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Role sexu a intimacy v románech Aldouse
Huxleyho Konec civilizace a George
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Bakalářská práce

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Role of sex and intimacy in the novels *Brave
New World* by Aldous Huxley and
Nineteen-Eighty-Four by George Orwell

Bakalářská práce

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Bakalářská práce *Role of sex and intimacy in the novels Brave New World by Aldous Huxley and Nineteen-eighty-four by George Orwell* se zaměřuje na rozdílné přístupy k sexu a intimitě, které jsou v obou románech prezentovány, a porovnává je jako základní motivaci k jednání hlavních postav. Navíc vysvětluje, jak oba romány zobrazují způsob, kterým režimy ovládají své občany prostřednictvím změn v přístupu k pojetí intimních a sexuálních vztahů. Na závěr práce popisuje počátky totalitarismu a jeho reálné příklady a jejich pojetí sexu a intimity, které dává do srovnání s romány *Konec civilizace* a *Devatenáct set osmdesát čtyři*.

The bachelor's thesis *Role of sex and intimacy in the novels Brave New World by Aldous Huxley and Nineteen-eighty-four by George Orwell* focuses on and compares the different approaches presented in both novels to sex and intimacy and highlights them as the fundamental catalysts of the main characters. Moreover, it explains how both novels depict one of the ways through which the regimes control their citizens by changes in the attitude towards the concept of intimate and sexual relationships. Lastly, the thesis describes the origins of totalitarianism and its real-world examples and their ideas of sex and intimacy, which are put into comparison with the novels *Brave New World* and *Nineteen-Eighty-Four*.

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https://peutinger-gymnasium.de/html/lernen/brave_new_world/The_Role_of_Sex_in_Brave_New_World.html

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Prohlášení

Prohlašuji, že jsem bakalářskou práci vypracoval(a) samostatně a uvedl(a) jsem všechny použité prameny a literaturu. Prohlašuji, že tištěná verze práce je shodná s verzí elektronickou. Souhlasím, aby práce byla archivována a zpřístupněna ke studijním účelům.

V _____ dne _____

Podpis autora

Prohlášení

Prohlašuji, že bakalářská/diplomová/dizertační práce je uložena v souladu s rektorským výnosem č. 13/2022 (Řád pro nakládání s bakalářskými, diplomovými, rigorózními, dizertačními a habilitačními pracemi na UHK).

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Anotace

Bakalářská práce *Role of sex and intimacy in the novels Brave New World by Aldous Huxley and Nineteen Eighty-Four by George Orwell* se zaměřuje na rozdílné přístupy k sexu a intimitě, které jsou v obou románech prezentovány, a porovnává je jako základní motivaci k jednání hlavních postav. Navíc vysvětluje, jak oba romány zobrazují způsob, kterým režimy ovládají své občany prostřednictvím změn v přístupu k pojetí intimních a sexuálních vztahů. Na závěr práce popisuje počátky totalitarismu a jeho reálné příklady a jejich pojetí sexu a intimity, které dává do srovnání s romány *Konec civilizace* a *Devatenáct set osmdesát čtyři*.

Klíčová slova: sex, intimita, romány, *Konec civilizace*, Aldous Huxley, *Devatenáct set osmdesát čtyři*, George Orwell

Annotation

The bachelor's thesis *Role of sex and intimacy in the novels Brave New World by Aldous Huxley and Nineteen Eighty-Four by George Orwell* focuses on and compares the different approaches presented in both novels to sex and intimacy and highlights them as the fundamental catalysts of the main characters. It explains how both novels depict one of the ways through which the regimes control their citizens by changes in the attitude towards the concept of intimate and sexual relationships. The paper defines the psychological concepts of love, sex, and intimacy, then delves into the authors' lives and how their personal experiences influenced their views on these themes. It later provides a summary of the novels' plots and highlights how love, sex, and intimacy are portrayed in each work. Finally, the thesis compares the two novels using the psychological concepts of love, sex, and intimacy, and argues that these themes are the catalyst for the characters' downfall in the novels.

Keywords: sex, intimacy, novels, Brave New World, Aldous Huxley, Nineteen Eighty-Four, George Orwell

Rozšířený abstrakt

Dystopická literatura je žánrem, který vždy přitahoval čtenáře díky své schopnosti vykreslit bezútěšnou a děsivou budoucnost. Mezi nejvýznamnější romány tohoto žánru patří nezpochybnitelně *Devatenáct set osmdesát čtyři* od George Orwella, odehrávající se v totalitním režimu, kde vládnoucí strana pozorně sleduje a kontroluje každý krok obyvatel, a *Konec civilizace* od Aldouse Huxleyho, provádějící společností ovládané pokročilou technologií, kde je místo brutálního násilí používána manipulace a kontrolovaná euforie za účelem udržování společenského řádu a harmonie.

Oba romány se staly ikonickými díly dystopické literatury a ustavily zlatý standard pro moderní dystopie. Orwellova vize budoucnosti je temná a úzkostná, s masivním dohledem a potlačováním osobní svobody. Jeho román nám představuje pojem Big Brother, symbol vládnoucí moci a neustálého dohledu, který se stal literární značkou dystopického světa. Huxleyho román nám naopak předkládá vize světa, ve kterém jsou lidské touhy a individualita potlačeny ve prospěch stability a zdánlivého štěstí. Oba romány se vyznačují silnou kritikou autoritářských systémů a ukazují nebezpečí, která tato systémová kontrola přináší. Orwell a Huxley prostřednictvím svých děl reflektují různé aspekty společnosti a lidské povahy, jako je manipulace, moc, svoboda, individualita a vztah mezi jedincem a kolektivem.

Jedním z hlavních témat, kterými se obě díla zabývají, je role lásky, sexu a intimity ve společnosti a způsob, jakým je totalitní režim využívá jako mocný nástroj k ovládnutí svých občanů. V rámci této práce jsou podrobněji definovány psychologické pojmy lásky, sexu a intimity. Práce zkoumá, jak vlastní zkušenosti autorů s těmito tématy a jejich osobní pohled na ně ovlivnily jejich vyobrazení v knihách. Důraz je kladen také na to, jak oba romány zachycují a vykreslují lásku, sex a intimitu, a poskytuje se stručný přehled příběhů obou románů. Porovnáním obou děl s pomocí psychologických definic lásky, sexu a intimity se v této práci argumentuje, že tato témata hrají klíčovou roli při pohybech a tragickém osudu hlavních postav v obou knihách. Význam této práce spočívá v tom, že osvětluje komplexní a často nebezpečný vztah mezi láskou, sexem a intimitou a ukazuje, jak jsou tyto pojmy využívány k mechanismům útlaku v dystopických společnostech. Analýza způsobu, jakým jsou tyto témata prezentována v románech, pomáhá čtenářům lépe pochopit, jak jsou tyto myšlenky využívány k manipulaci s lidmi a společností, a ukazuje děsivé důsledky, které mohou nastat, když jsou tyto koncepty zneužity.

Pečlivá analýza díla nesporně poukazuje na fakt, že láska, sex a intimita sehrály důležitou roli ve vývoji a osudu hlavních postav románu *Devatenáct set osmdesát čtyři*. I když nelze tvrdit, že byly jedinými faktory, které vedly k jejich tragickému konci, absence těchto elementů by zcela jistě zásadně ovlivnila průběh děje. Témata lásky a intimity jsou v tomto románu zdůrazněny prostřednictvím vyobrazení mezilidských vztahů a jejich potlačování v totalitním státě. Práce naznačuje, že pro lidskou psychiku jsou skutečná láska a intimita nezbytné a jejich absence může mít zhoubné důsledky pro společnost i jednotlivce, jak Orwell důmyslně ukazuje ve svém díle. Příkladem této absence lásky a intimity je vztah mezi Winstonem a Katherine. Jejich vztah je deprivován citové a fyzické blízkosti, což symbolizuje drsný a zdevastovaný svět, který Strana vybuodovala, a v němž je lidské spojení redukováno na mechanický proces. Naopak, románek mezi Winstonem a Julií přináší určitou naději ve světě zbaveném opravdové intimity. Jejich vztah slouží jako forma odporu vůči tyranské vládě Strany a jejímu odlidšťujícímu vlivu. Prostřednictvím jejich zakázané lásky a touhy po intimním spojení se Winston a Julie snaží zvrátit destruktivní síly režimu a oživit lidskou podstatu. Orwellovo dílo upozorňuje na důležitost lásky, sexu a intimity pro lidskou existenci a zdůrazňuje, že tyto prvky jsou neodmyslitelnou součástí lidského života. Vyobrazení jejich potlačování a nedostatku ve světě ovládaném totalitním režimem ukazuje, jak mocné a důležité jsou pro naši identitu a psychické blaho. Tato analýza umožňuje lépe porozumět tomu, jak Orwell odkrývá komplexní vztah mezi láskou, sexem a intimitou a jak jsou tyto prvky zneužívány a potlačovány ve společnosti ovládané autoritářským režimem.

Román *Konec civilizace* od Aldouse Huxleyho zobrazuje dystopickou společnost, ve které jsou lidé naučeni preferovat fyzické potěšení nad citovou hloubkou. Absence skutečných lidských vztahů a emocí je klíčovým prvkem pro fungování této dystopie. Práce opět zřetelně poukazuje, že děj románu by se vyvíjel zcela odlišným směrem, pokud by v něm chyběly autentické lidské vztahy. Z důvodu touhy postav dodržovat společenská pravidla a potlačování jejich emocionálních potřeb vzniká jejich neschopnost navázat hluboké vztahy s ostatními v této společnosti zbavené empatie a soucitu. Huxley ve svém románu využívá zobrazení sexuality jako prostředku k prozkoumání širšího tématu dehumanizace. Ukazuje, jak láska, sex a intimita ovlivňují dystopickou společnost a přispívají ke zániku postav. Nedostatek lásky, sexu a intimity jsou jedním z hlavních faktorů, které nakonec zlomí hlavní hrdiny. Koncepty kontroly a psychologického podmiňování, které jsou v románu obsaženy, mají také klíčový význam pro osud postav. Právě souhra těchto různých prvků vede k tragickému konci hlavních postav. Kromě toho, románová kritika společnosti se neomezuje pouze na absenci lásky a intimity, ale

rozšiřuje se na společnost jako celek. Postavy jsou vykresleny jako jedinci, kteří, kvůli ztrátě intimity a sexuálních prožitků, nemohou najít smysl svého života, protože samotný pojem individuality byl v této dystopii eliminován. Práce tedy dochází k závěru, že Huxley tímto ukazuje, jak nedostatek skutečných lidských vztahů a emocionálních prožitků ovlivňuje jednotlivce i celou společnost. Zahrnuje širší otázky týkající se dehumanizace, kontroly a ztráty individuality. Tímto způsobem se román stává nejen příběhem jednotlivých postav, ale i varováním před společenskými tendencemi, které by mohly vést k zániku lidského ducha a identity.

Bakalářská práce ve výsledku popisuje fakt, že romány *Devatenáct set osmdesát čtyři* a *Konec civilizace* přinášejí protichůdné perspektivy na roli sexu a intimity v dystopické společnosti. Huxleyho dílo líčí společnost, kde je sexualita komodifikována a zbavena citové hloubky. Je to svět, kde je sex vnímán pouze jako zdroj zábavy a potěšení, zatímco citové aspekty vztahů jsou potlačovány a minimalizovány. Naopak, Orwell odhaluje vliv a manipulaci sexuálních vztahů ze strany totalitní Strany jako prostředek kontroly a nadvlády nad obyvateli. Ovšem práce dále vyzdvihuje myšlenku, že oba autoři ve svých románech zdůrazňují možnosti odporu proti represivním institucím a důsledky sexuálního útlu. Poukazují na to, že tyto instituce zneužívají sex a intimitu jako prostředek ke kontrole a dehumanizaci jednotlivců. Analýza těchto myšlenek v těchto románech nás vede k zamyšlení nad hodnotou mezilidských vztahů, individuální svobody a zachování identity v konfrontaci s útlakovou společností.

Jako čtenáři jsme vyzýváni k hlubšímu zamyšlení nad tím, jak důležité je udržovat skutečné lidské vztahy, vážit si citové intimity a bránit se represivním systémům, které se snaží regulovat a komercializovat naši sexualitu. Práce nutí k zamyšlení se nad tím, jak tyto prvky ovlivňují naši osobní svobodu a důstojnost. Oba romány slouží jako silná připomínka neustálé lidské touhy po spojení, svobodě a ochraně naší jedinečné identity, a to i v tváři totalitního útlu. Vyzývají nás k zamyšlení nad tím, jak chránit a udržovat tyto hodnoty i v prostředí, které se snaží omezit a ovládat naši sexualitu a intimní vztahy. Tímto způsobem se tyto romány stávají nejen literárními díly, ale i důležitými nástroji pro reflektování naší vlastní společnosti a boje za lidskou důstojnost.

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1 Introduction

Dystopian literature has always been a popular genre among readers due to its chilling depictions of a grim human future. Two of the most well-known works in the dystopian literature genre are undoubtedly *Nineteen Eighty-Four* by George Orwell and *Brave New World* by Aldous Huxley. These books have become the gold standard for dystopian writing in the modern period and are considered classic examples of the genre.

One of the major themes in both works is the role of love, sex, and intimacy, and how they are used as tools by the ruling regimes to exert control over their subjects. This paper will define the psychological concepts of love, sex, and intimacy, and explore how the authors' personal experiences and views on these themes influenced the way they portrayed them in their novels. It will also provide a brief summary of the novels' plots and highlight how love, sex, and intimacy are portrayed in each work. The paper will then compare the two novels using the psychological definitions of love, sex, and intimacy, arguing that these themes are the catalyst for the characters' demise and downfall in the novels. The significance of this study lies in the fact that it sheds light on the complex and often dark relationship between love, sex, and intimacy, and how they are used as tools of oppression in dystopian societies. By analysing the novels' portrayal of these themes, a deeper understanding of how these concepts are used to manipulate individuals and societies can be gained, and the devastating consequences that can arise when they are abused.

Overall, this thesis aims to provide a comprehensive analysis of the role of sex and intimacy in *Nineteen Eighty-Four* and *Brave New World*, and to contribute to a better understanding of the significance of these themes in dystopian literature.

2 General overview of sex and intimacy

2.1 Love, sex, and intimacy, a clear distinction

Love, sex, and intimacy have been subjects of human fascination since ancient times. Philosophers, scientists, and writers have attempted to define and understand these complex concepts, yet there is no consensus on what exactly they entail. Love is often described as an

intense feeling of affection or attachment towards someone, whereas sex is a physical act of intimacy between two people. Intimacy, on the other hand, can refer to emotional closeness, sexual intimacy, or a combination of both (Hatfield & Rapson, 1997, p. 2). The difficulty in defining love, sex, and intimacy lies in their subjective nature. What one person considers love may not be the same for another person, and the same can be said for sex and intimacy. These concepts are also influenced by cultural, social, and historical factors, making it even more challenging to define them universally. Moreover, they are dynamic and can change over time, which further complicates the issue of defining them (Hatfield & Rapson, 1997, p. 2).

Despite the difficulty in defining love, sex, and intimacy, they are essential to our lives. Love can bring happiness, joy, and fulfilment, while the lack of it can lead to loneliness and depression. Sex, when consensual and safe, can provide physical pleasure and emotional connection between partners. Intimacy, whether emotional or sexual, can foster closeness and trust between individuals. Thus, understanding these concepts is crucial to our well-being and relationships (Watson, 1972, p. 136). Moreover, the way we perceive and experience love, sex, and intimacy can shape our lives and even affect our physical and mental health. For example, a lack of intimacy in a relationship can lead to feelings of loneliness and dissatisfaction, while an unhealthy expression of love and sex can lead to negative outcomes such as depression, anxiety, and even physical harm. Therefore, it is crucial to have a clear understanding of these concepts to navigate our relationships and ensure our well-being (Hatfield & Rapson, 1997, p. 3).

2.2 Love

Love is a complex and multifaceted concept that has intrigued scholars and thinkers for centuries. Various definitions of love exist, depending on the cultural, social, and historical context. According to the American Psychological Association, love can be defined as "a complex mix of emotions, behaviours, and beliefs often associated with strong feelings of affection, protectiveness, warmth, and respect for one another" (APA, 2021). A perspective on love presented by P. R. Abramson and S. D. Pinkerton is that love is a type of preference, a way of ordering the world and our experiences in it. They propose that people love things that are good for them in some way, either because they provide pleasure, security, or other benefits. Thus, love can be seen as a form of rational choice, in which individuals select partners or objects that maximize their well-being (Abramson & Pinkerton, 1995, p. 22).

Nevertheless, this perspective does not fully capture the complexity of human emotions and relationships. Psychologist John Watson argues that love is not just a preference or a rational decision, but a fundamental human need. He suggests that the need for affection and social interaction is essential for human development and well-being, particularly in early childhood. Infants who lack warmth and affection from their caregivers are more likely to experience developmental delays and emotional problems (Watson, 1972, p. 178). Another outlook on love by Elaine Hatfield and Richard L. Rapson proposes that it is composed of three main components: intimacy, passion, and commitment. Intimacy refers to the emotional connection and closeness between two individuals, characterized by feelings of trust, vulnerability, and sharing. Passion involves the physical and sexual attraction between two people, characterized by intense desire and excitement. Finally, commitment refers to the decision to maintain a long-term relationship, characterized by loyalty and dedication (Hatfield & Rapson, 1997, p. 3). Furthermore, Hatfield and Rapson also acknowledge that love is a dynamic and evolving process, subject to changes and challenges over time. They discuss the dialectical tension between the different components of love. For example, passion and intimacy may fluctuate over time, and conflicts between partners may arise as a result of these changes. They argue that a successful relationship involves balancing and reconciling these tensions, through open communication and negotiation (Hatfield & Rapson, 2008, p. 129).

2.3 Sex

In addition to love, sex is another complex concept that has been difficult to define. According to Paul R. Abramson and Steven D. Pinkerton, sex can be defined as "the physical activity of the reproductive organs that typically culminates in orgasm and ejaculation or, in the case of women, orgasm and the release of vaginal lubrication" (Abramson & Pinkerton, 1995 p. 12). However, this definition only scratches the surface of what sex entails, as it also involves social, cultural, and emotional factors. From a biological standpoint, sex is necessary for reproduction and the continuation of the human species. It involves the coming together of sperm and egg, resulting in fertilization and the development of a new human life. John B. Watson explains that even infants have a basic understanding of sex and sexual differences, which can be seen in their behaviours and preferences (Watson, 1972, p. 335). As individuals mature, they develop more complex ideas about sex, including their own sexual identity, sexual orientation, and sexual desires. Sex is also intimately tied to intimacy and love. Hatfield and Rapson describe

sex as a strong bonding process that can bring individuals closer together and increase intimacy in relationships (Hatfield & Rapson, 1997, p. 55).

However, while sex can serve as a means of intimacy and bonding between partners, it can also be a source of conflict and tension when partners have different expectations or desires. According to Hatfield and Rapson, sexual compatibility is an important factor in maintaining a satisfying and successful relationship. When partners have differing levels of sexual desire, it can lead to feelings of rejection, resentment, and frustration (Hatfield & Rapson, 1997, p. 143). In addition, when partners have different expectations about the frequency, type, or quality of sexual activity, it can lead to misunderstandings and miscommunication, which can further exacerbate the issue (Hatfield & Rapson, 2008, p. 30). Sexual conflicts can arise due to a variety of reasons, such as differences in sexual preferences, sexual trauma, or medical conditions that affect sexual function (Watson, 1972, p. 441). For instance, if one partner has a higher sex drive than the other, they may feel frustrated and unsatisfied, while the other partner may feel pressured and overwhelmed (Hatfield & Rapson, 1997, p. 143). On the other hand, if one partner has experienced sexual trauma, they may have difficulty engaging in sexual activity, which can strain the relationship (Watson, 1972, p. 441).

2.4 Intimacy

Intimacy is a term that encompasses a range of emotional and social behaviours that facilitate closeness and connection between individuals. It is often associated with romantic relationships, but it can also occur between friends, family members, and even pets (Watson, 1972, p. 221). Hatfield and Rapson define intimacy as "the feeling of closeness and connectedness with another person" (Hatfield & Rapson, 1997, p. 4). They argue that intimacy involves both emotional and physical closeness, including sharing thoughts, feelings, and experiences with another person, as well as engaging in physical touch and sexual activity. Intimacy involves a number of different components, including self-disclosure, which involves sharing personal thoughts, feelings, and experiences with another person. This allows individuals to get to know one another on a deeper level, and to build trust and mutual understanding. Intimacy also involves empathy, or the ability to understand and share the feelings of another person, and affection, which includes physical touch, hugs, and other non-sexual forms of physical intimacy. Finally, intimacy involves commitment, or a willingness to work through conflicts and challenges in a relationship to maintain closeness and connection

over time. Intimacy is important for individuals' emotional and psychological well-being, as it can provide a sense of belonging, connection, and support. Intimacy can also enhance sexual desire and pleasure, as it provides a foundation of emotional closeness and trust upon which sexual intimacy can be built.

While intimacy can bring many benefits to a relationship, such as increased trust and satisfaction, it can also be challenging to achieve. Hatfield and Rapson suggest that the achievement of intimacy can be difficult, particularly in cultures that place a high value on independence and self-sufficiency. The authors note that individuals may struggle to lower their guard and allow themselves to be fully known and understood by another person. This may be due to fear of rejection or vulnerability, as well as cultural norms that discourage emotional expression and connection (Hatfield & Rapson, 1997, p. 57). In addition to cultural factors, early experiences in life can also impact an individual's ability to form intimate relationships. According to Watson, neglect or abuse in childhood can lead to difficulty with trust and emotional openness in adulthood. These individuals may have developed defensive patterns to protect themselves from emotional pain, which can interfere with the development of intimacy in their relationships (Watson, 1972, p. 66). Intimacy can also be challenging in long-term relationships, where couples may face competing demands such as work, parenting, and household responsibilities. Lauer suggests that couples in long-term relationships need to actively work to maintain intimacy over time. This may involve setting aside time for each other, practicing effective communication, and being willing to make compromises to prioritize the relationship (Lauer, 2016, p. 3).

Despite their complexness and the difficulty in defining love, sex, and intimacy, it is clear that these concepts are integral to human life and relationships. They can greatly influence our emotions, thoughts and behaviours, and they play a significant role in our overall well-being. While there may never be a single, agreed-upon definition for love, sex, and intimacy, it is important to continue exploring and understanding these concepts to foster healthy and fulfilling relationships, including fictional ones in novels such as *Nineteen Eighty-Four* or *Brave New World*. Literature has long explored these themes, and both novels provide insightful critiques of how love, sex, and intimacy can be manipulated and controlled in dystopian societies. The study of love, sex, and intimacy in *Nineteen Eighty-Four* and *Brave New World* is seen as paramount for these themes play a significant role in shaping the characters' experiences and relationships in these dystopian societies, similarly to personalities in real life being formed by them. Studying these themes in these novels can help us understand the

complex relationships between power, control, and human emotions. It allows us to question the ethical implications of manipulating these aspects of human nature and the impact it can have on individuals and societies. Therefore, analysing the portrayal of love, sex, and intimacy in literature provides a unique perspective on the human experience and the societal issues that arise from the abuse of power.

3 Sex and intimacy in *Nineteen Eighty-Four*

3.1 George Orwell's general biography

George Orwell, the pen name for Eric Arthur Blair, was a British writer and journalist born in India in 1903. He is best known for his novels "*Animal Farm*" and "*Nineteen Eighty-Four*," both of which explore themes of totalitarianism, political corruption, and the dangers of authoritarianism. Orwell was also an outspoken critic of imperialism and a champion of social justice, which is evident in many of his other works, including "*Homage to Catalonia*" and "*Down and Out in Paris and London*." (Connelly, 2018, p. 8).

His early life was marked by a sense of displacement and a feeling of not belonging, which would later influence his writing. His father was an opium addict, and the family struggled financially throughout Orwell's childhood. Despite these difficulties, Orwell was able to earn a scholarship to attend Eton College, one of the most prestigious schools in England. However, he struggled to fit in at Eton and later described the experience as "a world where the word 'comrade' is taboo." (Connelly, 2018, pp. 1, 8)

After leaving Eton, Orwell worked briefly for the British Imperial Police in 1922 in Burma, where he witnessed first-hand the oppressive nature of colonialism. This period had a significant impact on his life and writing. Orwell was posted to Burma, a province of British India at that time, and spent five years working there (Crick, 1980, p. 14). During this period, Orwell observed the oppressive nature of colonialism and the effects it had on the local population. The Burmese people were treated as second-class citizens by the British and they were subjected to harsh treatment by the authorities. Orwell later wrote that since the age of five or six he had opposed imperialism and that his time in Burma only reinforced his opposition to it (Orwell, 2023, p. 4). One of Orwell's most famous works, "*Burmese Days*," is based on his experiences in Burma and provides a scathing critique of colonialism. The novel, which was

published in 1934, tells the story of a British colonial administrator named Flory, who becomes disillusioned with the oppressive nature of the colonial system and the hypocrisy of his fellow Europeans. The novel's portrayal of the corruption and brutality of colonialism made it a controversial work at the time of its publication (Crick, 1980, p. 40).

Orwell resigned from the police force and in the late 1920s and early 1930s spent several years living in Paris and London, an experience that would have a profound impact on his life and writing. He arrived in Paris in 1927 with the intention of becoming a writer and began working as a dishwasher in a hotel to support himself (Crick, 1980, p. 52). While in Paris, Orwell became involved in the city's bohemian community, which included writers, artists, and political radicals. He immersed himself in French culture and language, and his experiences in Paris would later influence his writing, particularly his first novel, "*Down and Out in Paris and London*" (Crick, 1980, p. 56). Published in 1933, "*Down and Out in Paris and London*" is a semi-autobiographical account of Orwell's experiences living in poverty in the two cities. The novel provides a vivid description of the squalor and degradation that he witnessed during this time, and it offers a scathing critique of the social and economic systems that perpetuated such conditions. In addition to his experiences in Paris, Orwell's time in London in the late 1920s and early 1930s also had a significant impact on his writing. He worked as a teacher and a bookseller, and he witnessed the poverty and inequality that were prevalent in the city at the time (Crick, 1980, p. 67). Orwell's observations and experiences in London would later inform his writing in works such as "*Keep the Aspidistra Flying*" and "*The Road to Wigan Pier*". The latter was published in 1937 and is a nonfiction work that provides an account of the conditions faced by working-class people in northern England during the Great Depression. The book offers a powerful critique of the political and economic systems that perpetuated such conditions, and it helped to establish Orwell as one of the leading social critics of his time.

In the years leading up to World War II, Orwell became involved in left-wing politics and joined the Independent Labour Party (Shelden, 1992, p. 90). As far as the political views of the author go, Orwell was a staunch opponent of fascism and totalitarianism and was a member of the Home Guard during World War II (Crick, 1980, p. 470). He was also a supporter of democratic socialism and believed in the need for a more equal society. It could be said that he was a committed socialist and believed strongly in the need for social justice and equality. Nevertheless, his outlook on politics were shaped even further during the Spanish Civil War when Orwell joined a militia unit to fight against Franco's fascist forces. Despite his utmost enthusiasm for the militia's cause, he soon became disillusioned with the actions of the Soviet-

backed communist forces (Orwell, 2003, p. 13). Orwell's experiences in Spain, and particularly his interactions with members of the communist party, led him to question the true nature of the Soviet Union and its commitment to the principles of socialism. He experienced the propaganda and manipulation used by the communists to control the narrative and maintain their grip on power (Orwell, 2003, p. 15).

After returning to England, Orwell continued to write and speak out against the Soviet Union and its supporters in the West. In his essays and journalism, he highlighted the repressive tactics used by the Soviet government to maintain control over its citizens, including the use of censorship, surveillance, and propaganda (Orwell, 2021b, p. 3). Orwell's most famous work on the subject of the Soviet Union is undoubtedly *Animal Farm*, published in 1945. It tells the story of a group of farm animals who overthrow their human owner and establish a system of self-rule. However, as time goes on, the pigs in the group begin to take more and more power for themselves, until they become indistinguishable from the human oppressors they overthrew. The piece of work is regarded as a satirical critique of the Russian Revolution and Stalinism and was a commercial and critical success which raised Orwell's reputation as one of the most important writers of his generation (Crick, 1980, p. 340).

Orwell died in 1950 at the age of 46 from tuberculosis. He left behind a legacy as one of the most important political writers of the 20th century. His works continue to be widely read and studied, and his ideas about politics, social justice, and the dangers of totalitarianism remain relevant today. As Mark Connelly writes, readers and writers alike are still motivated to address political challenges by employing Orwell's life and work (Connelly, 2018, pp. 1, 10).

3.2 Orwell's Victorian upbringing

As Terry Eagleton suggests, inevitably, writers include personal experiences in their writing (Eagleton, 2011, p. 61). This can be seen in the way that authors draw upon their own personal histories to create characters, settings, and themes that reflect their own experiences. This incorporation of personal experience can be seen across a wide range of literary genres, from memoirs and autobiographies to novels and poetry. For example, in her memoir "*The Glass Castle*," Jeannette Walls draws upon her own experiences growing up in poverty with dysfunctional parents to create a powerful story of resilience and perseverance. Similarly, in his novel "*The Catcher in the Rye*," J.D. Salinger draws upon his own experiences as a disillusioned young man in post-war America to create a character who struggles with alienation and the loss

of innocence. This projection of childhood experiences into writing is not limited to autobiographical works, however. As Thomas Horan notes, even works of dystopian fiction can be seen as projections of the author's childhood experiences (Horan, 2001, p. 150). In these cases, authors use the dystopian genre to critique the societal norms and structures that they experienced in their own childhoods. Orwell is of certainly not an exception to this rule, therefore, it is advisable to take this childhood and nurture aspect into account when analysing *Nineteen Eighty-Four*.

The parenting style adopted by Orwell's parents may be described as "Victorian," connoting the set of cultural and social standards that were widespread in the United Kingdom during the reign of Queen Victoria. The era was characterized by a strict adherence to traditional values, including the importance of family, duty, and morality. Victorian attitudes towards love, sex, and intimacy were heavily influenced by the Christian church's teachings, which stressed the importance of abstinence and sexual purity. Romantic relationships were expected to be chaste, and premarital sex was strictly forbidden (Connelly, 2018, p. 7).

Orwell's Victorian upbringing had a profound effect on his character as well, especially on his views on love, sex, and intimacy. His early years were characterized by a "typically Victorian emphasis on self-discipline, self-reliance, and reserve" (Connelly, 2018, p. 8). Orwell was raised in a conservative household by his mother, Ida Mabel Blair, who was a strict Anglican. As Thomas Horan notes, Orwell's mother was "appalled by sex and considered it a necessary evil at best" (Horan, 2001, p. 153). She was a strong believer in the traditional Victorian values of sexual restraint and abstinence and was extremely disapproving of any form of sexual expression. Her methods of parenting would go as far as not even allowing young Orwell to use words like "pregnant" or "breast" in her presence (Connelly, 2018, p. 8). The fact that Orwell's parents also had a strained marriage, with his mother often favouring his younger sister and harbouring resentment towards his father, may have also influenced his views on love and relationships.

In his early years, Orwell attended prestigious British boarding schools, where he was exposed to the rigid social norms of Victorian society. Orwell attended St. Cyprian's and Wellington College, English boarding schools whose headmasters were known for their cruelty towards students (Connelly, 2018, p. 2). This environment, which emphasized discipline and control, contributed to Orwell's later views on authoritarianism and sexual and political repression. Mark Connelly writes that boys "learned to suppress their emotions and assert their masculinity" (Connelly, 2018, p. 6). This is seen in his essay "*Such, Such Were the Joys*," as

well where Orwell describes the school's environment as sterile and dishonest, and that sex is a forbidden subject (Orwell, 2014, p. 5). Thomas Horan notes that the schools Orwell attended were "severe, even brutal, in their corporal punishment and sexual repression" (Horan, 2001, p. 85). Overall, Orwell's experiences at these educational institutions contributed to his belief that sex and intimacy were frivolous distractions that undermined the rigid hierarchical structure of society.

Religion also played a crucial part in Orwell's views on love, sex, and intimacy. Raised in the Anglican Church, and although later becoming an atheist, his religious upbringing continued to influence him throughout his life. Orwell viewed Christianity's emphasis on sexual restraint and celibacy as a form of repression that denied people the opportunity for physical pleasure and intimacy (Connelly, 2018, p. 23). This idea is evidently reflected in *Nineteen Eighty-Four*, where The Party controls sex and portrays it as a joyless act performed only for the purpose of reproduction. The Party even goes so far as to create an organization called the Junior Anti-Sex League to promote celibacy and discourage sexual activity. Orwell's rejection of Christianity's emphasis on sexual restraint can be seen in his personal life, too. In a letter to his friend Brenda Salkeld, he wrote, "The Christian attitude to sex is degrading and hypocritical...I can't see why one should be ashamed of a natural function" (Connelly, 2018, p. 23). This rejection of Christian sexual morality is demonstrated in his portrayal of Winston Smith's sexual rebellion against The Party, where Winston sees sex as a way to break free from The Party's control.

Finally, Orwell's understanding and sympathy towards both genders is to be considered as well. It is, unfortunately, hard to deny that Orwell was not always fair and just towards both males and females. As a result, George Orwell's portrayal of women in his writings, particularly in *Nineteen Eighty-Four*, has been a topic of criticism and debate. It has been noted that Orwell's female characters are often one-dimensional, stereotypical, and lack depth, which has led some critics to question his understanding of women's roles and experiences (Connelly, 2018, p. 56). There are several possible reasons why Orwell did not fully flesh out female characters in his works. One reason could be that Orwell's upbringing and socialization influenced his views of women's roles. Orwell grew up in a patriarchal society where gender roles were strictly defined, and women were primarily expected to perform domestic tasks (Rodden, 1989, p. 138). Additionally, Orwell's experiences in boarding schools, may have reinforced this view. As a result, his understanding of women's experiences might have been limited. Last reason for Orwell's limited portrayal of female characters to consider could be his own insecurities and discomfort in writing about women. In his essay "*Why I Write*," Orwell admits that he finds it

difficult to write about women and that his writing is often dominated by male characters (Orwell, 2004, 14). This may have led him to rely on stereotypes and clichés when writing about female characters, rather than delving deeper into their experiences and emotions. Ultimately, it is also important to note that Orwell's works were written during a time when women's rights were not yet fully recognized, and gender inequality was still prevalent in society. As a result, his portrayal of women may have been an expression of the prevailing attitudes towards women at the time.

3.3 Plot of *Nineteen Eighty-Four*

The novel *Nineteen Eighty-Four* portrays a world that is divided into three powerful states: Eastasia, Eurasia, and Oceania, all of which are constantly at war with each other. Even though none of the states is able to achieve a clear victory, the war is perpetuated to sustain the economies of the nations while keeping their populations impoverished and oppressed. Oceania, which is comprised of English-speaking countries, is ruled by a tyrannical oligarchical party known as The Party. The society is divided into three social classes: the Inner Party, the Outer Party, and the Proles. The Inner Party oversees governing and enforcing laws, while the Outer Party, representing the middle-class structure from the real world, follows their commands obediently. The Proles are largely ignored because they are believed to lack the intelligence required to organize an uprising against The Party. The Party maintains its hold on power by monitoring the thoughts and behaviour of its citizens and punishing any signs of nonconformity or dissent. The citizens are required to adore and support Big Brother, The Party's representative. Nationalism is kept high through organized hate rallies, and the public execution of war criminals serves to increase support for the government and the ongoing conflict.

The protagonist of *Nineteen Eighty-Four* is Winston Smith, a member of the Outer Party who is troubled by The Party's habit of manipulating history to depict their government as perfect. Winston works at the Ministry of Truth where he is responsible for modifying news stories to align with Party beliefs. Despite being punishable by death, Winston begins to keep a notebook with bitter thoughts about The Party. He must be very cautious about his actions for every room is fitted with a telescreen that can transmit and receive audio and video. Winston writes to keep his sanity because The Party has so much control over reality that its supporters must disregard

their own senses, a phenomenon known as doublethink. Winston is the only one he knows who feels the same disgust and indignation as he does.

At one point in the story, Winston receives a note expressing love from a lady who he suspects to be a spy for the Thought Police. Despite his fear, Winston eventually approaches the girl, Julia, and they start a romantic relationship, meeting secretly in various locations, including a room without a telescreen above the shop where Winston bought his diary. Although Winston believes the shop owner, Mr. Charrington, to be trustworthy, they are ultimately tricked by an Inner Party member named O'Brien, who poses as a fellow counterrevolutionary and gives them a book supposedly written by the exiled and accused traitor, Emmanuel Goldstein, which is meant to lead them to the Brotherhood, a resistance group. Unfortunately, they are caught by the Thought Police, who turn out to have been posing as Mr. Charrington.

After being caught, Winston and Julia are taken to the Ministry of Love where they are tortured and brainwashed by O'Brien. The torture in Room 101 makes them betray each other, lose their individuality, and sexual desire. They are released separately and transformed into devoted Party followers. In the end, Winston, who has become an alcoholic due to the torture, is shown looking affectionately at a photo of Big Brother, indicating that he has finally learned to love and support The Party.

3.4 Role of sex and intimacy in *Nineteen Eighty-Four*

There exist multiple themes intertwined with the piece of work of *Nineteen Eighty-Four*, such as totalitarianism, censorship, government control or clash of social classes. However, a critical theme that also should not be left unmentioned is the role of sex and intimacy as it could be argued that it represents the true catalyst of the characters' ultimate downfall in the story.

Sex plays a crucial role in George Orwell's *Nineteen Eighty-Four* as it serves as a tool for The Party to exercise complete control over the bodies and minds of its citizens. The Party's approach to sex is strictly utilitarian, with sexual relationships being allowed only for the purpose of reproduction. It is not seen as an act of pleasure, but rather a duty to The Party. Any sexual desire outside of this context is regarded as a threat to The Party's control and is therefore suppressed. Sexual desire is portrayed as a threat to The Party's power, and therefore it is suppressed through various means. The Party also discourages sexual attraction between individuals, as it could lead to the formation of relationships that could challenge The Party's

control over its citizens (Horan, 2001, p. 47). Orwell uses sex to highlight the extent to which The Party has penetrated every aspect of its citizens' lives, including their most intimate thoughts and desires (Connelly, 2018, p. 98).

Technology is also employed by The Party to monitor and control sexual behaviour. The telescreen, a ubiquitous device that can both transmit and receive information, is used to surveil citizens in their homes and workplaces. This means that any sexual activity, even between married couples, is subject to scrutiny by The Party. Additionally, The Party promotes sexual repression by controlling the language used to describe sex. In Newspeak, the official language of Oceania, words related to sex are limited and have negative connotations, further reinforcing the idea that sexual desire is a shameful and dangerous thing (Connelly, 2018, p. 29). What is more, The Party controls sexual desire through the creation of an atmosphere of fear and suspicion. The Thought Police actively monitor citizens for signs of deviation from Party ideology, and sexual deviance is one of the most significant offenses. The Party encourages its citizens to report any suspicious behaviour, including sexual behaviour, of their peers, which leads to a culture of mistrust and fear. Dikiçler underlines that this fear of discovery is enough to prevent many individuals from engaging in any sexual activity at all, contributing to the overall repression of sex in Oceania (Dikiçler, 2016, p. 26).

In *Nineteen Eighty-Four*, sex is used as a means of punishment and torture. The Party employs various methods of sexual repression to break down the individual will of its citizens, such as the Junior Anti-Sex League, which promotes celibacy and the denial of sexual desire (Dikiçler, 2016, p. 33). Overall, The Party's use of technology, language control, fear, and suspicion creates a culture where sexual desire is seen as a threat to The Party's power and is thus suppressed. This contributes to the overall atmosphere of oppression and despair in the novel and highlights the danger of a totalitarian regime that seeks to control every aspect of its citizens' lives (Sunstein, 2017).

On the other hand, sex is not only repressed but also serves as a form of rebellion against The Party's control over every aspect of people's lives. Winston and Julia's relationship is one of the most prominent examples of this rebellion, as they engage in sexual activities despite The Party's strict prohibition of any form of intimacy. The fact that Winston and Julia's relationship is secret and forbidden adds to its appeal and becomes a way for them to resist The Party's oppressive regime. As Horan notes, in dystopian literature, sex is one of the most potent forms of revolt (Horan, 2001, p. 113).

Moreover, sex in *Nineteen Eighty-Four* is portrayed as a way of breaking free from The Party's manipulation of people's desires and emotions. Winston describes sex with Julia as a way of experiencing freedom and a connection with another human being, something that The Party seeks to eliminate in order to maintain control over its citizens. As Connelly states, one of the only ways Winston and Julia can demonstrate their humanity and fight The Party's efforts to dehumanize them is through their sexual relationship (Connelly, 2018, p. 40). Additionally, The Party's control over sex and its attempts to eradicate any form of sexual desire demonstrate the power dynamic between the individual and the state. The Party uses sexual repression as a means of controlling people's thoughts and behaviour, as it is believed that sexual desire leads to a desire for individual freedom and thus poses a threat to The Party's authority. Sunstein argues that sexuality is a crucial component of personal identity, therefore The Party's control over sexuality serves as a tool of preserving political power (Sunstein, 2017).

Hence, sex becomes a tool for the characters to challenge The Party's oppressive system and assert their autonomy. Sexual desire is seen as a natural human impulse that cannot be suppressed completely, and this leads to secret sexual relationships and the desire for personal freedom. Winston's relationship with Julia and their love affair is an act of rebellion against The Party's control over their bodies and minds. Through these acts, sex is considered as one of the few acts of rebellion that truly challenge not only physical norms but also deeply ingrained societal expectations and power structures, engaging both the mind and the body. By committing this forbidden act, they assert their individuality and resist the complete assimilation into The Party's collective. "Revolution from waist downwards" is what Horan aptly refers to this phenomenon (Horan, 2001, p. 2).

In *Nineteen Eighty-Four*, intimacy serves a crucial role in the rebellion against The Party's oppression. Winston and Julia's relationship represents the pursuit of love and the desire for connection in a world where human connection is prohibited. They find solace in each other's company, and their intimacy is a form of rebellion against The Party's rigid control over human emotions and relationships. Their relationship is also symbolic of the human desire for individual freedom and autonomy, which is a direct challenge to The Party's total control over every aspect of their citizens' lives (Horan, 2001, p. 26). However, The Party seeks to eradicate any form of intimacy or human connection, as it threatens their control over the population. The Party uses telescreens to monitor every citizen's movement, and even private thoughts, ensuring that no one can form meaningful relationships or engage in any activity that contradicts their ideology. This isolation and disconnection make it more challenging for people to resist The

Party's authority. Winston and Julia's relationship, therefore, becomes a form of rebellion that challenges The Party's control over their lives (Connelly, 2018, p. 80).

The role of intimacy in *Nineteen Eighty-Four* is significant, as it represents the catalyst of rebellion against The Party's control over human relationships and emotions. Winston and Julia's relationship is symbolic of the human need for connection and individual autonomy, which is a direct challenge to The Party's totalitarian regime. Their intimacy is also a rebellion against The Party's oppressive sexual policies, which seek to control every aspect of their citizens' sexual lives. Overall, intimacy serves as a powerful tool for rebellion against The Party's oppression in *Nineteen Eighty-Four* (Sunstein, 2017).

3.5 The main catalyst of revolt in *Nineteen Eighty-Four*

Having summarized the impact and importance of the role of sex and intimacy in the novel *Nineteen Eighty-Four* by George Orwell, a bold argument could be proposed. The role of sex and intimacy in George Orwell's *Nineteen Eighty-Four* serves as the main catalyst for the characters' behaviour that leads to their downfall. The love affair between Winston and Julia was a form of rebellion against The Party's control over their personal lives. As Horan notes, in *Nineteen Eighty-Four*, the liberation of sexuality symbolized the freedom to challenge authority (Horan, 2001, p. 15). Sex in this dystopian society is portrayed as a tool of The Party to control its citizens, using it to manipulate their emotions and actions. Winston becomes consumed with a desire for sexual rebellion, leading him to engage in a dangerous and ultimately self-destructive affair with Julia and it is their sexual relationship that becomes the driving force behind their rebellious behaviour, ultimately leading to their capture and torture by The Party.

Ironically, the suppression of sexual desire in *Nineteen Eighty-Four* causes Winston to feel a sense of rebellion and desire for sexual freedom. The Party sees sex as a distraction that can lead to individualism and rebellion. However, this suppression of sexual desire only intensifies the characters' desire for it, leading them to engage in reckless behaviour to fulfil their needs. This can be seen in the way Winston and Julia engage in sexual acts, despite knowing the consequences of their actions (Dikiçiler, 2016, p. 26). The act of sex in *Nineteen Eighty-Four* is portrayed as a political statement, with sexual desire being linked to political rebellion. The relationship between Winston and Julia becomes a way for them to express their individuality and rebel against The Party's control. The act of sex becomes a form of resistance, allowing them to reclaim their humanity and rebel against the dehumanizing nature of the society they

live in. However, this rebellion ultimately leads to their capture and torture, highlighting the dangerous consequences of defying The Party's control (Horan, 2001, p. 171). The sex and intimacy between Winston and Julia were not only a form of rebellion against The Party's control over their lives but also a form of hope for a better future. Connelly notes that Winston's need for something superior, something outside of the sterile Party world is embodied in his love for Julia (Connelly, 2018, p. 115). However, the hope that their love provided was shattered by The Party's discovery of their relationship. Ultimately, Winston's betrayal of Julia under torture demonstrates the extent to which The Party can manipulate and control its citizens' emotions, including sex and intimacy, for their own purposes.

Although it is more than evident that the world of Orwell's *Nineteen Eighty-Four* represents a totalitarian regime at its finest, controlling its people through constant fear and paranoia, Winston appears to have somewhat accepted it. He is undeniably dissatisfied with the form of the government and its rules, however, it is not after he meets Julia, another outer party member, when Winston starts rebelling against the regime more avidly through developing an intimate relationship with her. He goes as far as finding a private apartment for the both of them to expand it even further, something he might have never allowed himself to do before. Ultimately, this leads to their capture and torture at the Ministry of Love and their relationship falls apart. Taking this factor into account it seems as if the sudden appearance of love, sex and intimacy was about to break Winston's last remaining obedience to The Party and if it had continued, it might have done so. It is the aspect of him being deprived of the ability to share an intimate relationship that leads to his downfall, rather than the direct offences to the state, as for instance his way of conducting thoughtcrime.

As Orwell's Victorian upbringing was one that emphasized restraint and repression, particularly when it came to expressions of sexuality, and the societal norms of the time were characterized by rigid moral codes and taboos surrounding sexuality, these values are very well manifested in *Nineteen Eighty-Four*, where sex is depicted as a tool of the state to control individuals, and love is portrayed as an emotion that must be suppressed in favour of loyalty to The Party. Additionally, Orwell's experiences at English boarding schools, where sexual relationships and sexuality were viewed as deviant, influenced his views on sex and intimacy. In *Nineteen Eighty-Four*, sexual relationships are depicted as taboo for the Outer Party, and the state encourages these relationships for the sole purpose of procreation. Orwell's views on religion, specifically his rejection of organized religion, also impacted his portrayal of love and intimacy in *Nineteen Eighty-Four*. Religion was viewed by Orwell as a tool of oppression used by those in power to

control the masses. This is reflected in the novel, where The Party has replaced religion with their own ideology and uses it to control individuals' thoughts and actions. The characters' desire for love and intimacy is viewed as a threat to The Party's control, as it undermines the strict adherence to The Party's ideology. Finally, Orwell's shallow portrayal of female characters also contributed to the downfall of the characters in *Nineteen Eighty-Four*. Female characters in the novel are often reduced to mere objects of desire and pleasure, lacking depth and complexity. This is exemplified by Julia, who is portrayed primarily as a sexual object for Winston's pleasure. This shallow portrayal of female characters reinforces the societal norms of the time, which viewed women primarily as sexual objects rather than as fully realized individuals.

3.6 Orwell's views on sex, intimacy, and women

Nineteen Eighty-Four has been subject to numerous critical analyses over the years. The themes of love, sex, and intimacy, which have been the subject of this thesis' debate, sparks interest among many literary scholars. As stated, it could be argued that the portrayal of these themes in the novel is a display of the author's personal life experiences, including his Victorian upbringing, his experiences in English boarding schools, his views on religion, and his shallow portrayal of female characters, which ultimately contribute to the downfall of the main characters. However, despite the connections, claims and supportive evidence provided, others believe that it is still an overreaching argument and a complex and debatable statement. It is crucial to examine problem at hand in detail and explore other possible factors that contribute to the downfall of the main characters.

Orwell's Victorian upbringing could be regarded as one of the primary factors that influenced the portrayal of love, sex, and intimacy in *Nineteen Eighty-Four*. It is well known that Victorian society placed strict moral codes on its citizens, especially regarding sexual behaviour and these moral codes are evident in *Nineteen Eighty-Four*. However, while Orwell's Victorian upbringing may have influenced his writing, it is crucial to note that he was not the only author of his time to write about sexual repression. Other writers such as D.H. Lawrence and E.M. Forster, who also grew up during the Victorian era and were contemporaries of George Orwell, challenged sexual repression in their works. Lawrence's novel, *Lady Chatterley's Lover*, was banned in Britain for many years due to its explicit sexual content. In the novel, Lawrence portrays the relationship between Lady Chatterley and her husband's gamekeeper, Oliver Mellors, as a way of exploring the nature of love, sex, and intimacy. Lawrence's portrayal of

sex as a natural and essential aspect of human experience was a radical departure from the prevailing attitudes of Victorian society, which viewed sex as a taboo subject that should not be discussed openly (Lawrence, 1959, p. 9). Similarly, Forster's novel, *Maurice*, which was published posthumously in 1971, deals with the theme of homosexuality and the challenges faced by gay men in a society that is intolerant of homosexuality. The novel is set in Edwardian England, a time when homosexuality was illegal and subject to severe punishment. Forster's portrayal of the relationship between the two male protagonists, Maurice and Alec, challenges the prevailing attitudes of his time and presents a positive and sympathetic portrayal of homosexuality (Forster, 2005, p. 212). In both *Lady Chatterley's Lover* and *Maurice*, Lawrence and Forster challenged the prevailing attitudes of Victorian society towards sex and sexuality. Their works were part of a broader cultural movement that sought to break down the taboos surrounding sex and to present a more positive and open view of human sexuality. Through their works, Lawrence and Forster paved the way for later writers, such as George Orwell, to explore the themes of love, sex, and intimacy in new and more nuanced ways. One could contend that Orwell's depiction of love, sex, and intimacy in *Nineteen Eighty-Four* may have been shaped by his Victorian upbringing.

However, many also point to Orwell's time in English boarding schools as a significant contributor to the novel's portrayal of these themes (Spacks, 1958, p. 67). Orwell recounts his experiences in boarding schools, which were characterized by loneliness, bullying, and a lack of affection. This lack of affection is evident in *Nineteen Eighty-Four*, where love and intimacy are non-existent, and The Party uses sexual deprivation as a means of control. Nevertheless, it is important to note that Orwell's experiences in boarding school may have contributed to his writing, but they do not fully explain the portrayal of love, sex, and intimacy in *Nineteen Eighty-Four*. For example, one factor that could have played a more significant role in shaping the portrayal of love, sex, and intimacy in the novel is Orwell's political beliefs. Orwell was a committed socialist and anti-totalitarian, and his experiences of fighting in the Spanish Civil War had a profound effect on his political views (Orwell, 2004, p. 7-8). These beliefs are shown in the novel's portrayal of a dystopian society in which the state controls every aspect of citizens' lives, including their personal relationships. It is also worth mentioning that Orwell's personal experiences may not be the sole reason behind his writing, as authors often draw inspiration from various sources, including other works of literature.

Another element discussed that influenced Orwell's writing is his views on religion. In his essay, *The Prevention of Literature*, Orwell discusses how religion has been used as a means of control

throughout history (Orwell, 2021b, p. 16). This is evident in *Nineteen Eighty-Four*, where The Party has replaced traditional religion with the worship of Big Brother. However, it is important to note that George Orwell was an atheist and was critical of organized religion. In his essay, *Politics and the English Language*, he criticized religious language and argued that it is often used to manipulate and deceive people (Orwell, 2013, p. 5). Therefore, it could be argued it is unlikely that he would use the portrayal of love, sex, and intimacy in *Nineteen Eighty-Four* as evidence of his views on religion as an atheist. The portrayal of love, sex, and intimacy in *Nineteen Eighty-Four* is not primarily about religion, but it rather demonstrates the totalitarian society depicted in the novel. Hence, the portrayal of love, sex, and intimacy in the novel is an indication of The Party's ideology, not Orwell's views on religion. While religion may have played a role in Orwell's writing, it is not the only factor that contributes to the portrayal of love, sex, and intimacy in *Nineteen Eighty-Four*.

What is more, the idea that the portrayal of love, sex, and intimacy in *Nineteen Eighty-Four*, reveals the author's shallow portrayal of female characters, is regarded by scholars as not well-supported by evidence. In fact, according to them, the novel provides a complex and nuanced portrayal of both male and female characters and their experiences of love, sex, and intimacy. Their claim is that the novel's depiction of the relationship between Winston and Julia challenges the notion that Orwell has a shallow portrayal of female characters. While some critics have argued that Julia is reduced to a mere object of desire, the novel presents her, according to Reilly, as a fully realized character with her own desires, goals, and motivations. She is a sexually liberated individual who actively seeks out physical pleasure and enjoys subverting The Party's oppressive regime. (Reilly, 2009, p. 190). Her relationship with Winston is not just about sex, but also about their shared desire for freedom and resistance against The Party's control (Orwell, 2021a, p. 125). Moreover, the novel's portrayal of The Party's control over love and intimacy is not limited to the experiences of female characters. Both Winston and Julia are equally affected by The Party's attempt to control their emotions and desires. They must hide their relationship and risk punishment or death if discovered. Additionally, Winston's memory of his mother and his yearning for familial love and affection highlights The Party's efforts to destroy all forms of intimacy and connection between individuals (Orwell, 2021a, p. 34). Furthermore, the novel's portrayal of love and intimacy is integral to its exploration of the themes of power and control. Love and intimacy are seen as a threat to The Party's power, as they can lead to personal connections and emotional attachments that challenge The Party's authority (Reilly, 2009, p. 198). Thus, the portrayal of love and intimacy is not a manifestation

of Orwell's shallow portrayal of female characters, but rather a commentary on the nature of totalitarianism and its impact on human relationships.

3.7 Conclusion

While it has been suggested that the portrayal of love, sex, and intimacy in *Nineteen Eighty-Four* contributes to the main characters' downfall, some argue that this claim is questionable (Bloom, 1999, p. 20). Although Winston and Julia's relationship does play a role in their capture and torture, it is ultimately their political beliefs and actions that lead to their demise. Winston's refusal to conform to The Party's ideology and his rebellion against its oppressive regime are the primary causes of his downfall (Bloom, 1999, p. 20). While love and intimacy may have been contributing factors, they are not the sole cause. This perspective challenges the notion that love and intimacy are the ultimate catalysts for Winston's downfall. In fact, some scholars argue that Winston's relationship with Julia serves as a source of strength and hope in a bleak and oppressive world.

Furthermore, the idea that love and intimacy lead to downfall is not unique to *Nineteen Eighty-Four*. Many works of literature, such as *Romeo and Juliet* and *Antony and Cleopatra*, also explore the theme of love leading to tragedy. However, in these works, it is the characters' choices and actions that lead to their downfall, not simply their love for each other. Similarly, in *Nineteen Eighty-Four*, it is Winston's choices and actions that ultimately lead to his capture and torture.

Albeit it is debatable whether love, sex, and intimacy are the sole cause of the downfall of the main characters in *Nineteen Eighty-Four*, their absence would have undoubtedly changed the story's outcome. The theme of love and intimacy underscores the novel's portrayal of human connection and its suppression under a totalitarian regime. Orwell suggests that genuine love and connection are integral to the human experience and that their absence can lead to societal and personal collapse. The absence of love and intimacy is exemplified by the relationship between Winston and Katherine. The absence of emotional and physical intimacy in their relationship is emblematic of the bleak and oppressive society that The Party has created, where human connection is reduced to a mechanical function. In contrast, Winston and Julia's relationship provides a glimmer of hope in a world devoid of genuine connection. Their love serves as a form of resistance against The Party's oppressive regime, a rebellion against the dehumanizing effects of the Party's ideology. Love, sex and intimacy mix together with

politically oppressive thoughts and strong will to form a Molotov cocktail ready to set The Party on fire.

4 Sex and intimacy in *Brave New World*

4.1 Aldous Huxley's general biography

Aldous Huxley (1894-1963) was a prominent English writer and thinker of the 20th century, known for his ground-breaking novels and essays that explored themes of technology, spirituality, and human consciousness. He was born to a family of intellectuals and creative individuals. Thanks to this, while growing up, Huxley was exposed to literature, science, and philosophy, which laid the foundation for his own works. Huxley is best known for his dystopian novel "*Brave New World*," however, other notable works include "*Point Counter Point*," "*Island*," and "*The Doors of Perception*". Throughout his life, Huxley explored the aforementioned themes, including the nature of humanity, the search for spirituality, and the dangers of technology and authoritarianism. His writing is characterized by a keen insight into the human condition and a deep understanding of the intricate aspects of human nature.

Today, Huxley's works continue to resonate with readers and remain highly relevant in contemporary society. In a world where technology is increasingly dominant, his warnings about the dangers of excessive reliance on machines and the dehumanizing effects of mass consumerism are particularly prescient. Huxley's examination of the psychological and societal implications of totalitarianism is also highly relevant nowadays. Huxley's legacy as a writer and thinker remains a powerful reminder of the need to question authority, seek deeper meaning in life, and preserve our inherent humanity in the face of technological progress.

4.2 Influences on Aldous Huxley's literary work

Born on July 26, 1894, in Godalming, Surrey, England, into a well-educated family, Aldous Huxley began his life with an advantageous social status. His father, Leonard Huxley, was a respected writer and editor, and his mother, Julia Arnold, was the granddaughter of the famous educator Thomas Arnold. Aldous Huxley's upbringing was one of privilege and intellectual

stimulation, as he grew up surrounded by books and discussions of art, academia, and metaphysics.

Aldous Huxley attended Eton College, one of England's most prestigious boarding schools, from 1908 to 1913 and he excelled in his studies, developing a love for literature and poetry. He went on to study at Balliol College, Oxford, where he continued to pursue his interests in literature, philosophy, and science. However, it was his time at Eton that played a significant role in shaping his perspective on society and influencing his writing. He was exposed to a strict educational system that emphasized classical literature, philosophy, and history. He was also introduced to a culture of elitism and privilege, which would influence his later work. His experiences at Eton informed his critiques of conformity, social hierarchy, and sexuality in *Brave New World*, making it a reflection of his own personal experiences and observations. He later wrote about these experiences in his novel "*Point Counter Point*", in which he writes about the privileged class of British society that he was a part of, and the moral decay that he saw in it. His observations of the elitist culture at Eton gave him an understanding of the ways in which wealth and privilege can corrupt individuals and societies.

Huxley was a gifted student at Eton, but his experiences there were not entirely positive. Peter Firchow suggests that Huxley struggled to fit in socially and often felt like an outsider and this sense of alienation is reflected in many of his works, including *Brave New World* (Firchow, 1984, p. 23). Huxley's time at Eton also influenced his interest in the themes of elitism and social control. Thomas Horan argues that Huxley's portrayal of the World State in *Brave New World* is a critique of the elitism and social hierarchy he experienced at Eton (Horan, 2001, p. 12). David Pearce similarly notes that Huxley's experiences at Eton may have led him to be sceptical of the education system and the way in which it perpetuates social inequality (Pearce, 2023). Moreover, according to Brad Buchanan, Huxley's portrayal of the World State in *Brave New World* is a warning against the dangers of a society that values conformity over individuality, a feature more than evident on the premises of Eton College (Buchanan, 2002, p. 60). Frank Spang notes that sex is used as a means of social control in *Brave New World*, with the upper castes encouraged to engage in promiscuous behaviour to maintain social stability (Spang, 2021). This use of sex as a means of control may be a reflection of the sexual promiscuity and excess that Huxley observed among the privileged students at Eton. Undeniably, Huxley's time at Eton was critical in shaping his worldview and the themes he explored in his writing. His exposure to classical literature and the elitist culture of the school

played an important role in shaping his ideas about society and human nature, including the aspects of love, sex, and intimacy.

Aldous Huxley's move to Italy in 1923 proved to be a significant turning point in his life, as it provided him with a fresh cultural perspective that would later influence his writing. Huxley's love for Italy started early in his life, and after being diagnosed with keratitis punctata, an eye infection that left him partially blind, he decided to move there with his wife Maria Nys, hoping that the warm and sunny weather would cure his eyes (Thody, 1990, p. 51).

When Aldous Huxley moved to Italy, he was introduced to a different artistic and literary tradition, which he found both refreshing and stimulating. He fully immersed himself in Italian culture by learning the language and delving into the works of Italian poets and writers. He also visited various art exhibitions and was captivated by the works of Renaissance artists like Botticelli and Michelangelo. As Thomas Horan notes, Huxley was exposed to a different literary and aesthetic culture in Italy, which he thought was exciting and energizing. Huxley immersed himself in Italian culture, studying Italian literature and poetry, while mastering the language (Horan, 2001, p. 52). Additionally, he went to several art exhibits and was enthralled by the Renaissance masters Botticelli and Michelangelo's creations. Huxley's exposure to Italian art and culture played a significant role in shaping his writing, particularly his descriptions of beauty and sensuality in his novels. As David Pearce argues, the sensuousness and beauty of Huxley's descriptions, which many reviewers take for granted but could be best understood as a manner of reconciling with his intense interest in Italian culture, for example, are highly significant details about his time in Italy (Pearce, 2023). His immersion in Italian art also influenced his descriptions of physical beauty and sexual pleasure, which are recurring themes in his works. Frank Spang notes that Huxley used sex as a tool to critique society's obsession with pleasure and comfort in *Brave New World*, stating that "Huxley's use of sex in *Brave New World* reflects his critique of a society that values pleasure above all else. The ubiquitous use of soma and sex reflects the society's obsession with pleasure and comfort, at the expense of individual freedom and creativity" (Spang, 2021).

A factor which formed Huxley's way of writing that cannot be neglected is the authors whom Huxley personally read. His literary output was shaped by various influences, ranging from writers to philosophers and fields such as psychology and anthropology. According to Horan, Huxley was influenced by writers such as Shakespeare, Keats, and Shelley, as well as by philosophers like Schopenhauer and Nietzsche (Horan, 2001, p. 7). In addition to these, Huxley was also interested in psychology and read the works of Sigmund Freud and Carl Gustav Jung,

as well as in anthropology (Horan, 2001, p. 7). These diverse influences can be seen in Huxley's works, which spanned various genres and themes. For instance, in his novel *Brave New World*, Huxley explores the theme of dystopia and its implications on society (Firchow, 1984, p. 78), while also examining the role of sex in society (Spang, 2021). In connection to this, as Buchanan notes, Huxley employs Freudian themes in *Brave New World*, such as Oedipal and castration anxieties, to create a sense of psychological tension (Buchanan, 2002, p. 59). His work was also heavily influenced by his readings on psychology and sociology. Thomas Horan writes that Huxley recognized the potential for social engineering in Pavlov and Freud's theories as well as in the emerging field of eugenics (Horan, 2001, p. 37). Huxley's fascination with these subjects is evident in his depiction of a dystopian society where individuals are conditioned to accept their predetermined roles in society. Pearce suggests that Huxley's interest in the ideas of eugenics and social engineering can be traced back to his reading of H.G. Wells' *The Time Machine* as he says that "Wells is perhaps the single most important influence on the novel" (Pearce, 2023). Huxley's literary influences were diverse and wide-ranging, from Renaissance art to the theories of Freud and Pavlov. His fascination with these subjects is evident in *Brave New World* which explores the potential consequences of social engineering and the manipulation of human nature. Huxley's literary output reflects his insatiable curiosity and his willingness to explore a wide range of themes and ideas from various fields of knowledge.

Aldous Huxley is known for his versatile writing career that spanned over several decades. Huxley's early works like "*Crome Yellow*" and "*Antic Hay*" were comic novels about intellectuals in which the protagonists seem to wittily and endlessly reminisce about everything but what is actually happening to them. Huxley's writing style in these early works was satirical, and he used humour to explore the social and cultural mores of the time. Thody notes that Huxley's early novels "satirize both the aspirations and the pretensions of the intellectual middle class" (Thody, 1990, p. 40). These early works helped establish Huxley as a keen observer of contemporary society. His satire allowed him to elucidate the absurdity of his society and, by extension, of all societies. This ability to expose the flaws of society through satire is evident in Huxley's later works, as well. In "*Brave New World*," Huxley uses satire to criticize the societal emphasis on consumerism and pleasure, as well as the use of technology to control and manipulate individuals.

The writing style of Aldous Huxley and the themes he used underwent significant changes over the course of his career as well. They gradually became darker and more dystopian. As Huxley grew older, his writing became more serious and began to explore more unsettling aspects of

human society. Firchow notes that "the shift from comedy to tragedy was not sudden, but it was fairly rapid" (Firchow, 1984, p. 56). This evolution in Huxley's writing is evident in his later works, particularly in "*Brave New World*," "*Island*," and "*The Doors of Perception*." They seem to be more pessimistic and explore the glimmer side of human nature. Huxley's evolution as a writer reflects his growing disillusionment with the world around him. As his works became darker and more dystopian, he was no longer content to simply satirize contemporary society. Instead, he sought to explore the deeper, more troubling aspects of human nature.

4.3 Plot of *Brave New World*

Published in 1932, the story is set in a future world where people are born and raised in laboratories and conditioned to be content with their assigned social status. The novel follows the story of Bernard Marx, an alpha male who is unhappy with his life in the society, and John, a "savage" who was raised on a reservation outside of the World State.

The novel begins with a description of the World State, where babies are created in hatcheries, and people are divided into five social classes: Alphas, Betas, Gammas, Deltas, and Epsilons. The society is controlled by a government that encourages people to consume, have sex without attachment, and take a drug called "soma" to eliminate negative emotions.

Bernard Marx is an Alpha male who feels dissatisfied with his life and believes he is not like the others. He is physically smaller than the other Alphas and feels like an outsider in his own world. Despite his high social status, Bernard is unhappy and seeks to find meaning in his life beyond the shallow pleasures that the World State offers. He meets Lenina Crowne, a Beta female who does not share his views on the society. They begin to date, but Bernard's individuality leads him to question the relationship and the norms of the society, leading him to become an outcast.

Bernard's character arc takes a dramatic turn during a vacation with Lenina to a "savage reservation" when he meets John, a "savage" from a reservation outside the World State. John was born naturally to a woman, which is considered taboo in the World State, where all babies are created in hatcheries. John's mother was originally from the World State, but was exiled to the reservation after becoming pregnant. John grew up reading Shakespeare and other classic literature and has a deep desire to experience life beyond the reservation. John is fascinated by the World State, and when Bernard offers him a chance to visit the World State, he accepts.

Bernard sees an opportunity to use John's uniqueness to gain popularity and status within the World State. He brings John back to civilization and introduces him to the government officials and citizens. However, the experiment fails. John is appalled by its artificiality and lack of genuine emotion. He falls in love with Lenina, but his feelings are not reciprocated, leading to his anger and frustration. John becomes disillusioned with the hedonistic lifestyle of the World State and retreats to an abandoned lighthouse to live a life of solitude. Meanwhile, the Director of Hatcheries and Conditioning is planning to exile Bernard for his nonconformity, but before this can happen, the Director resigns after being revealed to have a scandalous past of being a father.

John the Savage engages in self-flagellation as a form of purification. Soon after, curious World State onlookers catch him in the act, and news crews swarm the lighthouse to record news stories. Many people arrive at the lighthouse and demand that John whip himself. Lenina walks over to John and extends her arms. In response, John waves his whip and becomes violent. John participates in an orgy that is brought on by the intensity of the scene. He hangs himself the following morning after being overtaken with rage and grief about his submission to World State culture.

4.4 Role of sex and intimacy in *Brave New World*

Brave New World represents a world where sex and intimacy are heavily regulated, controlled, and manipulated by the state. One of the most striking aspects of the novel is the way in which sex and intimacy are commodified and institutionalized as they are used as tools of control. In the World State, sex is no longer a private and personal matter, but rather a regulated activity that serves the needs of the state. Sex is used to maintain social stability, promote conformity, and control the desires and emotions of the citizens. In other words, the state manipulates the genetic and environmental factors that shape human behaviour, including sexual desire and intimacy, to produce a society that conforms to its needs and values. The novel portrays sex as a form of escape and distraction from the realities of the world. The citizens of the World State are encouraged to engage in casual sex and promiscuity as a way of avoiding emotional connections and deeper relationships. Sex is used as a form of mass entertainment and distraction from the harsh realities of life.

The World State's regulation of sex starts at an early age, through its conditioning program. Children are taught to see sex as a pleasurable activity, rather than a means of procreation or

emotional intimacy. As Philip Thody states, "in the brave new world, sex has become a matter of amusement and entertainment" (Thody, 1990, p. 106). Sex is seen as a recreational activity, devoid of any emotional attachment or meaning. This approach to sex serves to reinforce the World State's goal of maintaining social stability, as people are less likely to form strong emotional bonds or engage in acts of rebellion against the state. Moreover, the World State's regulation of sex is characterized by its emphasis on promiscuity. People are encouraged to engage in sexual activity with multiple partners, as a means of avoiding emotional attachment and promoting social stability. Thomas Horan notes that promiscuity and sex are crucial elements of the government's plan for preserving social order in *Brave New World* (Horan, 2001, p. 40).

The World State's promotion of promiscuity serves to undermine the traditional family structure, which is seen as a potential threat to social stability. The World State values it over individuality, and any relationship that deviates from their prescribed norm is considered subversive. Babies are created in test tubes and raised in state-run institutions called Hatcheries and Conditioning Centre to eliminate any possibility of individualism, as children are conditioned to have identical values and behaviours (Thody, 1990, p. 35). This shows how the World State sees the family as a hindrance to social stability as it promotes individualism and emotional attachment, which can disrupt the social order. The State replaces the traditional family with the "Bokanovsky Process" - a method of producing identical embryos from a single fertilized egg. This results in a standardized society with little variation, ensuring stability. Any form of familial attachment is discouraged, and children are taught to prioritize their loyalty to the State over their biological parents.

The society has completely separated sex from procreation and love, reducing it to a mere form of entertainment and a means of maintaining social stability. Citizens are encouraged to engage in recreational sex and are conditioned to see sex as a pleasurable activity rather than an expression of intimacy and inner interest. Any form of monogamous relationships is forbidden, as they disrupt the standardized society that the State aims to maintain (Macdonald, 2003, p. 46). This separation of sex and love is a significant theme throughout the novel, illustrating the dehumanizing effect of the society's conditioning on its citizens. Thanks to this, intimacy and emotional attachment are discouraged and stigmatized, both of which are seen as a potential threat to the evergreen society depicted in the novel. As Thody argues, "physical satisfaction is regarded as a primary goal of existence, and love, in the traditional sense of the term, is not only obsolete but ridiculous" (Thody, 1990, p. 88). One of the most striking examples of the

separation of sex and love in the novel is the use of the "feelies." The feelies are films that combine tactile and visual sensations, creating a hyper-realistic experience that stimulates the audience's senses. The sexual act is shown in the feelies as a series of mechanical actions with no emotional overtones (Firchow, 1984, p. 99). This desensitizes the citizens to the emotional significance of sex, reducing it to a physical act devoid of intimacy. Ultimately, the World State starts with a textbook-like Pavlov's classical conditioning of separating sex from love and intimacy from childhood. Citizens are taught in specialized conditioning centres to view sex as a recreational activity rather than an act of love or procreation. As Macdonald points out, "the State teaches the children to believe that sexual gratification is essential for happiness, and that monogamy and romantic love are antiquated concepts that cause unnecessary suffering" (Macdonald, 2003, p. 34). This conditioning ensures that citizens view sex solely as a means of pleasure and not as an expression of love.

One of the central characters in the novel, Bernard Marx, has a complex attitude towards sex and intimacy. Despite his acceptance of the World State's sexual norms, Bernard is tormented by feelings of isolation and lack of intimacy. He is dissatisfied with the shallow sexual encounters encouraged by the state, and longs for genuine emotional connection with others. This is exemplified when he tells Lenina, "I don't just want to be a physical thing to you. Don't you understand?" (Huxley, 2004, p. 66). While Lenina sees sex as a casual activity and is content with the shallow relationships encouraged by the World State, Bernard desires a more meaningful and exclusive relationship with her. He expresses his frustration with the superficiality of their encounters and longs for intimacy and emotional connection. His attitude towards sex is one of ambivalence and conflict. On one hand, he is acutely aware of the conditioning that has led him to view sex as a casual and routine activity. He describes sex as "mechanical and unpleasant" (Huxley, 2004, p. 67), and feels disconnected from the experience. On the other hand, Bernard desires a genuine connection with someone, as evidenced by his attraction to Lenina Crowne. It could be argued that through Bernard's character, Huxley shows the limitations of the World State's sexual regime, and the human need for emotional intimacy.

Frank Spang notes that Bernard's struggle with the societal expectations of sex and intimacy is indicative of the larger theme of individualism versus collectivism in the novel. He argues that Bernard's desire for a deeper connection with another person is a threat to the World State's goal of creating a homogenous and obedient population (Spang, 2021) for Bernard Marx's desire for individuality conflicts with the World State's emphasis on conformity and stability. Marx's dissatisfaction with his predetermined role in society leads him to question the principles

of the World State and seek personal fulfilment outside of its prescribed norms. He is not accustomed to his social caste and does not want to suppress his individualistic tendencies. Bernard longs to be different and to stand out from the rest of society. He is described as feeling like an outsider, and his dissatisfaction with the World State leads him to question the status quo (Firchow, 1984, p. 91). David Pearce discusses another point of Bernard's struggle. He describes the World State's use of soma that is supposed to suppress negative emotions and promote feelings of happiness and contentment. He suggests that Bernard's desire for individuality is a result of his inability to fully engage with the soma-induced contentment that his peers experience (Pearce, 2023). In a world filled with people constantly publicly induced on a happy drug an unhappy person simply cannot live comfortably. Philip Thody suggests that Bernard's character is Huxley's way of exploring the consequences of rebelling against a powerful state. Thody notes that Bernard's desire for individuality ultimately leads to his downfall, as the World State's agents are quick to eliminate any threat to their power (Thody, 1990, p. 68).

In contrast, Lenina Crowne, a young woman who works at the Hatchery and who is described as "Pneumatic," a term used in the novel to describe a sexually attractive woman who is willing to engage in sexual activities without emotional attachment, is seen as a direct opposite of Bernard Marx (Huxley, 2004, p. 45). She is a character who represents the typical citizen of the society and her approach to sex is seen as mechanical and emotionless. She is conditioned to have a positive outlook on the world and to enjoy promiscuous sex and the consumption of soma. She is a conformist who is content with her life in the society. She does not question the values of the World State and is obedient to its rules and regulations. Lenina also enjoys the pleasure and entertainment that the society provides, and she believes that the World State has created a utopia where everyone is content (Thody, 1990, p. 27). Her views on sex are also influenced by the conditioning of the society and she truly believes that sex is a generic and necessary part of life, and she has no reservations about having multiple sexual partners. She is conditioned to have no emotional attachment to her sexual partners and to view sex as purely physical (Spang, 2021). Lenina's approach to sex is also highlighted by her lack of interest in romantic relationships. In the World State, monogamous relationships are discouraged, and promiscuity is encouraged (Pearce, 2023). Lenina exemplifies this by being involved with multiple partners and not showing any interest in forming an emotional attachment with any of them. As Peter Firchow notes, Lenina is "nothing more than a cog in the machine of social stability" (Firchow, 1984, p. 57).

However, there are moments in the novel where Lenina's conditioning is challenged, and she begins to question the values of the World State. For example, when she travels with Bernard Marx to the reservation, she is shocked by the way of life of the savages and the poverty that they live in. Lenina is also disturbed by the way the World State treats its citizens, particularly the lower castes (Firchow, 1984, p. 55). Despite these sudden moments, however, Lenina never becomes a true rebel to the World State and sways away from confronting it straightforwardly. In spite of the apparent lack of emotional attachment to sex, Lenina still struggles with feelings of jealousy and possessiveness. She feels frustrated when John refuses to have sex with her, and she becomes upset when she finds out that he has been spending time with another woman. These emotions are not entirely foreign to her, but they are suppressed by the conditioning that she has undergone since birth (Horan, 2001, p. 32). Based on this a conclusion can be made stating that if such thoughts prevailed longitudinally and more evidently, the classical conditioning which citizens undergo could have been broken and Lenina could have experienced the true nature of love, sex and intimacy.

Finally, the character of John the Savages illustrates yet another complex character with different views on society of the World State and experiences thorough influence of the role of sex and intimacy portrayed in the novel. John, also known as "the outsider", is raised outside of the World State in a savage reservation and sees sexual desire and intimacy in a way that is fundamentally different from the citizens of the state. John's views on sex and intimacy are heavily influenced by his upbringing and exposure to traditional values. He sees sex as a sacred act that should only occur between two people who are deeply in love and committed to each other. In contrast, the World State promotes promiscuity and encourages people to engage in sex as a means of pleasure and recreation. John finds this idea repulsive and immoral, and he struggles to reconcile his beliefs with the hedonistic culture around him. This leads to a profound sense of alienation and dissatisfaction upon entering the World State with Bernard, as he is unable to reconcile his natural instincts with the controlled and regulated sexual practices of the World State.

As Thomas Horan notes, "the regulation of sex in *Brave New World* becomes a means of control and domination, with sex serving as a tool of the state to produce a conformist and docile citizenry" (Horan, 2001, p. 136). John's experience of sexual desire is therefore deeply subversive, as it challenges the very foundations of the World State's social order. Philip Thody adds that John serves as a reminder of a natural order that has been forgotten as a result of indoctrination. (Thody, 1990, 109). However, John's rebellion against the sexual norms of the

World State ultimately proves to be futile. Despite his rejection of the state's controlled sexual practices, he is unable to find a meaningful alternative that is compatible with his own desires and values. This leads to a tragic and ultimately self-destructive spiral of behaviour, as he becomes increasingly isolated and despairing. Peter Firchow observes that the tragic end of John serves as a commentary of the modern world's fixation with sex and its effects on human fulfilment and happiness (Firchow, 1984, p. 142). The novel ultimately suggests that a society that commodifies and regulates sex in the way that the World State does is fundamentally dehumanizing and deindividualizing, denying the ability to form meaningful and authentic connections with one another.

4.5 The main catalyst of revolt in *Brave New World*

In connection with the preceding parts of this thesis, an argument arises from the points that have been made which corollate with the ideas mentioned about George Orwell's novel *Nineteen Eighty-Four*. In *Brave New World*, sex and intimacy are central to the rebellion against the World State's control. According to Thomas Horan, the novel presents a dystopian society where sexual desire is controlled and commodified for social stability, and sexual intimacy is discouraged as it could potentially lead to strong emotional attachments and threaten the stability of the society (Horan, 2001, p. 115). However, the characters in the novel engage in sexual activities as a form of rebellion against the World State's control, as sex represents a fundamental aspect of human nature that the state seeks to suppress. Horan continues with stating that the characters in *Brave New World* desire genuine connections with one another, which leads to the spiral of rebellion (Horan, 2001, p. 66). Moreover, the World State's control over sex is seen as a form of oppression, and the characters' rebellion against it is an act of resistance. In the words of Frank Spang, "Sexuality and intimacy are the last bastions of human freedom and expression in the World State, the only things that cannot be fully controlled or commodified" (Spang, 2021). By engaging in sexual activities and seeking intimacy, the characters in *Brave New World* are rebelling against the World State's control and asserting their individuality and freedom.

John the Savage, who grew up outside of this society and experienced a more traditional way of life, rebels against the promiscuous and shallow relationships in the new world. He is disgusted by the casual sex and lack of emotional connection, as he values monogamous and meaningful relationships. The government uses sex to keep the citizens occupied and content,

but John realizes the emptiness and lack of contentedness in these relationships. His desire for genuine connection and intimacy leads to his rebellion against this society. The novel shows numerous limitations and dangers of a world where sex and intimacy are controlled and regulated. Characters in the novel struggle to find authentic emotional connections and meaningful relationships, which are often sacrificed in the pursuit of pleasure and conformity. As John the Savage argues: "*But I don't want comfort. I want God, I want poetry, I want real danger, I want freedom, I want goodness. I want sin*" (Huxley, 2004, p. 240). This passage underscores the way in which the characters in the novel yearn for authentic emotional connections and experiences that are suppressed by the state's obsession with control and conformity.

Bernard Marx also struggles with his unfulfilled sexual desires and his rebellious behaviour is motivated in part by his desire for sexuality (Firchow, 1984, p. 66). As an Alpha-Plus who feels out of place in the society of the World State, he uses his desire for intimacy as a means of rebellion against the norms of the society. His rebelliousness is established early in the novel, as he refuses to conform to the rigid sexual norms of the World State. As Frank Spang notes, the society of the World State is "characterized by promiscuity and the absence of romantic love" (Spang, 2021). However, Bernard feels a deep longing for a genuine romantic connection and intimacy, which leads him to seek out the company of Lenina Crowne. He resents the shallow, superficial nature of their sexual encounters and desires something more meaningful and authentic. This desire for intimacy becomes the driving force behind Bernard's rebellion. He begins to question the values and practices of the World State, seeing them as hollow and empty and becomes increasingly disillusioned with the society, eventually leads a revolt against it, driven by his desire for something more meaningful and authentic.

Lastly, the way sex and intimacy play a crucial role in catalysing rebellion among the characters is evident in the character of Lenina Crowne. Although not as clearly seen as with the other characters of the story, the exploration of her personality demonstrates the centrality of sex and intimacy in fuelling of the revolt. Lenina is one of the most sexually liberated characters in the novel, often engaging in casual sex with multiple partners without attachment or emotional involvement. However, after her experiences with John her character development further demonstrates the role of sex and intimacy in sparking rebellion. As Frank Spang observes, Lenina's sexual interactions with John provide her the opportunity to challenge societal norms and defy training in the form of classical conditioning she received (Spang, 2021). Through her relationship with John, Lenina is exposed to a different way of life and a different set of values,

which she ultimately finds more appealing than the values of her own society. As Thomas Horan says, Lenina's "sexual appetites and desire for intimacy contradict the values of her society, which insists on the elimination of such desires" (Horan, 2001, p. 6). Lenina's sexual experiences allow her to feel emotions and connect with others in a way that is forbidden by the society she lives in. As a result, her sexual behaviour becomes a form of rebellion against the oppressive social norms of her world.

4.6 Shaping Huxley's views on sex and intimacy and its projection into *Brave New World*

It is undeniable that Aldous Huxley's personal views on love, sex, and intimacy, which were heavily influenced by his elitist upbringing, education at Eton College, partial blindness, and his experiences in Italy are portrayed in *Brave New World*. Huxley came from a family with a long history of elitism and intellectualism, which contributed to his interest in the exploration of the human condition through literature. Huxley's mother, Julia Arnold, was the niece of poet and cultural critic Matthew Arnold. His upbringing exposed him to the ideas and attitudes of the English upper class, which had a significant repressive influence on his views on love, sex, and intimacy (Thody, 1990, p. 11-12). In *Brave New World*, Huxley criticizes the elitist attitudes towards sex and love that he witnessed in his own upbringing. The novel portrays a society where sexual promiscuity and pleasure-seeking are encouraged, but emotional connection and genuine intimacy are suppressed. The characters in the novel are conditioned to view sex as a means of control and social conditioning, rather than an expression of love or intimacy (Firchow, 1984, p. 138).

His education at Eton College also played a significant role in shaping his perspective on these values as he was exposed to the British upper class's attitudes towards sexuality, which emphasized restraint and social conventions rather than individual desires. Eton College was an all-boys institution with a strict code of conduct, where students were expected to suppress their emotions and desires (Firchow, 1984, p. 14). This repressive environment may have influenced Huxley's belief that sexual and emotional repression was harmful to human beings. In *Brave New World*, Huxley presents a world in which sexual desire is controlled and regulated by the state, and people are conditioned from birth to suppress their emotions and desires. The novel suggests that this kind of repression leads to a society that is shallow, unfeeling, and lacking in meaningful human connections. Huxley's own experiences at Eton College may have

contributed to his critique of this kind of social control. In an interview with *The Paris Review*, Huxley stated that his time at Eton was "a very unhappy period," and that he felt "terribly confined" by the school's rigid social hierarchy (Thody, 1990, p. 11).

Aldous Huxley's partial blindness, caused by an illness contracted during his teenage years, greatly impacted his personal views on love, sex, and intimacy. As a result of his disability, Huxley often felt isolated and different from others, leading him to focus on his internal world and imagination (Murray, 2011, p. 12). This isolation and detachment from the physical world may have contributed to his fascination with the idea of transcendence and the possibility of achieving higher states of consciousness through various means, including sex and drugs. The concept of using drugs to escape reality can be seen as a reflection of Huxley's own struggle in the novel with his physical limitations and desire to transcend them (Baker, 2011, p. 92). Additionally, Huxley's portrayal of sexuality in the novel is often detached and clinical, perhaps reflecting his own inability to fully experience physical intimacy due to his partial blindness.

Additionally, Huxley's time spent in Italy, where he was exposed to a more liberated and hedonistic approach to sexuality, had a profound impact on his views on love and intimacy, too. Huxley spent a year in Italy when he was nineteen, and it was during this time that he had his first sexual experiences (Firchow, 1987, p. 31). He became fascinated with the idea of sexual liberation, and this fascination is evident in the portrayal of sex in the novel. Peter Firchow argues that Huxley's depiction of the World State's sexual practices reflects his belief that a utilitarian approach to sexuality, which emphasizes pleasure and efficiency, could result in the suppression of individuality and the erosion of the human spirit (Firchow, 1987, p. 59). Huxley's time in Italy also exposed him to the work of philosopher Friedrich Nietzsche, whose ideas about the importance of individualism and self-expression heavily influenced Huxley's personal beliefs. Nietzsche believed that traditional morality stifled human creativity and potential, and Huxley shared this view. This belief is evident in the characters in *Brave New World* who are conditioned to follow strict societal norms, including those surrounding sex and intimacy, which restrict their individuality and freedom.

Huxley's own views on sex were complex and often conflicted. He believed that sexual liberation was a necessary part of a free and healthy society, but he also recognized the dangers of sexual excess and promiscuity. Huxley was critical of the hedonistic and superficial attitudes towards sex that he saw in contemporary society, and he believed that true intimacy could only be achieved through genuine emotional connection (Pearce, 2023). According to Philip Thody, Huxley was always passionate with the topic of sex (Thody, 1990, p. 11), and this fascination

is evident in his portrayal of sexuality in the novel. In *Brave New World*, Huxley presents a dystopian society where the importance of sex and intimacy has been replaced by a utilitarian approach that seeks to control and manipulate human desire for the greater good of the state. Huxley believed that sex and intimacy were important components of the human experience, and that the repression of these desires could lead to psychological and emotional problems. Thomas Horan supports this by saying that Huxley thought that many of the neuroses and misery in modern life were caused by the suppression of sexual desire (Horan, 2001, p. 168). This belief is reflected in the novel through the use of the drug soma, which is used to numb these emotions and desires of the citizens of the World State. Soma is used as a tool for control, and it is by using this drug that the citizens are able to suppress their natural sexual desires. This is evident on the character of Lenina whose views on sex are summed up in a conversation with her friend Fanny: "Why don't you take soma when you have these dreadful ideas? You'd forget all about them. And instead of feeling miserable, you'd be jolly. So jolly" (Huxley, 204, p. 55). Huxley's portrayal of sex in *Brave New World* also reflects his belief that sexual liberation without emotional connection can lead to a loss of meaning and purpose in life. The characters in the novel are encouraged to engage in sexual activities as a means of escape from their problems and feelings of discontent, but this only serves to further alienate them from their emotions and from one another. John the Savage represents this belief and as Brad Buchanan notes, John's desire for love and connection is a direct challenge to the utilitarian views of love and sex held by the World State (Buchanan, 2002, p. 76). Due to this, John's inability to reconcile his desire for love and intimacy with the hedonistic world of the World State ultimately leads to his tragic demise.

4.7 Conclusion

While love, sex, and intimacy play a significant role in the plot of *Brave New World*, it would be inaccurate to attribute the downfall of the characters solely to these factors. There were other societal and individual factors at play which were intertwined with love, sex and intimacy, such as the loss of individualism, the absence of free will, conditioning of society, the use of drugs and the oppression of emotions. While the lack of love and intimacy certainly contributes to the novel's overall theme of dystopia, it is not necessarily the sole cause of the characters' downfall. For example, the character of Bernard Marx struggles with feelings of inadequacy and resentment towards his society, leading to his eventual downfall. Similarly, the character of

John the Savage grapples with his own feelings of isolation and displacement, ultimately leading to his tragic end.

As critic Jerome Meckier notes, the novel's dystopian society is ultimately a critique of industrialization and the dehumanization of society that results from it (Meckier, 1969, p. 34). In this sense, the absence of love, sex, and intimacy in *Brave New World* serves as a warning against the dangers of a society that prioritizes efficiency and productivity over human connection and emotion. Huxley's novel highlights the importance of love, sex, and intimacy as crucial aspects of the human experience. Through the portrayal of a society that lacks these elements, he critiques the potential consequences of a world that values productivity over personal connections.

However, it is undeniable that the absence of genuine human connection and emotion plays a pivotal role in the novel's dystopian society, as the characters have been conditioned to prioritize physical pleasure over emotional depth. Without the absence of genuine human connection, the novel's story would have ended much differently. The characters' willingness to conform to societal expectations and the suppression of their emotional needs ultimately lead to their inability to form meaningful connections and empathize with others, resulting in a society devoid of compassion and empathy. Huxley's portrayal of sexuality in the novel is a means to explore the larger theme of dehumanization. This illustrates that love, sex, and intimacy act as a catalyst for the dystopian society and the character's downfall, but they are not the sole reason for their demise (Postman, 2007, p. 75). According to critic Mark Schorer, the characters in *Brave New World* are ultimately undone by a combination of factors, with the lack of love, sex, and intimacy being just one of them. Schorer argues that the novel's themes of control and conditioning also play a significant role in the characters' demise, and that it is the intersection of these various factors that ultimately leads to their downfall (Schorer, 1968, p. 74). Similarly, literary critic Harold Bloom notes that the novel's critique of society is not solely focused on the absence of love and intimacy, but rather on the totality of the society itself. Bloom argues that the novel portrays a world in which "the very notion of individuality has been eliminated," and that this, along with the loss of intimacy and sex, leads to the characters' inability to find meaning in their lives, ultimately resulting in their downfall (Bloom, 2009, p. 9).

5 Comparison of the role of sex and intimacy in *Brave New World* and *Nineteen Eighty-Four*

The novels *Nineteen Eighty-Four* and *Brave New World* provide insightful examinations of the role of sex and intimacy and other factors intertwined with them, such as love, the sense of individualism, compassion etc., in dystopian societies. Through contrasting narratives, these authors depict the manipulation and control of sexuality to serve the interests of oppressive regimes. While both novels highlight the dehumanizing effects of sexual repression, they present distinct approaches in their portrayal of relationships, personal autonomy, and the potential for resistance.

In *Nineteen Eighty-Four*, George Orwell's emphasis on the eradication of intimacy and the weaponization of sex by the Party unveils a chilling reality of a dystopian society. The Party's control over sexual relationships serves as a mechanism to strip individuals of their emotions, personal identity, and autonomy. Orwell vividly depicts a world where love and intimacy are perceived as threats to the Party's power, and thus are suppressed and regulated. Winston and Julia's forbidden love affair stands as a poignant example of resistance against the oppressive regime. Their relationship becomes a form of rebellion, a flicker of hope in a world dominated by surveillance and repression. Through their connection, they strive to reclaim their individuality, seeking solace and authenticity in a society that seeks to eradicate such desires. Their intimate moments become acts of defiance, challenging the Party's attempt to control and manipulate their emotions. The fate of Winston and Julia reflects the grim reality of 1984's dystopian society. Orwell's intention is to demonstrate the suffocating power of an oppressive regime that seeks to eradicate not only personal freedoms but also the very essence of human connection and intimacy. By showcasing the devastating consequences of the Party's control over sexuality, Orwell compels readers to recognize the urgent importance of safeguarding the fundamental human rights to love, intimacy, and individuality.

On the other hand, Aldous Huxley's *Brave New World* presents a contrasting perspective on the role of sex and intimacy in a dystopian society. In this world, sex and intimacy are commodified and reduced to mere physical pleasure, while traditional notions of intimacy, grounded in emotional connection and mutual understanding, are completely absent. The government exerts control over the desires and behaviours of its citizens through conditioning, which causes individuals to prioritize sexual gratification over emotional connections. In this society, intimacy is seen as a potential threat to the established order, as it can disrupt the carefully

engineered social hierarchy and undermine the control exerted by the government. However, the absence of genuine emotional bonds and true intimacy leads to a profound sense of emptiness and alienation among the characters who, despite engaging in various sexual encounters, are left feeling disconnected and dissatisfied. They are denied the deep fulfilment and genuine human connection that comes with emotional intimacy. This is exemplified through John "the Savage" who yearns for authentic relationships and experiences genuine longing for meaningful connections in a world that is dominated by superficial pleasures. Huxley's portrayal of a society devoid of true intimacy serves as a critique of a world where physical pleasure is prioritized over emotional fulfilment. It raises questions about the nature of human relationships and the essential role that emotional intimacy plays in the human experience. By presenting a society where intimacy is replaced by superficial encounters, Huxley invites readers to reflect on the consequences of prioritizing instant gratification and the devaluation of emotional connections.

Despite their differences, the role of sex and intimacy in both *Nineteen Eighty-Four* and *Brave New World* can be seen quite similarly. Both novels explore the manipulation and control of sexuality as a means of enforcing societal norms and perpetuating oppressive systems. While the specific manifestations of sex and intimacy differ in each novel, the underlying themes and consequences remain consistent. The Party's control over sex and intimacy is characterized by complete repression and strict regulation. Sex is depicted as a tool of the Party to assert dominance and maintain its totalitarian rule. The Party's ideology promotes the suppression of individual desires and emotions, as seen in the concept of "sexcrime" and the prohibition of love and personal connections. The Party's aim is to eliminate the possibility of rebellion by extinguishing any intimate relationships that could foster independent thought and challenge their authority. In comparison, the World State actively promotes promiscuity, detachment, and the separation of physical pleasure from emotional connections. Sex is portrayed as a recreational activity devoid of genuine intimacy or emotional depth. The government utilizes the control of sexual desires and relationships to maintain social stability, ensuring that citizens remain content and obedient.

Nineteen Eighty-Four and *Brave New World* emphasize the dehumanizing effects of the manipulation and control of sex and intimacy. In these societies, individuals are denied the opportunity to experience genuine connections and form meaningful relationships. Sex becomes a mechanism of control, either through complete repression or shallow gratification, leading to the suppression of personal autonomy and the erasure of individuality. The role of

sex and intimacy in these novels ultimately contributes to the downfall of the main characters. Winston's illicit relationship with Julia serves as an act of rebellion against the Party's oppressive regime. Their pursuit of love and intimacy becomes a form of resistance, defying the Party's attempt to strip them of their humanity. However, their love is discovered and crushed by the Party, resulting in their capture, torture, and ultimate betrayal of each other. Similarly, John seeks genuine emotional connections and rejects the shallow hedonism of the World State. His inability to conform to the society's norms leads to his tragic demise.

Finally, both novels hold relevance in the real world as they reflect certain aspects of human society, albeit to varying degrees. While the extreme dystopian settings of the novels may not directly mirror our reality, certain elements and themes resonate with contemporary issues surrounding sex, intimacy, and societal control. In both novels, sex and intimacy are utilized as tools of manipulation and control by oppressive regimes. This reflects the reality of how power structures in the real world can exploit and regulate human sexuality for various purposes. Historical examples include instances of governments or institutions attempting to control or restrict sexual behaviour, such as the criminalization of certain sexual acts or the regulation of contraception and abortion. Additionally, the commodification and objectification of sex depicted in *Brave New World* have parallels in modern society. The portrayal of sex as a purely physical pleasure divorced from emotional connections raises questions about the potential devaluation of intimacy in an increasingly consumerist and individualistic culture. The prevalence of casual relationships, hook-up culture, and the objectification of bodies in media and advertising are indicators of how sexuality can be commodified and reduced to a transactional experience. Moreover, the surveillance and monitoring mechanisms present in *Nineteen Eighty-Four* reflect concerns about privacy and the potential intrusion of technology into our intimate lives. The novel's depiction of the Party's control over personal relationships through surveillance cameras and informants resonates with contemporary debates surrounding government surveillance, data collection, and the erosion of privacy rights in the digital age.

The themes explored in these novels also shed light on the broader societal implications of controlling or manipulating sex and intimacy. They raise questions about individual autonomy, the right to personal expression, and the impact of such control on emotional well-being and human connection. Discussions surrounding consent, sexual agency, and the effects of societal norms and expectations on individuals' sexual and intimate lives are ongoing in our real-world context. Even though these extreme scenarios portrayed in these novels may not directly mirror our reality, they serve as cautionary tales and prompt critical examination of how sex and

intimacy can be influenced and regulated in society. By exploring these themes, the novels offer a lens through which we can analyse and challenge aspects of our own world that may bear resemblance to the fictional dystopias, prompting us to safeguard personal freedoms, preserve genuine emotional connections, and be mindful of the potential consequences of oppressive systems.

5.1 Conclusion

In conclusion, the novels offer contrasting perspectives on the role of sex and intimacy in dystopian societies. Orwell exposes the Party's control and manipulation of sexual relationships as a tool for domination, while Huxley portrays a world where sexuality is commodified and stripped of emotional depth. Both authors highlight the dehumanizing effects of sexual repression and the potential for resistance against oppressive systems. The exploration of these themes in these novels urges us to reflect on the significance of human connection, autonomy, and the preservation of individuality in the face of repressive societies. As readers, we are prompted to consider the importance of maintaining genuine human connections, valuing emotional intimacy, and guarding against the encroachment of oppressive systems that seek to control and commodify our sexuality. These novels serve as powerful reminders of the enduring human need for connection, freedom, and the preservation of our individual identities in the face of totalitarianism.

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