalitarian regime, which considers itself infallible and flawless (just like the Plato's regime of Aristocracy, the so-called "ideal" state).

Conclusion

In conclusion of this thesis it can be said that the main goals of this thesis have been fulfilled. It is out of question that Aldous Huxley and George Orwell, who are among the brightest minds of the twentieth century, were no doubt aware of the ideas contained in *The Republic*. And this thesis has shown that there are many common points between Plato's work and the dystopias.

To be more specific, it was proven that Plato was a totalitarian thinker in spite of the fact that the term totalitarianism did not exist in his time. But this fact makes the subject matter of all three works this thesis is interested in practically identical - totalitarian society. The main difference between *The Republic* and the dystopias *Brave New World* and *Nineteen-Eighty Four* lies in the fact that for Plato, his society is an ideal, a manual to create a perfect society, whereas for authors of the dystopias their societies are the exact opposite - frightening examples of the paths that humanity should never take in the future. What is peculiar is that such similar images can bear such a different meaning for people of different ages. This difference is given mainly by different historical experience.

Another significant difference lies in the conception of the relation between the society and the individual. Whereas Plato always sees the benefit of the large whole (in this case the state) as superior to the benefit of an individual, Orwell and Huxley show the life in a totalitarian society from the point of view of suffering individuals and us show that in politics - here it seems fit to paraphrase a famous quote by Immanuel Kant - human individuals should always be the ends, and not mere means to an end.

The specific common points between *The Republic* and the dystopias that were identified in this thesis are the following: similar model of social stratification in *The Republic* and *Nineteen-Eighty Four* which roughly corresponds to a basic division to those on the top, those in the middle, and those at the bottom. Furthermore, there is a similarity in the attitude

towards horizontal social mobility in *The Republic* and *Brave New World* - no horizontal social mobility is allowed. The most important points of concurrence are in my opinion these two: Firstly, it is the crucial role of censorship in all three fictional societies. And secondly, it is the abandoning of the conventional model of family consisting of a man, a woman, and children. It would seem from the comparison of these three fictional totalitarian societies that every regime which strives for unlimited power over people must get family loyalties between individuals out of the way. In fact, we can experience an erosion of family values in our time as well. Either this phenomenon is the sign that world elites are preparing for introduction of a totalitarian regime with unlimited power, or it is merely a coincidence. But this question goes beyond the topic of this thesis and every reader must create their own judgment.

An additional common point is for example Plato's concept of Philosopher Ruler. We can trace the similar pattern in the behaviour of some characters in the dystopias, of which the most noticeable is Mustapha Mond in *Brave New World*. And the last common point identified in this thesis is the need of all three societies to stop all political and social change. This attitude can also be viewed as a result of Plato's influence.

It is my opinion that this thesis can be a useful tool for any reader trying to explore the relation between Plato's ideas and twentieth century dystopias, but also to any reader seeking a deeper understanding of *The Republic*, *Brave New World*, and *Nineteen-Eighty Four*.

Works Cited

ALEXANDER, Bruce K. SHELTON, Curtis P. *A History of Psychology in Western Civilization*. Cambridge: Cambridge University Press, 2014. ISBN 978-1-107-00729-1. 559 s.

FREUD, Sigmund. *Civilisation and Its Discontents*. London: Hogarth Press, 1961. 144 s.

GALTON, Francis. *Inquiries Into Human Faculty and Its Development*. London: Everyman, 1907. 281 s.

HUXLEY, Aldous. *Brave New World* [online]. BLTC Research: huxley.net, 1998 [cit. 2015-06-03]. Dostupné z: <http://www.huxley.net/bnw/>

HUXLEY, Aldous. *Crome Yellow*. Harmondsworth: Penguin Books, 1936. 253 s.

LLOYD, James. *Homer*[online]. Ancient History Encyclopedia, 2013[cit. 2015-06-03]. Dostupné z: <http://www.ancient.eu /homer/>

PLATO. *The Republic*. Harmondsworth : Penguin Books, 1959. 405 s.

POPPER, Karl R. *The Open Society and Its Enemies*. Princeton: Princeton University Press, 1966. ISBN 0-691-01968-1.

ORWELL, George. *Nineteen-Eighty Four* [online]. Free eBooks at Planet eBook.com. [cit. 2015-06-03]. Dostupné z: <http://www.planetebook.com/ebooks/1984.pdf>

ORWELL, George. *Why I Write* [online]. 1. vyd. London: Gangrel, 1946. 2003 [cit. 2015-05-18]. Dostupné z: http://www.george-orwell.org/Why_I_Write/0.html

WILLIAMS, Sierra. *Cultural Analysis: Ancient India's Creation Myths and Caste System Influence* [online]. 2009 [cit. 2015-05-25]. Dostupné z: <https://swilliams24.wordpress.com/cultural-analysis-ancient-india%E2%80%99s-creation-myths-and-caste-system-influence/>

Works Consulted

Aldous Huxley – Biography. In: *European Graduate School* [online]. 2012 [cit. 2015-06-03].
Dostupné z: <http://www.egs.edu/library/aldous-huxley/biography/>

BLOOM, Harold. *Bloom's Modern Critical Views: Aldous Huxley – New Edition*. New York: Infobase Publishing, 2010. 246 s. ISBN 978-1-60413-866-5.

BLOOM, Harold. *Bloom's Modern Critical Views: George Orwell – Updated Edition*. New York: Infobase Publishing, 2007. 216 s. ISBN 0-7910-9428-6.

BOOKER, Keith M. *Dystopian Impulse in Modern Literature: Fiction as Social Criticism*. Westport: Greenwood Press, 1994. 212 s. ISBN 0-313-29092--X.

BOWERING, Peter. *Aldous Huxley: A Study of the Major Novels*. London : The Athlone Press University, 1968. 242 s. ISBN 0485110997.

CRICK, Bernard. *George Orwell: A Life*. London: Penguin Books, 1992. 688 s. ISBN 978-0-14-014563-2.

HERODOTUS. *Histories*. Cambridge: Harvard University Press, 1920. ISBN 0-674-99133-8.

HOBSBAWM, Eric. *Age of Extremes: The Short Twentieth Century 1914 – 1991*. London: Abacus, 1995. 640 s. ISBN 0-349-10671-1.

KANT, Immanuel. *Groundwork for the Metaphysic of Morals*[online]. Jonathan Bennett, 2010 [cit. 2015-06-03]. Dostupné z: <http://www.earlymoderntexts.com/pdfs/kant1785.pdf>

ORWELL, George. England Your England. In: *The Lion and the Unicorn: Socialism and the English Genius* [online]. 1. vyd. London: Secker & Warburg, 1941. 2003 [cit. 2015-06-03].
Dostupné z: <http://www.k-1.com/Orwell/site/work/essays/lionunicorn.html>

QUINN, Edward. *Critical Companion to George Orwell: A Literary Reference to His Life and Work*. New York: Facts on File, 2009. 450 s. ISBN 978-0-8160-7091-6.

The Mike Wallace Interview. In: *Harry Ransom Center* [online]. 2008 [cit. 2015-06-03].
Dostupné z: http://www.hrc.utexas.edu/multimedia/video/2008/wallace/huxley_aldous_t.html

THUCYDIDES. *The Peloponnesian War*. New York, E. P. Dutton: 1910. ISBN 1406809845.