

UNIVERZITA PALACKÉHO V OLOMOUCI

PEDAGOGICKÁ FAKULTA

Ústav cizích jazyků

BAKALÁŘSKÁ PRÁCE

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Dystopia in British Literature: *1984*

vs.

A Clockwork Orange

Čestné prohlášení

Prohlašuji, že jsem závěrečnou práci vypracovala samostatně pod vedením Mgr. Petra Anténeho, Ph.D. s využitím pramenů, které jsou uvedeny v bibliografii.

V Olomouci dne

Podpis:

Acknowledgements

I would like to thank Mgr. Petr Anténe, Ph.D. for his support and valuable comments on the content and style of my final project. I would also like to thank Bc. Tereza Skružná and Martin Frontz for their help and support.

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Abstract

This thesis focuses on depiction of dystopian societies in novels *1984* (1949) by George Orwell and *A Clockwork Orange* (1962) by Anthony Burgess. One of the goals is to define dystopia as a term and as a literary genre. The main goal is to compare several themes and elements that are similar in both novels. Functions of these themes and elements are being examined, since the authors are using them to portray different dystopian societies. Despite the different styles of the authors, these thought-provoking novels manage to induce fear through their terrifying visions of the future.

Introduction

This thesis is focused on two British dystopian novels, *1984* by George Orwell and *A Clockwork Orange* by Anthony Burgess. The motivation behind the choice of this topic is my long-lasting interest in dystopian novels, and the rise of their popularity in recent years. Dystopia as a literary genre has many elements that can be found in almost every dystopian novel but the possibilities of applying these elements are broad and that is the reason why there is such a big variety of books of this genre and its many subgenres.

The goal is to compare several topics and themes, occurring in both of these novels, and compare how the authors are using them to depict dystopian visions of the future. Since the depicted societies are very different from each other in many ways it is interesting to observe similar topics being used in very different ways in this particular literary genre.

The first chapter explains the terms *utopia* and *dystopia* and further explains the relationship between them. Furthermore, the chapter also contains a brief introduction to dystopia as a literary genre. The next chapter includes short biographies of George Orwell and Anthony Burgess and introduces the novels *1984* and *A Clockwork Orange*, on which is the literary analysis conducted in later chapters.

The literary analysis itself has three main chapters. The first focuses on the unique languages, created by both authors, and explains shortly how they were created and analyses their function in their respective dystopian societies. The second chapter of the literary analysis describes the background and motivations of the main protagonists. It also analyses the influence that the social system has on them and how they develop throughout the novels. The last chapter is divided into several subchapters each analyzing different theme, e.g. violence, family. the subchapters describe these issues in both novels and a comparison is made pinpointing their similarities, difference and their function in the novel.

1. Theoretical part

1.1 From Utopia to Dystopia

Utopia, from Greek *ou* (not) and *topos* (place), literally means nowhere. This term was first used by Sir Thomas More, who invented this word to name his most famous novel *Utopia* (1516). The reason for his fictional island being named “nowhere” was that the society occupying this island is so perfect and well balanced and does not suffer from any harmful elements. The reality presented is very altered, all atypical elements are clipped from the idea of a utopian society. Uniformity takes over every aspect of people’s lives and stripes them from character and overall depth and complexity of the human consciousness. Utopian societies are often described without any regards to the past or plans for future, they could be perceived as a well-functioning machine frozen in time (RATI, 2016, p. 1-2).

The concept of place is very important when defining utopia since the majority of utopian societies in novels are greatly defined by the environment and the utopic society usually further transforms their environment to be as uniform as possible while making sure that everything built or placed in their world has its purpose and meaning (SZABO, 2018, p. 129-131). For example, Sir Thomas More is very specific about the layout of the Island of Utopia. He describes the placement of the cities and their inner structure and even the visual side of houses, and other buildings in great detail (MORE, 1978) It could be said, that the character of the environment is the key to a successful utopian society. Of course, the mindset of the inhabitants plays an important role too, but the uniformity of climate and other environmental elements are the base for a society like this. The name itself, Utopia, highlights the importance of a place in this context. The translation is “nowhere” not “no one” which proposes a question if people, given the ideal environment, would be able to form an ideal society.

Logically experiments on humans could not and should not be conducted to prove that a stabilized utopian environment could in fact exist, nevertheless behavioristic experiments have been conducted on rats and mice between the years 1958 and 1972 by ethologist John B. Calhoun The subject animals were put in perfect living conditions as they were sheltered from bad weather, had abundance of food and no natural enemy. After the rodent population rose in the beginning of this experiment, a downfall that

signified the end of this colony came. The behavior of the rodents changed significantly, the animals were forming groups of the same gender, separated themselves and some of them only come close together in big numbers only for feeding, this phenomenon was named *The Behavioral Sink* by the scientists conducting this experiment. A small percentage of the rodents showed very deviant behavior as they would murder their peers and eat them afterwards, regardless the abundance of normal food. The colony eventually died out because the rodents stopped reproducing (CALHOUN, 1970). This experiment can be perceived as a middle link between utopia and dystopia since something dysfunctional was created from seemingly perfect conditions.

Dystopia has the meaning of a “bad place;” it represents a shift from utopia which centered mostly around the place itself. The core of dystopia is the system of society and the state which it is in. The dystopian system favors one group of people, which then oppresses and manipulates the entire society (PAVLOVA, 2018, p. 113-114). The environment is not negligible but does not play as vital role as in the utopian system. In some literary dystopias the environment sets off or enhances the decay of the society, e.g. in *The Road* (2006), by Cormac McCarthy, in which the downfall of mankind starts by an unspecified natural catastrophe.

In both laic and academic articles and other literary works, the words dystopia and anti-utopia are interchanged freely without them being considered to have different meanings. However, some academics suggest there is a slight difference between the two. As mentioned, the word dystopia means a bad place in direct translation but the prefix dys- is not identical with the prefix anti-. Anti-utopia would be translated as “the opposite of utopia” and when compared to the translation of the word dystopia, the difference is apparent. Anti-utopia is the very opposite of the endlessly good and perfect place. If utopian place can sustain itself in the perfect state forever, the anti-utopian place is to have no hope for overcoming the social problems and remain in the corrupted state permanently (PAVLOVA, 2018, p. 113-115).

Dystopian societies depicted in literature are different from the anti-utopian ones in the fact that there is a message of hope added to them, a possibility to overcome the dysfunctional system and repair the society. Following these rules, an example of the dystopian novel would be *Fahrenheit 451* (1953), by Ray Bradbury, where there is a clear message of hope at the end, giving the reader hope that the society depicted in this novel will be eventually able to revert its downfall. The example of an anti-utopian novel

would then be *1984* (1949), by George Orwell, which is one of the novels that will be used for comparative analysis in this thesis. Despite that in *1984* there are occasional signs of hope, in the end the reader can be filled with anxiety as the final scenes of the novel eradicate all those signs (PAVLOVA, 2018, p. 114-115).

Even though these nuances between dystopia and anti-utopia have logical foundation not many people distinguish between them, academics included, especially when talking about literature. For simplification, the term dystopia and dystopian novel will be used in this thesis since it is more frequently used for this literary genre.

The line between utopia and dystopia is very thin. Looking at Thomas More's *Utopia* (1516), it all comes down to subjective perception and subjective idea of "ideal". People of Utopia were unified as much as they could in their appearance, way of life and free-time activities. This model is far from what many people consider the ideal state of being, some could even say that it is far from it. There are even slaves in utopia (MORE, 1978), which seems to contradict the vision of ideal society that the Utopians represent. Dystopian descriptions of society often emerged as responses to the utopian visions. By applying the sociological and political theories, they often deconstructed and critiqued these visions. Although some of the ideas in utopian narratives may seem to be usable in real life, once applied they can take a bad turn (RATIU, 2016, p. 5-6).

Again, the aspect of place comes in because Utopia is in fact a perfectly functioning place. It could be said that Utopia is a place with dystopian society but there is a significant difference between utopian and dystopian society and that is that people of the utopian society do everything from their own free will and thrive from their work, whereas in dystopian society people are either obviously pressured to behave in certain way or secretly manipulated to obey.

1.2 Dystopia as a literary genre

Dystopian literature is strongly based on utopian literature. It was the warning against the path to the ideal presented in utopic literary works. The most famous novels that built a foundation of dystopian literature are certainly *We* (1924), by Yevgeny Zamyatin and *Brave New World* (1932) by Aldous Huxley. These novels are the representatives of the most common dystopian subgenre, the political dystopia. In this subgenre the authors usually warn readers that some directions that the society is already taking can have a destructive effect. People in such societies slowly succumb to the system

and become “soulless” bodies with no personality and free will (LOEWENSTEIN, 2017, p. 3-4).

Opposed to this stand other subgenres of dystopia such as ecological dystopia or technological dystopia. In novels of these genres a catastrophe of some sort usually marks the “beginning of the end” and in many cases this catastrophe is man-made (PAVLOVA, 2018, p. 115).

Even though the main focus of dystopian literary works may vary, some being focused mainly on the unjust political system, others on lives of individuals in a world that suffered changes from a natural catastrophe, the common denominator is very similar. The fragility and flaw-prone nature of humans and the inclination to violence as solution to problems dominates most of the dystopian literary works. They face the readers with their worst fears regarding the future of humankind and warn against such outcomes (BASHAW, 2016, p. 79-85). According to a study by Irving Howe (in PAVLOVA, 2018, p. 118), “Decline of the New”, dystopian literature usually matches these characteristics:

- 1) There is a flaw in a seemingly ideal system.
- 2) A revolutionary idea that has become an obsession.
- 3) The emphasis on details of the fictional world.
- 4) Retention of the thin line between the possible and probable.
- 5) Retention of the memories of the “golden age” that were reverted into a nightmare.

Another study, “Utopia and its Enemies” by George Kateb (in PAVLOVA, 2018, p. 118), suggests that the common elements of the dystopian literary works are:

- 1) The inevitability of use of violence while achieving utopic goals.
- 2) Maintaining these goals by repressive regimes.
- 3) The destruction of moral values to achieve other values that are perceived as more important.

A combination of these two studies complexly describe the base of many dystopian literary works, although not all the criteria are always met, depending on the subgenre of the works.

The popularity of the dystopian genre is on the rise, especially due to many books for teenagers or young adults touching the subject of “not very bright future”. Book series

such as *Hunger Games* (2008), by Suzanne Collins, or *Divergent* (2011), by Veronica Roth, both of which were made into films, helped to popularize this genre. According to Kerry Mallan, who is the Director of the Children and Youth Research Centre at Queensland University of Technology, the rise in dystopian fiction sales is linked with the impact which the events of September the 11th had on society. Events like this along with social changes, political changes and globalization made people more aware of the problems that the future can bring. Young adult fiction also often presents the young generation as a hope for the humankind which also appeals to the younger readers (MALLAN, 2017, p. 16-17).

In conclusion, the dystopia as a genre is very diversified and explores many topics but its primary goal is to show the possibilities that the future holds, no matter how unsettling they may be, and make people think about the ways to prevent those possibilities.

2. Authors and novels

2.1 George Orwell

George Orwell was born Eric Arthur Blair on 25th of June in Indian city of Bengal. His father was stationed in Opium Department of Indian Civil Service, which is the reason for George Orwell's unusual birthplace. Nevertheless, Orwell moved back to England along with his mother and older sister when he was just one year old. His father stayed in India for several more years. In England he attended the prestigious school of Eton, where his despise for authorities started. Orwell then spend five years, 1922-1927, as member of Indian Imperial Army. He was stationed in Burma but was released from service because he was infected by dengue fever (in HUMANIST, 2012).

Starting his career as a writer he wandered Europe with little success in his work. Alongside writing he worked several different menial jobs, he even briefly worked as a teacher, and in year 1933 he adopted the pseudonym George Orwell. In 1933 he wrote his first book *Down and Out in Paris and London* (1933) and then year later his more famous work *Burmese Days* (1934), in which he described his experience from serving in Burma. Apart from books Orwell was known for his journalist work which gained him great respect from public. In his line of journalistic work, he was met with harsh reality that were the bad working conditions of many people, which bolstered his socialist tendencies (in HUMANIST, 2012).

During the Spanish Civil War George Orwell fought on the side of Anti-Stalinist Workers Party of Marxist Unification. He was shot in the neck and soon after he and his wife fled to France. His works like *Homage to Catalonia* (1938) and *Coming up to Air* (1939), contain his memories of this war (in HUMANIST, 2012).

George Orwell died of tuberculosis in 1950 (in HUMANIST, 2012) having written many influential and timeless novels e.g. *1984* (1949) and *Animal Farm* (1945), which are thought provoking and debated to this day.

2.2 1984

1984 by George Orwell finished and published in 1949 is one of the most influential books of 20th century. The story is set in fictional London in year 1984 where, society is set deep in totalitarian regime governed by the Party. In this world England is part

of a giant country, Oceania, consisting of British Isles, Americas, Australia and south Africa. Society is being manipulated by “chosen” few, who use fear, disinformation and violence as their tools. Government controls every aspect of human lives, including clothing, media and private life. The inhabitants are not equal and are divided in several different groups, each having to obey certain rules and being able to partake in certain activities (SHAKURY, 2013).

George Orwell wrote this book after World War II, after witnessing the atrocities that this conflict brought like hunger, violence and repression. Oceania suffers from all of these as it is in constant war with one of the other two Empires of this dystopian world. Intellectuals are severely persecuted in this society and even thought that are targeted against the laws can be punishable. The very idea of family is disrupted, since marriages are organized by state and people cannot choose their own partner. Furthermore, children are conditioned to spy on their own family member and encouraged to hand them over to police when in suspicion of any crime (SHAKURY, 2013).

A cult of personality is being built around the character of Big Brother, man who is the supreme leader of the nation and who is being almost worshipped by the citizens of Oceania. It is later revealed that this man does not even exist and is simply another tool of the Party. This shows how far can the Party take the augmentation of information (ORWELL, 1949). A powerful message is being send by George Orwell, who warns the post war society of what future may hold when the government of a nation falls into wrong hands and people simply submit to it.

2.3 Anthony Burgess

Anthony Burgess was born as John Wilson on 25th February in English city of Manchester into a roman catholic middle-class family. His mother and older sister died when he was only one year old and did not have a good relationship with his father, who he believed despised him for surviving. Graduating with average marks he continued his life struggling with faith, health and addictions (SANDFORD, 2018, p. 39).

During World War II he served two years posted in British Mediterranean outpost of Gibraltar. This experience was reflected in his book *Visions of Battlements* written in 1949 (SANDFORD, 2018, p. 39). Although he proclaimed himself an “unbeliever” Burgess dabbled into the topic of religion greatly (SANDFORD, 2018, p. 40). His complicated relationship with faith ended up by him stating that he does not believe

heaven to be a real place but a state of existence where man is aware of his choices and chooses the good (SANDFORD, 2018, p. 42).

After spending some time in Brunei Burgess returned to England where he was told a prognosis of having one year to live as his health was affected by heavy drinking. This prognosis was an impulse for him to start writing more so his wife would be financially stable. Not having died in one year as predicted Burgess became a very fruitful writer (BURGESS and INGERSOLL, 2008, p. 12). Even though he admired James Joyce greatly, he was not willing to dedicated years to write a single groundbreaking book like his idol did and he regarded his book as more of an entertainment than art (BURGESS and INGERSOLL, 2008, p. 13). After a life of writing Anthony Burgess died in 1993 (GREEN, 2017, p. 28).

2.4 A Clockwork Orange

A Clockwork Orange by Anthony Burgess was first published in 1962 and was later adapted into a movie directed by Stanley Kubrick (NEWMAN, 1991, p. 61). The story is set in a near future and follows a story of a 15-year-old Alex. The novel focuses on violent youths in a world which is being painfully transformed and in which some of the laws are starting to be omitted by younger generation (SIMION, 2013, p. 65).

The novel uses scenes of drug use, brutal violence and even rape being committed for entertainment to show a society on a brink of dystopia. Opposed to the destructive individuals a newly formed strict government is depicted as part of the problem in this world's system. As a result of former liberality violence is on the rise and the government takes oppressive actions like behavioral conditioning to "heal" individuals from their aggressive tendencies (SIMION, 2013, p. 65-67).

Interestingly two versions of this novel can be read, and each version sends different message at the end. The reason for these two existing versions is that the original American version was published without the final chapter which can change the interpretation of the whole novel. The American version ends with a failure of government to impose goodness on people by force and the vision of future filled with violence and lawlessness is presented (SIMION, 2013, p. 67). On the other hand, the full British version offers different ending although the vision of dystopia is still present since in the final chapter the imposition of goodness is in a way successful but that means that a selected few now have the means to condition the citizens behavior therefore stripping

them of their free will (SIMION, 2013, p. 67-68). Both of these endings send a powerful message and show the possibilities of extreme behavior and power once on the side of the individual the second time on the side of the government.

The book also shows the gap between generations and eras with usage of a newly formed language consisting of Russianized English which can be difficult to follow. Although words from this language are dominant, the main character uses them mainly while talking to his peers. While talking to an authority he uses standard English which is preferred among the older generation (NEWMAN, 1991, p. 62). This shows that social and political changes can bring not only differences in behavior of people but also changes of language.

3. Comparative analysis

3.1 Language

Both *1984* and *A Clockwork Orange* have made up languages incorporated into them, both of which seem to be relatively new in their societies.

In *1984* the official language of Oceania, the country in which the novel takes place, is called Newspeak (ORWELL, 2008, p. 312). Even its name is one of the newly created words. In the novel the reader is confronted with several words from this language, e.g. doublethink, minitruel etc., but they are usually explained by the main character (ORWELL, 2008, p. 5). Most of the characters also don't use this language very often and it is obvious that the incorporation of Newspeak into everyday life is in the beginning. Orwell also stated in the appendix of the novel that the version of Newspeak dictionary used in Oceania in year 1984, ninth and tenth edition, were only provisional and still containing words that will later be obsolete and therefore removed from the language system (ORWELL, 2008, p. 312).

This new language was created by the Party, who holds all power in the state of Oceania, to suit their political and ideological needs and to condition people to obey their rules by removing words associated with heretical thought therefore making these thoughts very difficult to grasp and develop (ORWELL, 2008, p. 312). That is probably why in *1984* Newspeak is not yet fully developed because most of the citizens were born prior to the Party taking over and changing political and social system, and because of that the citizens are unable to change their way of speaking and subsequently way of thinking as quickly.

Even though the full extent of newspeak is not shown in the novel *1984*, George Orwell reveals how Newspeak would look in later years. These few glimpses of final forms of Newspeak are terrifying in a way because not only are many words simply removed from the vocabulary, others are also stripped of one of their meanings; e.g. *equal* in Newspeak is usable only when talking about measurable qualities, like equally tall or equally big, but not in the meaning of equal in rights (ORWELL, 2008, p. 323). Words of Newspeak are divided into three groups, A, B and C. Group A consists of words used for everyday life, B of words used in political context and C consists of technical and scientific terms (ORWELL, 2008, p. 313-322). The most interesting is the group B

which consist mostly of two or three syllable words created to sound euphonic and easy to pronounce. This method of created words was used so the words could be said in a very fast and monotonous way, which shows that uniformity is pushed even into the language (ORWELL, 2008, p. 317). Further modifications are made even in grammar which is simplified to the degree that irregular verbs, adjectives and plural forms of nouns are made regular, e.g. *steal* in past tense is *stealed*, *better* is said *gooder*, the plural of *man* is *mans* (ORWELL, 2008, p. 315-316). Simplification is even made by using prefixes, so for example opposites are said created by the prefix *un-*, e.g. *good* x *ungood* (ORWELL, 2008, p. 315). All these changes are made for the sake of limitation of imagination and better control of population, meaning there are no words by which to express oneself or to express defiance.

The language of *A Clockwork Orange* has a different origin than in *1984* and that is the government opposing group of young people. Since everything that the group of teenagers does in the course of the novel is to defy any type of authority, government, people from the older generation, middle class and even their language is in opposition to the rules. The language they are speaking – Nadsat, is an example of a criminal slang and consists mostly of Russianized words (FOWLER, 1979, p. 268). This slang is filled with onomatopoeic words, hyperboles, alliterations and overall is very rhythmic. Most of the words used are simply relexicalized words e.g. *britva* meaning razor is simply a Russian word transcribed into Latin alphabet. Sometimes there are several different words with almost exact same meaning which makes it difficult to follow the protagonist's speech (FOWLER, 1979, p. 268-269). Often words or phrases are said more than once in a short time and sentences are compounded from short simple sentences to make the situation feel more urging and strained:

“And then I had like a cap stuck on my gulliver and I could viddy all wires running away from it, and they stuck a like suction pad on my belly and one on the old ticktocker, and I could just about viddy wires running away from those.” (BURGESS, 2013, p. 112)

The level of modifications and complexity of the changes in language of *A Clockwork Orange* makes the protagonist, Alex, sound very literate and middle-class which is in opposition of his beliefs and motivations (FOWLER, 1979, p. 270). This might suggest that if enough people succumb to the rebellious stream, they will eventually become the majority. Since the reader is exposed to characters speaking Nadsat more than they are to people speaking standard English the feeling from reading the novel is that it

is written from a point of view of people falling into a newly created norm rather than people that are rebelling and are authentic and unique in the society.

Burgess also stated that Nadsat was created to be illegible without the need to look at the glossary after first few pages and that it should adopt the similar mood of rush and frenzy as Alex has while grasping the basics of this language (in VINCENT and CLARKE, 2017, p. 249).

Both of these languages have a vital function of heaving the atmosphere that surrounds the stories of *1984* and *A Clockwork Orange* but both do that in a different way. Newspeak, which restricts the citizens' emotions and narrows their possibilities of self-expression channels the feeling of ever-present bureaucracy and monitoring present in every minute of people's lives. For a generation that was born before the war, and remembers how life was before the system depicted in Oceania in *1984* was established, this language is just another rule they have to accept but for children born into the system Newspeak is their mother tongue and the structure of it is a more powerful tool for manipulation than it seems to be. On the other hand, the poetic like structure of Nadsat and the volume in which it is spoken in *A Clockwork Orange* makes the novel very heavy and rapid. The monologues and dialogues are filled with violent themes and the reader is pulled closer towards the drug abusing protagonist. Even though that differences are obvious between these two languages, both of them manage to make the reader feel uneasy while reading these novels and the fact that they are so complex and naturally fit into their respective societies brings the possibility of dystopian future even closer to truth.

3.2 Main characters

The main protagonist of the novel *1984*, Winston Smith, undergoes an interesting development throughout the novel, changing his conformity to the system to disobedience and then back to blind admiration of the government. Born before the Party took over the society completely, Winston still remembers how life was before and he still remembers his, now dead family (ORWELL, 1949, p. 32). Even though he obeys most of the rules Winston is introduced to the reader as a person doubting the system and committing acts which go against the laws (ORWELL, 1949, p. 21). The nature of his job is certainly the catalyst for this sort of behavior, since his work at the Ministry of Truth consists of rewriting official documents, newspapers and other information according

to Government's orders (ORWELL, 1949, p. 40-41). Witnessing how the past is augmented Winston gradually rebels more and more, changing from meek worker to opinionated fighter for freedom.

Tragically Winston foreshadows his own fate at the beginning of the novel. While writing into his journal, which is a crime in the society of *1984*, he realizes he committed a crime and believes that this is his death sentence and sooner or later the police will find him (ORWELL, 1949, p. 21). When he is eventually captured and learns that almost nothing about the resistance was real and he was observed for years, Winston undergoes a behavioral conditioning. He slowly starts to accept that everything that the Party says is true and there is no point in resistance (ORWELL, 1949, p. 290). Even though Winston presents hope in the dystopian society he is crushed in the end and swallowed by the system. Orwell uses these events to show how real life usually is and that almost never is an individual able to change the course of future. "Everyone is breakable", is the message that the final lines of the novel send:

"Two gin-scented tears trickled down the sides of his nose. But it was all right, everything was all right, the struggle was finished. He had won the victory over himself. He loved Big Brother." (ORWELL, 1949, p. 311).

These lines make it clear, that Winston was just another rebel that got destroyed and was another meaningless chapter in Party's report and at the end he even believed that he was "healed", and everything is how it is supposed to be.

As for the main character of the novel *A Clockwork Orange*, Alex, the development goes slightly differently. Even though he fights against the rules of the system, he is part of the problem that deepens the dystopia in his society. He indulges in drugs and commits extreme violence, he breaks the laws daily and his behavior has signs of anarchistic philosophy. Alex is eventually imprisoned and undergoes behavioral conditioning, consisting mostly of aversion therapy (BURGESS, 2013, p. 85-139).

Since there are two versions of the book the development of Alex's character has two possible endings. In the American version, he is able to reverse the conditioning undergone and reverts back to his aggressive and violence committing self (BURGESS, 2013, p. 192). In the British version of the novel, where the final chapter remained, Alex also reverses his behavioral conditioning, returns to his ways but at the end wants to lead a normal life, have a family and teach his children not to make the same mistakes in life

as he did (BURGESS, 2013, p. 204). Whether these thoughts are coming to him because of the therapy or coming from his experience is not clear.

As mentioned, these two characters have the same feeling that they should fight the system. For Winston this impulse is more political, since he lives in a deep-set system that controls every aspect of his life. He fights for freedom and privacy whereas Alex's motivations are more connected to his life. Alex commits crimes mostly for the sake of his own entertainment rather than doing it for a higher cause:

“But, brothers, this biting of their toe-nails over what is the cause of badness is what turns me into a fine laughing malchick. They don't go what is the cause of goodness, so why of the other shop? If lewdies are good that's because they like it, and I wouldn't ever interfere with their pleasures, and so of the other shop.” (BURGESS, 2013, p. 46)

One of the reasons for this difference between the two characters is their age. Winston is 39 at the beginning of the novel and remembers the time when the system was different, and people could live more freely. These memories are base for his rebellious thoughts because he did not grow up in the system. Alex on the other hand represents the new generation which tries to transform the world, even though in the bigger picture it is not a good change. He is a 15-year-old young man fighting against the old rules set by the old government, the rules that his parents obeyed. His acting is perceived as a teenage rebellion with serious consequences, whereas Winston can be perceived as a hero.

Overall, both of the characters are linked by some similar traits, but in reality, they are very different. Even though Alex is difficult to be sympathetic with in the end (the full British version), some readers can pity him either for withstanding the brutal behavioral conditioning or making bad life choices and throwing his best years away. Winston on the other hand represents the victim of the system, a person who tried his best but failed.

3.3 Society

George Orwell, who was a socialist, did not share the utopian vision of socialistic society as many socialists of his time did. He observed that socialism leads to centralization and that leads to totalitarianism. An extreme case of such society is depicted in *1984*. Because of centralization, which needs careful planning, an opportunity was created for a small group of people, the Inner Party, to take power over the entire country (ROBACK, 1985,

p. 128). The society consists of several classes, the Inner Party, the ordinary Party members and proles. Proles live at the edge of society in horrible conditions and are not under constant surveillance, but they are also not perceived as human beings and are treated accordingly: “‘*The proles are not human beings, ’ he said carelessly.*” (ORWELL, 2008, p. 56). They are the last link between society as we know it and the new society of *1984*, but it seems that The Party is just waiting for them to die out. The rest of the society are Party members, who are under the control of the government.

The society of *A Clockwork Orange* is not described in such detail as society of *1984* due to its focus on individuals. However, it is clear that this society is in the process of big social changes. The old liberal system, which was the cause of the rise of anarchistic behavior, is clashing with a new stricter and controlling government, which is starting to form. The memories of times when laws had meaning are scattered across the novel in form of remarks from the older generation, like “*But we don’t go out much now. We daren’t go out much, the streets being what they are.*” (BURGESS, 2013, p. 55). Burgess believed that societies go through development circles and implied this in the novel. Alex, aware of this circular development, believes that he will be an exception and will always be violent and free. However, in the end he too wants to leave his ways behind and start a normal life and the development circle closes (RABINOVITZ, 1978, p. 539-540).

These two societies are very different, yet both share similar elements that makes them dystopian. They are good examples of extreme, one of extreme totalitarianism, the other of anarchy. Also *1984* shows society that had been in the extreme system for years whereas in *A Clockwork Orange* the society is at the beginning of the “dystopian journey”. The events of *A Clockwork Orange* also show how thin can the line be between anarchy and totalitarian regime, since the government took power in its hands and tried to solve the problem of anarchic youths by taking away their free will. It is possible that if this government succeeded, the society from *A Clockwork Orange* would develop into the society from *1984*.

3.3.1 Relationships, intimacy and family

The idea of intimacy and family is very twisted in the novel *1984*, since even private life is strictly monitored by screens and cameras placed in every home of every Party member of Oceania. Marriage in Oceania is possible, but it has to be approved by the state, and it is merely a tool to produce more children. Sexual act itself is viewed as something

that must be done, but not enjoyed (ORWELL, 2008, p. 68-70). Apparently, the plan of the party is to genetically engineer the inability to have physical pleasure from the sexual act. The reason for this plan is to destroy any possibility for people to feel love towards one another and to redirect all their love and affection to the Big Brother and therefore strengthen The Party's power over them. Winston, by indulging in close emotional and sexual relationship with Julia, commits one of the most serious crimes, having private emotions unsupervised by the state (BEAUCHAMP, 1973, p. 294).

To promote the sexual purity and celibate The Party created the organization Junior Anti-sex League which is targeted on young people who can be easily manipulated as they grew up in the system. The same goes for other activities children can do. They are enthusiastic about going to a hanging of the state's enemies and are conditioned to spy on everyone including their family. This shows how much the government tries to create a stronger bond between itself and individuals rather than between people themselves. Of course, there are some relationships between people but usually these are artificially created by The Party, e.g. the morning exercise groups into which people are divided according to their age (ORWELL, 2008, p. 38-39). When not at home or at work people of Oceania are expected to participate in organized group activities and even though this provides them with human contact the reason why these activities are organized is so that people can spy on each other, so basically the whole society is holding itself hostage.

In *A Clockwork Orange* the state does not restrict people in family matters and does not dictate how the family should be structured and who should be a part of it. Nevertheless, Alex's parents seem to be very distant to his son and vice versa. Instead of having the strongest bond with his blood relatives Alex forms a pseudo-family with his friends. Even in this group the relations seem very artificial and the hierarchy is based on power:

“Right, Georgie, now,” and I whished out my cut-throat britva. Georgie said, ‘Uh?’ but he was skorry enough with his nozs, the blade coming sleesh out of the handle, and we were on to each other.” (BURGESS, 2013, p. 58)

This scene shows a fight between the protagonist, Alex, and one of his friends, Georgie. Even though they are friends and are part of one pseudo-family, Alex does not hesitate to use force when Georgie shows too much initiative and endangers Alex's leadership. Vice versa Georgie, surprised just a little, is quick to defend himself with a knife, without trying to apologize or explain the situation first.

The young generation in the novel seem to have replaced the idea of family, friendship and other social relationships with selfish satisfaction of its needs, with entertainment at the first place. Reckless consumption of drugs followed by committing crimes like rape and brutal assault are ways to establish oneself as an individual in society. Standard relationships and family represent the old world and that is why the rebellion reaches even into these parts of life. The newly formed pseudo-family consisting of self-satisfaction driven individuals does not have the potential to reach the strength of bonds a family or group of people willing to work towards a common goal has (DAVIS and WOMACK, 2002, p. 22-24). At the end of the novel one of Alex's goals seem to be to have a family and to make sure that his mistakes are not passed to the next generation. This event has an ambivalent feel to it since the reader cannot be sure if these thoughts that Alex has are coming from his experience and he has outgrown his past self or if they are results of the behavioral conditioning he underwent.

Sexual relationships and intimacy are degraded to a level of satisfying needs in *A Clockwork Orange*. The same as with violence and hate and the tendency to destroy, Alex's sexual drive is very primal, and he lacks the need of emotional bond to the objects of his lust. He even goes as far as raping a pair of very young girls without feeling any remorse (BURGESS, 2013, p. 50-52).

The absence of relationships is prominent in both novels. In *1984* the lack of human bonds serves as a tool to erase individuality to make people more devoted to The Party and Big Brother. In *A Clockwork Orange* the focus of individuals is also reverted from relationships and directed to searching for their identity and individuality, which unfortunately results in disassociation from functioning society. The family models presented in both novels are frightening because they can exist and do exist in real life which brings visions of dystopian future closer to reality.

3.3.2 Violence, hate and fear

The way that the ruling Party in the world of *1984* uses fear, hate and violence is very technical. Both are used as just another tool, a very powerful one, to rule over people of Oceania. As a part of propaganda, the violence that the other countries are committing is shown to support the hatred that people have in them however in their own country violent and brutal punishments for disobeying the system are very often not public: *“The great purges involving thousands of people, with public trials of traitors and*

thought-criminals who made abject confession of their crimes and were afterwards executed, were special show-pieces not occurring oftener than once in a couple of years. More commonly, people who had incurred the displeasure of the Party simply disappeared and were never heard of again.” (ORWELL, 2008, p. 47)

These violent displays, like the executions, serve as a tool to assert dominance over people. And since from violence comes more violence, The Party does not show these gruesome events often. Rather than with violence, the government in *1984* works with the fear it plants in people. The fear of pain and violence itself keeps the citizens and possible rebels in line. The Party uses the reputation of infamous Room 101 to discourage any disturbances even though no ordinary person knows what is in the room, all of them are certain that it is the worst place in the world (ORWELL, 2008, p. 248-249).

Far from the public eye, the methods of The Party are very physically but mostly psychologically abusing. Some of the rebelling citizens, like the protagonist Winston, undergo cruel interrogation which is followed by behavioral conditioning consisting of painful therapies and “brain-washing” techniques which as seen on Winston are successful (ORWELL, 2008, p. 257-272). This is where the fear factor comes back in, the Party is not rewiring the rebel’s brain to make him a functioning part of society, it does so to make him an example of what disobedience results in.

What makes the society of *1984* more interesting is that one of the main elements that unites the people is organized hate, yet again imposed by The Party. So apart from conditioning love for Big Brother and the system itself, The Party supports hateful feelings and acts towards the state enemies to the degree that there is a daily period called 2-minute hate. In these two minutes all pictures and videos from war front and state’s biggest enemies are shown and people watching get into hateful frenzy, swearing, throwing things at the screen. Citizens are not obliged to express their emotion but in the heat of the moment and due to herd mentality, everyone finds themselves shouting and swearing like the others (ORWELL, 2008, p. 16). One of the reasons for this activity is to condition citizens to hate certain people and certain behavior. Another reason can be that by giving them 2 minutes every day when they can express their repressed hate, whatever it stems from, The Party is able to lower the number of possible rebels, who could appear in mid of emotionally repressed citizens. Of course, ultimately the goal

of The Party is to condition people to be unable to feel hate against anything that is related to the system, The Party or the Big Brother.

Opposed to systematic use of fear and violence in *1984* stands raw and reckless violence, which is the main element in *A Clockwork Orange*. The main protagonist seems to commit crime as a sort of a hobby, which he practices with his gang mostly at night. The process usually starts by drinking drug-laced milk, which enhances the lust for blood and numbs a sense of oneself (DAVIS and WOMACK, 2002, p. 25). Although the crimes in the novel are depicted very naturalistically, they seem to lack any reason other than entertainment. There is absence of hate on a personal level, meaning that those who commit the crimes are full of hate and adrenalin when committing said crimes, but they choose their victims rather randomly, not based on personal feuds. The fear they are creating through their actions makes them look beast-like and almost unreal, which can be seen from the reaction of a homeowner whose house Alex breaks into:

“Wretched little slummy bed-bug, breaking into real people’s houses.” (BURGESS, 2013, p. 68)

Connected to this high rate of crimes committed by Alex is the vision of free will. Since the government and its laws represent the authority, young people like Alex seem to do as much as they can to disobey the system and be as free as possible. Unfortunately, this is done through an anarchistic way of life and in Alex’s case violence. Interestingly, Alex has no problem with people who “do good” if it is their free will but also scarcely admits that his actions suppress the free will of others. His twisted and dysfunctional ideology can be blamed on his youth, inexperience and drug abuse but since this problem is connected to his whole generation the vision of future is very dark (DAVIS and WOMACK, 2002, p. 27).

The approach to violence and hate differs in both novels greatly. In *1984* everything including displays of hate are scheduled and violence towards state enemies is conditioned into the citizens. This is another repression of free will on emotional level, people hate someone when they are told to hate them. Opposite to that, violence and hate are manifestations of free will in *A Clockwork Orange*, but this scenario is as devastating as the one in *1984*.

3.3.3 Behavioral conditioning

The augmentation of people's behavior has two forms in the novel *1984*, one being more subtle and implemented in everyday life, the other forceful and painful "therapy". Since the whole society is ruled by The Party, which holds a firm position based on fear and lies, behavioral conditioning is easy to implement to the citizens of Oceania. The subtle conditioning is a result of everyday activities, imposed by The Party. Keeping people occupied with various tasks or "free-time activities" takes all energy out of them and they are therefore less prone to think about life and question the system (XHINAKU and PEMA, 2015, p. 27-28).

Another example of this manipulation is that kids are basically brought up by the state and not their parents. Since they spend most of their time at school or in children's organizations, they have little time to develop their unique personality and they end up being uniform servants of the state. The state depicts people who discover and report an undesirable behavior to the police to be heroes. Of course, children idolize heroes and wish to be one so they spy on everyone including their parents to detect any slip in behavior they can report (XHINAKU and PEMA, 2015, p. 27-28).

As for the more direct behavioral conditioning, The Party uses means like electroshocks to ensure total obedience of misbehaving citizens. These conditionings take place away from the public eye, not to disturb citizens by seeing violent methods to be used on one of their own. When Winston was undergoing this brutal treatment, his torturer succeeded in completely breaking his will and made Winston an empty human shell that would agree with anything that the government said even if it logically was not true.

"How many fingers, Winston?"

"Four! Stop it, stop it! How can you go on? Four! Four!"

"How many fingers, Winston?"

"Five! Five! Five!"

"No Winston, that is no use. You are lying. You still think there are four. How many fingers please?"

"Four! Five! Four! Anything you like. Only stop it, stop the pain!" (ORWELL, 2008, p. 262)

The Party members are also not allowed to keep any photographs or diaries. The reason for this is that these could serve as hard evidence of past events, which would slow The Party's indoctrination process. The media, completely controlled by The Party, are used to alter history and always prove the government right, resulting in citizens conjuring fake memories of events that never happened (XHINAKU and PEMA, 2015, p. 29).

Behavioral conditioning in the novel *A Clockwork Orange* is not as organized as in *1984* and it is in its beginnings. The method, named Ludovico Technique, was created as a response to extreme number of violent crimes. Alex is one of the first to undergo this procedure so it is clear that this technique is not yet implemented in larger scale. Even the doctors and scientists are not uniform in their opinion about their actions. One of the doctors, Dr. Brodsky, is only participating in this project to lower the criminality and refers to his coworkers as "evil bastards", implying they probably have different and more sinister motives (RABINOVITZ, 1979, p. 46).

The very process of behavioral condition is not as subtle and the results are not as permanent as in *1984*. Ludovico procedure is basically aversion therapy, where the patient is exposed to videos of various violent crimes and sexual acts, while simultaneously having serious stomach pain and feeling like vomiting because of drugs injected before the screening of the videos (BURGESS, 2013, p. 114-116).

The main message of the Ludovico Technique being applied is that it takes away the free will. People can still like violence and want to commit crimes, but their bodies are stopping them from it. Imposed goodness is a very imperfect tool for leading society, and it represents a big moral problem:

"It may not be nice to be good, little 6655321. It may be horrible to be good. And when I say that to you I realize how self-contradictory that sounds. I know I shall have many sleepless nights about this. What God wants? Does God want goodness or the choice of goodness?" (BURGESS, 2013, p. 105)

The implementation of behavioral conditioning is in different stages in both novels. In *1984* almost all aspects of life bear elements of manipulation and conditioning and it is terrifying how much George Orwell could describe such society without it looking completely fictional. In case of this novel these manipulations can be dismissed by readers as absolutely immoral, which might not be the case of the other story. In *A Clockwork Orange*, on the other hand, behavioral conditioning has just been introduced and even

people participating in its use are terrified of the power it gives them over people. The procedure is very invasive and manipulative, but it somehow is the solution to the problem with violence. The readers are left with a very difficult question to answer to themselves, if it is better to leave everyone with their own free will even if the cost should be a decline of humankind, or if it is better to “play God”, go against the morals and artificially get rid of unwanted elements of society.

Conclusion

The systems described in the novels *1984* and *A Clockwork Orange* are very different, one depicts a strict totalitarian regime, while the other depicts a society on the verge of anarchy. These two extremes are on the opposite side of the spectrum, yet they both represent dangerous directions for the development of humankind. The theoretical part shows the close relationship between utopia and dystopia and shows an interesting result of experiment in which scientists observed mice in a utopian environment. This experiment showed that with abundance of resources and absence of any danger the animals eventually wiped themselves out.

The literary analysis showed that the languages invented for the compared novels play an important role of enhancing the overall atmosphere of the novels, Newspeak making *1984* more technical and Nadsat making *A Clockwork Orange* faster, and more detached from reality. The comparison of the main characters resulted in perceiving Winston Smith a more heroic character than Alex, given that Winston is trying to fight against the system that is to blame for the dystopian state of the nation, whereas Alex is part of the problem that the country suffers from.

Both novels showed societies where human relationships are fading and consequently individuals' characters are being deteriorated. In *1984* a cause for this is the government, who in its lust for power creates soulless individuals whose only goal is to please the ruling group. In *A Clockwork Orange* anarchistic youths are so oriented on their own pleasure they do not even care about others which results in them being lost and having nothing to define them as individuals except the crimes they are committing.

The theme of violence is very different in both cases but both depictions suit its respective story and complement the feeling of despair that the novels give off. *1984* approaches violence as a tool used to enforce obedience and it is hidden from the public eye, unlike in *A Clockwork Orange* where violent acts are very much public and have no deeper purpose than being entertaining.

Lastly, the process and purpose of behavioral conditioning have been analyzed. In both novels it served the same purpose, to make certain people obedient and to take their free will away. However, since *1984* shows more developed dystopia even the process of behavioral conditioning is more developed, and its effects are longer lasting.

In *A Clockwork Orange*, these techniques are very new and experimental, resulting in them being ineffective after a longer period of time.

Overall, these two authors use similar themes and topics as it is expected of novels from the same genre, but they do it in a way that the final stories have very different atmosphere and structure, while still managing to portray equally horrific societies.

Resumé

Bakalářská práce se zabývá analýzou a porovnáním literárních děl *1984* (1949) od George Orwella a *Mechanický pomeranč* (1962) od Anthonyho Burgesse. Teoretická část práce definuje dystopii jako termín a zabývá se jejím vztahem vůči utopii, dále pak definuje dystopii jako literární žánr. Praktická část se zabývá porovnáním témat a prvků, které jsou pro obě díla společné, a snaží se objasnit jejich konkrétní užití v daných dílech. Odhaluje širokou škálu využití těchto témat pro vykreslení odlišných dystopických vizí budoucnosti, které *1984* a *Mechanický pomeranč* zobrazují. Bakalářská práce dále popisuje odlišné přístupy autorů k tématu dystopie a jejich unikátních stylů pro navození úzkosti a strachu, které se s žánrem dystopie pojí.

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Annotation

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Název v angličtině	Dystopia in British Literature: <i>1984 vs. A Clockwork Orange</i>
Anotace práce	Bakalářská práce se zaměřuje na vyobrazení dystopických společností v románech <i>1984</i> od George Orwella a <i>Mechanický pomeranč</i> od Anthonyho Burgesse. Jedním z cílů je definovat dystopii jako termín a jako literární žánr. Hlavním cílem je porovnat několik témat a prvků, které jsou pro obě díla společné. Funkce těchto témat a prvků jsou blíže zkoumány vzhledem k tomu, že autoři je využívají k vyobrazení odlišných dystopických společností.
Klíčová slova	dystopie, utopie, společnost, násilí, manipulace, George Orwell, Anthony Burgess
Anotace v angličtině	This thesis focuses on depiction of dystopian societies in novels <i>1984</i> by George Orwell and <i>A Clockwork Orange</i> by Anthony Burgess. One of the goals is to define dystopia as a term and as a literary genre. The main goal is to compare several themes and elements that are similar in both novels. Functions of these themes and elements are being examined, since the authors are using them to portray different dystopian societies.
Klíčová slova v angličtině	dystopia, utopia, society, violence, manipulation, George Orwell, Anthony Burgess
Přílohy vázané v práci	CD
Rozsah práce	35 s.
Jazyk práce	Anglický jazyk