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(Interpretace budoucnosti: 1984 versus Báječný nový svět)

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# **Abstract**

This bachelor thesis focuses on a breakdown of two visions of alternative reality, utopia and dystopia, mainly their presentation in novels 1984 by George Orwell and Brave New World by Aldous Huxley. The breakdown of the works in question puts emphasis mainly on analysis of dystopian themes and visions. The analysis is supplied with a short biography of both authors, summary of the contents of the works and introducing the main characters

# Introduction

This bachelor thesis focuses on interpretation of the future in two important dystopian works – *1984* by George Orwell and *Brave New World* by Aldous Huxley. The main target is an analysis of dystopian elements, based on the definition of totalitarianism, present in both works and their mutual comparison.

Both novels are very significant texts concerning dystopian themes. However, each of them describes the future in their own way and warns of different threats that upcoming days can hold. Therefore, it is necessary to analyse the themes included and the way they are presented, as well as to compare both novels.

In order to be able to compare dystopian novels, it is essential to define the term dystopia and thus also utopia which represents its counterpart and a foundation it is based on. Therefore, in the first chapter, we are going to define both terms and introduce their evolution in history. Especially in the 20<sup>th</sup> century, many dystopian works were written. They react to efforts to apply various ideologies with the aim of control the society through constraining human individuality and determining lives of ordinary people. Among people, an opinion might prevail that the society presented in the dystopian works is an extreme that is not achievable in the real world. Such opinion may be justified, but the purpose of the exaggeration in the description of the totalitarian society is to warn of totalitarianism in any shape or form. Historical experience teaches us can very easily get lured by the idea of a better society which makes them overlook displays of oppression that can be very inconspicuous at the beginning. A clear evidence of this statement is the election of Adolf Hitler the Chancellor of Germany which eventually led to the World War II and deaths of millions of people, the support of the communist party in Eastern Europe after the World War II which froze the development of the countries ruled by communists for forty years or the example of the Soviet Union itself which is referenced by George Orwell in his novels *Animal Farm* and *1984*. Besides *1984* and the *Brave New World*, similar topic is elaborated in novels *We*, *Fahrenheit 451* or the more recent *Hunger Games*.

In the second and third chapter, we are going to focus directly on novels *1984* and the *Brave New World*. The first subchapter is always going to concentrate on the life of the respective author so that we are able to uncover influences they were affected by and that led to write the works in question. In the next two subchapters, the storyline of the novels are going to be

introduced and described with their characters presented. The fourth chapter which is the main part of the whole thesis will feature the analysis of the dystopian elements in both novels that will be supported by specific examples. In the analysis, four general topics will be followed. These topics characterize totalitarianism. This way both interpretations of the potential future world can be compared. The last chapter summarizes all the findings that have been obtained in the analysis.

# 1. Utopia vs. Dystopia

To be able to analyse dystopian novels it is crucial to cover the fundamental substance of utopia and dystopia and explain differences between these two genres and outline their development in time.

## 1.1 Utopia

Utopia is defined as “an imagined form of ideal or superior (thus usually communist) human society; or written work of fiction or philosophical speculation describing such a society.” (Baldick, 1991, p.235) The first one to use the word “utopia” was Sir Thomas More (1478-1535) in his Latin work *Utopia* (in its full name „De optimo rei publicae statu deque nova insula Utopia”). However, the word comes from Greek and it is a pun of two Greek words, eutopos (good place) and outopos (no place). The utopian novels always showed a portrait of such society which was completely opposite from the experience of the author. The work of Moore and his followers was anti-feudal and together with the exotic setting in faraway lands it expresses the tendencies of renaissance thinking. Moore, however, wasn't the first one to propose a concept of the ideal society and the label of utopia was given to works written many years before him. For example, Plato's (424/423-348/347 B.C.) *Republic* suggests the most righteous society led by philosophers and in Saint Augustine's (354-430) *The City of God* we read about the society built on religious roots. (Vlašín, 1984, p.397-398)

Thomas More created new literary form combining thoughts of ancient and early Christian thinkers. The literary structure of the work follows this pattern which can be later seen in other works by different authors – for example Francis Bacon's *New Atlantis* or Thomas Campanella's *The City of the Sun*:

“We have a traveller, perhaps with a small number of companions, who lands on a remote island or undiscovered continent; in more recent versions it is another planet, or future. He (it is almost invariably ‘he’) is welcomed by the locals, who are usually eager to show off their society to him. Very soon he meets an older man, who will spend much of the rest of the book lecturing him about the delights of this society. Sometimes visitor will respond by pointing out the contrasts between the institutions of this ideal society and those of his own home; in most cases, however, readers will be left to pick them out themselves.” (James, 2003, p. 219-220)

Thanks to the popularity of Utopia, the term itself was later applied not just to literary genre but also as a universal idea of a society or system of government which is perfect but could not be achieved. On the other hand, there are definitions of utopia which suggest different approach:

“Utopia is not an impossible place, or at any rate, it is generally not supposed to be. It is a place that can conceivably exist – and, in the teller’s view, a place that should exist. At any rate, however out of reach, most utopias are meant to be pursued. Utopias represent an ideal towards which the mundane world must reach. (...) Utopianism creates a political program, giving direction and meaning to the idea of progress; progress is always on the way toward some notion of utopia.” (Rothstein,2003, p. 3)

Utopian novels in the 19<sup>th</sup> and 20<sup>th</sup> century involve thanks to the creation of new national states and advancement in science and technology. The original ideas of utopia are not sufficient for the new type of society as “most utopias eliminated money and private property, thus at one stroke removing greed, theft, jealousy and most causes of civil strife. Reason and good will would be sufficient to provide peace and harmony within the community.” (James, 2003, p. 220)

James also explains that in the twentieth century, the original utopian visions were attacked by many who believed that in reality such systems would become dystopias, in other words “oppressive societies, either because of the tyranny of the ‘perfect’ system over the will of the individual, or because of the difficulty of stopping individuals or elites from imposing authority over the majority, or, indeed, over minorities.” (James, 2003, p. 220)

The rise of communism and fascism in Europe supported such opinions. Therefore, many authors begun to warn of totalitarian ideologies in their works and dystopian novels became more popular.

## **1.2 Dystopia**

Dystopia, on contrary, is defined as “a modern term invented as the opposite of utopia and applied to any alarmingly unpleasant imaginary world, usually of the projected future. The term also applied to fictional works depicting such worlds.” (Baldick, 1991, p.64)

As mentioned above, in the twentieth century utopian visions were seen as impossible with a threat of changing into ‘dystopias’. In fact, the faith in better future and the advancement in

technology made this kind of dystopias possible in times of the economic crisis even though they were supposed to become ideal systems of society, such as Third Reich in Germany or Soviet Union. Therefore, authors started to warn the society against dictators' regimes and misuse of technology. For example, in the Czech literature it was Karel Čapek and his plays *R.U.R.* (1920) and *Bílá nemoc* (1937), or a novel *Válka s mloky* (1935).

In general, we can say that the government in dystopian novel usually follows certain characteristics. These are social restrictions, use of propaganda, and history alteration to conform with government's ideology. (Sour Plums, 2009) These are similar to characteristics of totalitarianism found in *Encyklopedie moderní historie* (Pečenka, 1995) which I will mention later in the analytical part.

The first one to depict the themes of de-individualization in a totalitarian state was Yevgeny Zamyatin in his novel *We* (completed in 1921, published in 1924). This novel is set in "The One State" where people have no names but just numbers and everything is built from glass so no one has their privacy. The state is ruled by the Great Benefactor. This novel influenced George Orwell's work and we can even find similarities between his novel and the novel *We* as the main hero of both works longs for a relationship and rebellion but in the end he is indoctrinated and accepts the ideology of the state.

In the recent years, movies considering similar theme have been filmed. In most cases, they depict a world ruled by technologies and warn of their misuse, or a society dominated by a small group of people. For instance, the movies in question are *Equilibrium*, *Hunger Games*, or the *Matrix* trilogy.

### **1.3 Summary**

These two literary genres as well as ideological theories behind them are in contrast to one another. Utopia suggests an ideal society which is, however, almost impossible to achieve whilst dystopia describes a world in which the individual is constrained by a totalitarian government or a technological advancement.

Despite the two being opposite to each other, common characteristics can be observed. Utopian ideals could be found in dystopian texts, where they cover the true state of the matters in the society. Most of individuals living in such a system are not aware of their limitations and to certain extent, even the reader can consider the suggested system better than the one he currently lives in. In my opinion, that is the case with the Aldous Huxley's *Brave*

*New World.* The citizens of the World State live fundamentally happy lives, being satisfied with their position in the society and what they have.

## 2. 1984

### 2.1 Author

George Orwell was born as Eric Arthur Blair in Motihari, Bengal June 25, 1903. He was a second child of a British civil servant stationed in India. A year after he was born, together with his mother and older sister Marjorie he moved to England. His father stayed in India until 1912 when he retired and joined the family again in England.

From an early age, he started to write poems and in 1914 his poem '*Awake! Young Men of England*' appeared in a local newspapers *Henley and South Oxfordshire Standard*. Later, he was sent to a boarding school and then continued his studies at Eaton College. Between 1922 and 1927 he served in India Imperial Police in Burma which inspired him to write his first novel *Burmese Days* (published in 1934). After a year and a half spent in London, Orwell moved to Paris. His experience of living in poverty and altogether low standard of living in France and England led him to write the novel *Down and Out in Paris and London* (1933). (Davidson, 1996)

In 1936, Orwell leaves for Spain and fights in the Spanish civil war. In the book *Homage to Catalonia*, which reflects his experience from the war, Orwell mentions that he came to Spain as a journalist but after his arrival, he decided to join the militia, because "at that time and in that atmosphere, it seemed the only conceivable thing to do." (Orwell, 1989, p. 2) Doing that, however, he did not know what impact it would have on his future work. "Orwell's experiences in Spain marked the crucial turning-point in his political beliefs." (Meyers, 1975, p.14)

His aversion to any kind of totality was so strong that in his essay "Why I Write" from 1946 Orwell explains why the content of his works changed. "Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism and for democratic socialism, as I understand it. It seems to me nonsense, in a period like our own, to think that one can avoid writing of such subjects."

George Orwell was also a journalist, publishing his articles in *Tribune* and *The Observer* as well as his reviews in *Time & Tide*. Meanwhile, he was also working for BBC which he parted ways with in 1943 to become a chief editor in *Tribune*. In the same year, he started to work on his novel *Animal Farm* which was published in 1945. *Nineteen Eighty-Four* is

Orwell's last novel. He started to work on it in April 1946 and it was published in 1949. Over the course of writing this novel, the tuberculosis, first diagnosed in 1938, manifested itself in full extent. Orwell died of the illness a year after publishing the book, on January 21, 1950. (Davidson, 1996)

## 2.2 Storyline

We find ourselves in 1984 and the world is divided into three parts – Oceania, Eurasia and Eastasia, which are constantly in the state of war with one another. The entire story takes place in London which is situated in District One and is the capital of Oceania. The whole state is ruled by English Socialist Party which controls all affairs. Thanks to ubiquitous agents and telescreens, it monitors lives of ordinary people and punishes all who commit any offence against the rules of the Party. The list of strictly forbidden actions includes such as having close friends, fall in love, have intercourse with somebody you really love or any form of displaying your individual. The Party wants to keep all the energy and emotions of people for themselves, thus it endlessly fills their lives with propaganda.

Winston Smith, the main character of the story, is, however, tired of living a life of deprivation and under the constant control of the Big Brother. We meet him first in his apartment where he prepares himself for an act of rebellion against the Party. He has bought a diary and he starts to write down his thoughts. However, even owning a diary is already considered as a crime. Worse off than that in his very first entry Winston says: “Down with Big Brother!” (Orwell, 1990, p.20)

The Party does not only intervene against tangible crimes, something called “thoughtcrime” also exists. The term refers to thinking aimed against the Party, against socialism and is deemed to be a high treason. It is a crime which cannot be concealed forever. “You might dodge successfully for a while, even for years, but sooner or later they were bound to get you.” (Orwell, 1990 p.21) Moreover, there is also a “facecrime” – it can be an unconscious facial expression which can suggest you have something to hide. People who offend the Party are often vaporized and nobody will hear of them ever again. Sometimes there are public executions which people like to visit. It is a way for the Party to build the sense of patriotism and hatred against enemies and traitors.

For the purpose of reduction of thoughtcrime, the government also works on a new language called “Newspeak”. It differs from the old version of English and is based on shortening of

the words. For example, the names of the ministries would be Minitrue (Ministry of Truth), Minipax (Ministry of Peace), Miniluv (Ministry of Love), Miniplenty (Ministry of Plenty) (Orwell, 1990, p.6). These names are subjected to the principle of “doublethink”, as they are not just names of the ministries but also reveal the true substance of their work. Furthermore, the whole literature will be changed in the future and rewritten to the newspeak. The vocabulary will be minimized so the people could not even think about something else than what the Party desires. As Winston’s colleague Syme explains to him: “Orthodoxy means not thinking - not needing to think. Orthodoxy is unconsciousness.” (Orwell, 1990, p.56)

Reverting back to Winston Smith, though, he works at the Ministry of Truth employed as records editor. Early in the book, he notices two people who somehow fascinate him. The first one is a girl with brown hair whom Winston cannot stand. He believes she is a committed Party member or even a Thought Police agent. On the other hand, Winston cannot but notice her looks and being a young and beautiful this girl attracts him – maybe even more when he knows he cannot have her.

The second person is a man named O’Brien, a prominent member of the Inner Party. Winston should be intimidated by both his formidable appearance and important post in the Party but he is not. He hopes that his political orthodoxy is not perfect or maybe he could even be a part of the Brotherhood which will rebel against the Party.

In a turnaround moment, the brown-haired girl secretly hands Winston a small piece of paper on which she confesses to him that she loves him. She reveals her name to him and that is where their love affair starts. Winston discovers that Julia hates the Party just as much as he does which makes him detest it even more. Their relationship is very risky, one that nobody must know about. They rent a small room in which they secretly meet thereafter.

It appears that Winston’s desire for rebellion turns into reality when he is invited by O’Brien to his apartment. During the visit O’Brien tells Winston that just like him he is a true enemy of the Party and is a member of the Brotherhood. He offers Winston he will procure the Goldstein book, which is the fundamental book of the Brotherhood, for him.

After obtaining it, Winston brings the book to the rented room where he reads from it to Julie. In that moment, soldiers burst into the room, arrest the two and drag them to the Ministry of Love. Winston discovers that O’Brien is not a member of the Brotherhood and he only tricked him. Winston is interrogated and tortured until he confesses the truth. O’Brien explains that

the aim of the torture and brainwashing is not punishing people but turning them back to the right way so their confession is truthful and they are never going to rebel against the Party again. The last place Winston is taken to is the dreaded room 101 – a place where everybody has to face their biggest fear. Winston is exposed to rats that are supposed to eat his face. At that moment, Winston is completely broken and exclaims: “Do it to Julia!” (Orwell, 1990, p. 300) This means that the Party has penetrated his mind and can control him.

Both are released afterwards. Neither of them has remained unchanged, though. When they meet, they cannot love each other. The hatred to the Party that bonded them together is gone. The whole story ends with Winston sitting in a café and thinking of his experience from the Ministry of Love. His fight is over and he finally realized what is good for him – he loves the Big Brother.

## **2.3 Characters**

Orwell’s novel 1984 does not feature many characters. Over the course of the whole book we follow the story of Winston Smith about whom we get the most information. Besides that, there are characters with whom Winston enters into direct contact and who play significant roles in the story. There are further less important characters, too, of which we only obtain a limited description. For instance, they are Winston’s colleagues from the Ministry of Truth or his neighbours. Interesting are characters who Winston never meets face to face but who are important representatives of the two opposition groups – the Big Brother, who is the leader of the Party, and Emmanuel Goldstein as the representative of the rebel opposition.

First, we begin with Winston Smith, who is the main protagonist of the novel. Winston is a middle-aged man that works at the Ministry of Truth. His job is to edit newspaper articles which contain errors, more precisely deviations from the true state. However, Winston realizes that the Party modifies records of history in such a way that nobody could accuse it of not fulfilling promises or track people or events that were not in compliance with its ideology.

Winston gets disgusted with the whole system. At the same time however, he is afraid that his rebellious thinking will be uncovered which could result in the death punishment. Despite that, he starts to write diary and later on he commits an act even more serious – he has a sexual affair with Julia. Due to that, he becomes very paranoid but eventually, his fears prove to be justified. He is betrayed by those whom he trusted – Mr Charrington and O’Brien.

At the end of the book, we see Winston Smith broken and completely brainwashed. When thinking about the suffering he had to undergo at the Ministry of Love, he has tears in his eyes. Not because of the pain itself though, but due to the fact that he realizes his offense. Now, he is absolutely committed to the Party and the Big Brother and he feels honest affection towards him.

The next character is Winston's mistress Julia. Julia is a young woman that works in the fiction department of the Ministry of Truth. „She was a bold-looking girl, of about twenty-seven, with thick hair, a freckled face, and swift, athletic movements. A narrow scarlet sash, emblem of the Junior Anti-Sex League, was wound several times round the waist of her overalls, just tightly enough to bring out the shapeliness of her hips. “(Orwell, 1990, p. 11-12) At the first glance, Winston did not like her. Not because of her appearance, but for the fact she seemed to be a devoted member of the Party. She could even be a spy. In reality however, Julia disagreed with the politics of the Party and the whole system. That comes to the surface when she hands Winston a small piece of paper that says, “I love you!”, a gesture that starts their love affair. Unlike Winston, Julia is much less concerned about the future. She lives the moment and enjoys every bit of her life. That, however, changes after the two get arrested. After a long time of torture, Julia, too, leaves the Ministry of Love with the broken spirit, totally committed to the Party.

Main antagonist of the novel is O'Brien. He is a member of the Inner Party and from the beginning, Winston feels strongly connected to him. He believes that O'Brien's political orthodoxy is not as perfect as he pretends and he might have same opinion as Winston. However, Winston is deceived by O'Brien which subsequently leads to him getting arrested. O'Brien made Winston believe he was a member of the Brotherhood but he was in fact a spy of the Party. O'Brien himself then participates in Winston's torture and indoctrination.

Another character that Winston gets mistaken by is Mr Charrington who runs a second-hand store in the Prole district. Winston buys a diary from him and later on he rents a flat for his appointments with Julia. He therefore gets the impression that the secret is safe. The fact is however that Mr Charrington is a member of the Thought Police and he denounces Winston and Julia.

Interesting characters are Parsons, the neighbours of Winston. On their example, it can be seen how a family works in such a society. Tom Parsons works at the Ministry of Truth, just like Winston. He is a chubby man, he is not very smart but the more he is enthusiastic about

the work for the Party. His wife stays at home with their children. They are led to love for the Party and they attend Spies.

In his memories, Winston remembers other characters that are not present in the story, though. They are his parents and his sister who disappeared when Winston was still a child. He only has fragments of memories, yet their loss did affect him. He considers their disappearance as a sacrifice they had made for him to live. He also mentions his wife Katharine whom he has not seen for years as they live separately. Katharine had always been cold to him and she was a devoted member of the Party.

The character that impersonates the whole system and the English Socialist Party is the Big Brother, the leader of Oceania. Despite Winston never meets him in person, the Big Brother is ever-present. He looks at him from posters that say, 'The Big Brother watches you!', from the TV broadcast or coins. The Big Brother is a symbol of totality and endless supervision. At the same time, he becomes an almighty god controlling the past and present as well as the lives of all citizens.

The last character I would like to write about is Emmanuel Goldstein, a complete counterpart of the Big Brother and the alleged leader of the rebellious Brotherhood. He is the aim of all the wrath of the citizens during the Two Minutes of Hatred. This character strongly reminds me of Snowball from Orwell's novel *Animal Farm*, destinies of both are very similar to the destiny of Leon Trotsky, one of the main representatives of the Russian revolution. All are depicted as traitors and originators of failures of the state by the leading figures of the Party. Thanks to this, the leaders (Big Brother, Napoleon, Stalin) manage to build the cults of their personalities.

## 3. Brave New World

### 3.1 Author

Aldous Huxley was born 26 July 1894 in Godalming, Surrey (England) and his family background suggested he would become a scientist. His grandfather Thomas Henry Huxley (1829-1895) was a famous biologist whose vigorous advocacy of Charles Darwin's theory of evolution earned him a nickname "Darwin's bulldog". (Britannica) On the other hand, he also had a literary background. His mother was a niece of a famous British poet Matthew Arnold. Aldous was educated at Eaton and graduated from Balliol College, Oxford. From young age, he was interested in science but a sickness which almost ended in losing his sight made him decide for the career of a writer. However, his interest in science is still evident in his works. (Dunaway, 1995)

Besides the influence of his grandfather, he often refers to Sigmund Freud and I.P.Pavlov, and his novel *Brave New World* "extrapolates future applications of genetics (IVF and cloning via Bokanovsky's Process), endocrinology (Malthusian belts), behaviorism (hypnopaedia), and pharmacology (soma)." (Joanne Woiak, 2010, p. 164.)

Another decisive moment for Huxley was a suicide of his older brother Trevenen in summer 1914 which is reflected in some of Huxley's novels and short stories. David G. Izzo explains: "After a very difficult year at school, the sensitive Trev had an affair with a young woman he cared for but who was not of his social class, which was then still an impossible barrier. Filled with guilt, Trev went missing. After seven terrible days, he was found in a wood, hanging dead from a tree. Aldous endured tragedy once again and so began his abhorrence for the strictures of class divisions, which would become the main target for his relentless pen through fiction and essays." (Izzo, 2005, p. 88)

Huxley was married twice and he travelled a lot. He lived in Italy, France and in 1937 he moved to the United States. In California, he wanted to improve his health but he also became interested in Buddhism, Hinduism and mysticism which was later visible in novels. He also experimented with drugs (especially the hallucinogen lysergic acid diethylamide (LSD)). Diagnosed with the neck cancer in 1960, he used LSD to experience a different state of consciousness. He died 22 November 1963 in Los Angeles.

Aldous Huxley was a humanist and a pacifist and his works are deeply interested in the question of human individuality and humanity. However, themes of technological advancement, politics, economy and social stability are included in his novels which made him one of the most respected and recognised authors of the twentieth century and a strong icon for a hippie culture in the 1960's. (D. V. Jog, 1985)

## 3.2 Storyline

Aldous Huxley's novel *Brave New World* is about a futuristic society of a World State in 632 A.F. (after Ford; 2540 A.D.) which tries to create stable and happy community. The story starts in Hatching and Conditioning Centre where its director shows it to the group of students. The director explains that by using Bokanovsky Process, they are able to create hundreds of almost identical individuals. Being only in an embryo form, they are already conditioned for specific caste and work. There are five castes: Alpha, Beta, Gamma, Delta and Epsilon. Alphas who are very intelligent and physically attractive are predestined to be leaders. Every following caste is determined for a worse job and is also less attractive.

The students are not only shown the hatchery but also how children from toddlers to the kids of the preschool age are treated. Children are led to hatred to books and the nature and from an early age they play sexual games that are designed to teach them promiscuity. Later, the students listen to Mustapha Mond, one of the ten World Controllers, who describes the history of the World State to them.

We follow the story of Lenina Crowne, a Beta girl, who works as a nurse in the hatchery. Lenina has a relationship with Henry Foster, however her friend Fanny blames her for staying too long only with him. Lenina concedes she likes Bernard Marx although there is something odd about him. Bernard is an Alfa-plus psychologist but he is different from other Alphas. He is very intelligent but not as tall and handsome as others. Others like to tease him which only magnifies his feeling of inferiority. His only friend is Helmholtz Watson, a lecturer at the College of Emotional Engineering, who shares his frustration by the society they live in.

Bernard invites Lenina for a trip to Reservation in New Mexico. Prior to leaving for Mexico, Bernard goes to ask the director for permission to enter the reservation. On that occasion, the director tells him about his own visit twenty years ago. He travelled with a girl. She got lost during a thunderstorm and he never saw her again.

Upon the arrival to the reservation, Lenina and Bernard are terrified by the looks of the local people. Their appearance clearly shows their old age and diseases, they look very repellent. The two also witness a religious ritual during which a guy is whipped until he faints. Afterwards, they meet a young man called John. He tells them about his childhood and his mother Linda who was saved by natives from the jungle twenty years ago. Bernard realizes Linda must be the girl the director had told him about which means that John must be the director's son. He therefore decides to take John back to civilization. John, however, insists they take Linda, too.

When they return, John together with Bernard visits the hatchery and meet its director. John calls him his dad which disgusts everybody around as it is no longer ordinary that people are born the natural way. The director subsequently leaves his position which is also of benefit to Bernard as the director had planned to send him to exile in Iceland. John becomes a sensation and thanks to that, Bernard also becomes popular. He hosts parties in his flat and many important people come to see the "Savage".

It becomes apparent that Lenina longs for John. The affection is reciprocal but unlike John, Lenina wishes mainly a physical relationship. When Lenina tries to seduce him, John rejects her and scolds her crudely. After Lenina runs to lock herself up in the bathroom, John receives a phone call from the hospital. His mother, Linda, who has been taking soma (a drug that leads to experiencing a different state of consciousness) since their arrival, dies. John immediately leaves to see her.

Linda lies in a hospital room and is nearly unable to perceive what happens around her. A group of small boys appears in the hospital, they are receiving their "death conditioning" and wonder why Linda looks so ugly. John is deeply upset by their comments and that is why after his mother dies, he tries to discourage laborers from taking soma. That leads to him together with Bernard and Helmholtz being arrested and summoned to Mustapha Mond.

Bernard and Helmholtz are notified that they are going to be expelled to an island. For Bernard, this is very hard to accept. On the other hand, Helmholtz takes the news calmly. Mond leads a conversation with John explaining to him that all the measures he is standing against are necessary for the stability of the society. In order for the society to be free of problems, its citizens must be satisfied with what they have.

John would prefer to leave together with Bernard and Helmholtz but Mond forces him to stay. John at least moves to the lighthouse outside the city where he wishes to cleanse himself. Soon however, reporters discover and film him. News spread which raises interest among the citizens who then travel to the lighthouse to observe him. One day, Lenina appears among the onlookers. It makes John so angry that he starts to wave a whip and shout: “Kill it! Kill it!” The whole situation results in an orgy which John becomes a part of. The following day, he wakes up full of anger and sadness regretting that he became so devoured by the society. For that reason, he eventually hangs himself.

### 3.3 Characters

The novel *Brave New World* contains more characters than Orwell’s *1984* which may initially lead to a more difficult orientation in the text. Later on however, we mainly follow stories of three people – Bernard, Lenina and John, whose destinies start meet when Lenina and Bernard visit the Reservation.

The main character is John the Savage. John lives in the Reservation with his mother Linda, who had originally lived in the civilization. His father is the director of the hatcheries who does not know he has a son. Despite accepting the habits and religion, due to his origin and color of skin John is never accepted by the community in the reservation. Thanks to reading Shakespeare’s plays that he often likes to quote, he acquires false imagination of a civilized world. Upon the arrival to London, he discovers that the whole society is very different from what he had envisaged and he gets deeply disgusted by it. When his mother dies, he gets to one of the controllers of the World State – Mustapha Mond – and wishes to leave London. As he is not allowed to do so, he moves to a lighthouse in the suburbs of the city and hopes to be cleansed. He reverts back to his religion and performs self-flagellation. One day, when a large group of people comes to watch him, he succumbs to the mob and participates in an orgy. The following morning, he is so disgusted by his action that he hangs himself.

Bernard Marx is a member of the highest caste called Alfa. Because of differences in his appearance, though, he suffers from insecurity, fear and loneliness. He is frustrated by the entire society that makes fun of him and he does not like the promiscuous lifestyle and endless consumption of soma. He is very upset when he hears Henry Foster talk about “having” Lenina simply because he fancied her. After returning from the reservation, the situation changes. Thanks to John, Bernard becomes a celebrity. He enjoys attention of people

and interest from women. When he is told by Mond that he is going to be interned on a remote island, Bernard despairs. It appears then that his dissatisfaction with the system was rather dissatisfaction with his own position in it and that recognition of the people of this society is very important for him.

The main female character is Lenina, a very attractive Beta woman that many men yearn to have. Lenina is not a deep character. In different situations, she only cites hypnopædic phrases and is only driven by her lust.

Bernard's only friend is Helmholtz Watson. With desire to become a poet, he likes spending time with John because he shares his views on the society and reads to him from Shakespeare. Unlike Bernard, he does not get as affected by his surroundings and he welcomes the idea of moving to a distant island.

John's parents are Linda and the director of the Hatcheries and Conditioning Centre. The director is a very powerful person but after discovering John's origin, he leaves his position. The classic family concept is something that according to the standards of the World State belongs in the past and thus is somewhat scandalous. Besides the fatherhood of the director, major stir is also caused by Linda whose appearance shocks everybody. It is not usual that somebody's looks bear evidence of aging. Upon the arrival in London, Linda starts to use soma that, during her time in the reservation, she had been replacing with alcohol. Until her death she is on a so called "soma-holiday".

An interesting character and an example of utter conformity is Mustapha Mond, one of the ten world controllers. As he is very intelligent, he used to have objections to the functioning of the society. He was on the verge of being expelled when he chose to subordinate himself to the ideology of the World State. Personally, he agrees with thoughts of Bernard, Helmholtz and John, he himself read forbidden books such as the Collection of Shakespeare's works, but he insists it is necessary to sacrifice individuality, literature, art and nature for the sake of the welfare of the citizens and stability of the state. (Huxley, 1967, p. 185)

In this novel, Huxley makes allusions or references to people who lived in nineteenth and early twentieth century. These were political and cultural figures that made significant contribution to politics, science or economy of Huxley's time. For instance, the names of the two main characters, Lenina and Bernard, refer to the fathers of the communist ideology – Vladimir Lenin and Karl Marx. Concerning scientists, Huxley used names of American

psychologist John B. Watson, or German physician and physicist Hermann von Helmholtz.  
(Course Hero, 2017)

## 4. Analysis

As mentioned in the previous chapters, dystopia represents a social system characterized by the oppression of individuality and on the other hand, adapting the entire society to a given ideology. We can therefore say that such societies are totalitarian and their characteristics correspond to the definition of totality.

According to *Encyklopedie moderní historie*, totality can be defined with the following characteristics:

- 1) Official ideology penetrating all areas of social life
- 2) The ruling party which is the sole party in the state or has a privileged position
- 3) Monopoly on mass media that become a tool of propaganda, ideological manipulation and social demagoguery
- 4) Extensive political supervision and monitoring of citizens, massive use of repressive tools (Pečenka, 1998, p. 522)

Based on these characteristics, we are going to examine to what extent and in what form they appear in the analysed works.

### 4.1 Ideology

In Orwell's novel *1984*, the ideology is based on the system of socialism. Its fundamental idea is equality. Every citizen should have the same opportunities, same food, same clothing, same way of living and the same future. Any display of individuality or deviation is seen as a crime. The only intention of the Party is to force people to absolute subordination and obedience to the Big Brother who represents the Party as its main leader.

The Party wants to have an influence on its citizens from their early age, therefore it keeps control of people's marriages and pushes them to raise children according to its own ideology. Relationships with strong emotional bonds are unwanted, people should be willing to report a thoughtcrime of a member of their family. Children attend Spies (analogy of the Scout) where they learn to love the Big Brother. We can see an example in the Parsons family. Their children only think of war and the Spies (Orwell, 1990, p. 60). Winston bears a suspicion they are soon going to report their mother.

Another organization which should lead the youth to the love and obedience to the Party is the Junior Anti-Sex League. In Winston's mind, the members of this organization, mainly young women, were "the most bigoted adherence of the Party, the swallows of slogans, the amateur spies and nosers-out of unorthodoxy" (Orwell, 1990, p. 12).

Another way of influencing the lives of citizens was endless war with neighbouring countries. With the use of news of victories of Oceania, the Party magnified the sense of patriotism. At the same time though, it was possible for the Party to lower the rations of food and consumer goods. Considering the state of war, nobody stood against such moves.

The way of imposing the ideology in Huxley's novel *Brave New World* significantly differs from Orwell's concept. The aim of the controllers of the World State is to maintain stability of the society without any conflicts or deviations. That can be achieved by making the citizens happy. The entire process is facilitated by the fact that people do not get born the natural way but artificially in hatcheries. This method allows creating predetermined types of people that suit specific conditions and environment. At the same time, this way prevents the new-born babies from creating emotional bonds with parents and enables the state to strictly control their raising.

The education is done in the form of hypnopaedia, which means the children are played tapes when they sleep. The tapes contain phrases that form their opinions and influence their behaviour in various situations. We can see it on the example of Lenina. In certain situations, she precisely quotes the hypnopaedic phrases.

Another way of securing the satisfaction of the citizens is a drug called soma. After taking a larger amount, a person gets into a different state of consciousness which makes them forget about negative emotions and unpleasant experiences as is said in a hypnopaedic phrase: "A gram is better than a damn." (Huxley, 1967, p. 53)

As can be seen, the ideology in Orwell's *1984* is imposed with the use of much harsher tools than in Huxley's *Brave New World*. One of the reasons may have been explained by Aldous Huxley himself in his speech at the Berkeley University in 1962. He reminds that while *Brave New World* was written in Italy where the dictatorship of Mussolini was relatively moderate, Orwell's novel was written under the influence of Hitler's Nazi regime and Stalin's terror. (Caldá in *Aldous Huxley a jeho Brave New World*, 2014)

## 4.2 Government

In Orwell's novel *1984*, the political system is based on ideas of English Socialism (in Newspeak called Ingsoc). The centre of the political system is a party. It is not referred to with use of any name, people simply call it the Party. The Party is divided in two segments – the Inner Party and the Outer Party. The Inner Party is where all the political power is concentrated. Unlike all the other citizens, its members live a life in abundance. The head of the Party is the Big Brother who symbolizes constant supervision and terror but thanks to propaganda, people love him as the leader of the state.

Members of the Outer party have no access to the decision-making processes although many of them work at ministries. In this system, we may find certain similarities with the communist regime. In order to have a decent job, one must prove their political orthodoxy.

The governmental model described in *1984* strongly resembles the Soviet Union when ruled by Stalin. Just like the Big Brother, Stalin constructed the cult of his personality which even led to him being worshiped by many as an almighty god. As Irwing Howe mentions in *1984 Revisited*, Orwell's intention was to warn the western world to what extent such systems could lead.

In *Brave New World* the position of the world controllers is different as the religion was replaced with Fordism. It is of no big surprise that Huxley chose Henry Ford to play the role of god as Ford was the one who invented the assembly line and enabled the mass-production. Despite that, the world controllers still have a privileged position in the society as they have access to forbidden literature and art as well as the power to control people's lives.

## 4.3 Mass Media and Propaganda

In Orwell's novel, mass media play a significant role. They are used as a tool to set a certain pattern of people's thinking. The citizens are constantly exposed to propaganda through telescreens in their homes which they are not allowed to turn off. Moreover, the Party can use the telescreens to monitor what people are doing whenever they want. The broadcasting mostly brings news of the movements of soldiers of Oceania and their successes in the battlefields. People cannot escape the propaganda at work either where besides hearing news of state's economy they also have to participate at the regular Two Minutes Hate. This event helps to build stronger patriotic feeling and distinguish the enemies of the state who are

depicted as the originators of all problems. This idea is no novelty as both Hitler and Stalin already knew they would consolidate their position if they can point out the enemy and fight against them successfully.

A great part of the propaganda in *1984* is alteration of history according to the Party's slogan: "Who controls the past, controls the future: Who controls the present, controls the past." (Orwell, 1990, p. 37) Censorship is a common tool in a totalitarian regime. Orwell however, introduces an extreme form of censorship that not only controls what will be said and written in the future but also modifies what has already been published. Because of that, people can no longer rely on their memories as they are prevented from researching what truly happened in the past. Orwell uses a similar pattern in his novel *Animal Farm* where the pigs representing the leading group rewrite previously set rules so that they use them to their advantage and gain a superior position over other animals.

What is also usual for totalitarian regimes, is creating situations that never happened in reality but correspond to the propaganda. An example can be found in the situation where Winston is editing an article talking about a person who is no longer alive. He makes up a fictional character – comrade Ogilvy – and replaces the original article with a hymn celebrating the comrade and his life that could serve as an example of a good citizen of the state. (Orwell, 1990, p. 49-50)

The last tool that is used is creating a new language called Newspeak. The purpose is to create a language that no longer contains terms expressing anything that is not in conformity with the ideology of the Party. Besides the undesired words, synonyms and antonyms are also omitted which ensures that people are truly limited in their efforts to express their individual thoughts. It also means that "Newspeak is the only language in the world whose vocabulary gets smaller every year." (Orwell, 1990, p. 55)

In his *Brave New World*, Aldous Huxley does not mention media such as radio, television or newspapers, yet his world features mass tools that the propaganda uses to affect people.

One of the main means is the previously mentioned hypnopædia. Thanks to the fact people are exposed to it long term, they have the hypnopædic phrases irreversibly carved in their minds. Due to that, in certain situations, people behave accordingly to the pre-set pattern, unable to act individually.

In fact, the entire arrangement of the society acts as propaganda. People can choose from many different kinds of free-time activities. For instance, they can play Obstacle Golf or Electromagnetic Golf or go to the Feelies, which are special cinemas where the movies are designed to affect all their senses. The purpose of such a vast system of entertainment possibilities is to keep people occupied and happy and leave them with no room for thinking about the system as such.

Considering which technologies were available at the time when Huxley wrote *Brave New World*, it is incredible how accurately he predicted the development of society. Nowadays, people keep themselves busy using technologies and the traditional values are more and more left behind.

## 4.4 Repressive Tools

As has already been indicated, the political system described by Orwell very thoroughly removes any unorthodoxy and persecutes all its enemies. It is possible thanks to the vast network of Thought Police agents and lots of amateur volunteers who decide to help with reporting any sign of thoughtcrime. Victims of such persecution are not only important persons but also ordinary people who may offend the regime simply by not reacting correctly.

When somebody violates the rules of the system presented in *1984*, there are generally three following scenarios they may be subject to. The first one is so-called vaporization. That means the person disappears completely as well as all the evidence of his life. They simply cease to exist and nobody can ever find any information about them. That is the case of Winston's parents and sister. His mother often appears in his dreams.

The second option is to be taken to the Ministry of Love where the person is interrogated and tortured. The aim is a complete brainwash and change of the way of thinking from the person's own individuality towards the ideology of the Party. The suspect is released only after complete indoctrination. It often happens however that soon after such process the person is killed anyways.

The last scenario is generally used for the biggest enemies of the Party. It combines the two mentioned above. Moreover, it adds a show trial and thus is used as a deterrent for anyone who might want to commit similar crimes. Winston remembers three men – Jones, Aaronson and Rutherford – who were taken through such process twice. Originally, they had been leaders of the Revolution but in the 1960's they disappeared. After a long time, they were

summoned to the show trial where they had confessed “to intelligence with the enemy (...), embezzlement of public funds, the murder of various trusted party members [and] intrigues against the leadership of Big Brother which had started long before the Revolution happened.” (Orwell, 1990, p. 79) Being pardoned and re-instated in the Party, they had been arrested again and after another show trial executed.

This case is very probably based on Moscow trials that were held in the Soviet Union between 1936 and 1938. Just like Stalin, the Big Brother disposed of its greatest rivals in the Party and consolidated his position as the leading power in the Party and the state.

In Orwell’s world, people have to be constantly vigilant and beware of not only what they do but also what they think and how they react to what is happening around them. In the world presented by Huxley, people do not live in constant fear of being arrested and punished. Despite that however, citizens of the World State are under supervision and people who do not act in harmony with the society are expelled to the exile on a remote island. The exile might seem to represent a punishment but in fact it serves to protect the ideology the society adheres to. People who are sent to the island are usually very intelligent and have a chance to meet “all the people who, for one reason or another, have got too self-consciously individual to fit into community life. All the people who aren’t satisfied with orthodoxy, who’ve got independent ideas of their own.” (Huxley, 1967, p. 178)

Both political systems eliminate the intelligence. The difference between them is that the scientists of the World State have an opportunity to continue with their work somewhere else whereas any individuality in Oceania is irreversibly destroyed.

“Both Huxley and Orwell understood that irrespective of who are the controllers, their success lies in binding human experience and consciousness into predetermined patterns... Everything that is related to natural (savage) consciousness must be ridiculed and destroyed, all the experience has to be closed into controllable environment.” (Mander, 2000, cited in Aldous Huxley a jeho Brave New World, 2004)

## Conclusion

This thesis focuses on problematics of dystopian themes and display of totalitarian society in two most significant dystopian works written in the first half of the 20<sup>th</sup> century by Aldous Huxley and George Orwell. Although at the first sight, both novels seem very different, however both authors managed to capture the development of political regimes oppressing humanity and individuality.

In Orwell's *1984* the oppression is done in the form of constant terror and insecurity. People are controlled by fear and strong propaganda they are unable to avoid. On the contrary, Huxley's *Brave New World* presents a society with access to various kinds of entertainment and technologies that make people highly occupied and thus blunts its attention to growing oppression.

It might seem that Orwell described the essence of totalitarian regimes of the 20<sup>th</sup> century more accurately than Huxley. However, such system can nowadays only be seen in North Korea. The society might not see such system as a real threat as it is inconceivable it might be established anywhere else in the modern world. I believe then, that the genius of Huxley's work lies in capturing the model of a consumer society ruled by technologies which is more common these days. Therefore, such society is more vulnerable and can be trapped in a dictatorship. Huxley introduced a way of controlling people which does not include threats, persecution and killing, a society that is very appealing at the first sight. That is why I think this system could be more dangerous in the future as people tend to exchange their individuality for happiness.

I think it is vital to analyse not only these two novels but also similar work by other authors. Such texts carry important messages and should not be forgotten. The presented analysis shows that the dystopian themes appearing in the novels are analogical to real historical examples and although the books were written decades ago, the message they bear is still relevant even in the context of the world of these days.

With respect to historical events, these novels should serve as a warning from the past. No wonder then, that one of the walls in the remains of the concentration camp in Auschwitz bears the quote of George Santayana saying: "The one who does not remember history is bound to live through it again."

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## **Résumé**

Tato bakalářská práce se zabývá rozbořem dvou vizí alternativní reality, utopii a dystopii, zejména jejich podobu představenou v románech 1984 od George Orwella a Brave New World od Aldouse Huxleyho. V rozboru obou daných děl se kladl důraz hlavně na analýzu dystopických témat a vizí. Analýza je doplněna krátkou biografií obou autorů, shrnutím obsahu děl a představením hlavních postav.

# Anotation

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<b>Rok obhajoby:</b>	2017
<b>Název práce:</b>	Interpretace budoucnosti: 1984 versus Bájecný Nový Svět
<b>Název v angličtině:</b>	Interpreting Future: 1984 versus Brave New World
<b>Anotace práce:</b>	Bakalářská práce pojednává o dvou rozdílných vizích budoucnosti, utopii a dystopii, a hlavně se soustředí na rozbor dvou literárních děl, 1984 od George Orwella a Bájecný nový svět od Aldous Huxleyho doplněných o životopis autorů, shrnutí obsahu děl a hlavní postavy.
<b>Klíčová slova:</b>	Utopie, Dystopie, 1984, Orwell, Bájecný Nový Svět, Huxley
<b>Anotace v angličtině:</b>	The bachelor thesis deals with two opposite visions of future, utopia and dystopia and mainly concentrates on the analysis of two literary works, 1984 by George Orwell and Brave New World by Aldous Huxley, supplied with biography of authors, storyline, and characters.
<b>Klíčová slova v angličtině:</b>	Utopia, Dystopia, 1984, Orwell, Brave New World, Huxley
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