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**The Historical Development of
Dystopian Literature**

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1. Introduction: definition of utopia and dystopia
2. Overview of the development of the genre from the Renaissance up to the present
3. Analysis of three novels
4. Conclusion: social relevance, prophetic accuracy, possible future development

List of recommended literature:

Thomas More - Utopia
Jonathan Swift - Gulliver's Travels
George Orwell - 1984
Aldous Huxley - Brave New World
Anthony Burgess - A Clockwork Orange
Jack London - The Iron Heel
Margaret Atwood - The Handmaid's Tale
G. K. Chesterton - The Flying Inn

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Prohlašuji, že jsem tuto bakalářskou práci na téma „Vývoj dystopické literatury“
vypracoval samostatně pod odborným dohledem vedoucího práce a uvedl jsem všechny
použité podklady a literaturu.

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Podpis

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Introduction

Dystopian narrative has been a popular literary genre for more than a century. Not only does a well written dystopian novel entertain its readers, it often also has the ability to educate them and make them think about the society in which they live. Many of such novels have been written in the periods of great pessimism which are epitomized by wars, power abuse, tyranny and many other happenings.

Aldous Huxley and George Orwell were living in such an age – the first half of the 20th century, the times when two greatest wars in the entire history took place, great oppression by totalitarian regimes - fascism and communism was present, and technology along with science were rapidly advancing. As a result of these uneasy and depressing circumstances, Huxley and Orwell wrote two major dystopian works – *Brave New World* and *Nineteen Eighty-Four*. These works pictured great concerns about the future, by depicting what could become of the world if it continued to develop in the same fashion. They have inspired many other writers and filmmakers and are still considered masterpieces of dystopian fiction today.

Long before the main dystopian era a work which inspired future dystopian fiction was written by Johnathan Swift – *Gulliver’s Travels*. This book, satirizing the English society, tells a story of sea traveler who visits most peculiar realms, their peculiarity being defined by being inhabited by dwarfs, giants, necromancers, mad scientists and the like. These lands are utopian as well as dystopian, but mainly they are absurd. Despite its age, *Gulliver’s Travels* is still a well-known classic.

The purpose of this thesis is to identify the themes which characterize the dystopian literature and then further analyze the most common ones in *Swift’s Gulliver’s Travels (1726)*, *Orwell’s Nineteen Eighty-Four (1949)* and *Huxley’s Brave New World (1932)*. By comparing these themes, the thesis will aim to determine to what extent dystopian ideas in *Gulliver’s Travels* correspond to the two other works, created two centuries later. Parallels and distinctions between Orwell’s and Huxley’s conceptions of dystopia will also be scrutinized. By identifying the degree of focus on various threats, it will be attempted to reveal the authors’ individual fears – i.e. assuming that the themes which they

emphasize the most represent their greatest concerns. In addition, the comparison will attempt to provide a complex insight into the genre of dystopia, determining topics which connect the dystopian fiction to reality.

The thesis takes a general-to-specific approach to the topic. Its first part defines dystopia mainly on the basis of its original concept and applies the term to work of fiction. The second part explains how dystopian fiction came into existence and further describes its development up to the present. In chapter 3, the three abovementioned novels are analyzed and similarities or differences are compared.

The last part reflects on the extent to which *Brave New World* and *1984* have fulfilled their prophecies, as well as how society is developing according to their scenarios. Specific themes are chosen to demonstrate the correspondence to reality.

The main reason for writing this thesis is the author's conviction that dystopian literature (particularly referring to works of Huxley and Orwell) has always been of significant importance to the society, as it often may carry warnings to the humankind which, if not taken lightly, can prevent disasters and repetition of the same historical mistakes.

1. What is a dystopia?

Dystopia has been defined in many ways. As the word is associated with the notion of “badness”, it becomes a subjective term, whose meaning cannot be viewed in the same way by two different definers – i.e. everybody possesses a concept of their own dystopia. The term is very often associated with fictional works where its definition is narrowed but becomes, in fact, more complicated. This chapter will attempt to set a generalized definition.

1.1. The general concept and its origins

The word dystopia was used for the first time by J. S. Mills in 1868 in his political speech on the state of Ireland, where he used the word in contrast with the term utopia. In that speech, Mills severely criticizes the government’s policy on Irish property stating that “What is commonly called Utopian is something too good to be practicable; but what they [the government] appear to favour is too bad to be practicable.”¹ By merely coining the word to contrast what had been thus far called Utopia, he delimited its basic concept. On the basis of this speech, the Oxford English Dictionary describes dystopia as “an imaginary place or condition in which everything is as bad as possible.”² It will be argued that despite the fairly long development of dystopian literature, the definition of the term does not necessarily need to be more complex than the one proposed by this entry.

As dystopia is defined as being the reverse of utopia, the latter term must be elaborated on prior to attempting to define the former. Utopia is a fictional village created by Thomas More in his eponymous book. It represents his concept of an ideal society. More thus created the framework for future “utopian” novels.

¹ John Stuart Mill, “Volume XXVIII – Public and Parliamentary Speeches Part November 1850 – November 1868 [1850],” in *Public and parliamentary speeches - Part I - November 1850 - November 1868*, ed. Bruce L. Kinzer and John L. Robson (Toronto: University of Toronto Press, Retrieved 2015-02-16), 88, <http://oll.libertyfund.org/titles/mill-the-collected-works-of-john-stuart-mill-volume-xxviii-public-and-parliamentary-speeches-part-i>.

² "dystopia, n.". OED Online (Oxford University Press, March 2016), <http://www.oed.com/view/Entry/58909;jsessionid=48980D2837EF5F213D07A67618F436D4?redirectedFrom=Dystopia>.

However, the idea of ideal society (and simultaneously the opposite) has its precursors in far more ancient times and its shaping from these times must be taken into consideration. Claeys attempts to trace the roots of these two opposite concepts in mythology: "It invites us to consider the parallel religious prehistories of both concepts, which in the Christian tradition are dominated by ideas of Eden and Heaven, on the one hand, and Hell on the other."³ This idea provides us with a very simplified point of view as Heaven and Hell constitute two extremes – one representing the absolute paradise and the other a place of ultimate misery. It can be doubtless argued to what extent these two pairs of polar conceptions differ but without considering the specifics they are indisputably the same in many aspects. One of such aspects is the high level of broadness and variety of these seemingly polar oppositions. Although More is the father of "Utopia", the idea has been broadened and countless different "Utopias" have been invented ever since. The same applies to Hell and Heaven – it has been perceived less than uniformly by different religions – for instance, Islamic Heaven is different from the Christian one. As it is, then, difficult to pinpoint a definition for Heaven, it is no less challenging to define Utopia after so many "utopian" societies have been created. An innumerable amount of definitions has been provided. Claeys' skeptical argument that "'Utopia' has been defined in a bewildering variety of ways, and there is little interdisciplinary consensus on how (indeed even whether) we should link its literary, communal and ideological components." supports the claim that the very basic concepts of utopia and dystopia should not be associated with additional theories, created by scholars from various fields of studies throughout the history.

Another of these aspects is the vagueness of what is defined as being ideal and vice versa. It is very obvious that different individuals embody different sets of mind (be it accounted for cultural, religious or individual dichotomies) and it is therefore impossible to create a satisfying uniform definition of ideal conditions. Once again the comparison between the religious and artistic worlds proves to be beneficial. Claeys explains this

³ Gregory Claeys, "News from somewhere: Enhanced sociability and the composite definition of utopia and dystopia," *History* 98, no.330 (2013): 146.

parallel thus: "...the City of God is not that of real people, who are at best only rebellious angels, and rarely even that. And the heavenly hereditary dictatorship is not everyone's idea of a model utopia, in any case. ... In the literary genre, hence, More's *Utopia* contains crime, imperialism and a host of other evils."⁴ For the abovementioned reasons and for the purpose of this thesis, the definitions will be kept as general as possible.

1.2. Dystopia in fiction

Literary dystopia has been perceived in many different ways throughout the 20th century. The changing (although invariably tense) political situation in the world propelled famous writers in different periods (Orwell, London, Huxley,...) to create these heterogeneous detailed works of fiction. Moylan aptly sums up the backdrop against which these classics were written: "Dystopian narrative is largely the product of the terrors of the twentieth century. A hundred years of exploitation, repression, state violence, war, genocide, disease, famine, ecocide, depression, debt, and the steady depletion of humanity through the buying and selling of everyday life provided more than enough fertile ground for this fictive underside of the utopian imagination."⁵ All these events and the consequent products of fiction have expanded the scope of sophistication in which dystopia can be perceived.

Various definitions of dystopia, related to works of fiction, are offered. Sargent defines dystopia in literature as "a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as considerably worse than the society in which the reader lived."⁶ Sargent's definition mostly summarizes the basics of what has been considered dystopian in the work of literature throughout the history. It, indeed, has to portray fictional social establishment which is perceived to be considerably worse from the perspective of the

⁴ Gregory Claeys, "News from somewhere: Enhanced sociability and the composite definition of utopia and dystopia," *History* 98, no.330 (2013): 149.

⁵ Tom Moylan, *Scraps of the Untainted Sky* (Boulder: Westview Press), 2000.

⁶ Lyman Tower Sargent, "In defense of utopia," *Diogenes* 53 no. 1 (2006): 15, doi: 10.1177/0392192106062432.

reader - similarly terrifying, unrealistic and preposterous to what Mills saw in the land policy he was criticizing. However, the extent of detail in which authors of dystopian novels describe the societies has varied from one novel to another. While Orwell's 1984 undoubtedly fulfills this criterion, London's Iron Heel describes its system rather peripherally – focusing on political events and revolutionary plans rather than particulars.

Gottlieb attempts to define “the Western model of dystopia”⁷ more punctually, stating that “The writer offers militant criticism of specific aberrations in our own, present social-political system by pointing out their potentially monstrous consequences in the future.”⁸ This definition in essence refutes (or more precisely distorts) the basic idea based purely on contrast with utopia. More's utopia was not proposing an idea for such a system to once be realized (or at least it is generally not comprehended in this way and, on the contrary, is rather perceived as an ideal and therefore impossible state of society) and therefore prophecy cannot be included in the general definition of the reverse – dystopia. Although most of the western dystopian work of 20th century is widely regarded as prophetic, some counterexamples can be found, especially in popular works of modern fiction. For instance, the Batman's world – Gotham City – replete with crime and corrupted police is not perceived as carrying any premonition and is rather created for thrill, joy and amusement. Another example can be found in the Matrix Trilogy – the system, although arguably based on the fear of AI, is too inconceivable to be prophetic.

For this reason, two types of dystopia must be distinguished between – prophetic and non-prophetic.

The following boundaries can be set for dystopian fiction:

- It must be only and exclusively a work of fantasy in the time when it is created – a narrative that focuses only on criticizing the reality falls under the category of social criticism or satire.

⁷ Erika Gottlieb, *Dystopian fiction east and west: universe of terror and trial* (Montreal: McGill-Queen's Press-MQUP, 2001), 13, <https://books.google.cz/books?id=gmABBAAAQBAJ&>.

⁸ Gottlieb, *Dystopian fiction east and west: universe of terror and trial*, 13.

- It has to draw a description of a society as an entity – not of one person or one family. If it depicts trouble of individual characters, their sorrow must be the result of the adverse nature of the surroundings.
- It has to describe a system which is generally, from the point of view of the society in which the writer lives, considered detrimental and unpleasant

For clear distinguishing the subgenres, prophetic dystopias will further be delimited thus:

- They are mostly indicated by the author to take place in the future, although this is not a necessary condition
- They must have some relevance to the present, if readers fail to detect such relevance, the prophetic idea is lost
- The effect on its readers must be that of a warning, although this does not need to be the author's intention

This thesis focuses on two prophetic dystopian novels – 1984, Brave New World - and one, which does not completely fall under the category of dystopia – Gulliver's travels.

2. Dystopian fiction over the course of history

This chapter explains how dystopian fiction came into existence and further describes its development up to the present. It will be also demonstrated that the boundary between utopianism and dystopianism within a single story is not always clear despite the fact that the two concepts are viewed as polar opposites.

2.1. The roots of dystopia

Although the term dystopia was coined only in the 19th century, the concept of “dystopian” society was tempered with already many centuries ago. The concepts of Heaven and Hell (already touched upon earlier in the thesis) prove that “from time immemorial people have thought about the possibility of the construction of a better world, but they have also been aware of the likelihood of a future which might be worse than the present.”⁹ Likewise, some traces of dystopia date back to Ancient Greece.

Very importantly, the fact that dystopian literature was shaped gradually rather than abruptly needs to be taken into consideration. It was already being slowly grown long before Mills’ definition out of various works – namely, the elements of dystopia could be found in some utopian works (leading to ambiguous interpretations of them) and not less frequently in social satires.

The humankind’s positive belief of surpassing their own abilities and eventually reaching the state of perfection manifested itself in the 18th century. It gave rise to utopian works which were characterized by inconceivably elevated depictions of the future. According to Claeys, “the majority of the literary utopias of that period offered a mirror where man would not be able to see his reflection but only that of a much distorted image of humanity.”¹⁰ These worlds were generally perceived as something that is socially irrelevant. Therefore, alternatives of such utopian works having critical and ridiculing undertones were appearing. In *Gulliver’s Travels* (1726), the main character

⁹ Gregory Claeys, *The Cambridge companion to utopian literature* (Cambridge: Cambridge University Press, 2010), 16.

¹⁰ Claeys, *The Cambridge companion to utopian literature*, 15.

(Gulliver) is accidentally “thrown” into realms which are satirizing by their nonsensicality the utopian contemporaries. These realms carry both utopian and dystopian features (mostly, their interpretation depends on the reader) but Gulliver always leaves them in such a mood or state which lays an emphasis on the positive value of the real world (be it a state of Gulliver’s joy caused by leaving such lands or a change of his mental state for absurd, near-insane behavior).

Mockery of utopian works is exemplified by Gulliver’s visit to Luggnagg where he meets immortal creatures called Struldbrugs. His initial child-like utopian vision about them changes when he gets to know the truth about their desperate state – both mental and physical, making him admit that his “keen appetite for perpetuity of life was much abated.”¹¹

2.2. The transformation of utopia into dystopia

With growing pessimism caused by the repercussions of the massive industrial and scientific advancements, and ripening unrests in the world, mere mockery and derision of utopias (satirical utopias and anti-utopias) gradually turned into warning premonitions – dystopias – which were calling for a change and reconstruction of the society. This vision has prevailed, in fact, until the present with some exceptional periods of hope. Simultaneously, utopian visions started to fall out of fashion and certain scholars (Talmon, Popper...) have reasoned that it would take dystopian methods to create utopia: “the desire to create a much improved society in which human behaviour was dramatically superior to the norm implies an intrinsic drift towards punitive methods of controlling behaviour which inexorably results in some form of police state.”¹²

A significant turn from the utopian to the dystopian trend occurred at the end of the 19th century. Claeys determines that “From the 1890s onwards the appearance of an increasing number of dystopian texts thus seemingly indicates a negative trend in the wider utopian genre as a whole.”¹³ The turn to dystopia was shaped by eugenics and

¹¹ Jonathan Swift, *Gulliver’s Travels* (London: Penguin Books, 1994), 235.

¹² Claeys, *The Cambridge companion to utopian literature*, 108.

¹³ Claeys, *The Cambridge companion to utopian literature*, 111.

socialism – sometimes, but not always, interwoven with Darwinism. Thus, a common subject of such dystopian (and sometimes utopian) works are based on the socialist revolution. Very common topic for such works was the crumbling of the revolution or its repercussions (for example Charles Fairchild's *The Socialist Revolution of 1888 (1884)* or *A Radical Nightmare: Or, England Forty Years Hence (1885)*). In some novels, ideas of eugenics and socialism are combined. In *Red England: A Tale of the Socialist Horror (1909)* children get taken away from their parents to be further raised by the state. Other dystopian themes were the Prussian invasion, German annexation of Britain or ecological catastrophe.¹⁴

The last-decade dystopia in the 19th century is epitomized by works of H. G. Wells, although not all of his novels were considered dystopian. The themes accompanying his works include travelling in time, human evolution and questioning the trustworthiness of technology.

These early works of depression, despite not being generally so well-known today, set a lot of inspiring topics for their dystopian successors.

2.3. The massive outburst of dystopian fiction

Dystopian literature reached its golden era in first half of the 20th century. Jack London's *Iron Heel (1908)* provided inspiration for future authors such as Orwell. Although London's oligarchic totalitarianism is not depicted in such detail as 1984, it is similar in many ways – cruelty of the oppressors, strong censorship, disappearance of people etc. It has, however, more hopeful undertone than 1984 and focuses on realization of revolutions (albeit not successful). Most importantly, the idea of novel is based on London's concerns about power abuse – something that has worried authors of dystopian works up to the present.

In the post-revolutionary Soviet Union, where massive changes in the society “inspired by the utopian goals of Marxism but ... producing anything but utopian

¹⁴ Claeys, *The Cambridge companion to utopian literature*, 111-112.

conditions”¹⁵ were taking place, a key work of dystopian fiction – *We (1921)* - was written by Yevgeni Zamyatin. *We*’s central focus revolves around the scientific changes, leading Booker to state that “In stark contrast to the faith shown in science and technology by Lenin and the other early Soviet leaders, *We* is centrally informed by a fear of the dehumanizing potential of technology.”¹⁶ In addition, it predicts the Stalinist dictatorship, some features of “One State” being strikingly similar to Orwell’s *1984*.

Another significant work of dystopia (although some readers might argue the book to be actually mainly utopian) is Aldous Huxley’s *Brave New World (1932)*. Unlike *Iron Heel* and *We*, the book’s main focus is laid on the consequences of technological and scientific flowering as well as complete dominion of eugenics. Huxley’s pessimistic illustrations are not so much based on fears of a political ideology rising to power as in the case of many other novels in that period. It is more the concern about unhealthy social trends that pervades the novel’s main subtext. According to Claeys “the most insidious enemy [for Huxley] lay in the application of the techniques of mind control to advertising, to politics, to undermining the sense of reality and reinforcing egotism and hedonism.”¹⁷ Among his other chief concerns were the danger of overpopulation and drugs.

The post WW2 era produced a work which is considered by many readers the greatest dystopian novel ever – *1984 (1949)* by George Orwell. It can be noticed that in comparison to some of the preceding dystopian (or utopian) novels, Orwellian world is more vivid and plausible. This, as Claeys mentions, is for a reason: “Unlike *Brave New World* , George Orwell’s *Nineteen Eighty-Four* was written after much of the scale and enormity of totalitarian brutality had been revealed.”¹⁸ Orwell’s experience and the benefit of hindsight significantly contributed to the completeness of the vast totalitarian world he depicted. Orwell thus by writing the novel tried to elaborate on the consequential development of the status quo in his period stating “I do not believe that the kind of society I describe necessarily *will* arrive, but I believe (allowing of course for

¹⁵ M. Keith Booker, *The dystopian impulse in modern literature: Fiction as social criticism* (London: Greenwood Press, 1994), 25.

¹⁶ Booker, *The dystopian impulse in modern literature: Fiction as social criticism*, 25-26.

¹⁷ Claeys, *The Cambridge companion to utopian literature*, 117.

¹⁸ Claeys, *The Cambridge companion to utopian literature*, 118.

the fact that the book is a satire) that something resembling it *could* arrive. I believe also that totalitarian ideas have taken root in the minds of intellectuals everywhere, and I have tried to draw these ideas out to their logical consequences.”¹⁹ Everything is described in detail – division of the world into three superpowers, social stratification, the economy, the surveillance system, the castes, Winston’s daily life in such a system, the rules as well as the punishments for breaking them, the control of languages etc. It touches upon a variety of subjects – technology, emotions, morality, and, certainly, socialism. 1984 has inspired a lot of future works of fiction. Contrary to Wellsian (and to some extent also Huxleyan) sketches of sometimes hardly conceivable and highly fictional fantasies, it offers a more down-to-earth and realistic depiction of the consequences of more imminent threats.

2.4. The post-modernist dystopia

In the so-called postmodernist era, dystopian literature continues in the Orwellian tradition i.e. creating realistic and plausible realms stemming from inhibitions about the development in the forthcoming decades. Booker furthermore comments on the expanding nature of pessimism: “If dystopian fiction is centrally informed by a skepticism toward utopian ideals, one might say that postmodernist dystopian fiction is informed by the same skepticism, but also by an additional doubt that this skepticism can be truly effective.”²⁰ It also becomes vastly sci-fi oriented and tends to breach the boundaries between thus far established genres. Booker provides a brief description of the shifting trend:

...science fiction writers like Samuel R. Delany and William Gibson present imagined futures that are difficult to place unequivocally within the traditional utopian-dystopian dichotomy. And more "mainstream" postmodernists like

¹⁹ George Orwell, *The Collected Essays, Journalism and Letters, Volume IV – In Front of Your Nose*, ed. Sonia Orwell and Ian Angus (London: Secker & Warburg, 1968), 502.

²⁰ Booker, *The dystopian impulse in modern literature: Fiction as social criticism*, 141.

Thomas Pynchon produce works that straddle the boundary between dystopian projections of the future and relatively realistic descriptions of the present. At the same time, even a work like Margaret Atwood's *The Handmaid's Tale* (1985)-which seems unequivocally dystopian-contains considerable parody and humor that sets it apart from many of its dystopian predecessors.²¹

Delany took an innovative approach in his novel *Triton* (1976) by devising Tethys - a society which is neither utopian nor dystopian although being seemingly more inclined to Utopia. Tethys is introduced as a vastly tolerant and plural society with freedom of sexual needs and vast number of genders as well as a free choice between them.²² However, there are also other, negative aspects which are part of this society. Tethys has to wage tiresome wars for preservation of their ideology with other moons whereby its population is drastically reduced. It can be further argued that the novel emphasizes the questionability of Utopian societies as the main character is not adjusted to the system and finds it difficult to bear, similarly as Bernard Marx in *Brave New World*.²³ To create a more complex thought-provoking outline, Delany contrasts Tethys with other societies, including the dystopian Earth.²⁴ Booker elaborates on the intentions of the author stating that "In the final analysis, Delany clearly seeks in *Triton* to produce neither a utopian nor a dystopian vision, but to surmount the polar opposition between the two. Tethys is not a perfect paradise, and Delany's treatment of it suggests that no such perfection is possible."²⁵ For this purpose, Delany claims *Triton* to be a heterotopian novel.

Gibson's breaking the boundary between utopia and dystopia is laid in the conception of cyberspace, which is a traditionally Utopian branch of a fantasy realm, but which, however, is in his works contrasted with the conception of humans being transformed into machines. A typifying example of his stories is represented by "The

²¹ Booker, *The dystopian impulse in modern literature: Fiction as social criticism*, 142.

²² Booker, *The dystopian impulse in modern literature: Fiction as social criticism*, 143.

²³ Booker, *The dystopian impulse in modern literature: Fiction as social criticism*, 144.

²⁴ Booker, *The dystopian impulse in modern literature: Fiction as social criticism*, 143.

²⁵ Booker, *The dystopian impulse in modern literature: Fiction as social criticism*, 145.

Gernsback Continuum” (1981) where the main character gradually finds nearly dystopian world in utopian guise. Gibson’s story gradually shifts to dystopian concept.²⁶

Gibson’s works were influenced by those of another modern dystopia writer’s – Thomas Pynchon. Pynchon’s important work – *Vineland (1990)* - cannot be unequivocally classified as a dystopian fiction as it introduces a realistic story with actual characters, such as Ronald Reagan and George Bush against a backdrop of real places. Therefore, the book can be said to be on a verge of political satire as well as dystopian fiction in some respect reminiscent of Orwell’s 1984.²⁷

The Handmaid’s Tale (1985), written by Margaret Atwood, is another famous dystopian work. Many of its themes resemble Brave New World and, in particular, 1984. These are, for instance, voluntary submission, sexuality, religion, genetic manipulation, forbiddance of books and mostly importantly, sexuality, whose role Booker explains thus: “In the final analysis, sexuality in general functions not as a counter to political power in Gilead, but as one of the most effective tools through which that power is manifested.”²⁸ The book furthermore enriches the dystopian literature by another element – feminism. In Atwood’s world – the republic of Gilead, women are used as tools for men, being divided into groups, which are assigned different tasks – from domestic servants to wives and sexual slaves. By being thus separated and stripped of their human rights, they are totally under control of influential males, serving as their social reward.²⁹

2.5. Current dystopian trends

Not many of the stimuli for dystopian literature have changed today, although some new ones have emerged with the current social development. One of the topics that recently attracts vast amount of attention is air pollution and global warming. Other social issues, such as obesity, developed as a result of hedonism – the topic that was touched upon in dystopian fiction already more than half a century ago. Due to this and several other reasons, the humankind has become more and more self- critical. Claeys suggests that

²⁶ Booker, *The dystopian impulse in modern literature: Fiction as social criticism*, 148.

²⁷ Booker, *The dystopian impulse in modern literature: Fiction as social criticism*, 152-153.

²⁸ Booker, *The dystopian impulse in modern literature: Fiction as social criticism*, 165.

²⁹ Booker, *The dystopian impulse in modern literature: Fiction as social criticism*, 163.

“the addition of perceptible global warming to the list of the world’s political problems and the drastic exaggeration of individual anxieties about obesity played a major role in switching the emphasis of popular rhetoric to the magnification of individual responsibility and the careful cultivation of an individual sense of ecological sin.”³⁰

In consequence, claims that dystopian visions from the past are now being gradually fulfilled are becoming increasingly popular.

³⁰ Claeys, *The Cambridge companion to utopian literature*, 278.

3. An analysis of Brave New World, 1984 and Gulliver's Travels

The following chapter will analyze these three novels in detail. Chosen themes will be compared in order to find differences and similarities between the books. The findings will be further elaborated on, which will produce a variety of conclusions related to development of dystopia, points of view and reality.

3.1. Introduction to the novels in dystopian and utopian terms

If there was a scale which would indicate the prototypicality of dystopia, 1984 would be in its highest place. Although Brave New World describes a system where human mind is equally thoroughly controlled by omnipotent force and demonstrates the futility of any attempts to revolt against it (John's riot in hospital ends in fiasco), the system lays emphasis on the universally positive human value – happiness. Brave New World may leave its readers asking themselves whether it is more of a dystopian or utopian book. It strongly depends on perception of an individual - whether one would like to live in a society which aims for ultimate satisfaction with the drawbacks of submitting to science and technology and accepting "soma" as a fundamental part of their lives. A quote from the Controller encapsulates the goal of the establishment: "Universal happiness keeps the wheels steadily turning; truth and beauty can't. And, of course, whenever the masses seized political power, then it was happiness rather than truth and beauty that mattered."³¹ This claim, although essentially truthful, is not, however, always adhered to. The strict control over the society combined with causing pain to children as a part of shaping their minds represent elements which can be labeled at the very least "anti-utopian" as they reveal that to reach universal happiness (well-shaped minds and stable economy), some unpleasant undertakings (teaching children to hate books and flowers by causing pain) have to be suffered. Moreover, Huxley's negativistic approach towards the society which he created can be used in support of the dystopian view as stated by Claeys "Where then does Huxley wish our sympathies to lie? Not, certainly, with the hapless

³¹ Aldous Huxley, *Brave New World* (London: Penguin Random House, 2007), 201.

rulers of the future world, who reach for soma at the slightest anxiety.”³² The book’s main character is an alienated individual who is not glad to live in such a society and refuses to take the allotted rations of soma. Such dissatisfied protagonists represent a convincing sign of dystopia.

Moreover, the narrator provides subjective descriptions, tinged with depression. An example appears at the beginning on the first page: “Cold for all the summer beyond the panes, for all the tropical heat of the room itself, a harsh thin light glared through the windows, hungrily seeking some draped lay figure, some pallid shape of academic goose-flesh, but finding only the glass and nickel and bleakly shining porcelain of a laboratory. Wintriness responded to wintriness.”³³ These introductory lines are not chosen randomly and give the reader a clear message: “This book is not meant to be utopian.”

In case of 1984, there is virtually no basis for questioning the genre of dystopia. The omnipresence of thought police, telescreens at homes, children being taught to inform on their parents or the severe torturing of Winston in the last part of the book are more than self-evident. The oppressive atmosphere of 1984 is summarized in Chapter 1 “You had to live—did live, from habit that became instinct—in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized.”³⁴ The highly dystopian signs can be measured by juxtaposing two ceremonies from these two books – “Two Minutes’ Hate” in 1984 and “Orgy-Porgy” in *Brave New World*.

The loving cup had made its circuit. Lifting his hand, the President gave a signal;
the chorus broke out into the third Solidarity Hymn.

“Feel how the Greater Being comes!

Rejoice and, in rejoicings, die!

Melt in the music of the drums!

For I am you and you are I.”³⁵

³² Claeys, *The Cambridge companion to utopian literature*, 115.

³³ Huxley, *Brave New World*, 1.

³⁴ George Orwell, *Nineteen Eighty-Four* (London: Penguin Books, 2000), 6.

³⁵ Huxley, *Brave New World*, 71.

Regardless of different interpretations of this orgy-porgy scene and the narrator's claim that Bernard did not feel the greater being come, the desired contrast to the following scene of "Hate" is produced.

Before the Hate had proceeded for thirty seconds, uncontrollable exclamations of rage were breaking out from half the people in the room. The self-satisfied sheep-like face on the screen, and the terrifying power of the Eurasian army behind it, were too much to be borne: besides, the sight or even the thought of Goldstein produced fear and anger automatically.³⁶

Both of those "assembly" scenes describe particular emotions directed towards existing or imaginary subjects. These parts demonstrate quite aptly the atmosphere in the two books and emphasize the grimness of the latter one, although the former, admittedly, can be equally disturbing, but not with such unanimousness.

Gulliver's Travels, in comparison, can hardly be considered a dystopian (or utopian) novel but if those two labels are not looked at in absolute terms, features of both of these can be found throughout the novel in all four books. As mentioned above, Gulliver's Travels is one of many works from which dystopian literature evolved and, therefore, it is going to be used mainly for identification of key features serving as a bedrock for later dystopian works. The flying island, Laputa, for instance, resembles the regime in 1984 in terms of being oppressive and dictatorial to the citizens below, and at the same time gives an impression of sheer absurdity by focusing on perfecting only mathematics, music and astronomy and ignoring everything else. In the same manner, the regime in Brave New World accepts only technology to preserve COMMUNITY, IDENTITY and STABILITY. Gulliver's confirmation of Laputans' dubious rationale argues for the strong presence of dystopianism: "They were indeed excellent in two sciences for which I have great esteem,

³⁶ Orwell, *Nineteen Eighty-Four*, 15.

and wherein I am not unversed; but, at the same time so abstracted and involved in speculation, that I never met with such disagreeable companions.”³⁷

There are, however, other lands which Gulliver views very positively, such as the Houyhnhnm land, where many human follies are claimed to be unknown, after whose visitation he “freely [confesses] that the many virtues of those excellent quadrupeds placed in opposite view to human corruptions, had so far opened [his] eyes and enlarged [his] understanding.”³⁸ Despite these claims, Houyhnhnms do not possess only values which convince every reader to be positive but their system can definitely raise utopian-dystopian debates.

From this brief analysis, the conclusion that *1984* is a novel with very dark atmosphere and prevalent dystopian features can be drawn. Although *Brave New World* is generally perceived as a dystopian novel, it can convince some readers to be rather (but not completely) opposite, despite its author’s dark intentions. Similarly, *Gulliver’s Travels*, apart from being a social satire, has this issue of bipolarity.

3.2. Leaders and their cults of personality in contrast to reality

In all the three novels, leaders with very significant amount of power are present. However, their depictions differ in many aspects and the authors convey various messages through them.

There is no doubt that Big Brother is an embodiment of a strong cult of personality, forced to be worshipped and obeyed. He is not, however, only used as a symbol of heroism (historic merits) and generosity (rations of chocolate) but also of omnipotence and omnipresence and therefore serving as one of the main intimidations of disobedient citizens of Oceania, which the book mentions several times: “On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG

³⁷ Swift, *Gulliver’s Travels*, 189-190.

³⁸ Swift, *Gulliver’s Travels*, 284.

BROTHER IS WATCHING YOU, the caption beneath it ran.”³⁹ Despite his divine attributions and familial sobriquet, it is implied that he might not be an actual person. He only appears at posters or is mentioned or quoted in newspapers, but there is not any evidence of his actual existence. When Winston is being tortured by O’Brian, the mystery about Big Brother is partly revealed in the dialogue between those two.

‘Does Big Brother exist?’

‘Of course he exists. The Party exists. Big Brother is the embodiment of the Party.’

‘Will Big Brother ever die?’

‘Of course not. How could he die? Next question.’⁴⁰

Two deductions can be raised from this: Big Brother has either no personality or multiple personalities which are, nevertheless, concealed to the public. This isolation from his people makes him even more fearful and indestructible.

In terms of importance, the closest Brave New World equivalent of Big Brother is Henry Ford (or sometimes, alternatively, Sigmund Freud) who has also heroic feats attributed to him in the course of history. The greatest proof of his huge significance is the fact of him being a new god to the civilization. Years are counted from the day of his first T-Model (After Ford in place of A.D.) and people use his name interchangeably with God, Lord etc. in their everyday common phrases. Nevertheless, the fact of having been an actual person makes his cult of personality less solid than that of Big Brother’s.

Equally revered is the present leader – one of the ten World’s Controllers, Mustapha Mond. Mond is, in the same manner, an actual person – mortal, not everlasting. He is, nevertheless, referred to as “his Fordship” and can be, for that and other reasons, considered Ford’s apostle.

In Gulliver’s Travels, the most typical totalitarian ruler whom Gulliver encounters is the king of Laputa. In contrast with the leaders in two other books, there is no mention of

³⁹ Orwell, *Nineteen Eighty-Four*, 5.

⁴⁰ Orwell, *Nineteen Eighty-Four*, 234-235.

his cult of personality but he, unlike Big Brother or Mustapha Mond, has control over a floating island and thus can regulate weather, which makes him an uncommonly powerful ruler. The following Gulliver's account emphasizes the might he possesses:

If any town should engage in rebellion or mutiny, fall into violent factions, or refuse to pay the usual tribute, the King hath two methods of reducing them to obedience. The first and the mildest course is by keeping the island hovering over such a town, and the lands about it, whereby he can deprive them of the benefit of the sun and the rain, and consequently afflict the inhabitants with dearth and diseases.⁴¹

Although several weaknesses of the Laputan king are also described, it is clear that he has powers which the other two do not have.

This leads to an assumption that the more a ruler is depicted through propagandistic descriptions, the less convinced readers tend to be about the strength of his powers or his true existence. In 1984, Big Brother and the Party are forced to be adored but their strength is never directly demonstrated. Napoleon, a character from another book written by Orwell – *Animal Farm*, constitutes a similar type of leader. He does not participate in defending when the farm is attacked by humans, but after seizing power, he attributes the victory to his own feats. In *Brave New World*, Mustapha Mond is also lauded, although to a lesser extent, and is at the end revealed to be an ordinary and imperfect human being.

3.3. Reproduction and Upbringing

The ideas of reproduction and raising children are touched upon in all three books. While in *Brave New World*, it is one of the main themes on which the book is built, in 1984 it is rather a supplementary one, supporting the dystopianism of the regime. In both of them, mankind's reproduction is under strict control. It is, however, only in *Brave New World* that humans are artificially produced.

⁴¹ Swift, *Gulliver's Travels*, 185-186.

3.3.1. Birth control

The theme of birth control occurs to some extent in all three novels. The Houyhnhnms are normally allowed to have only one child of each sex (with exception of the servants who can produce up to three) under further conditions: “if a *Houyhnhnm* has two males, he changeth one of them with another that hath two females; and when a child hath been lost by any casualty, where the mother is past breeding, it is determined what family in the district shall breed another to supply the loss.”⁴² The control based on gender can be interpreted as having a feminist (or masculinist) subtext.

The 20th century novels, with the rise of technology, supply the theme of artificial reproduction. The Bokanovsky’s process sets an example of a certain birth control mastery. It is, in fact, the theme which makes the readers acknowledge the near-indestructibility of the system, and thus renders many of them hopeless of “good” ending, in which the system could be overthrown. Huxley’s pessimism in this respect is unparalleled – the process involves control of everybody’s life before their birth and virtually determines who they are going to become, including their gender. The Bokanovskification is deliberately introduced already in the first chapter in order to demonstrate the power of technology. Addition of diseases such as “the usual typhoid and sleeping sickness”⁴³ to the hatching process confirms it to be a strong dystopian theme.

1984, in contrast with *Brave New World*, mentions the process of birth control by “artsem” only briefly and, furthermore, it is explained that the idea has not yet been developed, existing only in the minds of the Junior Anti-Sex League. It is, however, for a different purpose that the system considers it as a possibility – to erase concupiscence from the society. While the Fordian society uses artificial birth control to regulate the population, Oceanian authorities flirt with such ideas only to further instill their doctrine. Contrariwise, it is implied that members of the Party are encouraged to produce their descendants as Winston’s wife wanted to have children in order to fulfill a “duty to the

⁴² Swift, *Gulliver’s Travels*, 299.

⁴³ Huxley, *Brave New World*, 13.

Party”⁴⁴, and the Party “rather encouraged separation in cases where there were no children”⁴⁵

3.3.2. Separation from parents

Preceding elements of strict control over children’s lives by the society rather than their parents can be found in the Lilliputan system: “their opinion is, that parents are the last of all others to be trusted with the education of their own children: and therefore they have in every town public nurseries, where all parents, except cottagers and labourers, are obliged to send their infants of both sexes to be reared and educated.”⁴⁶ The cruelty of these rules is amplified when the reader is informed about the fact that “their parents are suffered to see them only twice a year; the visit is to last but an hour...”⁴⁷ This tampering with natural bonds between children and parents is further distorted in 1984 where children are learned to control their parents, as described in the book:

It was almost normal for people over thirty to be frightened of their own children. And with good reason, for hardly a week passed in which ‘The Times’ did not carry a paragraph describing how some eavesdropping little sneak—‘child hero’ was the phrase generally used—had overheard some compromising remark and denounced its parents to the Thought Police.⁴⁸

It is confirmed when Parsons is reported by his 7 year old daughter. Brave New World takes the notion of parenthood to extremes as it is depicted to be one of the taboos, connected merely with “those days of gross viviparous reproduction”⁴⁹ when “children were always brought up by their parents and not in State Conditioning Centres.”⁵⁰

⁴⁴ Orwell, *Nineteen Eighty-Four*, 121.

⁴⁵ Orwell, *Nineteen Eighty-Four*, 61.

⁴⁶ Swift, *Gulliver’s Travels*, 57.

⁴⁷ Swift, *Gulliver’s Travels*, 58.

⁴⁸ Orwell, *Nineteen Eighty-Four*, 25.

⁴⁹ Huxley, *Brave New World*, 19-20.

⁵⁰ Huxley, *Brave New World*, 20.

The theory of parenting is also ascertainable in the Houyhnhnm system. It appears hand in hand with reason and coldness of this seemingly utopian society. Houyhnhnms are not considerate of begetting new lives or freely exchanging their children with other, non-biologic parents as “nature teaches them to love the whole species, and it is reason only that maketh a distinction of persons, where there is a superior degree of virtue.”⁵¹ It must be, however, mentioned that this egalitarian ideology is retorted by the mere fact of Houyhnhnm masters having their own servants. This fact, among some others, argues in favor of anti-utopia.

3.3.3. Ideologically oriented upbringing

Social upbringing under strict control is mentioned in all three novels. Gulliver visits two such lands where the systems firmly instill the correct way of behaving in their children. These ways are, however, (though not unequivocally) themes of dystopia.

Lilliputans, as mentioned earlier in this chapter, send their children to nurseries where they are schooled to comply with the ideology of their land. They are taught principles which could be viewed from many perspectives as positive: “honour, justice, courage, modesty, clemency, religion, and love of their country”⁵² However, it is described that “they are always employed in some business, except in the times of eating and sleeping, which are very short”⁵³ which represents a theme of dictatorship. Similar principles are applied to the Houyhnhnms with seemingly lesser amount of dictatorship whereby “Temperance, industry, exercise and cleanliness, are the lessons equally enjoined to the young ones of both sexes”⁵⁴ A tinge of feminism is, once again, discernible in the following lines “my master thought it monstrous in us to give the females a different kind of education from the males, except in some articles of domestic management”⁵⁵

In the 1984 and Brave New World, raising of children is purely dystopian. The narrator in 1984 aptly describes the attitude of children in the second chapter: “Nearly all

⁵¹ Swift, *Gulliver's Travels*, 296-297.

⁵² Swift, *Gulliver's Travels*, 58.

⁵³ Swift, *Gulliver's Travels*, 58.

⁵⁴ Swift, *Gulliver's Travels*, 298.

⁵⁵ Swift, *Gulliver's Travels*, 298.

children nowadays were horrible. What was worst of all was that by means of such organizations as the Spies they were systematically turned into ungovernable little savages, and yet this produced in them no tendency whatever to rebel against the discipline of the Party.”⁵⁶

The children are taught to inform on or harm suspects who either commit menial crimes or do something suspicious or merely unusual with the support of their parents. Such support is expressed by Mr. Parsons when he brags about his children’s deeds in a cafeteria:

‘Did I ever tell you, old boy,’ he said, chuckling round the stem of his pipe, ‘about the time when those two nippers of mine set fire to the old market-woman’s skirt because they saw her wrapping up sausages in a poster of B.B.? Sneaked up behind her and set fire to it with a box of matches. Burned her quite badly, I believe. Little beggars, eh? But keen as mustard! That’s a first-rate training they give them in the Spies nowadays—better than in my day, even.’⁵⁷

Furthermore, when Parsons is reported by his daughter, he claims to have “brought her up in the right spirit”⁵⁸ It is once stated by the narrator that family serves as an “extension of the Thought Police”

Winston’s propagandistic invention, Comrade Ogilvy, summarizes the perfectly raised children in Oceania.

At the age of three Comrade Ogilvy had refused all toys except a drum, a sub-machine gun, and a model helicopter. At six—a year early, by a special relaxation of the rules—he had joined the Spies, at nine he had been a troop leader. At eleven he had denounced his uncle to the Thought Police after overhearing a conversation which appeared to him to have criminal tendencies. At seventeen he

⁵⁶ Orwell, *Nineteen Eighty-Four*, 25.

⁵⁷ Orwell, *Nineteen Eighty-Four*, 58.

⁵⁸ Orwell, *Nineteen Eighty-Four*, 212.

had been a district organizer of the Junior Anti-Sex League. At nineteen he had designed a hand-grenade which had been adopted by the Ministry of Peace and which, at its first trial, had killed thirty-one Eurasian prisoners in one burst. At twenty-three he had perished in action.⁵⁹

Huxley takes shaping of children's mind to extremes. Members of the Brave New World society are raised even before their birth, owing to the Bokanovsky's process. After their birth, they are assigned to Nurseries and divided into different sections in accordance with their caste. In the Nurseries they undergo various upbringing therapies such as hypnopaedia or the shock therapy. The process of the latter one is described by the narrator as particularly horrifying: "The screaming of the babies suddenly changed its tone. There was something desperate, almost insane, about the sharp spasmodic yelps to which they now gave utterance. Their little bodies twitched and stiffened; their limbs moved jerkily as if to the tug of unseen wires."⁶⁰ Further dystopian themes can be, arguably, found in the social upbringing such as erotic games played among the children.

3.3.4. Conclusion

It can be concluded that while in Brave New World, the dystopian essence lies in the description of the process of raising children, 1984 focuses on its results. Taking care of children's upbringing is, therefore, a distinct theme in dystopian literature. It does have logical explanation. The mind of a child is flexible, easily adaptable and can be shaped into anything imaginable. These three novels, therefore, carry a strong warning.

⁵⁹ Orwell, *Nineteen Eighty-Four*, 44.

⁶⁰ Huxley, *Brave New World*, 17.

3.4. Relationships and Sex

With regard to the three analyzed books, these themes represent a moot point as all of them look at the ideas of sex and relationships from different points of view. Comparison of certain aspects even produces contrastive results. The analysis further demonstrates that neither reduction nor extension of sexual needs and love has to be a purely dystopian theme.

3.4.1. Sexual desires

The Houyhnhnm system has the similar notion of sex and relationships as Oceanians – copulation is used merely for procreation and has nothing to do with romantic feelings. These systems, however, exhibit an important difference. While Houyhnhnms are creatures of pure reason and “Courtship, love, presents, jointures, settlements have no place in their thoughts, or terms whereby to express them in their language.”⁶¹, the people of Oceania are forced to eradicate these traits which are natural to their kind, as described by the narrator in 1984: “The aim of the Party was not merely to prevent men and women from forming loyalties which it might not be able to control. Its real, undeclared purpose was to remove all pleasure from the sexual act. Not love so much as eroticism was the enemy, inside marriage as well as outside it”⁶² The occurrence of enforcement in the latter one renders Oceania far darker a world than Houyhnhnm.

Opposite stance toward sexual desires is taken in *Brave New World*. While in Oceania, the sexual intercourse is looked upon as “slightly disgusting minor operation”⁶³, “sexual act is a rebellion”, “desire a thoughtcrime” and “the promiscuity between party members is the unforgivable crime”, in *Brave New World* it is highly encouraged to freely have sex with multiple partners as “every one belongs to every one else”⁶⁴ Chastity is highly discouraged by the society and is perceived as detrimental by Mustapha Mond who claims that “chastity means passion, chastity means neurasthenia. And passion and

⁶¹ Swift, *Gulliver's Travels*, 297.

⁶² Orwell, *Nineteen Eighty-Four*, 61.

⁶³ Orwell, *Nineteen Eighty-Four*, 61.

⁶⁴ Huxley, *Brave New World*, 40.

neurasthenia mean instability. And instability means the end of civilization. You can't have a lasting civilization without plenty of pleasant vices."⁶⁵ Furthermore, the tabooization of sex was erased from the society and therefore, children are freely encouraged to play games which involve erotic activities. Ironically, Bernard does not fit into his society as he opposes the idea of free intercourse, while Winston complains about his wife being too frigid. The difference between those two systems clearly proves the distinction of the stances held by Huxley and Orwell on this topic.

3.4.2. Marriages

Another act, which considerably varies in the realms of *Brave New World* and 1984 is that of a marriage. Similarly to the conception of parenthood, marriage is sneered at in the Fordian society alongside with other outdated customs, and is ascribed only to the unprincipled who live in reservations. The notion of marriage is mentioned by the Warden of New Mexico Reservation when he explains the principles of his territory to Lenina:

...about sixty thousand Indians and half-breeds. absolute savages ... our inspectors occasionally visit ... otherwise, no communication whatever with the civilized world ... still preserve their repulsive habits and customs ... marriage, if you know what that is, my dear young lady; families ... no conditioning ... monstrous superstitions ...⁶⁶

The contemptuous manner of Warden's speech clearly proves that wedding is unacceptable in the *Brave New World* establishment.

In 1984, marriages are permitted to the Party members but have to be approved by a committee and a marriage is "always refused" if the to-be-married people give "the impression of being physically attracted to one another"⁶⁷ It is clearly stated that "The

⁶⁵ Huxley, *Brave New World*, 209

⁶⁶ Huxley, *Brave New World*, 88-89.

⁶⁷ Orwell, *Nineteen Eighty-Four*, 61.

only recognized purpose of marriage was to beget children for the service of the Party.⁶⁸ Paradoxically enough, divorce is not allowed (with exception of the proles) even if the couple is not able to beget progeny. By not allowing the members of the Party to divorce and at the same time being careful about the wedding conditions, the Orwellian state reveals one of its defects and supports the idea of its general imperfection although the idea per se is supposed to demonstrate its infallibility.

Some similarities can be found in the Houyhnhnm land whereby the couple is also chosen according to certain qualities and parameters – in this case, strength or comeliness and “colours as will not make any disagreeable mixture in the breed”⁶⁹ The choice is likewise based upon reason and the marriage is approved, although by parents instead of a committee. Despite all the likenesses in those two systems, it has to be clarified that Houyhnhnms perceive this process differently and are not being dissatisfied about it – “it is what they see done every day, and they look upon it as one of the necessary actions of a rational being.”⁷⁰ It is further confirmed by the fact that none of them ever experiences a dissent and therefore there is no need for divorce or separation.

3.4.3. Conclusion

These differences demonstrate that sex and relationships are a matter of attitude rather than a universal truth. The approach in *Brave New World* is probably the greatest example of such a claim. A society where sexual interaction is unlimited but the sole reason for it is the disappearance of traditional values, can be viewed as both utopian and dystopian. *1984*, contrariwise, proves that the notion of encouraged marriage does not necessarily have to be non-dystopian. For these reasons, it is rather prudent to see these issues as a result of a greater, overarching matter – the government or social conventions which impose written or unwritten obligations on their citizens to act in a certain, prescribed manner.

⁶⁸ Orwell, *Nineteen Eighty-Four*, 61.

⁶⁹ Swift, *Gulliver's Travels*, 297.

⁷⁰ Swift, *Gulliver's Travels*, 297.

3.5. Ideological modification and changing of languages

Shaping languages according to a doctrine which is present in a state or kingdom is another theme present in all three books. It serves as one of the major instruments which help preserve the power of those who are in charge. Each book, again, is different with respect to the level of significance of this feature.

The Laputans, focused only on music and mathematics, use a language whereby the concepts are expressed by “lines and figures”⁷¹, whose application into practice is explained by Gulliver: If they would, for example, praise the beauty of a woman, or any other animal, they describe it by rhombs, circles, parallelograms, ellipses, and other geometrical terms, or by words of art drawn from music..⁷² This is an example of a most extreme linguistic adjustment which can be paralleled with Orwell’s Newspeak. A similar example of attempts to rapidly change a language can be found in the Grand Academy of Lagado, but there is little if any ideological motivation behind them.

The fact that Orwell dedicated an appendix entirely to a description of a fairly sophisticated language system proves its crucial importance. Orwell, indeed, introduces newspeak as an example of a very serious threat posed by totalitarianism, although it is, as many other power-acquiring methods, in its incipient state, as described by Syme: “Every concept that can ever be needed, will be expressed by exactly one word, with its meaning rigidly defined and all its subsidiary meaning scrubbed out and forgotten. Already, in the Eleventh Edition, we’re not far from that point. But the process will still be continuing long after you and I are dead. Every year fewer and fewer words, and the range of consciousness always a little smaller.”⁷³ Orwell indicates his views that it takes a lot of time to completely subjugate a people and flirts with the idea of possibility of revolution but, concludes the topic, however, with pessimism in appendix where it is described that “Newspeak would have finally superseded Oldspeak (or Standard English, as we should call it) by about the year 2050.”⁷⁴, fulfilling Syme’s hope. It is, similarly, indicated in

⁷¹ Swift, *Gulliver’s Travels*, 176.

⁷² Swift, *Gulliver’s Travels*, 176.

⁷³ Orwell, *Nineteen Eighty-Four*, 49.

⁷⁴ Orwell, *Nineteen Eighty-Four*, 270.

Gulliver's Travels that Laputans once used an obsolete language similar to that of other people. This is illustrated by the name of the island itself. The fact that "lap" (being homographic with English) and "untuh" have the same phonetic patterns as human languages indicates a similar (although more radical) change having taken place in Laputa long time ago.

Another instance of ideology-oriented linguistic adherence occurs in the language of Houyhnhnms. It can be compared to Newspeak at two aspects. The first aspect is that the language is similarly economical as Newspeak wherein single words express fairly complex trains of thoughts. Example of this – "shnuwnh" meaning "to retire to his first mother"⁷⁵ can be compared to rendition of Newspeak to Oldspeak:

Newspeak:

times 3.12.83 reporting bb dayorder doubleplusungood refs unpersons rewrite fullwise upsub antefiling

Oldspeak:

The reporting of Big Brother's Order for the Day in 'The Times' of December 3rd 1983 is extremely unsatisfactory and makes references to non-existent persons. Rewrite it in full and submit your draft to higher authority before filing.⁷⁶

Conclusively, the Oldspeak translation contains nearly three times the amount of the original text which roughly corresponds to translating the Houyhnhnm language into English as well.

The second aspect lies in affixation. Both of the currently analyzed languages show a propensity for creating affixes out of words with negative (or positive) connotations. Houyhnhnms add "Yahoo" to other concepts if they need to express their "deformities or ill qualities"⁷⁷, for example, "Ynholmhnmrohlnw Yahoo"⁷⁸ which stands for an "ill-contrived house"⁷⁹. Newspeak is similarly confined to suchlike ascriptions, where meaning

⁷⁵ Swift, *Gulliver's Travels*, 304.

⁷⁶ Orwell, *Nineteen Eighty-Four*, 42.

⁷⁷ Swift, *Gulliver's Travels*, 304.

⁷⁸ Swift, *Gulliver's Travels*, 305.

⁷⁹ Swift, *Gulliver's Travels*, 305.

of a word is narrowed to simple notions of “goodness” or “badness” – therefore, oldthink is “inextricably mixed up with the idea of wickedness and decadence.”⁸⁰ and entails all the concepts and ideas in the past, not invented or currently supported by the party. Similarly, “crimethink” is an umbrella term for all the “concepts of liberty and equality”⁸¹ and can stand on its own in translation of Declaration of Independence. Other examples are “goodsex” “sexcrime” “goodthink” “joycamp” (whose meaning is distorted as the term refers to “forced-labor camps”). In short, it is ideologically correct to associate positive connotations with the Party and the negative ones with its enemies which are in the Houyhnhnm constituted by the Yahoos.

Both of the languages are extremely poor in terms of certain conceptual areas although the reasons for this linguistic poverty might vary. 1984 describes Newspeak, as mentioned above, as a slowly ripening language growing out of the Standard English - many times richer expression-wise. Therefore, Newspeak is a form of an artificial language which serves as a means of solidification of the regime. Orwell explains in the appendix that “The purpose of Newspeak was not only to provide a medium of expression for the world-view and mental habits proper to the devotees of Ingsoc, but to make all other modes of thought impossible. ... Newspeak was designed not to extend but to DIMINISH the range of thought, and this purpose was indirectly assisted by cutting the choice of words down to a minimum.”⁸² In practice, meanings which could possibly be subversive to the system are erased and only the harmless denotations are preserved. Consequently, it is stated that “ALL MANS ARE EQUAL was a possible Newspeak sentence, but only in the same sense in which ALL MEN ARE REDHAired is a possible Oldspeak sentence.”⁸³ This does not, however, prove the strategy of language modification to be foolproof as it can be argued that new words can be invented in secrecy for the concepts which do not exist in Newspeak.

The Houyhnhnm is, on the other hand, indicated to be a naturally developed language wherein the lack of expressions accounts for the fact that Houyhnhnms are not

⁸⁰ Orwell, *Nineteen Eighty-Four*, 275.

⁸¹ Orwell, *Nineteen Eighty-Four*, 275.

⁸² Orwell, *Nineteen Eighty-Four*, 270.

⁸³ Orwell, *Nineteen Eighty-Four*, 280.

familiar with certain concepts which apply to the human nature, as explained in one of Gulliver's accounts: "Power, government, war, law, punishment, and a thousand other things, had no terms wherein that language could express them, which made the difficulty almost insuperable, to give my master any conception of what I meant."⁸⁴ This preposterously utopian idea of pacifism and peace must, however, be questioned. The Houyhnhnms, despite this lack of knowledge, adopt the hierarchical system with servants and slavery and hold debates about possible extermination of Yahoos. Various explanations for this can be invented. Either it is because Houyhnhnms are hypocritical and do not want to admit their follies, or the Houyhnhnm master does not tell Gulliver the truth and, therefore, his statement that "they have no word in their language to express lying or falsehood"⁸⁵ is an example of lying. If the former is the reason, their language equally fulfills an ideologically motivated purpose, which prevents their society from replacing the type of establishment with another.

Although the Huxleyan society does not seem to be tampering with linguistics, their language undergoes a natural change with the shift of ideology in society. It is revealed that many terms, concerning, for example, the notion of family or wedding, have become obsolete and obtained different connotations. It is promptly described by the Director in one of his speeches to his students:

"In brief," the Director summed up, "the parents were the father and the mother." The smut that was really science fell with a crash into the boys' eye avoiding silence. "Mother," he repeated loudly rubbing in the science; and, leaning back in his chair, "These," he said gravely, "are unpleasant facts; I know it. But then most historical facts are unpleasant."⁸⁶

The narrator later elaborates on the smuttiness of the word "father": "father" was not so much obscene as-with its connotation of something at one remove from the

⁸⁴ Swift, *Gulliver's Travels*, 269.

⁸⁵ Swift, *Gulliver's Travels*, 259.

⁸⁶ Huxley, *Brave New World*, 19.

loathsomeness and moral obliquity of childbearing- merely gross, a scatological rather than a pornographic impropriety”⁸⁷

Another example of a word stripped of its original connotations is the word “savage”. Savage lost its pejorative shadings and is now used to describe people who live in reservations and still adhere to the traditional views of life. Savages are usually sneered at but the word is proved to be neutral when people call John “Mr. Savage” – addressing him politely. Furthermore, the term is used loosely by the unchangeably critical narrator.

The notion of Ford, already described in the thesis, is another instance of linguistic replacement. While Ford is now the representation of deity, God is merely talked about as the disgraceful predecessor of Ford and appears only in old literature, forbidden to ordinary citizens, as made into a slogan by Mustapha Mond: “God in the safe and Ford on the shelves”⁸⁸ In fact, everything that happened in the days before the Ford is disparaged and the old era is referred to as “the old viviparous days”⁸⁹. The conception of “oldthink” bears some resemblance to this.

Conclusively, a language can be created or change either naturally or artificially – with the help of linguists. Both of these ways, nevertheless, may account for ideological needs even though the former is subconscious and often hardly noticeable. In fact, languages and ideologies are to some extent always inseparably bound up.

3.6. Dealing with the Past

The regimes in 1984 and Brave New World deal with the remnants of their preceding regimes in different manners. Both of them, however, are doing for the same purpose – they are trying to preserve themselves.

3.6.1. History

The Orwellian dystopia approaches the past responsibly and does its best to completely distort it, and claims it to have been much worse than the present. The Ministry of Truth’s

⁸⁷ Huxley, *Brave New World*, 131-132.

⁸⁸ Huxley, *Brave New World*, 204.

⁸⁹ Huxley, *Brave New World*, 4.

attempts are, however, wobbly, as there are still people with pieces of personal memory of the old era alive, Winston being one of them. Therefore, it is implied that change can still be made despite its unlikelihood. When Winston remembers having found a slip of *The Times*, which proves the Party to be untruthful, and the readers are given more hope in a positive outcome: “Was the Party’s hold upon the past less strong, he wondered, because a piece of evidence which existed no longer HAD ONCE existed?”⁹⁰

Winston, unlike Julia, especially after this event, believes that the oppressive social system can be changed. It is, however, revealed that “The older generation had mostly been wiped out in the great purges of the fifties and sixties, and the few who survived had long ago been terrified into complete intellectual surrender.”⁹¹ The old prole, whom Winston confronts, proves to be unable to recall the crucial facts and answer a simple question whether “life in 1925 was better than it is now, or worse?”⁹² After the unsuccessful debate with him, it is concluded that these people are “like the ant, which can see small objects but not large ones.”⁹³ The following example of mistreatment of the old man by the young proles further diminishes the aforementioned hope – they are convinced about what the Party feeds them: “‘When you were a young man we were all living in the treetops,’ said the barman, with a glance at the other customers. There was a shout of laughter, and the uneasiness caused by Winston’s entry seemed to disappear”⁹⁴ Various shifts like these – from hope to desperation – are made during the story.

The narrator implies that the Party deliberately lies to the Oceanians and strives to make them believe that the living conditions have vastly improved since the old era: “Day and night the telescreens bruised your ears with statistics proving that people today had more food, more clothes, better houses, better recreations—that they lived longer, worked shorter hours, were bigger, healthier, stronger, happier, more intelligent, better

⁹⁰ Orwell, *Nineteen Eighty-Four*, 73.

⁹¹ Orwell, *Nineteen Eighty-Four*, 79.

⁹² Orwell, *Nineteen Eighty-Four*, 84.

⁹³ Orwell, *Nineteen Eighty-Four*, 85.

⁹⁴ Orwell, *Nineteen Eighty-Four*, 80.

educated, than the people of fifty years ago. Not a word of it could ever be proved or disproved.”⁹⁵

The Huxleyan society takes the same stance on its history but uses different means to teach it. In *Brave New World*, the facts are laid out very often in accordance with the truth. The aim of the propaganda is to convince their citizens of the present significant advantages over the past era. The idea of the *Brave New World* is based on various perfections, one of which is ultimate peace in contrast with the past – full of wars as explained in one of Mond’s propagandistic speeches:

“civilization has absolutely no need of nobility or heroism. These things are symptoms of political inefficiency. In a properly organized society like ours, nobody has any opportunities for being noble or heroic. Conditions have got to be thoroughly unstable before the occasion can arise. Where there are wars, where there are divided allegiances, where there are temptations to be resisted, objects of love to be fought for or defended-there, obviously, nobility and heroism have some sense. But there aren’t any wars nowadays.”⁹⁶

Therefore, the reader is supposed to be skeptical about any success of revolution throughout the novel and when John attempts to organize one, the impression of its immediate failure is made beforehand. It is once again proved that the Huxleyan society has much stronger grip over the citizens and solid structure.

3.6.2. Books

The idea of tampering with literature is present in both novels. In *Brave New World*, only few people are entitled to read old-age literature. There is, again, a sophisticated explanation for this: “Because our world is not the same as Othello’s world. You can’t

⁹⁵ Orwell, *Nineteen Eighty-Four*, 68.

⁹⁶ Huxley, *Brave New World*, 209.

make flivvers without steel-and you can't make tragedies without social instability. The world's stable now. People are happy; they get what they want, and they never want what they can't get."⁹⁷

In 1984, all outdated books are being rigorously destroyed as a part of the process of deletion of the past, the narrator explaining that "It was very unlikely that there existed anywhere in Oceania a copy of a book printed earlier than 1960."⁹⁸ This, once again, illustrates the dubious control of the Party over their people.

3.6.3. Conclusion

Convincing a people about rightness of the system they are part of is far more effective than oppressing them by thorough brainwashing. In society where the vast majority of people is happy, revolution will not have a chance to succeed, whereas in case of the opposite, revolutionaries will always have to be dealt with, and without any changes, the danger of a violent outbreak will never cease to exist.

3.7. Crimes and punishments

The severity of punishments varies in all the establishments but Oceanian rules are doubtless the most unyielding and merciless ones. Such rules, however, do not prove its perfect stability – on the contrary, it is necessary for the Party to issue such rules as the society is extremely dissatisfied and needs to be held under firm control.

To distinguish between minor and major crimes in Oceania, the level of relatedness to politics needs to be taken into consideration. The crime with the least severe punishment ascertainable in the novel is sleeping with a prostitute punished only by 5 years in forced-labor camp. In contrast, opening a diary or any other act which makes a person suspicious of being incompatible with the Party's ideology is said to be punished with 25 years or death. Similarly minute actions are watched over by the Thought Police, as frequently described in the novel: "It was terribly dangerous to let your thoughts

⁹⁷ Huxley, *Brave New World*, 193.

⁹⁸ Orwell, *Nineteen Eighty-Four*, 88.

wander when you were in any public place or within range of a telescreen. The smallest thing could give you away. A nervous tic, an unconscious look of anxiety, a habit of muttering to yourself—anything that carried with it the suggestion of abnormality, of having something to hide.”⁹⁹

Despite its menacing name, the Thought Police is not able to monitor people’s thoughts directly. Their methods are based on careful observation of Party members. The furthest they can get is reading the Party members’ facial expressions (facecrime) or tracking down those who talk inappropriately in sleep using the telescreens, which is described in the novel as a serious threat: “The most deadly danger of all was talking in your sleep. There was no way of guarding against that, so far as [Winston] could see.”¹⁰⁰ This “crime”, rather comical per se, proves the Party’s enormous fear of rebellion as well as its low confidence. Their idea is, in fact, based more on prevention rather than proving somebody a crime. Therefore, preemptive purges take place in Oceania.

Other crimes, especially those which are committed among proles, are not much taken care of, as explained in 1984: “There was a vast amount of criminality in London, a whole world-within-a-world of thieves, bandits, prostitutes, drug-peddlers, and racketeers of every description; but since it all happened among the proles themselves, it was of no importance.”¹⁰¹ Furthermore, non-political criminals have considerable advantages in prisons, achieved through bribery of wardens. Conclusively, the Party does not see any danger in the non-political criminals and claims that “Proles and animals are free”¹⁰² as neither of these rank among this group.

The Brave New World government approaches punishments differently. Crimes rarely happen since everybody is happy. The punishment for the “crime” of disagreeing with the regime is dismissal from one’s job and subsequent exile. It is another example of the society’s perfection and argues in this case more for utopia than dystopia.

The Lilliput has similarly brutal punishments as Oceania. Owing to their merciless nature and to the fact that “All crimes against the state are punished here with the utmost

⁹⁹ Orwell, *Nineteen Eighty-Four*, 58.

¹⁰⁰ Orwell, *Nineteen Eighty-Four*, 60.

¹⁰¹ Orwell, *Nineteen Eighty-Four*, 66.

¹⁰² Orwell, *Nineteen Eighty-Four*, 66.

severity¹⁰³, the regime is indicated to be totalitarian. However, Lilliput, unlike Oceania, proves that totalitarian regimes do not have to be necessarily purely dystopian. Apart from delivering these extreme punishments, the state also grants rewards to law-obedient citizens. Gulliver states that “Although we usually call reward and punishment the two hinges upon which all government turns, yet I could never observe this maxim to be put in practice by any nation except that of Lilliput.”¹⁰⁴ Furthermore, the society issues its laws on the basis of preserving positive morality and considers virtues such as “truth, justice, temperance and the like”¹⁰⁵ to be paramount. These arguments may for many readers be sufficient to claim that the Lilliputan society is, in essence, utopian.

Lilliput therefore preserves utopian values using dystopian punishments, from flogging, imprisoning and banishing mischievous chambermaids to executing fraudsters and false accusers and making ungrateful people “common enemies to the mankind”¹⁰⁶

All these systems demonstrate different values, reflected in different rules. The most unstable and oppressive one, however, bases its morality on the correct political views and is thus the most unpleasant one for the vast majority of its citizens.

3.8. Other themes

3.8.1. Wars

In the Brave New World society, wars are officially not talked about and the system condemns them among all the vices of the old era. Clues which indicate that there are some existing unrests, however, are laid throughout the story. Reservations are, according to a helicopter pilot, gas bombed if the savages are mutinous, experiments which lead to killings are conducted etc.

¹⁰³ Swift, *Gulliver's Travels*, 54.

¹⁰⁴ Swift, *Gulliver's Travels*, 55.

¹⁰⁵ Swift, *Gulliver's Travels*, 56.

¹⁰⁶ Swift, *Gulliver's Travels*, 57.

Lilliput and Blefuscu wage an ageless war based on a quarrel over cracking eggs, while Houyhnhms are disgusted by the mere concept of war when Gulliver mentions it. Brobdingnags are mentioned to occasionally have civil wars.

Oceanian wars with Eurasia and/or Eastasia create one of the basic pillars which preserves the current system and it is, ironically, Ministry of Peace that manages them.

3.8.2. Drugs

In *Brave New World*, drugs are very essential for preserving the ideology of happiness. The slogan “A gramme is always better than a damn”¹⁰⁷ openly admits it. It may, from the current point of view on drugs, serve as one of the greatest arguments for Huxley’s society being highly dystopian.

In 1984 drugs are also used to help instill the right attitude among citizens but they are rather supplementary than essential for the correct functioning.

3.8.3. Castes

As the *Brave New World* establishment is based upon happiness and stability, the castes are carefully selected by bokanovskification. Due to the system’s belief in insignificance of intellectually weak individuals, the low classes are the most plentiful ones. Mond explains to John that creating society consisting only of Alphas would lead to chaos: “A society of Alphas couldn’t fail to be unstable and miserable. Imagine a factory staffed by Alphas that is to say by separate and unrelated individuals of good heredity and conditioned so as to be capable (within limits) of making a free choice and assuming responsibilities.”¹⁰⁸ Realizing that the state of social equality cannot be reached is a sign of perfection of the Huxleyan society.

Oceania is similarly inhabited mostly by proles, for whose political education is not much catered as the Party also believes that Proles are not capable of cracking the social

¹⁰⁷ Aldous Huxley, *Brave New World*, (London: Penguin Random House, 2007), 77.

¹⁰⁸ Huxley, *Brave New World*, 195.

“stability”. Winston’s belief that “hope [lies] in the proles”¹⁰⁹ represents a possible defect in the Oceanian regime and explains that Orwell’s view on the importance of low castes is different from Huxley’s.

¹⁰⁹ Orwell, *Nineteen Eighty-Four*, 78.

4. Prophetic accuracy and social relevance

The last part's main goal is to find out, how justifiable were the concerns of Huxley and Orwell when they foretold what might happen in the future by writing *1984* and *Brave New World*. Specific themes, inventions etc. will be compared with the real world events that succeeded the novels. Furthermore, the scenarios of the stories and the current development on earth will be juxtaposed to determine their level of correspondence.

4.1. 1984

1984 fulfilled a lot of Orwell's fears and draws some accurate images of the then-future world. Most of his fearful thoughts were confirmed when Socialism took its toll.

Example of this is distortion of history where gradually more and more of heroic feats are ascribed to Big Brother. In a similar manner, the Communist party tampered with history of Czechoslovakia, idealizing its own achievements as well as the victories of the Red Army. Another instance is glamorization of the Hussite movement.

Thorough spying on suspicious citizens, as done by Youth League in *1984*, was similarly done by the Czechoslovakian State Security (StB). The idea of "unperson" – namely, sudden disappearance of inconvenient politicians out of existence (Jones, Aaronson and Rutherford in *1984*) is exemplified by the famous blanking out of Vladimir Clementis' picture where he stands next to the future president of Czechoslovakia, Klement Gottwald.

It is not only, however, the socialist era that pertains to the events and inventions which *1984* describes. Many of them are related to the contemporary social establishment. Such unpleasant premonitions are suggested by Davidson: "Though he did not intend prophecy, Orwell did, in fact, accurately predict so much that has happened ... perhaps especially the waging of wars on the fringes of the World Powers but never between them: Chad, Somalia, Iran/Iraq, The Falklands, Lebanon, Afghanistan, Grenada, Panama, Yugoslavia, Haiti, Ruanda..."¹¹⁰ Furthermore, there are arguably three superpowers today in the world which correspond to Oceania, Eurasia and Eastasia with

¹¹⁰ Peter Davidson, *George Orwell: a literary life* (Houndmills: Macmillan, 1996), 138.

surplus of capital. Similarly to Huxley's *Brave New World*, 1984 guessed with some accuracy what happens when all basic human needs are oversatisfied.

Many of Orwell's conceptions of the future technology have been put into practice today. Speakwrite is basically identical with today's voice-activation software. CCTV is strikingly reminiscent of 1984's telescreens.

Therefore, Orwell did not only create a novel which captured the future development of socialism, he also to some extent managed to predict what would happen to the world on the global scale.

4.2. Brave New World

Although *Brave New World* did not reach such prophetic accuracy as 1984, many of its warnings have been at least to some extent fulfilled. Huxley argued in one of his interviews that it is possible to "iron [people] into a kind of uniformity, if you were able to manipulate their genetic background ... if you had a government unscrupulous enough you could do these things without any doubt"¹¹¹ and further explained his concerns by adding that "We are getting more and more into a position where these things *can* be achieved."¹¹² Although it cannot be stated that these concerns have been fulfilled, the world is getting closer to the state described in *Brave New World*. It is evident that the options of genetics are being expanded as proved by Seraphin's historical account: "In 1984, a mammal was cloned by nuclear transfer. Despite many attempts by previous agricultural researchers to clone cattle, Danish biologist Steen Willadsen cloned sheep using the DNA from early embryonic cells."¹¹³ Currently, the humankind is reaching the brink of deciding whether cloning humans should be allowed. A religion-based survey was conducted in Malaysia on the perception of possible human cloning in the future. Kasmoo et al. state that the results "indicate that the perception of the people on the human cloning is different from a religion to another. However the finding of the study affirm ...

¹¹¹ Sybille Bedford, *Aldous Huxley: A Biography* (London: Chatto & Windus, 1973), 244.

¹¹² Bedford, *Aldous Huxley: A Biography*, 244.

¹¹³ Rebecca Seraphin, "History of Cloning," 5.

that the society is equally split on the issue of human cloning."¹¹⁴ If this and suchlike researches are accurate enough, it is fairly menacing to imagine that presence of the abovementioned unscrupulous government could be the last step to the genesis of genetic manipulation.

Although the technology today has not so far, logically enough, been developed for the same purposes as in *Brave New World* (human hatcheries, sports), the idea of Fordism is corresponding to the developing materialism in today's world. The fact that increasingly less people are (traditionally) religious is sufficient to realize the parallels. Another theme connected to technology is enslavement of civilization. Claeys argues that "Huxley's chief concern, then, is much more with how servitude becomes attractive than it is with science or technology as such."¹¹⁵ Nevertheless, these two themes are connected and coexist with one another. The state of happiness, as a result of technology, is, in its essence, a depiction of today's society. The modern civilization is experiencing overproduction and abundance of comfort as well as sustenance. Therefore, people accept many kinds of disadvantages such as estrangement of individuals and are gradually disregarding the traditional way of living, as depicted in *Brave New World*.

The soma is another concept which is dangerously close to today's reality. Pharmacists are developing more and more medicaments which are able to manipulate the state of mind. Soma can be compared to a strong and effective antidepressant.

Although the whole civilization has not yet been brought into submission, some events, since *Brave New World* was published, have confirmed that people can be easily manipulated. As Claeys states, "Critics had accused *Brave New World* of moral failure in a time of crisis. But nearly thirty years of reflection had proven to Huxley how successful the techniques of mind-control could be."¹¹⁶, and with many contemporary technological advancements, including the internet, manipulating has only gotten easier.

¹¹⁴ Kasmoo, Mohd Arip, et al, "The Perception of Human Cloning: A Comparative Study between Difference Faiths in Malaysia," *Review of European Studies*, 2015, 182.

¹¹⁵ Claeys, *The Cambridge companion to utopian literature*, 116.

¹¹⁶ Claeys, *The Cambridge companion to utopian literature*, 116.

Brave New World has thus not become a faithful reflection of today's world but many of its features can be viewed from today's perspective at the very least as less outlandish than in the time of its release.

Conclusion

Since the beginning through the end of the thesis, it was progressively obvious that dystopia is, in a broad sense, a vague term, which applies both to its general definition and its usage in fiction. The reason for this vagueness proved to be in plurality of thinking. This plurality is manifest in all four chapters.

The initial chapter first introduced the general ideas of dystopia and utopia and explained how these two are related. Afterwards, the term was applied to the context of fiction and a general definition was set. Two types of dystopia based on prophecy were further introduced and elaborated on.

The second chapter described how dystopian fiction developed and obtained its full identity. Furthermore, it presented *Gulliver's Travels*, *1984* and *Brave New World* in the historical context. It was found that utopian and dystopian features sometimes overlap in fiction and certain works therefore earn the heterotopian label.

The third chapter then analyzed three works - *1984*, *Brave New World* and *Gulliver's Travels* - which are of significance to the dystopian fiction and a variety of conclusions were reached.

The three novels, considered as a whole, prove that different authors have different, sometimes even opposite (as in the case of sexual relationships), concepts of dystopia. Consequently, Orwell and Huxley lay emphasis on different features which they both, however, mention (Orwell – languages, punishments; Huxley – birth control).

While Huxley's intended message stems from fear, the analysis managed to find some utopian aspects in it. Namely, they are the ideas of happiness, free sex (arguable), world without international wars and nature of punishments. These certainly have do have many overarching dystopian counterparts, constituted by an all-controlling totalitarian government or boganovskification (free sex is allowed only because lives are created artificially and boganovskification is ordered by the government), but if one focuses solely on the results, they can gain a positive perspective.

Orwell's imaginations are much darker than Huxley's but, on the other hand, more experience-based and realistic. No positive themes were found in *1984*. It is, therefore,

the darkest and most dystopian book of those three, which makes, in comparison, look *Brave New World* less dystopian than it would look on its own.

Although *Gulliver's Travels*, as stated in the thesis several times, is not a book, whose main classification would fall into the genre of dystopia, it exhibits plentitude of themes which can be considered precedents of those in the other two analyzed novels. This proves that some imaginations about dystopia did not differ from those in the newer works. The parallels in the areas of separating children, their raising according to certain principles, absence of pleasure and feelings and artificial modification of languages are particularly striking.

The analysis did not only emphasize some important warnings which the dystopian novels of this quality offer (upbringing, history), it further yielded conclusions which would be hardly possible to reach only by analyzing the books separately. A theory about strength of leaders was proposed on the basis of analyzing different types of propagandas. It further revealed connections between ideologies and languages. As *Brave New World* and *1984* describe different systems, they show a contrast in stability between a society that is held together by tyrannical oppression and one that keeps people happy (although, in fact, oppressed as well).

Incidentally, some possible hints of weaknesses of seemingly strong systems (mainly Oceania) were detected as well as some vestiges of feminism in *Gulliver's Travels*.

The last chapter was studying to what extent the prophecies of *1984* and *Brave New World* have been fulfilled and how much the current society develops in accordance with their stories. It was concluded that *1984* is far more accurate than *Brave New World* and its prophecy is relevant not only to the era of communism in Czechoslovakia, but also to the present. However, *Brave New World's* society also to some extent demonstrated the way in which the world would be developing, particularly with regard to genetics, pharmacy, materialism, hedonism, technology etc. If its prophecy will be completed, is, however, open to debate.

Resumé

V této práci jsem se zabýval problematikou dystopie. Slovo dystopie má původ ve svém protikladném předchůdci – utopii, a podle toho jsem v první části také určoval definici. Definovat dystopii ve fikci jsem se snažil co nejobecněji, protože jsem zjistil, že na její problematiku existuje nespočetně mnoho pohledů. V práci se také snažím vymezit dystopii prorockou, protože dvě knihy, které v hlavní části práce analyzuji, v sobě nesou mnoho předpovědí.

Druhou kapitolu jsem zasvětil historickému vývoji dystopické fikce. Dystopická literatura se vyvinula z literatury utopické resp. antiutopické (tj. kritizující utopické společnosti v jiných dílech). Jedním z předchůdců byly tedy, v této práci analyzované *Gulliverovy cesty*, které byly v té době napsány jako společenská satira. Počátky čisté dystopické literatury se datují do konce 19. století, kdy lidstvo začalo pociťovat skepsi pramenící z industriální revoluce a vědecké pokrokovosti. V počátcích dystopie začala vznikat témata, která přetrvávají až dodnes. V dvacátém století se k těmto skepsím přidaly další obavy – války, rostoucí tržní ekonomika, fašismus, stalinismus, atd. Je to právě v první polovině 20. století, kdy vznikla díla Aldouse Huxleyho *Konec civilizace* a několik let poté, jako reakce na nastupující stalinismus, Orwellovo depresivní dílo *1984*. Avšak i po této složité době nebylo o dystopii nouze. Margaret Atwood napsala dílo *Příběh služebnice*, které se inspirovalo zejména Orwellovým *1984*. Je také zajímavé, že v tomto tzv. postmodernistickém období nabývala dystopie heterotopických nádechů – tzn. u některých děl se vyskytují utopické i dystopické prvky dohromady a je těžké dílo zařadit pod utopii či dystopii.

Ve třetí části jsem se zaměřil na analýzu tří výše uvedených děl - *Gulliverovy cesty*, *Konec civilizace* a *1984*. Hlavními cíli bylo najít motivy, které měly *Gulliverovy cesty* společné s dvěma novějšími díly, a určit, do jaké míry jsou s nimi shodné, zjistit, jak se liší *Konec civilizace* od *1984* z hlediska témat a z nich vyplývajících obav autorů. Dále bylo účelem analýzy proniknout hluboko do světa dystopie a najít témata, od kterých se může odvíjet realita.

Motivy, které jsem analyzoval, se ukázaly být plodné a přinesly odpovědi na moje hlavní otázky. Porovnáním postav totalitních vůdců jsem došel k teorií o souvislosti propagandy se skutečnou silou vůdce. U motivu výchovy a reprodukce zase vyšlo najevo, jak společensky důležité je toto téma. Vztahy a sex jsou rozporuplnými tématy a autoři se na nich neshodují. Ideologické upravování jazyka nemusí být umělé – jazyk je totiž s ideologií spojen a přizpůsobuje se jí – jak dokazuje např. Konec civilizace. Zkreslování historie je u dystopické společnosti normální, ale stabilita záleží na tom, aby systém lidí přesvědčil o výhodách současnosti oproti historii. Nestabilní režim vládne také tam, kde se lidé přísně trestají na základě nošení nesprávných ideologií. Tyto, a další jiné poznatky přineslo moje porovnávání.

Svoji práci jsem završil výzkumem, který spočíval v zjišťování, do jaké míry se vyplnily představy Huxleyho a Orwella, které promítli do svých děl. Výsledky tohoto výzkumu ukázaly, že Orwellovi se podařilo odhadnout mnoho skutečností, které se poté promítly nejen v komunistickém Československu (zkreslování historie, retušování, praktiky tehdejší StB), ale i ve světě (boj světových velmocí). Nadále i některé vynálezy připomínají ty skutečné v dnešní době. Konec civilizace v porovnání s 1984 sice do dnešní doby nevystihl, jak bude společnost vypadat, ale bylo možné najít argumenty, které dokazují, že by se dnešní společnost mohla té v Konci civilizace přibližovat. Zatímco Fordismus připomíná dnešní ateismus spojeným s racionalismem, „soma“ může být ekvivalentem antidepresiv, a čím dál více společensky tolerované klonování se může přiblížit k procesu Bokanovskifikace.

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Annotation

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This thesis analyzes three books which are related to dystopian literature – Swift's *Gulliver's Travels*, Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four*. It compares them to identify how the themes in Gulliver's Travels correspond to the other two novels as well as to determine Huxley's and Orwell's respective points of view on dystopia. Furthermore, the thesis aims at providing a detailed insight into the themes of dystopian fiction.

Anotace

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Tato práce se zabývá analýzou tří knih, které se vážou k dystopické literatuře. Jedná se o Swiftovy *Gulliverovy cesty*, Huxleyův *Konec civilizace* a Orwellovo *1984*. Díla jsou porovnávána za účelem zjišťování, do jaké míry jsou dystopické motivy v *Gulliverových cestách* totožné s motivy *Konce civilizace* a *1984* a také z důvodu rozlišení jednotlivých pohledů Huxleyho a Orwella na pojetí dystopie. Dále je účelem práce poskytnout podrobný náhled do motivů dystopie.