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Diplomová práce

Outstanding Dystopian Novels in Anglo-American Literature with Respect to the Position of Heroes against Society

Vztah hlavních hrdinů a společnosti ve významných dystopických románech anglické a americké literatury

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Anotace

Cílem této diplomové práce je analýza a porovnání významných dystopických románů anglické a americké literatury. Práce popisuje hlavní znaky dystopií, užití síly, propagandu, cenzuru, ekonomická omezení a také postoj hlavního hrdiny vůči společnosti. Analýza porovnává romány Pán Much od Goldinga, Farmu zvířat a 1984 od Orwella, 451 stupňů Fahrenheita od Bradburyho, Konec civilizace: aneb Překrásný nový svět od Huxleyho a Železnou patu od Londona. Práce se zaměřuje na podobnosti a rozdílnosti v těchto dystopických románech.

Abstract

The aim of this diploma thesis is to analyze and compare outstanding Anglo-American dystopias. The main attributes of dystopias, use of power, propaganda, censorship, and economic repercussions are described, as well as the hero's attitude towards society. This thesis analyses Golding's Lord of the Flies, Orwell's Animal Farm and 1984, Bradbury's Fahrenheit 451, Huxley's Brave New World and London's The Iron Heel. The thesis focuses on similarities and differences in those dystopias.

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1. INTRODUCTION

This diploma thesis deals with famous Anglo-American dystopian novels. Dystopian novels have an essential place in the literature because they educate the readers on the subject of totalitarian governments and personal freedom. Mankind has always been interested in enlightening stories and as described in the book *Explorations in Utopian and Dystopian Fiction*: “Humankind has created fictions of social perfection at least since Plato Republic. Sir Thomas More gave this thread of intellectual history a name when he called his contribution to it *Utopia*, Greek for no place.”¹ Utopias and dystopias are both concerned with societies and the power of governments. Dystopias are the opposites of utopias, and the dictionary defines dystopias as: “an imaginary place or state in which the condition of life is extremely bad, as from deprivation, oppression or terror.”² Dystopia serves as a warning of what might happen if the citizens let certain things go too far while apathetic to important aspects of their societies. Some of the dystopia, such as *Animal Farm* or *The Iron Heel* were written in direct critical response to real-life events, such as Stalinists Russia or Socialists in the USA, respectively. Whether they depict real-life characters and events is non- substantial, because many lessons are universal and appear in different dystopias written by different authors. Even though some aspects such as technology might seem outdated, the fundamental lessons on power and propaganda apply to any historical or future era. Most of the dystopias I have analyzed are still widely read today while other new dystopias are on the rise as well. Nilanjana Roy sees the popularity of old and new dystopias in her article *The rise of the modern dystopia* as follows: “From 1984, *The Handmaid’s Tale* and *Black Mirror* to *American Gods* and *The Man in the High Castle*, these are the new ghost stories, shared in the firelight, providing a cathartic outlet for people’s fears of a changing world.”³ Because the world is forever changing and clashes are always arising between nations or social classes, the dystopias will always have an essential place in literature.

¹ RABKIN, S.E. GREENBERG, H.M. OLANDER, D.J. No Place Else: Explorations in Utopian and Dystopian Fiction. Southern Illinois University Press, 1983. ISBN 9780809311132 P. 11

² FARLEX, The Free Online Dictionary, Encyclopedia and Thesaurus - Dystopia [online] 2019. Available on: <http://www.thefreedictionary.com/dystopia>

³ ROY, Nilanjana. The rise of the modern dystopia [online] Financial Times, 2017. Available on: <https://www.ft.com/content/7ecde664-452b-11e7-8d27-59b4dd6296b8>

This diploma thesis analyzes the most outstanding dystopias with the close reading method and compares the lessons, characteristics, and features in them in order to find similarities and differences. Dystopias can be analyzed from many possible points of view, and many of them have been analyzed in terms of religion, technology, and symbolism. In many books, there is especially a lot of focus on the comparison of *1984* and *Brave New World* which fundamentally differ in their way of controlling the society.

The six dystopian novels I have chosen for this analysis are *Lord of the Flies*, *Animal Farm*, *1984*, *Fahrenheit 451*, *Brave New World* and *The Iron Heel*. *Lord of the Flies* by William Golding is a story of a group of boys stranded on an island who struggle to maintain order and rebuild society. It was written as a reaction on a novel from Robert Michael Ballantyne *The Coral Island* which has utopian features. *Lord of the Flies* depicts a conflict between democracy and dictatorship, emotions and reason and also a more in-depth view of the human soul and its evil parts. Novels *Animal Farm* and *1984* by George Orwell are one of the most famous dystopias ever written. The *Animal Farm* describes a story of animals who rebel against their master in hope for a better life. The rebellion is successful, and the pigs start to run the farm but slowly turn into the same oppressors as the animals had before. The story deals with propaganda, corruption, and political conflict. I personally consider *1984* as one of the best novels of all time, and it is still widely read today. For example, the usage of the term "Orwellian" had its peak during the 1980s, but since 1995⁴ the term is continuously used more and more often, perhaps because of modern technological advances. *1984* is one of the most famous dystopias and depicts a totalitarian society with strict control and sophisticated propaganda. The novel deals with the manifestation of power, defiance against the totalitarian regime and to this day it is a novel symbolizing the necessity of personal freedoms. *Fahrenheit 451* by Ray Bradbury was written in 1953 and depicts a consumer society which is controlled by mass media, and its citizens are disinterested in any serious matter. *Fahrenheit 451* is similar in many aspects to *Brave New World* by Aldous Huxley. *Fahrenheit 451* is especially interesting for its positive ending, which is not very common in most dystopias. *Brave New World* by Aldous Huxley

⁴ GOOGLE BOOKS. Google Books Ngram Viewer [online] 2019. Available on: <https://books.google.com/ngrams/graph?content=orwellian>

depicts a society where the standard family is non-existent, and people are artificially created in laboratories. People are pre-disposition to fulfill a certain role in society and deviations in behavior are not tolerated. *Brave New World* is often contrasted with *1984* because they fundamentally differ in their ways of controlling society. Society in *1984* is controlled by fear and propaganda whereas society in *Brave New World* is controlled by games, entertainment, drugs, and sex. Jack London's *The Iron Heel* is considered the first modern dystopian novel but is not so well-known and not analyzed so often as *1984* or *Brave New World*. The dystopian aspects of *The Iron Heel* are very realistic, meaning that there are no technological or psychological advancements. This means that lessons from *The Iron Heel* apply to any historical era. *The Iron Heel* is also very thorough in its depiction of economic oppression which is one of the main chapters in this thesis. The dystopias are analyzed from the point of view of manifestation of power, propaganda, and censorship and economic comparison. Those three points of view are interconnected and together creates a comprehensive analysis of the six dystopian novels. The last two chapters deal with a dissatisfied, revolting hero who tries to defy and fight the totalitarian system. Hero's defiance and his end are the manifestations of the conflict between the hero and the society around him.

2. MANIFESTATION OF POWER

2.1. 1984

The story in *1984* is written from Winston's point of view and deals extensively with the Party's manifestation of power. In *1984* the government affects one man from the middle class, the Outer Party, as opposed to *Brave New World*, where the story revolves around the members of the highest class, the Alphas. The Party in *1984* has a number of measures against its citizens, controls all levels of society and keeps an enormous and firm grasp on society.

The power of The Party is omnipresent through the whole book, and it is probably the most severe illustration of the oppressive and controlling government in all dystopias. The face of Big Brother is put everywhere, on posters and even on small objects for everyday use such as Victory Cigarettes or Victory Gin. Big Brother is also a big propagandistic idea as he symbolizes a stronger brother, someone who is strong and who always ready to give a helping hand to its citizens. Outer Party members are provided the same blue overalls because the unity in clothing is removing any possibility of individuality and there is also no variety in goods and products.

The Party controls citizens even in their sleep and citizens know that they are under close surveillance from the moment they wake up and have to participate in a mandatory physical exercise. And not only is the participation mandatory, but they cannot even be sloppy in their performance. This is demonstrated when Winston's mind wanders off, and he is immediately called on by the instructress from the telescreen:

*"'Smith!' screamed the shrewish voice from the telescreen. '6079 Smith W.! Yes, YOU! Bend lower, please! You can do better than that. You're not trying. Lower, please! THAT'S better, comrade. Now stand at ease, the whole squad, and watch me.'"*⁵

The Party's power is present within all layers of life in Oceania. The public space is full of Party's presence. At the beginning of the book, Winston is entering the Victory Mansions, and he sees the poster with Big Brother in the street, in a hall and then again in Mrs.

⁵ ORWELL, George. *1984*. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 46

Parson's home. There is a constant stream of news or military music coming from the telescreens. The Thought Police are monitoring the citizens constantly through telescreens and they sometimes even use helicopters to peek into citizen's windows or plant microphones into nature. However, the Party is not solely reliant on technology. The scope of their power can be seen even in the most basic unit of society, the family. Children are so brainwashed in the Spies that they will even spy and then denounce their parents for crimes that they did not even commit. Winston meets Parson's children and is struck by *"the look of helpless fright on the woman's greyish face"*⁶ as she is scared of her own children attacking Winston and calling him a *"Traitor, Thoughtcriminal"*⁷ and *"Goldstein."*⁸ Winston meets Mr. Parson in the Ministry of Love after his arrest and asks him who denounced him:

*"It was my little daughter," said Parsons with a sort of doleful pride. 'She listened at the keyhole. Heard what I was saying, and nipped off to the patrols the very next day. Pretty smart for a nipper of seven, eh? I don't bear her any grudge for it. In fact I'm proud of her. It shows I brought her up in the right spirit, anyway.'"*⁹

The final step in the Party's extreme doctrine and their extremely control over people is the most apparent during Winston's interrogation by O'Brien. Winston loses whatever small control he had over his life before and is entirely in the hands of the Party. In the Ministry of Love, he is physically tortured and psychologically tormented. But more importantly, he is absolutely powerless and totally in the hands of O'Brien. O'Brien breaks down Winston's self-worth by demonstrating his physical weakness:

*[O'Brien] "What are you? A bag of filth. Now turn around and look into that mirror again. Do you see that thing facing you? That is the last man. If you are human, that is humanity."*¹⁰

O'Brien confronts Winston with his own idea that he is a man. Winston's own identity is shattered, and another part of his personality is lost. The pain inflicted in Room 101 is so

⁶ ORWELL, George. 1984. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 31

⁷ ORWELL, 29

⁸ ORWELL, 31

⁹ ORWELL, 295

¹⁰ ORWELL, 343

enormous, that everyone breaks and hopes for a quick bullet to the brain. O'Brien further demonstrates his intentions with Winston: "*We shall squeeze you empty, and we shall fill you with ourselves.*"¹¹ Winston is unable to resist physically and psychologically and clings to an idea that life will defeat the Party, but is unable to develop this idea any further.

There is practically no possibility of any real resistance in *1984* because of multiple layers of security formed by the Party. One of the first layers is crimestop, when a citizen, almost instinctively, stops a dangerous thought so that it cannot develop any further. The Party can also monitor any suspicious behavior, such as wandering into proletarian parts of the city, specific mimic expressions during public announcements, not attending meetings or any other irregularities. The party can focus on those particular persons and make them disappear like Syme. The Thought Police are able to pick out especially dangerous citizens who show examples of disagreement with Party's indoctrination and lure them into a trap with Goldstein's fake book. The Inner Party members who wrote the book, like O'Brien, are well aware of all the problems with the society and with the tactics of the Big Brother. They wrote the book compelling enough, and they knew precisely which arguments and thoughts put into the book, so it is convincing enough for the readers. The grasp of the Big Brother is ubiquitous, and the Party is very thorough not to leave anything up to chance. They use a very sophisticated system of propaganda, surveillance and many counter-measures to prevent any serious threat of rebellion and they are so effective that the resistance is almost futile. One man against all the propaganda machine, against all the police forces, against all the agent-provocateurs is doomed from the start.

Orwell raises an important argument. If citizens let society to become corrupt, rife with surveillance, controlled by immense power, there might be no way back for them. In *The Iron Heel*, there are better and better oppressive economic combinations as everything is gradually evolving. So does the Party becomes more complex, more efficient and thus more difficult to overthrow. Society might be far from the point of no return, and Winston fate signifies precisely that. It does not matter if his reasons are noble, if Winston is right, or if

¹¹ ORWELL, George. *1984*. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 323

he has a moral high ground. The grasp of the party is so immense and its power so extensive, that it might be impossible to ever overthrow the Party.

2.2. Lord of the Flies

In *Lord of the Flies*, there is a conflict between good and evil, between order and disorder. This conflict is mostly depicted between Ralph and Jack and their tribes as a conflict between authoritarian power and the power of cooperation and democracy. Anooosheh comments that the origin of the conflict is bound to human nature:

*"Man degenerates because of fear, greed and lust for power. This is one aspect of the basic human condition, which Golding suggests through the portrayal of the boy's characters in Lord of the Flies. Everywhere there is fear among the "littluns," and even among the "biguns" who are more sensible."*¹²

Jack lusts for power and tries to paint an image of himself a ferocious leader and someone who is not afraid of anything, unlike the younger boys: *"Well then--I've been all over this island. By myself. If there were a beast I'd have seen it. Be frightened because you're like that--but there is no beast in the forest."*¹³

Jack is the leader of the hunters who are intimidating because of their *"uniformed superiority,"* and they the most prestigious group on the island. They hunt which is the most dangerous work on the island and they do not want to participate in usual chores such as watching the signal fire. At the beginning of the book, being a hunter is prestigious and not for anyone and especially not for the younger boys who are afraid and would slow the hunting party down. By differentiating themselves from other boys, the hunters manifest their power as they paint their faces or start to carry spears.

Later in the book, Jack's tribe starts to pose a formidable force in the power struggle with Ralph and other boys. Hunters start to abuse their power, exploit their advantages,

¹² ANOOSHEH, Sayed Mohammad. OROOSKHAN, Muhammad Hussein. William Golding's *Lord of the Flies*: A Satirical Analysis of Fantasized Dystopia, *International Journal of English Language & Translation Studies*. 2018. ISSN:2308-5460 P. 168

¹³ GOLDING, William. *Lord of the Flies*. London: Faber and Faber Limited, 1988. ISBN 0-571-19147-9 P. 63

intimidate the other tribe and raid them. If Jack's tribe wants something, like Piggy's glasses, they will simply take it without asking. Jack and his tribe try to use power as a means to gain control over the other boys.

2.3. The Iron Heel

The manifestation of power in *The Iron Heel* is not apparent as it is in *1984* or other dystopias. The most significant difference is that the power is not manifested blanketly on the whole society but rather on the individual citizen. The government disguises itself as a democratic government and keeps tight censorship on individual people who disagree with them. In most dystopias, such as *1984* or *Fahrenheit 451*, the ruling class manifests its power openly, regularly and often nearly in its full force. Those governments use their power and propaganda preventively and with a clear plan to discourage its citizens from rebelling or having a dissent opinion. After his imprisonment in *1984* Winston experiences the full power of the Party. He goes through brainwashing, torture, re-education, physical and psychological deprivation. Winston leaves the Ministry of Love as a totally broken and completely docile man.

The Iron Heel is much more subtle, and more importantly, they use their force more sequentially. A great example is John Cunningham, a professor at the State University in Berkeley. Professor Cunningham is a respected and wealthy man in the beginning, but meets Ernest Everhard and takes an interest in the socialist cause. Soon he is reprimanded by Wilcox¹⁴ who is intimidated by Oligarchs. Those Oligarchs are donating money to the University and thus abusing their economic power for their own agendas.

"When I tried to pin him down to what my home life had to do with swerving the university from its high ideal, he offered me a two years' vacation, on full pay, in Europe, for recreation and research. Of course I couldn't accept it under the circumstances."

"It would have been far better if you had," Ernest said gravely.

¹⁴ Superannuated president of the Berkeley University.

*"It was a bribe," father protested; and Ernest nodded."*¹⁵

The Iron Heel demonstrates its power and reach. However, the demonstration is not severe and not seriously threatening. They even try to get Cunningham on their side by offering him by vacation and money. The manifestation of force in *1984* or *Brave New World* is more direct and more punishing. In *Brave New World*, Bernard Marx faces the consequences from The Director of Hatcheries and Conditioning for his views on the society of the World State:

*[DHC – Thomas]"For this reason I propose to dismiss him, to dismiss him with ignominy from the post he has held in this Centre; I propose forthwith to apply for his transference to a Subcentre of the lowest order and, that his punishment may serve the best interest of Society, as far as possible removed from any important Centre of population. In Iceland he will have small opportunity to lead others astray by his unfordly example."*¹⁶

Bernard brings Linda and John the Savage with him and thus reveals Director's secret. Bernard is only saved because he has information harming Director's reputation and because Bernard is now associated with John.

In comparison with Winston's or Bernard's example, Cunningham's reprimand seems only as a slap on a wrist. The Iron Heel tries the old method of the carrot and stick to keep professor Cunningham in line. Ernest even tries to persuade Cunningham to accept their offer. However, he refuses to accept the bribe and continues to explore the socialist cause and even starts to write a book about the oppressed working class. After that Cunningham is slowly driven out of the University after considerable pressure from his colleagues and his superior. Because Cunningham's leaving might cause controversy with the public, the Iron Heel uses propaganda to downplay the situation:

¹⁵ LONDON, Jack. *The Iron Heel*. Great Britain: Amazon, 2008. ISBN 9781502900777 P. 53

¹⁶ HUXLEY, Aldous. *Brave New World*. London: Penguin Random House UK, 2007. ISBN 978-0-099-51847-1 P. 101

“The newspapers showered him with praise and honor, and commended him for having given up the drudgery of the lecture room in order to devote his whole time to scientific research.”¹⁷

Cunningham tries to publish his book, *Economics and Educations*, but it is suppressed by the publishing houses due to ongoing censorship. Ernest again warns the professor and advises him: “...if I were you, I’d hunt cover right now. You’ve merely got a foretaste of the Iron Heel.”¹⁸ The Iron Heel slowly tightens up their power over Cunningham but leaves an option for him to self-correct his behavior at every step. Cunningham experiences censorship and negative repercussion which begins to endanger his livelihood. The Oligarchs are testing his will and how far he is willing to go. The same possibility to self-correct is offered to Montag in *Fahrenheit 451* where he gets twenty-four hours to make up his mind whenever he stays a fireman. It is not usual for a ruling class to give these possibilities for a self-correction. Usually, the government just exercises their brute force on a protagonist.

After the suppression of Cunningham’s book, he tries to inform the public about the censorship done by the Iron Heel, but is discredited in the newspapers:

“They twisted his words and phrases away from the context, and turned his subdued and controlled remarks into a howling anarchistic speech. It was done artfully.”¹⁹

There is a small public outcry, and Professor Cunningham is labeled “*nihilist and an anarchist*”²⁰. He still has a possibility to print out the book in a socialist publishing house. The publishing house can print twenty thousand copies but is burned down by The Black Hundreds, organized mob paid by the Iron Heel. The Black Hundreds are often covertly used in black operations to intimidate the opposition. Professor Cunningham is forced out of public life, his book is suppressed, and as the last step, he loses his income. Professor Cunningham can leave the University and not yield to the pressure because he takes dividends from his stock in Sierra Mills. Since he failed to submit to wishes of the Oligarchs, the stock and his house are taken from him. Professor tries to fight the establishment in

¹⁷ LONDON, Jack. *The Iron Heel*. Great Britain: Amazon, 2008. ISBN 9781502900777 P. 73

¹⁸ LONDON, 83

¹⁹ LONDON, 84

²⁰ LONDON, 84

the court, but since the courts are in the hands of the Iron Heel, he loses the case. Cunningham is a perfect example of a man under increasing pressure from the ruling class, which has the power to strip him from everything he owns. The Iron Heel holds the upper hand, and since they control the courts and media, no-one can get a fair trial and justice, be it a Bishop or a Professor.

Professor Cunningham is an example of one man, but the Iron Heel use their power more extensively on whole social classes as demonstrated by the deployment of the Mercenaries in the Chicago communes. The Mercenaries use war automobiles, machine guns, automatic rifles, and bombs while having the city on complete lockdown. The Mercenaries represent the power of the Iron Heel, and they can be deployed via trains everywhere in the United States of America. Ernest understands that it is impossible to fight the Iron Heel legally because they control the courts and media. Even before the Chicago communes, he understands that the only possibility for the socialist is to fight fire with fire. His convictions are made clear several times when Ernest mentions the better mixture for gun powder:

“How many rifles have you got? Do you know where you can get plenty of lead? When it comes to powder, chemical mixtures are better than mechanical mixtures, you take my word.”²¹

Ernest foresees that the legitimacy of the Oligarchs cannot be disputed on a political, economic or ideological level. As the tensions rise and the conflict escalates the socialists are left with no other choice than to fight for power and control over society by any means necessary. The story ends abruptly with the last chapter called *“The Terrorists”*²² which describes the insurgents fighting against the Iron Heel, the obviously larger and more superior enemy. The story of Iron Heel ends unfinished in a bloody fight and brutal conflict for power.

²¹ LONDON, Jack. *The Iron Heel*. Great Britain: Amazon, 2008. ISBN 9781502900777 P. 116

²² LONDON, 154

2.4. The Animal Farm

In the first half of the book, there is a power struggle between Snowball and Napoleon. However, Snowball does not have this power struggle in mind and focuses on the Windmill project. Snowball focuses on the betterment of life for the animals, while Napoleon starts to secretly train the dogs to serve him. Those dogs were taken after birth and are taught to be loyal to Napoleon only. They represent the brute force in the hands of the oppressor. Napoleon's dogs serve the same purpose as Mercenaries in *The Iron Heel*, where the oligarchs deploy them against the working class. Considering the manifestation of the force, Napoleon's dogs are the key element in the *Animal Farm*. Orwell based the dogs on allegorically described NKVD, Stalin's Secret Police, which terrorized its citizens. The concept of targeting the citizens of their own state was best summed up by commander Adama in *Battlestar Galactica*:

*"There's a reason you separate military and the police. One fights the enemies of the state, the other serves and protects the people. When the military becomes both, then the enemies of the state tend to become the people."*²³

Although this quote is not one-hundred percent applicable on *Animal Farm*, it describes an important and fundamental idea in the use of force. At first, the force and power are used against an outer enemy, Mr. Jones and his men. The animals are fighting together against a common enemy, *the enemy of the state*, to protect themselves. But soon after the Battle of the Cowshed, Napoleon uses the dogs against his political opponent because he understands that his brute force wins over Snowball's intellectual superiority. Later in the story, the dogs become the only source of power and just as if the military and police are combined, the dogs are used against the animals and not the outer enemy.

Napoleon fully controls this force and uses it to suppress the animals and any dissident thoughts. Napoleon uses his dogs, usually as only a show of force since the Pigs are trying to sugar-coat all the repression against animals through Squealer's propaganda. If

²³ *Battlestar Galactica Season 1, Episode 2 Water*. [TV SHOW]. SciFi channel. USA, 2008. 00:27:16.

propaganda or the dogs do not work, the pigs use the ducks as a force of ignorance to dismantle the meeting:

“Four young porkers in the front row uttered shrill squeals of disapproval, and all four of them sprang to their feet and began speaking at once. But suddenly the dogs sitting round Napoleon let out deep, menacing growls, and the pigs fell silent and sat down again. Then the sheep broke out into a tremendous bleating of “Four legs good, two legs bad!” which went on for nearly a quarter of an hour and put an end to any chance of discussion.”²⁴

If Squealer’s propaganda or ducks quacking fails, Napoleon uses the dogs as a last resort. This use of force is completely in his power: *“Napoleon stood sternly surveying his audience; then he uttered a high-pitched whimper. Immediately the dogs bounded forward, seized four of the pigs by the ear and dragged them, squealing with pain and terror, to Napoleon's feet.”²⁵*

There is no possibility of resisting Napoleon’s will because he controls the use of force. The animals cannot counter the force in the same way as the socialists are in a significant disadvantage to the Oligarchs in *The Iron Heel*.

2.5. Fahrenheit 451

There is no need for the government in *Fahrenheit 451* and *Brave New World* to exhibit their power extensively. The societies in those dystopias are mostly indifferent to any essential topics, so there is no need to install fear into their citizens. Nevertheless, governments still manifest their power in several ways. In *Fahrenheit 451*, the firemen are only burning the houses in the night because the flames can be seen from a greater distance and it is a much greater spectacle for the citizens. Citizens need the spectacle because they need the entertainment, but it also sends a message to them and reminds the citizens what would happen to them if they would keep the forbidden books. After

²⁴ ORWELL, George. *Animal Farm*. China: Pearson Education Limited, 2013. ISBN 0-582-27524-5 P. 33

²⁵ ORWELL, 27

Montag kills Captain Beatty, his chase is broadcasted live on television. Every citizen is encouraged to look at Montag, this rotten egg of society, as he runs through the city:

"Police suggest entire population in the Elm Terrace area do as follows: Everyone in every house in every street open a front or rear door or look from the windows. The fugitive cannot escape if everyone in the next minute looks from his house. Ready!"²⁶

Montag is in the classic struggle of one man against the whole society. Montag is a special case because he used to be a fireman, someone who burns books and enforces the rules and laws, and now the law is used against him in this temporary police state. Montag is chased by the Mechanical Hound, which knows his smell. It is a robot which is programmed to smell, hunt down, and kill individual citizens. Beatty describes the Mechanical Hound: *"It doesn't like or dislike. It just functions. It's like a lesson in ballistics. It has a trajectory we decide for it. It follows through. It targets itself, homes itself, and cuts off. It's only copper wire, storage batteries, and electricity."²⁷*

This piece of technology is a huge technological advancement but is misused by the oppressive government. The Mechanical Hound is programmed and used to hunt down people. The Hound is and is feared by the citizens because it has a reputation of being infallible. The government tries to maintain the illusion that there is no escape from its superior piece of technology.

2.6. Brave New World

In *Brave New World* as in *Fahrenheit 451*, there is no need to manifest the power openly and precariously as in *1984*. The citizens in The World State are already indifferent to public matters, and in a broader sense the Deltas, Gammas, and other classes are already docile as Winston at the end of *1984*. The World State does not need to manifest its power because there is a certain level of self-correction already pre-instilled in the citizens themselves. Any serious deviation in behavior from the standard is met by the ridicule and

²⁶ BRADBURY, Ray. *Fahrenheit 451*. London: Harper Collins Publishers, 2008. ISBN 978-0-00-654606-1 P. 178

²⁷ BRADBURY, 38

even ostracization from other citizens. Even Bernard is secretly craving the confirmation from others even though he is often claiming otherwise.

The manifestation of the force takes place when John, grieving for his mother, meets a group of Deltas waiting for their soma rations. John sees the mindless horde of the same faces waiting for the soma tablets and his grief is replaced "*by intense overpowering hatred of these less than human monsters.*"²⁸ John decides to free them from poison and make the Deltas free:

"Free, free!" the Savage shouted, and with one hand continued to throw the soma into the area while, with the other, he punched the indistinguishable faces of his assailants. "Free!" And suddenly there was Helmholtz at his side - "Good old Helmholtz! '-also punching- "Men at last! '-and in the interval also throwing the poison out by handfuls through the open window. "Yes, men! men!" and there was no more poison left. He picked up the cash-box and showed them its black emptiness. "You're free!""²⁹

John the Savages rages against the society, rages against the Brave New World that he sees in a new light now. He is joined by Helmholtz but not by Bernard who is cowardly standing back, ashamed by his indecision. Police burst in on Helmholtz and John equipped with gas masks, soma spraying machines, and pistols with strong anesthetics. Police quickly gain control over the situation by creating clouds of oblivion in the room. Unlike in *1984* or *The Iron Heel*, the pacification of the rebels is non-violent and done in the most non-disruptive way, proving once again that stability is truly one of the most cherished foundations of the *Brave New World's* society.

²⁸ HUXLEY, Aldous. *Brave New World*. London: Penguin Random House UK, 2007. ISBN 978-0-099-51847-1 P. 187

²⁹ HUXLEY, 187

3. PROPAGANDA AND CENSORSHIP

Propaganda and censorship are essential aspects of any dystopia. The power and influence of the government are manifested to the main hero and society mainly through propaganda. The protagonists usually experience the differences between the real world and its propagandistic depiction through the government's media. By comparing the inadequacies between a distorted picture of the society and its real state, the hero understands the cover-up and the power that propaganda has to the masses of citizens. According to NATO³⁰, the propaganda is: *"any information, ideas, doctrines, or special appeals disseminated to influence the opinion, emotions, attitudes, or behaviour of any specified group in order to benefit the sponsor either directly or indirectly."*³¹ In every dystopia, there is at least one occurrence of propaganda that would fit this definition.

Real governments became increasingly engaged in propaganda during the 20th century mainly with newspapers and radio. Many totalitarian regimes used mass media, for example, Nazis in Germany, Communists in the Soviet Union or Khmer Rouges in Cambodia. Hitler understood the power of propaganda and wrote about different propagandistic techniques in his book *Mein Kampf*. For example, he wrote about the power of repetition: *"Propaganda must be limited to a few simple themes, and these must be represented again and again. Here, as in innumerable other cases, perseverance is the first and most important condition of success."*³² Goebbels, Hitler's main propagandist, used this tactic successfully and the same principle is used in *1984* where a few slogans, like *"Freedom is Slavery"*³³ or Big *"Brother is Watching You"*³⁴ are repeated over and over again. Propagandistic techniques used by real totalitarian regimes are very similar to those techniques used in *1984* and *The Iron Heel*.

However, there are vast differences in the use of propaganda in the dystopias. In *Lord of the Flies*, the propaganda is almost non-existent, and in *Brave New World* the propaganda

³⁰ Abbreviation for North Atlantic Treaty Organization

³¹ NATO. MC 0457/1 - NATO military policy on public affairs. [online] 2009. P. 32 Available on: <https://www.nato.int/ims/docu/mil-pol-pub-affairs-en.pdf>

³² HITLER, Adolf. *Mein Kampf*. Rupa, 2016. ISBN 9788129140272 P. 44

³³ ORWELL, George. *1984*. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 6

³⁴ ORWELL, 7

is used on a lesser scale than in *1984* or *Animal Farm* because of conditioning of its citizens. There are also differences in the form of using propaganda. Propaganda in *1984* might be compared to a hammer falling heavily on the anvil every day. Propaganda in *The Iron Heel* is used more cunningly as a kind of surgical tool almost like a scalpel. In *The Iron Heel* there is everyday censorship but apart from the omission of certain information oligarchy keeps large-propaganda only as a backup plan. When the rising in Chicago communes happens, oligarchs use the propaganda in the news in a full force. In *1984* there is constant denial, the omission and distortion of information, whereas in *The Iron Heel* the propaganda is used with a clear goal in mind to lure out the resistance and crush them.

3.1. Lord of the Flies

In *Lord of the Flies*, there cannot be an explicit use of propaganda or censorship, because there are no media, press or functioning society on the island. It is impossible to compare a group of boys on a deserted island to a whole society in *1984* or *The Iron Heel* in regards to propaganda. *Lord of the Flies* does not describe complex society or conflict of social classes but rather the human nature in its depth, in its driving motives and inner desires. Nevertheless, Jack shows an example of a manipulative method that can be used on a larger scale in the government's propaganda. Jack rivals with Ralph over the leadership of the whole group of boys before they split into two separate tribes. Jack arouses the boys' fear of the beast or rather their fear of the unknown to his advantage. He calls up a meeting and tries to undermine Ralph's leadership by proclaiming that Ralph is a coward and not a proper leader.

[Jack] "Ralph thinks you're cowards, running away from the boar and the beast. And that's not all." ...

"He's like Piggy. He says things like Piggy. He isn't a proper chief."³⁵

Jack pretends to act as a strong leader who will deal with the beast better than Ralph. It is a clear example of scare tactics or fearmongering, where Jack is trying to arouse fear and

³⁵ GOLDING, William. *Lord of the Flies*. London: Faber and Faber Limited, 1988. ISBN 0-571-19147-9 P. 138

appear as the only solution to the boys' fears. By comparing Ralph to Piggy Jack is also trying to smear Ralph even though Ralph behaves more bravely than Piggy.

This manipulative method of scare tactics appears on a larger scale in other dystopias as well. In *Animal Farm*, Squealer explains to the animals why the pigs eat the milk and apples and what would happen if they did not:

*"Jones would come back! Yes, Jones would come back! Surely, comrades, surely there is no one among you who wants to see Jones come back?"*³⁶

The return of Mr. Jones has nothing to do with the fact that the pigs are eating all the apples, but by scaring the animals, Squealer shifts animal's attention to a different concept. He connects the fear of Mr. Jones to the idea of pigs not eating the apples even though there is no correlation. This scare tactics also serves as an ultimate argument, because the pigs can use it in their favor. Winston Smith goes through similar feeling during the Two Minutes of Hate in *1984* where:

*"...Big Brother seemed to tower up, an invincible, fearless protector, standing like a rock against the hordes of Asia, and Goldstein..."*³⁷

The fear of hordes of Asia and hate towards Goldstein are contrasted to the Big Brother protecting the citizens of Oceania. The Party presents one clear enemy who represents all the evil, all the malevolence, and the misfortunes of the society. The mere sight of Goldstein arouses fear and hate in the citizens, and they are immediately presented with the only solution – the Big Brother.

3.2. Brave New World

Many aspects set *Brave New World's* propaganda apart from other dystopias. Aldous Huxley portrayed a specific society that is not one hundred percent applicable to any totalitarian regime in the real world. The citizens are conditioned to like or dislike certain colors, objects and even ideas. It is difficult to compare the Brave New World's society to

³⁶ ORWELL, George. *Animal Farm*. China: Pearson Education Limited, 2013. ISBN 0-582-27524-5 P. 21

³⁷ ORWELL, George. *1984*. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 18

any real totalitarian society because in real life the conditioning is still a very far-fetched idea. But at the beginning of *Brave New World* the director explains why conditioning is essential to the stability of society:

"Our colleagues upstairs will teach them to love it."

"And that," put in the Director sententiously, "that is the secret of happiness and virtue-liking what you've got to do. All conditioning aims at that: making people like their unescapable social destiny."³⁸

The first step in the complex propaganda of the World State is to condition people to believe they are happy with whatever place they are assigned in life. Citizens must be contented with their work, the sports, and goods provided for them by their government. Citizens lose some of their freedoms for a more stable life. Propaganda in the *Brave New World* is directed by the Bureaux of Propaganda which shares a building with the Department of Emotional Engineering. It is no accident that they are so close together because propaganda and conditioning are closely connected. The improvement of the conditioning is constant and reacts to the needs of propaganda.

The propaganda is executed on a full-scale level through mass media – newspapers, television and radio. Huxley also commented on the topic of mass media in his book *Brave New World Revisited* in 1959: *"Mass communication, in a word, is neither good nor bad; it is simply a force and, like any other force, it can be used either well or ill. Used in one way, the press, the radio and the cinema are indispensable to the survival of democracy. Used in another way, they are among the most powerful weapons in the dictator's armory."³⁹*

The propaganda is also differentiated according to each caste to support their objectives; for example, the newspapers are different for Alphas and Betas. Differentiated propaganda is extremely effective because it does not target the whole society as in *1984* or *Fahrenheit 451* but a specific group of citizens. Propaganda is seen as a positive feature and a stabilizing element of society.

³⁸ HUXLEY, Aldous. *Brave New World*. London: Penguin Random House UK, 2007. ISBN 978-0-099-51847-1 P. 12

³⁹ HUXLEY, 46

All of the propaganda is carefully crafted and needs to be approved by the Bureaux of Propaganda. Helmholtz comes into conflict with the authorities when he uses his own, unapproved rhymes during "... *Advanced Emotional Engineering for Third Year Students. Twelve lectures, of which the seventh is about rhymes. 'On the Use of Rhymes in Moral Propaganda and Advertisement,' to be precise.*"⁴⁰ Helmholtz is, of course, reprimanded almost immediately: "*The Principal had me up and threatened to hand me the immediate sack. I'm a marked man.*"⁴¹

Another role of propaganda is to boost citizens consumption of goods and services so that the economy is functioning properly. Citizens are conditioned and later encouraged by the propaganda to participate in entertainment and sports, again specifically designed for their cast. Fanny, gossiping with Lenina about a member of an Alpha cast Bernard, shows that not participating in those events is seen as odd and weird.:

[Lenina]"What do I care about his reputation?"

"They say he doesn't like Obstacle Golf."

"They say, they say," mocked Lenina.

"And then he spends most of his time by himself-alone." There was horror in Fanny's voice."⁴²

However, one of the main tasks of the World State's propaganda is to maintain a carefree attitude amongst its citizens. People do not want to concern themselves with complicated and often contradicting ideas and opinions, because that might lead to unhappy thoughts. The same principle, of people only having fun without any serious thoughts and living in a state of bliss, is described in *Fahrenheit 451*.

The social stability is so crucial to the World State that there seems to be almost a double system to keep the society in check. For example, Deltas are conditioned to have

⁴⁰ HUXLEY, Aldous. *Brave New World*. London: Penguin Random House UK, 2007. ISBN 978-0-099-51847-1 P. 157

⁴¹ HUXLEY, 157

⁴² HUXLEY, 38

“‘instinctive’ hatred of books and flowers.”⁴³ Moreover, even if Deltas would read something, it would still have been controlled by the state and would have been full of propaganda. Citizens are conditioned and so fully immersed in the state’s propaganda, that if one could take Winston Smith from *1984* and let him talk with a citizen from *Brave New World*, nobody would listen to Winston. Citizens in the World State would very probably become immediately agitated at the first sign of uncomfortable thought. This is demonstrated in *Brave New World* several times, for example when Lenina is unable to have a real conversation with Bernard or John the Savage. The functionality of the society in the *Brave New World* seems almost like a utopia with soma-tablets functioning as a last resort against sadness. However, it challenges the idea if the people are truly living or if their emotions are at least partially real.

3.3. Fahrenheit 451

Fahrenheit 451 shows the most extreme example of censorship in a dystopia. In *1984* a lot of ideas or concepts are distorted by constant propaganda, in *The Iron Heel* the citizen can read between the lines in the newspapers, but in *Fahrenheit 451* there is no reading at all. In other dystopias, it is usually the government that uses the propaganda and censorship to hide their malevolent plans or the actual state of its economy or society.

However, *Fahrenheit 451* implies the similar notion as the Golding’s *Lord of the Flies*, that the government is not always to blame, but rather the inner human inadequacies. Captain Beatty explains this to Montag when Montag falls ill after burning the house with books and a woman inside and questions his work as a fireman:

[Beatty] “It didn’t come from the Government down. There was no dictum, no declaration, no censorship, to start with, no! Technology, mass exploitation, and minority pressure carried the trick, thank God. Today, thanks to them, you can stay happy all the time, ...”⁴⁴

⁴³ HUXLEY, Aldous. *Brave New World*. London: Penguin Random House UK, 2007. ISBN 978-0-099-51847-1 P. 17

⁴⁴ BRADBURY, Ray. *Fahrenheit 451*. London: Harper Collins Publishers, 2008. ISBN 978-0-00-654606-1 P. 76

Faber later affirms the same notion, that the government did not subdue people with an elaborate plan and propaganda but that people were apathetic to the society around them. Unlike in *1984* or *The Iron Heel*, the citizens only want to be happy and are not interested in complicated issues, contradicting ideas or unpleasant truths. Society in *Fahrenheit 451* wants to be numb and engaged in mindless radio plays, reality shows, and soap operas and resembles the society in *Brave New World* very closely. People do not mind that they are slowly becoming ignorant or illiterate and most of them are even unaware that this is happening. The government itself is not helping, but trying to keep the citizens in this state of unawareness by broadcasting television shows filled with useless statistical data:

*[Beatty] "Cram them full of non-combustible data, chock them so damned full of 'facts' they feel stuffed, but absolutely 'brilliant' with information. Then they'll feel they're thinking."*⁴⁵

People are full of irrelevant data and feel that they think even though they only reproduce what is broadcasted to them. There is not any real cognitive activity, not anything that would require them to question the world around them. A similar process of broadcasting useless and irrelevant data is used extensively in *1984*. The news is empty of any information or any relevant data since most of the data are falsified and untrue. In *1984* Winston Smith rewrites the figures of production and thinks:

*Statistics were just as much a fantasy in their original version as in their rectified version.*⁴⁶

The economy in *1984* is always producing more goods, each Three-Year Plan is finished earlier than the last one, and the quotas are always overreached, perhaps without any real goods actually manufactured. For example, the Party predicted that Oceania will produce 145 million pair of boots in three months. However, *"the actual output was given as sixty-two millions. Winston, however, in rewriting the forecast, marked the figure down to fifty-seven millions, so as to allow for the usual claim that the quota had been overfulfilled. In any case, sixty-two millions was no nearer the truth than fifty-seven millions, or than 145 millions. Very likely no boots had been produced at all."*⁴⁷

⁴⁵ BRADBURY, Ray. *Fahrenheit 451*. London: Harper Collins Publishers, 2008. ISBN 978-0-00-654606-1 P. 80

⁴⁶ ORWELL, George. *1984*. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 48

⁴⁷ ORWELL, 48

Those numbers are an informational clutter without any connection to the real world. Also, if the Party would actually produce of specific goods, for example steel, it would not make much difference because it would probably be used for a Floating Fortress which then would be sunk in attrition warfare without any benefit to the society.

Apart from broadcasting irrelevant information the mass media in the *Fahrenheit 451* also aim to keep everything shorter and quicker without any real depth or insight into the problem. The television life-streams the hunt for Montag thus creating a temporary police state, where everyone is directed to look out of the window into the street and look for Montag. When the Mechanical Hound and the police fail to catch Montag, they fake his arrest and Montag's death by killing an innocent pedestrian because "*They know they can hold their audience only so long.*"⁴⁸ The government needs Montag to be killed because they cannot afford him to become a revolutionary symbol. By killing him, the government maintains a picture of swift-justice for anyone who disobeys the law.

The government also does not want to risk a chance of its citizens getting the undesired ideas from the books. It is much better to encourage the citizens to watch their televisions with endless reality shows, where the content is carefully designed and crafted. As Beatty states:

*"A book is a loaded gun in the house next door. Burn it. Take the shot from the weapon. Breach man's mind."*⁴⁹

The book is an uncontrolled medium with the potential to awake the citizens and encourage them to independent thinking and new ideas and perspectives. It is much more convenient for the government to keep its citizens at rest, unquestioning the society around them stuffed with reality shows and endless television shows.

⁴⁸ BRADBURY, Ray. *Fahrenheit 451*. London: Harper Collins Publishers, 2008. ISBN 978-0-00-654606-1 P. 190

⁴⁹ BRADBURY, 77

3.4. 1984

Propaganda in *1984* is probably the most oppressive and the perpetual form of propaganda ever depicted in a dystopia. Propaganda is a major theme in *1984* and is taken to extreme measures in many aspects. In every flat and street, there are telescreens which are continually broadcasting the Party's propaganda, playing military music or announcing fabricated news. Since telescreen cannot be turned off, they are a constant stream of Party's propaganda into citizens' home.

Ministry of Truth is responsible for the propaganda in *1984*. Winston Smith works for the Ministry of Truth in a Record Department where he rewrites all types of documents. Winston works within the propaganda machine, so he has a more profound knowledge of the system than a regular citizen. He fully understands the meaning of the Party's slogan: *"Who controls the past controls the future: who controls the present controls the past."*⁵⁰ The Party continually rewrites history, rectifies books and articles to fit their twisted narrative. The Big Brother must always be right and must always seem to predict everything correctly.

For the Record Department, this means constant rewriting of articles and fabrication of news. People trust the propaganda blindly as presented on an example with chocolate. Winston remembers that the Party issued a promise not to lower the chocolate rations that year. However, the Party announces the reductions and Winston is tasked to rectify *"times 14.2.84 miniplenty malquoted chocolate."*⁵¹ He rewrites the article, and in less than a day, it is announced that the chocolate rations will be raised not lowered.

*"And only yesterday, he reflected, it had been announced that the ration was to be REDUCED to twenty grammes a week. Was it possible that they could swallow that, after only twenty-four hours? Yes, they swallowed it. Parsons swallowed it easily, with the stupidity of an animal."*⁵²

⁵⁰ ORWELL, George. *1984*. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 27

⁵¹ ORWELL, 45

⁵² ORWELL, 67

It is very understandable that Winston questions the reality that he sees around himself. He is aware of the system and knows how the system works. Winston knows that the Party claims that they had invented airplanes even though he remembers that they did not. Winston sees how the Party rewrites history and modifies every little detail, and he can imagine the application of the same principals on a bigger scale. Since Winston works in a Record Department, it is possible that he is under more surveillance than other citizens because he understands the whole process of fabrications of history through the propaganda.

Another important aspect is the use of Newspeak. Newspeak is a language that is specifically designed to control and limit the range of thought. The language itself limits people's ability to have a dissident idea. The Party limits the number of words, mainly nouns, adjectives, and verbs, so there are no undesired words, and each word only has one meaning. Syme demonstrates this while talking to Winston in a canteen: *"How could you have a slogan like 'freedom is slavery' when the concept of freedom has been abolished?"*⁵³ Language is the main system for communication, a core principal in order to express a comprehensive thought. With crippled language the full range of communication becomes impossible. Therefore completely controlled language becomes a tool of ultimate propaganda. The Party constantly rewrites and alters history while recreating the language itself.

Another important technique in regards to propaganda is the repetition of the Party's fundamental ideas. There is a famous quote from Goebbels that: *"If you repeat a lie often enough, it becomes the truth."*⁵⁴ In 1984, *Animal Farm* and *Brave New World* there is a continual repetition of mottos and slogans. These regimes use propaganda and deceit to get their ideas accepted and implemented by constant repetition. There is no way that any citizen in Oceania does not have these mottos written deeply into his or her brain. And as Goebbels knew, if something is repeated over and over it becomes truth or at least the citizens might believe that the mottos cover some truthful fundamental principles. For

⁵³ ORWELL, George. 1984. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 68

⁵⁴ STAFFORD, Tom. How liars create the illusion of truth. [online] BBC: Future, 2016. Available on: <http://www.bbc.com/future/story/20161026-how-liars-create-the-illusion-of-truth>

example, citizens of Oceania might believe that constant war is truly necessary and that war is really peace. Most of them have been living in this society their whole lives, and those lines have been repeated to them numerous times.

The power of mottos lies in the simplifying of the message. A shorter message is easier to write, easier to chant and mostly easier to remember. A short motto is an idea simplified to its bare core. In *Animal Farm* Snowball and Napoleon use short slogans in their campaign against each other: "Vote for Snowball and the three-day week" and ⁵⁵ "Four legs good two legs bad."⁵⁶ In Golding's *Brave New World* words *Community, Identity and Stability* ⁵⁷demonstrates the core values of its society. It conveys the message that stability is a crucial and essential principle for the World State.

The Party in *1984* uses propaganda to promote hate against a common enemy. Having one enemy has a uniting effect on all the citizens in the whole society. During Two Minutes of Hate, the hate of the whole society is directed towards Goldstein. Goldstein has a similar use as Snowball in *Animal Farm* as a scapegoat. The Party directs all the hate towards him, and that takes the eyes from the Party itself. Having one enemy unites all the society towards a common goal, that one specific enemy. Since the Party has multiple layers of security, there is a significant possibility that Goldstein does not even exist and is only a fictitious character created by the Party. If anything terrible happens to the citizens of Oceania, Goldstein or his alleged agents can always be blamed instead of the Party. Winston understands how propaganda affects society and that the Party can redirect the hate towards any citizen or even a whole country.

⁵⁵ ORWELL, George. *Animal Farm*. China: Pearson Education Limited, 2013. ISBN 0-582-27524-5 P. 27

⁵⁶ ORWELL, 27

⁵⁷ HUXLEY, Aldous. *Brave New World*. London: Penguin Random House UK, 2007. ISBN 978-0-099-51847-1 P. 5

3.5. Animal Farm

Propaganda is one of the main themes of *Animal Farm*. Even though *Animal Farm* is much shorter than *1984*, *Fahrenheit 451* or *The Iron Heel* there are many instances of propaganda done by many different techniques.

Most of the propaganda is done by Squealer who is undeniably the chief propagandist of the story. Squealer is usually sent by the pigs to explain new changes to the Animal Farm or to ease animal's concerns. It is no accident that pigs choose Squealer to deliver the announcements to the animals of the Animal Farm. He uses the appropriate words at appropriate times, so animal's food rations are not "reduced" but "readjusted." However, the power of language is depicted in a less prominent way than in *1984*, Squealer relies more on rhetoric and appeal to emotions. Squealer is a skillful public speaker who can react very quickly as demonstrated when asked about Napoleon's opposition to the idea of the windmill:

*"Why, then, asked somebody, had he spoken so strongly against it? Here Squealer looked very sly. That, he said, was Comrade Napoleon's cunning. He had seemed to oppose the windmill, simply as a manoeuvre to get rid of Snowball, who was a dangerous character and a bad influence."*⁵⁸

He can win almost any argument, twist any idea so that it fits in pigs' narrative when the animals have any comments or are distrustful in general. Moreover, as a back-up plan, the pigs can always use the sheep who disrupt any meeting with their bleating of "*Four legs good, two legs bad!*"⁵⁹ or the growling dogs.

One of the essential aspects of propaganda in *Animal Farm* and *1984* is the identification of the enemy. If the enemy is from the outside world, it shifts the attention from the inefficiencies of the farm or the pigs to an outsider. Pigs can blame almost everything on Snowball and use him as a scapegoat for every misfortune that happens to the Animal Farm. There is an essential shift from external human enemies to internal animal

⁵⁸ ORWELL, George. *Animal Farm*. China: Pearson Education Limited, 2013. ISBN 0-582-27524-5 P. 35

⁵⁹ ORWELL, 20

enemies living on Animal Farm. The story proves that: *“All revolutions devour their own children.”*⁶⁰

The first enemy is human, Mr. Jones because he exploits the animals. Old Major clearly identifies him during his first speech in the barn. However, after the revolution, the pigs cannot blame humans for their misfortunes anymore. Instead of taking responsibility, they start to blame Snowball as a scapegoat. During the Battle of the Cowshed Snowball leads the animals against Jones and his men and Snowball is even able to injure Jones during his retreat. However, after Snowball’s expulsion from the farm, his involvement is gradually played down by the pig’s propaganda. Power and effectiveness of continuous propaganda are best demonstrated on the example of Snowball. At first, animals remember Snowball’s actions and pig’s propaganda, demonstrated through Squealer, is just vague comment:

“He fought bravely at the Battle of the Cowshed,” said somebody.

*“Bravery is not enough,” said Squealer. “Loyalty and obedience are more important. And as to the Battle of the Cowshed, I believe the time will come when we shall find that Snowball’s part in it was much exaggerated.”*⁶¹

Napoleon then announces that the animals will build the windmill after all and that it was Napoleon’s idea all along. Squealer explains that Napoleon was only pretending to oppose Snowball *“to get rid of Snowball, who was a dangerous character and a bad influence.”*⁶²

Pigs then continue in their alternation of the history by telling the animals that Snowball’s evil intents *“have all been proved by documents which he left behind him and which we have only just discovered.”*⁶³ Of course, those documents are a complete fraud, and since the animals cannot properly read⁶⁴, it is possible that the falsified documents do not even exist. Squealer then distorts Snowball’s involvement even further by proclaiming that: *“The*

⁶⁰ MACHSHANE, Denis. The Brexit Revolution Devours Its Children. [online] The American Prospect, 2019. Available on: <https://prospect.org/article/brexit-revolution-devours-its-children>

⁶¹ ORWELL, George. *Animal Farm*. China: Pearson Education Limited, 2013. ISBN 0-582-27524-5 P. 33

⁶² ORWELL, 35

⁶³ ORWELL, 47

⁶⁴ Except for Benjamin who is generally not involved in these matters.

plot was for Snowball, at the critical moment, to give the signal for flight and leave the field to the enemy."⁶⁵

Squealer also informs animals that Snowball never actually received the order of Animal Hero First Class for bravery, that this was a lie spread by Snowball. Squealer also completely changes the narrative of Jones's wound, claiming it was Napoleon who wounded him not Snowball. Squealer exaggerates Napoleon's involvement in the Battle, while furthermore smearing Snowball. These exaggerations create a cult of personality, where the leader is portrayed as an all-knowing, loving and heroic leader. Many totalitarian leaders like Stalin or Hitler or Mao Zedong had an enormous cult of personality created by propaganda for them. In totalitarian propagandistic regimes, the leader is almost an all-knowing entity who always strikes on the traitor for the sake of its people which creates a false sense of security and blind trust for the leader.

*"And do you not remember, too, that it was just at that moment, when panic was spreading and all seemed lost, that Comrade Napoleon sprang forward with a cry of 'Death to Humanity!' and sank his teeth in Jones's leg?"*⁶⁶

At the end of the story, the propaganda is stretched to complete opposite from the truth. Squealer claims that by newly falsified documents⁶⁷ it has been discovered that Snowball *"had been openly fighting on Jones's side. ... The wounds on Snowball's back, which a few of the animals still remembered to have seen, had been inflicted by Napoleon's teeth."*⁶⁸

In the end, it was Napoleon, the glorious leader of the Animal Farm, who inflicted the wounds on a traitor himself.

Pigs can slowly alter history, which is especially difficult to encounter when there are no written records except for the seven commandments. The lack of written documents creates a big problem for animals because:

⁶⁵ ORWELL, George. *Animal Farm*. China: Pearson Education Limited, 2013. ISBN 0-582-27524-5 P. 48

⁶⁶ ORWELL, 49

⁶⁷ Or probably not even existing documents.

⁶⁸ ORWELL, 69

“They [Animals] could not remember. There was nothing with which they could compare their present lives: they had nothing to go upon except Squealer's lists of figures, which invariably demonstrated that everything was getting better and better.”⁶⁹

The same principle of alternating history is used in *1984* only on a more massive scale. This propaganda technique is especially effective because *“neuroscientists have shown that each time we[humans] ⁷⁰remember something, we are reconstructing the event, reassembling it from traces throughout the brain.”⁷¹* In other words, memories change each time they are accessed in the brain and thus are slowly altered. The human mind is therefore really susceptible to external manipulation by propaganda. After years of constant propaganda and little alternations to the story of Snowball's involvement, the animals might not be able to remember the actual events correctly:

“They all remembered, or thought they remembered, how they had seen Snowball charging ahead of them at the Battle of the Cowshed.”⁷²

There is another reason why Snowball has to be smeared and his achievements slowly erased. Snowball is able to run away, and that means that he might inspire other animals to run away or become a symbol for them. In *Fahrenheit 451* Montag is killed on live television as a form of deception exactly as a reason for not becoming a symbol of resistance.

Another interesting character in relation to propaganda is Benjamin. Benjamin is an intelligent animal and seems to see through all the slogans, mottos and Squealer's speeches, yet fails to act each time. He obliquely translates all the commandments on a barn without further commenting on their alterations. Benjamin only becomes active at the end of the book, when Boxer is being taken to a knacker. Benjamin is a cynical pessimist who only acts as a bystander almost during the whole story. George Orwell probably

⁶⁹ ORWELL, George. *1984*. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 133

⁷⁰ Which are represented by animals in *Animal Farm*

⁷¹ EISOLD, Ken. Unreliable Memory: Why memory's unreliable, and what we can do about it. [online] Psychology Today, 2012. Available on: <https://www.psychologytoday.com/intl/blog/hidden-motives/201203/unreliable-memory>

⁷² ORWELL, George. *Animal Farm*. China: Pearson Education Limited, 2013. ISBN 0-582-27524-5 P. 48

wanted to demonstrate, that acting too late can be dangerous, as the saying goes: „Knowing is only half the battle.”

3.6. The Iron Heel

The Iron Heel is very realistic in its depiction of society from the political and economic point of view. What sets this novel apart from other dystopias is the fact that both sides in the story use propaganda to their benefit. Moreover, it is the socialist revolutionists that use propaganda more, while oligarchs stick mostly to mere censorship. The term propaganda itself is mentioned only a few times in the story and usually only as a piece of minor background information⁷³. However, Ernest knows exceptionally well the power of propaganda, and he is prepared to use whatever means to promote the socialist cause. This is apparent when Bishop talks about the acquired wealth that he uses for the downtrodden people in society:

[Bishop] “I never knew before what money was good for.”

“I wish we could get some of it for the propaganda,” Ernest said wistfully. “It would do immense good.”⁷⁴

There are two main reasons why the socialists use the propaganda more often than the Iron Heel.

Firstly, the socialists are in a severe informational disadvantage. The Iron Heel controls almost all of the main spheres of public life. Iron heel controls the press, the news, academic papers, publications of the books and magazines. The revolutionists need to pull the working class on their side and spread their cause to as many people as they possibly can. They are not afraid to use propaganda in their books, pamphlets or public speeches.

Secondly, the Iron does not need to use propaganda in the same manner as the Inner Party in 1984. The mere suppression of the free press, the censorship, is mostly enough for them. Due to the censorship, most of the stories never get printed in the newspapers because of

⁷³ Usually when the socialist press is oppressed by the Iron Heel.

⁷⁴ LONDON, Jack. *The Iron Heel*. Great Britain: Amazon, 2008. ISBN 9781502900777 P. 89

the editorial policy in the newspapers. Avis Everhard learns about editorial policy through Percy Layton at the beginning of the book while investigating the Jackson's case:

"He smiled when I asked him the reason the newspapers suppressed all mention of Jackson or his case.

"Editorial policy," he said. "We have nothing to do with that. It's up to the editors."

"But why is it policy?" I asked.

"We're all solid with the corporations," he answered. "If you paid advertising rates, you couldn't get any such matter into the papers. A man who tried to smuggle it in would lose his job. You couldn't get it in if you paid ten times the regular advertising rates."⁷⁵

There are of course exceptions; the most notable is the Bishop who is an important public figure. In the case of the Bishop the censorship is not enough, so specific measures of propaganda need to be used. When the Bishop tries to attack the establishment in his speech at the convention in San Francisco, Avis is convinced that *"it will make a great impression, what the Bishop did and said to-night."*⁷⁶ Ernest is doubtful and correctly predicts that his words and ideas will be distorted and misrepresented:

"Not a word that he uttered will see print. You have forgotten the editors. They draw their salaries for the policy they maintain. Their policy is to print nothing that is a vital menace to the established. The Bishop's utterance was a violent assault upon the established morality. It was heresy. They led him from the platform to prevent him from uttering more heresy. The newspapers will purge his heresy in the oblivion of silence. The press of the United States? It is a parasitic growth that battens on the capitalist class. Its function is to serve the established by moulding public opinion, and right well it serves it."⁷⁷

The editors prevent the spreading of Bishop's ideas to the broader public by the non-accurate report of his speech in the papers. Because Bishop is an important public figure and because many people have heard his speech, the censorship is insufficient. That is why

⁷⁵ LONDON, Jack. *The Iron Heel*. Great Britain: Amazon, 2008. ISBN 9781502900777 P. 32

⁷⁶ LONDON, 59

⁷⁷ LONDON, 53

the press uses propaganda, distorts Bishop's speech and later labels Bishop as insane. Bishop is later confined into a state asylum for the insane so that the Iron Heel can claim that all of his previous ideas were caused due to mental illness or overwork. This way he is discredited and cannot pose as a severe threat to the establishment.

It is not accidental that the Iron Heel does not usually use propaganda techniques to control society. The Iron Heel does not need constant propaganda or ongoing rewriting of the history as in *1984*. But they are entirely aware of this and are even able to use the lack of propaganda to their advantage. It happens when the revolutionists try to overthrow the Iron Heel during the first failed revolt in Chicago. The Iron Heel is completely aware of the revolutionist's plans, so they cut out all the communications with the Chicago city; they deploy agents-provocateurs and send thousands of Mercenaries⁷⁸ to suppress the revolution. One of many trains heading to Chicago also carries an essential instrument for the suppression of the revolt, the newspapers:

"There was nothing in them, and yet there was much in them for those skilled in reading between the lines that it was intended the ordinary reader should read into the text. ...

*It was intended that the reader should feel his way to these glimmerings. It was cleverly done. As fiction, those morning papers of October 27th were masterpieces. The local news was missing. This in itself was a masterstroke. It shrouded Chicago in mystery, and it suggested to the average Chicago reader that the Oligarchy did not dare give the local news. Hints that were untrue, of course, were given of insubordination all over the land, crudely disguised with complacent references to punitive measures to be taken. There were reports of numerous wireless stations that had been blown up, with heavy rewards offered for the detection of the perpetrators. Of course no wireless stations had been blown up."*⁷⁹

People know that there is severe censorship in the newspapers, but they also know that there is no propaganda in the newspapers. The Iron Heel cleverly takes advantage, and they alter and distort the news. The newspapers are carefully crafted to create the illusion that the revolution has begun. The Iron Heel uses these disinformations to lure the

⁷⁸ Unofficial army of the Oligarchs.

⁷⁹ LONDON, Jack. *The Iron Heel*. Great Britain: Amazon, 2008. ISBN 9781502900777 P. 138

revolutionists from the underground so they can crush them and stop the revolt. The Iron Heel uses the ability of the working class to “read between the lines” against them. This is a big difference between propaganda in Iron Heel and other dystopias. Due to very effective and thorough propaganda, citizens would not be able to find any form of dissident thought in the newspaper or television news in *1984*, *Fahrenheit 451* or *Brave New World*. However, that is not the case with the Iron Heel. When the Iron Heel uses the propaganda, it is with a specific purpose and almost with surgical precision to achieve the desired effect.

4. ECONOMIC COMPARISON OF DYSTOPIAN SOCIETIES

Economic comparison is not the first thing that comes to mind while describing dystopias. Analyses usually deal with oppressive governments, misused technologies, dehumanized societies or destroyed environments. Understanding the means of holding power, abusing the technological advances or the use of propaganda are usually the key areas that help us understand what elements exactly makes a society dystopian. Also, not every dystopian novel gives an overall description of its society and social classes. In most dystopias of the main protagonist describes the world as they see it around themselves without a more profound description of the society that would allow a comprehensive analysis of its economy.

There are several reasons why the most prominent exception is Jack London's *The Iron Heel*; the novel analyzed the most in this chapter. While dystopian societies in *1984*, *Brave New World* or *Fahrenheit 451* are already fully established, the story in *The Iron Heel* revolves around fundamental changes in society and economic mechanisms contribute to the changes. Story deals with exploitations of social classes, worker's strikes and severe financial repression from the ruling class. There is also a thorough depiction of various social layers in the vertical and horizontal sense of society. Society is described through a story that takes place in communes, neighborhoods of working and middle classes, factories, universities, different cities and also palaces of the ruling class. Almost every character in *The Iron Heel* is portrayed in those different settings.

In contrast to this, for example in *1984* Winston Smith is not entirely sure what is happening in other neighborhoods or cities outside of London. His neighborhood for the Outer party is very similar to the proletarian neighborhood, and his visit to O'Brien's house is brief. Almost the whole story of Guy Montag in *Fahrenheit 451* takes place in one city so without any real possibility to deduce any genuine facts about the society, its classes or the state and functionality of the economy. *The Iron Heel* is so thorough in the description of the economy, and oppressive economic instruments because the hero, Ernest Everhard can guide the reader through all the intricacies.

Stories in *1984*, *Brave New World* and *Fahrenheit 451* follow the main protagonists introspectively. The reader is entirely familiar with inner thoughts and motivations of

Winston Smith or Guy Montag, but that is not true of Ernest Everhard in *The Iron Heel*. Ernest Everhard is a moral and highly intelligent man who stands by the oppressed working class. Ernest has already comprehended all the issues with society and has answers and solutions to all its problems. His knowledge of economics, philosophy, sociology and political science is far superior to any other character in the novel, even from the academical sphere.

However, characters like Winston or Guy are only acknowledging and discovering the problems with their societies. For them, the story is a process of finding the answers and learning about the dystopian society from their point of view. They are not as superior in their knowledge and intelligence like Ernest. This perspective might be summarized best with Winston's quote in his diary:

*"I understand HOW: I do not understand WHY."*⁸⁰

This statement would never arise in Ernest's mind. In a sense, Ernest is necessary for the plot because the story needs someone who will guide the reader through the complex and interconnected problem of society. Ernest's comprehension of the political and economic problems allows a more in-depth and elaborate description of the oppressive regime of the Iron Heel. Understanding of economic foundations in all dystopian societies can help us to understand the entire perspective and also help us to understand if wealthy and secured societies are more prone to become dystopian or not.

4.1. Lord of the Flies

The economy in *Lord of the Flies* is almost non-existent. After all it is mostly a story about young boys stranded on a deserted island struggling to survive. Hierarchy of society is primitive and straightforward. The economy is quite similar to early economies of ancient tribes, often described as hunter-gatherers. A small number of people is in leadership positions, while most of the others deal with everyday tasks, mostly hunting and gathering. In *Lord of the Flies* boys first gather fruits and nuts, but gradually more and more boys

⁸⁰ ORWELL, George. 1984. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 101

become involved in hunting. The first economic dystopian aspect can be indicated when Jack finally kills a pig. True to Jack's character he sees an opportunity and abuses his power.

"Piggy spoke, also dribbling.

"Aren't I having none?"

Jack had meant to leave him in doubt, as an assertion of power; but Piggy by advertising his omission made more cruelty necessary.

"You didn't hunt."⁸¹

Even though Jack's hunters let the signal fire die out while the ship was sailing by, Jack is still able to spin the situation to his own favor. He is angry with Piggy whom he hits and breaks one side of his spectacles. Ralph is unable to intervene because right now it is Jack who holds the position of power and has the economic advantage over everyone else. The same situation reoccurs when the hunters, led by Jack, kill a second pig. Being in a power-struggle with Ralph's tribe of other boys, Jack blackmails other boys into joining his tribe because he has food now. In an economic sense, the power in *Lord of the Flies* comes from having the means, specifically from having the right possessions. When Jack's tribe gains the food, they use the advantage and abuse their new position of power, even though it was their job to hunt. However, given a slight advantage and leverage, he immediately abuses it to his own benefit because he does not care about maintaining the order or on fair decision-making. Even though there is no functioning economy in *Lord of the Flies*, the fundamental principal stays the same. The pig is a valuable article that is exploited and used as leverage by those who possess it. What this one pig in this primitive economy represents is the same idea of exploitation that occurs in other dystopias on a larger scale and in more complex economies. It manifests as control of the trusts in *The Iron Heel* or controlling of the whole media in 1984 or even the whole society in almost every aspect just like in *Brave New World*.

⁸¹ GOLDING, William. *Lord of the Flies*. London: Faber and Faber Limited, 1988. ISBN 0-571-19147-9 P. 78

4.2. The Iron Heel

The economy in *The Iron Heel* is one of the most elaborate depiction of a dystopian society with regards to its economy and political system. Unlike Orwell or Huxley, London does not write of misused technological or psychological advances but rather about very realistic economic instruments that exploit certain social classes.

The ruling structure, known as Oligarchy or The Iron Heel⁸², systematically oppresses its people, mostly the working class. The number of oligarchs or their internal organization is not explicitly described but resemble the Inner Party in *1984*. Even though the inner organization of the Iron Heel is not clearly defined, their ways of oppression through economic, political and sociological means are explained very thoroughly and with increasing seriousness. *The Iron Heel* was positively praised:

*“His [Ernest Everhard] numerous disquisitions on politics and economics make the book as much a primer on socialist theory as fictional narrative, and no less a figure than Leon Trotsky praised it for its effectiveness as a treatise on the socialist analysis of capitalism.”*⁸³

The owners of the factories, the capitalist, keep the wages extremely low and this puts pressure on the families to put kids to work instead of going to school. There are often cases of work injuries, mostly because the shifts are unsafely long. In a fair society injured worker would receive a settlement from the factory but as Avis finds out through her investigation of Jackson’s case, the settlements are very rarely given. Settlements are not given because the injured worker cannot win at a court of law simply because only the Iron Heel, in this case, the owners of the factories, have the capital to hire the best lawyers, like Colonel Ingram, to represent them.

However, it is not only about capital but also about the connections between the members of the upper classes. Jackson’s lawyer explains the connections between the corporate lawyer and the judge to Avis as she tries to understand why there was not any settlement for Jackson.

⁸² Since the ruling structure is not clearly described I will refer to it as the Iron Heel or The Oligarchs

⁸³ BOOKER, Keith. *Dystopian Literature: A Theory and Research Guide*. Greenwood Press, 1994. ISBN 9780313291159 P. 186

*"I hadn't the ghost of a chance. Colonel Ingram and Judge Caldwell are pretty friendly. I'm not saying that if I'd got the right kind of testimony out of their witnesses on cross-examination, that friendship would have decided the case. And yet I must say that Judge Caldwell did a whole lot to prevent my getting that very testimony. Why, Judge Caldwell and Colonel Ingram belong to the same lodge and the same club. They live in the same neighborhood—one I can't afford. And their wives are always in and out of each other's houses. They're always having whist parties and such things back and forth."*⁸⁴

These connections only deepen the class divisions and injustices as the courts are in the hands of the Iron Heel. The absence of any justice at the courts is apparent through the whole story, as it makes every person or even entire social classes vulnerable to severe economic advances towards them. For example, when Avis's father becomes disobedient at the university and loses all his shares in Sierra Mills which practically makes him bankrupt. He tries to intervene at a court but without any success. Alliance of the oligarchs with the judges allows the Iron Heel to keep in line a large number of people who are afraid of the repercussions against them. In theory, society in *The Iron Heel* might appear as a lawful society, but in reality, it is far from it.

Another economic instrument used for exploitation of the classes are the trusts and their combinations⁸⁵. Owners of small businesses are forced out of the market by trusts and larger corporations. They possess the capital and are able to keep the prices low and consequently destroy their competition. However non-regulated markets without competition lead to the creation of monopolies. Markets in *The Iron Heel* are not regulated, because more capital and less competition lead to more power to the oligarchs. Consequent effects are not only economic but also sociological and political.

Later in the book when the socialists are trying to organize a general strike, they are unable to do so, because the Iron Heel raises wages for certain workers creating the type of "divide and conquer" the situation. The non-functioning free market, without any regulations,

⁸⁴ LONDON, Jack. *The Iron Heel*. Great Britain: Amazon, 2008. ISBN 9781502900777 P. 26

⁸⁵ Combinations are more profound system used to gain an economic advantage.

backed up by unbiased courts, means that the ruling class can control the economy, courts, media and the end of the book even the armed forces and the lower classes are unable to protect themselves.

4.3. Animal Farm

The economy in Orwell's dystopia does not play a significant role as the Animal Farm itself is almost entirely self-sufficient in a sense there is not much of a trade, except with neighboring farms later in the story. However, there is an interesting economic analogy at the beginning of the story. Old Major describes the owner Mr. Jones as a perpetrator, someone who does not produce anything.

"Why then do we continue in this miserable condition? Because nearly the whole of the produce of our labour⁸⁶ is stolen from us by human beings. ...

"Man is the only creature that consumes without producing. He does not give milk, he does not lay eggs, he is too weak to pull the plough, he cannot run fast enough to catch rabbits. Yet he is lord of all the animals. He sets them to work, he gives back to them the bare minimum that will prevent them from starving, and the rest he keeps for himself."⁸⁷

This speech is almost a precise description of Karl Marx's idea of a surplus value theory⁸⁸. However, what Old Major and to some extent even Karl Marx do not take into consideration is the fact that the owner or manager is responsible for many tasks unknown to laborers or those who produce. In a capitalist economy, the owner has certain risks such as initial investment, policy changes or the ability to compete, unlike the labor. There is also a need for control and management for a farm or factory to run smoothly. We can see that in the story when the pigs, hypocritically, decide not to work and to only deal with the management of the farm.

⁸⁶ British spelling of the word

⁸⁷ ORWELL, George. *Animal Farm*. China: Pearson Education Limited, 2013. ISBN 0-582-27524-5 P. 3

⁸⁸ In simple terms the surplus value is the difference between cost of manufacture of the goods and the price for which it is sold. Karl Marx stated that the surplus should belong to the manufacturer in other words to the labor and not to the owner, the capitalist. In this excerpt from *Animal Farm*, Mr. Jones represents the owner and the animals represent the labor.

Ironically it is the pigs themselves who first break the preaching of the Old Major and stop producing, just as Stalin, Trotsky, and others turned away from the ideas of the revolution. This economic allegory represents the ideas of the Russian Revolutions in 1917 and the practical implication of these ideas in the Soviet Union under Stalin. It is not the only economic allegory in the *Animal Farm*; there is also a Boxer who is hardworking but rarely questions the authorities and who represents the loyal Russian working class.

Even though the Animal farm is mostly self-sufficient, later in the story there is a serious shortage of food, and the rations for the animals are smaller and smaller. During the visits of pig's solicitor, Mr. Whymper, Napoleon orders to fill the silos with sand. Animals oblige and place a thin layer of grain on top. Napoleon and the pigs are trying to cover their farming and manufacturing inadequacies and deceive Mr. Whymper. This deception resembles the famous Potemkin villages.

4.4. 1984, Brave New World, Fahrenheit 451

Dystopian novels *1984*, *Brave New World* and *Fahrenheit 451* are certainly not as complex in their description of the economy as in *The Iron Heel*. Their main themes are different, dealing with technological advances and focuses more on the inner motivation and thought-processes of their heroes. There is an essential contrast between Orwell's novel *1984* and novels *Brave New World* by Huxley and *Fahrenheit 451* by Bradbury where their ruling classes fundamentally differ in their approach to controlling the society. The economy in *1984* is subordinated to the war effort and keeps its citizens extremely poor whereas economies in *Brave New World* and *Fahrenheit 451* appears to be well-balanced with citizens who are "happy"⁸⁹ and who are not apparently lacking any goods or services.

Sometimes the novels deal with the same economic instruments in a very different way. For example, there is the surplus, which is an excess of goods produced by labor or an excess of capital which cannot be consumed by the national market. In *1984* the surplus is consumed merely by war where a large number of workers produce floating fortresses,

⁸⁹ The meaning of the word „happy“ is shifted to some extent in the *Brave New World* because of psychological manipulation and the use of drugs.

tanks, and airplanes and not goods which could be consumed by the citizens. Whereas in *The Iron Heel* the surplus is a severe economic problem for the capitalist regime and needs to be spent at foreign markets where it competes with other national surpluses.

4.5. 1984

The economy in *1984* is an example of a planned economy, where the Inner Party makes all the critical decision about labor and production. The economic system is based on the highly centralized economy of the Soviet Union.

The society is in a permanent state of war, which allows the Inner Party to control almost every aspect of the economy. The only exception, by nature, is the black market where Julia can buy real coffee, sugar or chocolate stolen from the supplies for the Outer Party. Just like in the Soviet Union there always seems to be lack of some basic goods like razor blades or shoelaces, because the planned economy is not able to elastically respond for the demand quickly enough. This is one of the reasons why is there a rationing system and Oceania and why the statistics on economic growth are fabricated and false.

The importance of the war economy and its special type of war is described in a fictional book *The Theory and Practice of Oligarchical Collectivism* claimed to be written by Emmanuel Goldstein, but in reality, written by the Inner Party. The War between Oceania Eurasia and Eastasia is not a typical war where any real victory is possible but rather a type of stale positional war very similar to perpetual war or attrition warfare during the First World War. As the book explains the main reason for the war is to destroy the surplus of human labor and to keep the population in a “*chronic shortage of half the necessities of life.*”⁹⁰ Keeping the society poor and in a constant struggle helps the Outer Party to maintain order and to stop any type revolt against them. It is the exact opposite as in the *Brave New World*, where the society is kept happy and in blissful ignorance about anything important. “*The essential act of war is destruction, not necessarily of human lives, but of the products of human labour. War is a way of shattering to pieces, or pouring into the stratosphere, or*

⁹⁰ ORWELL, George. *1984*. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 241

sinking in the depths of the sea, materials which might otherwise be used to make the masses too comfortable, and hence, in the long run, too intelligent. Even when weapons of war are not actually destroyed, their manufacture is still a convenient way of expending labour power without producing anything that can be consumed.

...

In principle the war effort is always so planned as to eat up any surplus that might exist after meeting the bare needs of the population. In practice the needs of the population are always underestimated, with the result that there is a chronic shortage of half the necessities of life; but this is looked on as an advantage”⁹¹

One of the principal and very well-known phrases is “2+2=5” which comes from O’Brien’s persuasion of Winston during his imprisonment and torture. There are various claims whether Orwell took this phrase from Goebbels, Tolstoy or indeed Stalin and there does not seem to be a definite answer. However, since Orwell wrote allegories on Soviet Russia in *Animal Farm* and *1984*, it is possible that he was insinuating on the five-year economic plan in Soviet Russia. In a nutshell, the five-year economic plan claimed, that the outcome of five years of work might be achieved in only four years, thus claiming that 2+2=5

4.6. Brave New World and Fahrenheit 451

Economic systems in *Brave New World* and *Fahrenheit 451* are functioning, and there is no apparent lack of any goods, and there seems to be a plentiful number of services. As M. Keith Booker describes the economy of the World State in *Brave New World* in his book *Dystopian Literature: A Theory and Research Guide*:

“Meanwhile, its economic system is an exaggerated version of capitalism in which new products must constantly be developed and marketed to stimulate both production and

⁹¹ ORWELL, George. 1984. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 241

*consumption and thereby to keep the economy functioning. All aspects of life in this society are designed to increase consumption..."*⁹²

Increased consumption and more materialistic way of life also mean that citizens are not interested in intellectual matters or any matter concerning the society. Citizens are just happy if their needs are sufficiently satisfied.

Of course, in *Brave New World* the economic system is partially distorted by the progress psychological and psychiatric fields and the use of drugs. The casts such as alphas or deltas do not seek more goods, because they are pre-conditioned to like and need certain products and be satisfied if they acquire them. For example, there is no need for a large number of books in the World State in *Brave New World* simply because books are only wanted and only needed by Alphas, which are a relatively small portion of the population. By pre-conditioning its citizens, the economy can be easily controlled and planned and therefore creating a harmonious and balanced society in terms of economic stability. Moreover, if there ever is a deficiency of any kind, there are soma tablets.

4.7. Fahrenheit 451

In *Fahrenheit 451* there is not enough information about the society or the social classes to have a comprehensive idea of the economy. However, we learn through Guy's boss Captain Beatty that there is a demand from the society for the mindless entertainment and government is providing endless tv shows to keep the citizens in a state of bliss and ignorance not caring about anything important. Guy Montag is unable to have any kind of deeper conversation with his wife, Mildred. She is not interested in the facts that books are being burned and does have a slightest desire to read one. She thoughtlessly watches the tv or listens to generic drama through her seashell and is a mindless consumer as illustrated in the quote below:

⁹² BOOKER, Keith. *Dystopian Literature: A Theory and Research Guide*. Greenwood Press, 1994. ISBN 9780313291159 P.171

"It'll be even more fun when we can afford to have the fourth wall installed. How long you figure before we save up and get the fourth wall torn out and a fourth wall-TV put in?"

It's only two thousand dollars."

"That's one-third of my yearly pay."

"It's only two thousand dollars," she replied. "And I should think you'd consider me sometimes. If we had a fourth wall, why it'd be just like this room wasn't ours at all, but all kinds of exotic people's rooms. We could do without a few things."

"We're already doing without a few things to pay for the third wall. It was put in only two months ago, remember?"⁹³

Society and economy in *Fahrenheit 451* appear to be very similar to the economy in *The Brave New World*. Mildred is a typical example of citizens living in a materialistic society. She is concerned with the new technology and needs to possess the fourth wall because that is the new goods on the market at the moment. This lust for new things is something that occupies her mind and does not let her think about more serious or important matters with her life or with society.

4.8. Orwell's 1984 vs. Huxley's Brave New World

The contrast of Oceania in *1984* and the World State in *Brave New World* is a contrast of two regimes and two different economic systems where one system is keeping its citizens poor and miserable and other system happy and provided for. This brings up the idea that the economic status or wealth of the society has very small to no effect on the society being dystopian. There is also ongoing debate whether real-life dystopia would come in shape as portrayed in *1984* or the one in the *Brave New World*. Even Aldous Huxley, author of the *Brave New World* expressed his opinion in his letter to George Orwell, author of *1984*:

⁹³ BRADBURY, Ray. *Fahrenheit 451*. London: Harper Collins Publishers, 2008. ISBN 978-0-00-654606-1 P. 9

“In other words, I feel that the nightmare of Nineteen Eighty-Four is destined to modulate into the nightmare of a world having more resemblance to that which I imagined in Brave New World.”⁹⁴

Neil Postman analyzed this idea that we might be closer to Huxley's vision rather than Orwell's, in his book *Amusing Ourselves to Death*⁹⁵ published in 1985. To shortly paraphrase Postman, he believed that In Orwell's vision people are controlled by pain while in Huxley's by pleasure. Postman also assumes that real modern society tends to draw itself nearer to the Huxley's vision:

“What Orwell feared were those who would ban books. What Huxley feared was that there would be no reason to ban a book, for there would be no one who wanted to read one. Orwell feared those who would deprive us of information. Huxley feared those who would give us so much that we would be reduced to passivity and egoism. Orwell feared that the truth would be concealed from us. Huxley feared the truth would be drowned in a sea of irrelevance.”⁹⁶

To analyze dystopian novels from the point of view of economics, it is an excellent mind-exercise to consider what can stop dystopias from happening. Some fundamental principles usually include freedom and choice. If the boys on the island in the *Lord of the Flies* had different possibility to feed themselves, they would not go with Jack's tribe. If the market were not rigged and unregulated in favor of greater combinations, the middle class would not be exploited in the *Iron Heel*. If the past and present were not altered to the Party's picture, there would not be a need for constant attrition warfare in *1984*.

What matter is the principle, that whoever is controlling the means of production, capital or the oppressive economic instruments is the one who has a possibility of controlling the society and lives of its citizens in any other area.

⁹⁴ MILTIMORE, Jon. Huxley in Letter to Orwell: My Book Was Right. [online] Intellectual Takeout, 2016. Available on: <https://www.intellectualltakeout.org/blog/huxley-letter-orwell-my-book-was-right>

⁹⁵ POSTMAN, Neil. *Amusing Ourselves to Death*. Viking Penguin, 1985. ISBN 0670804541

⁹⁶ POSTMAN, P.5

5. HERO'S DEFIANCE

5.1. Iron Heel

The main hero of *The Iron Heel* is Ernest Everhard. The reader never really learns Ernest's convictions but knows that Ernest fights for the socialist's cause because he is a moral man and he is proficient in sociology, and he sees that the society around him is unjust to many citizens. Ernest lives with the working class, so he knows their working conditions and the injustices done to the working class. He understands sociology, philosophy, and politics, so he can reason with the upper classes and even point out mistakes in their point of view. As Booker describes in his book *Dystopian Literature: A Theory and Research Guide*: "Everhard's intellectual prowess is matched by his boxer-like physique; indeed at one point he is described as a sort of Nietzschean superman."⁹⁷

Ernest is indeed an extremely positive hero, both physically and psychologically. He fights against injustice; he is superior in intelligence, has a strong set of morals, is not materialist and always has the interests of the oppressed class in mind.

But moreover, he is not merely an idealist like Bishop or other characters but a practical man. He is the man who knows what needs to be done and how it needs to be done. All of Ernest's positive traits make his defiance to Oligarchs seems almost natural and obvious.

A reader of *The Iron Heel* probably identifies more with Avis Cunningham, later Avis Everhard, who has not yet developed such a strong stance against Oligarchs as Ernest. Avis is ignorant of the injustices of the society and slowly learns about them from Ernest and her investigation of Jackson's case. Avis and her father, Professor Cunningham, start to oppose the ruling class and the Iron Heel repercussions both of them because of it. Ernest serves as an eye-opener for many characters in the story, such as the Bishop or Mr. Calvin. Each character defies the Iron Heel for a different reason, Mr. Calvin for his personal economic gain, Bishop for religious doctrine and Cunningham because of his scientific background.

⁹⁷ BOOKER, Keith. *Dystopian Literature: A Theory and Research Guide*. Greenwood Press, 1994. ISBN 9780313291159 P.193

5.2. Lord of the Flies

Ralph is the main protagonist of *Lord of the Flies*. When the boys first gather to the sound of the conch on the island, Ralph is elected their leader. Ralph demonstrates strong leadership qualities and overall proves to be a very good leader at the beginning of the book. It is no easy task because there are no adults on the island and Ralph has to fight against the gradual disorder.

Ralph proves to be a good leader who is responsible cares about others and makes the right decisions for the wellbeing of others like building a shelter or maintaining the signal fire. For example, when the boys let the signal fire die out, he calls out a meeting and tries to explain to all the boys the necessity of maintaining a signal fire for passerby ships. He is helped by Piggy to maintain a democratic society and even tries to encourage younger boys not to be afraid: [Ralph] "*We want to be rescued; and of course we shall be rescued.*"⁹⁸ Ralph is in a power struggle with Jack for the leadership of the boys, and he is slowly losing this conflict of good and evil. He tries to defend the achievements of civilization but is unable to withstand rising violence and cruelty.

Although Ralph has a strong moral sense, he also has an internal conflict with his own dark side. It manifests itself several times throughout the book when he injures the bore when he participates in the dance and killing of Simon and at the end when he is fighting for his life.

Piggy is another character from *Lord of the Flies*, but not a typical hero, definitely not like Ralph or Ernest from *The Iron Heel*. Piggy is an orphan, a fat child with asthma and sort of an outcast on the island. Despite his disabilities, he fights the increasing violence and disorder on the island. His intelligence and common sense help him understand how order and cooperation can be beneficial to everyone. However, he is sort of an idealist, and he has a hard time visualizing that the other boys might not listen to reason. He helps Ralph any way he can and defends ideas of democracy which means defying Jack and his tribe of

⁹⁸ GOLDING, William. *Lord of the Flies*. London: Faber and Faber Limited, 1988. ISBN 0-571-19147-9 P. 28

hunters. Unfortunately, he is unable to resist Jack's tribe and tragically dies defending his noble ideas at the end of the book.

5.3. Animal Farm and Brave New World

Defiance is not a key element in either *Animal Farm* or *Brave New World*. In *Animal Farm* there is a conflict between Napoleon and Snowball, but it quickly ends when Napoleon uses dogs and chases Snowball away from the farm. Throughout the story, the pigs are gaining more and more power, commandments are being rewritten, but the animals do not rebel. Any questions from the animals are silenced by the growling of the dogs or the sheep chanting "four legs good, two legs bad." However, there is one occurrence of the defiance coming from the animals in *Animal Farm*. There is a food shortage on an Animal Farm, and Napoleon starts to trade with Mr. Whymper. Napoleon wants to sell him hen's eggs in exchange for the grain for the animals. The hens rebel and protest by smashing their eggs on the ground. The pigs quickly react and stop the food rations for the hens. Some of the hens die, while others yield and start delivering their eggs to Napoleon. A few days later during the executions of pigs, three hens state that they started the rebellion because of Snowball's influence:

*"The three hens who had been the ringleaders in the attempted rebellion over the eggs now came forward and stated that Snowball had appeared to them in a dream and incited them to disobey Napoleon's orders. They, too, were slaughtered."*⁹⁹

Any kind of defiance is quickly met with force by Napoleon's dogs. The quick reaction from the ruling class is essential, so the rebellion does not continue, and the defiance is quickly met with force. The same example is in *Brave New World* when John the Savage disturbs the rationing of the soma to Deltas. John, overwhelmed by emotions, and together with Helmholtz, they disturb the stability of the society. They are almost immediately met by force and pacified with soma and anesthetics. In *Brave New World* there is not so much

⁹⁹ ORWELL, George. *Animal Farm*. China: Pearson Education Limited, 2013. ISBN 0-582-27524-5 P. 27

defiance from the main heroes and definitely not from other citizens. John the savage is mostly passively observing the society rather than trying to fight the establishment.

5.4. Fahrenheit 451

Montag's defiance to society is triggered by meeting Clarisse McClellan, seventeen-year-old girl, who thinks about the world differently than others. Montag has several conversations with her, and they usually push Montag into further questioning the society around him. For example, Montag is stunned when she asks him if he is happy. He never considered this, and at first, he laughs at her question, but as he enters his dark flat, he suddenly knows the answer:

"Darkness. He was not happy. He was not happy. He said the words to himself. He recognized this as the true state of affairs. He wore his happiness like a mask and the girl had run off across the lawn with the mask and there was no way of going to knock on her door and ask for it back."¹⁰⁰

Clarisse represents someone who has not bowed to the government and someone who managed to stay true to herself despite the people other people. She shakes Montag's worldview with her unorthodoxy and is the spark that sets him on a quest of answers.

For example, before meeting Clarisse, Montag had a vague idea that many people around him only want to consume thoughtless entertainment. His wife Mildred is an excellent example of this phenomenon. She is unable to keep an intelligent conversation with Montag about anything important and spends most of her time listening to trivial radio programs. Consumerism is one of the most prominent and paramount ideas in *Fahrenheit 451* as it is in *Brave New World*.

After Montag burns down a house with a woman inside, he needs to know what is inside books that was so precious to the woman he burnt. This is probably a normal reaction as Beatty says to Montag: *"At least once in his career, every fireman gets an itch. What do the*

¹⁰⁰ BRADBURY, Ray. *Fahrenheit 451*. London: Harper Collins Publishers, 2008. ISBN 978-0-00-654606-1 P. 5

*books say, he wonders. Oh, to scratch that itch, eh?*¹⁰¹ Montag indeed scratches that itch, and there is no way back for him. He tries to persuade his wife Mildred to join his side, but she is disinterested. Captain Beatty visits Montag and has a long talk with him. There is an essential difference to *1984*, where O'Brien just needs to eradicate the defiance in Winston whereas Beatty tries to make Montag a partner in crime. Beatty and O'Brien are both able to think like their counterparts. Beatty went through the same thought-processes and was asking himself the same question as Montag. So, Beatty lays all the cards in front of Montag, tells him all the secrets about the society and Montag either joins Beatty's side, or he will face the consequences. Montag then defies Beatty, resulting in Beatty's death and Montag's run for life out of the city as described in the chapter End of the hero.

5.5. 1984

The story of *1984* revolves around a conflict between Winston Smith and the oppressive government. The government is symbolized by Big Brother and later in the book by O'Brien. Winston knows that there are a lot of things wrong about the society in Oceania and decides to intellectually oppose the Party, fight the evil and malevolence because he hopes for a better future. His hope as the driving factor is described in chapter six End of the hero. Winston clings to the idea of the rebellious Brotherhood, and his resolution to defy the Big Brother is explicitly stated in his talk with O'Brien when Winston is joining the Brotherhood:

*"He heard himself promising to lie, to steal, to forge, to murder, to encourage drug-taking and prostitution, to disseminate venereal diseases, to throw vitriol in a child's face."*¹⁰²

Winston is basically prepared to do anything to disrupt the government. Winston's defiance is the most noticeable during his interrogation and torture in the Ministry of Love. Even though he is physically and psychologically deteriorated, he is still defiant to O'Brien and still does not yield to his power.

¹⁰¹ BRADBURY, Ray. *Fahrenheit 451*. London: Harper Collins Publishers, 2008. ISBN 978-0-00-654606-1 P. 30

¹⁰² ORWELL, George. *1984*. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 218

“And yet he [Winston] could not keep silent. Feebly, without arguments, with nothing to support him except his inarticulate horror of what O’Brien had said, he returned to the attack.

‘I don’t know—I don’t care. Somehow you will fail. Something will defeat you. Life will defeat you.’

‘We control life, Winston, at all its levels. You are imagining that there is something called human nature which will be outraged by what we do and will turn against us. But we create human nature. Men are infinitely malleable. Or perhaps you have returned to your old idea that the proletarians or the slaves will arise and overthrow us. Put it out of your mind. They are helpless, like the animals. Humanity is the Party. The others are outside—irrelevant.’

‘I don’t care. In the end they will beat you. Sooner or later they will see you for what you are, and then they will tear you to pieces.’”¹⁰³

Even though Winston does not have his thoughts in perfect order, he still refuses to yield. O’Brien has several main advantages over Winston. It is hard for Winston to come up with counter-arguments because O’Brien is well prepared for them and because O’Brien has complete power over Winston, can inflict pain or install fear into Winston. O’Brien also keeps Winston’s self-worth at check. The Party tortures Winston for many days; there are unexpected beatings, designed to break Winston’s will and beat him into submission. However, there is much more to the whole process than just inflicting pain upon Winston. There are days and instances when O’Brien is kind to him, almost sort of fatherly figure who explains everything. Moreover, even the biggest lies and nonsenses start to make sense to Winston after some time. Winston’s defiance is watered down by the loss of his human dignity, his ability to reason, when his arguments are stripped to its core. Because Winston is defiant throughout the story, the Party needs to completely destroy his character and shatter his soul to make him compliant to their orthodoxy.

¹⁰³ ORWELL, George. 1984. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 339

6. END OF THE HERO

6.1. Lord of the Flies

The most significant deaths in the *Lord of the Flies* are of Simon and Piggy. Simon's death is especially crushing because Simon is a kind and probably the purest character in the story who dies while trying to help others. Simon represents goodness and strong moral principles, and he is almost the opposite to the other boys who are behaving like savages with evil within them. Throughout the story, there is a strong biblical symbolism connected with Simon. Simon is killed by almost the whole tribe while carrying the news that the beast is not real. After Simon's death, the situations on the island takes another dark turn as the boys' society is becoming even more despotic.

The conflict between Jack's tribe and Ralph and Piggy escalates as Jack's tribe steals Piggy's glasses. Without the glasses, they cannot make the signal fire, and Piggy also cannot see properly. Piggy is physically weak, and even though he is highly intelligent, he possesses no traits for a leader. He struggles through the whole story to maintain order and help Ralph and other boys the best way he can. Ralph and Jack start fighting with each other, but Piggy finally finds a strength to stand for himself. While holding the conch, he tries to reason with Jack's tribe for one last time:

"Which is better--to have rules and agree, or to hunt and kill?"

Again the clamor and again--"Zup!"

Ralph shouted against the noise.

"Which is better, law and rescue, or hunting and breaking things up?"

Now Jack was yelling too and Ralph could no longer make himself heard. Jack had backed right against the tribe and they were a solid mass of menace that bristled with spears. The intention of a charge was forming among them; they were working up to it and the neck would be swept clear. Ralph stood facing them, a little to one side, his spear ready. By him stood Piggy still holding out the talisman, the fragile, shining beauty of the shell. The storm

of sound beat at them, an incantation of hatred. High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever."¹⁰⁴

Piggy dies while standing for a reason, rules and for standing his ground in the face of boys' brutality and savagery. He dies a horrendous death while defending the order, logic and the voice of reason while still holding the conch. The conch is destroyed with him, and it symbolizes the final breakdown in order and a full-scale war against Ralph.

Deaths of Simon and Piggy are tragic, but it the Ralphs ending that leaves the most significant impact. End of Ralph's story is contrasted with the Navy officer in the last paragraph of the book. This last paragraph in the *Lord of the Flies* is significant, but it is also often overlooked or misunderstood completely.

*"The officer, surrounded by these noises, was moved and a little embarrassed. He turned away to give them time to pull themselves together; and waited, allowing his eyes to rest on the trim cruiser in the distance."*¹⁰⁵

The Navy officer, who appears at the end of the book, is an important character because he is an adult arriving on an island full of boys. The boys escaped from England which was struck by an atomic bomb. It is safe to assume that England is at war and that the officer is engaged in a conflict or some larger military operation. The entirety of the story takes place on a remote island without any information about the outside world. The Navy officer is, therefore an outsider, someone who comes to the island and is shocked by the burning island and painted boys behaving like savages. He represents the outside world and is put into contrast with the society that has developed on the island.

His profession is also significant. He is not a captain of a merchant ship or an ordinary sailor but a navy officer who is by no doubt on a military mission. The *trim cruiser* is an unusual marine jargon meaning that the cruiser is going full speed. The navy ship is going full speed because it has a purpose and a mission to accomplish. No doubt the cruiser

¹⁰⁴ LONDON, Jack. *The Iron Heel*. Great Britain: Amazon, 2008. ISBN 9781502900777 P. 141

¹⁰⁵ GOLDING, William. *Lord of the Flies*. London: Faber and Faber Limited, 1988. ISBN 0-571-19147-9 P. 230

and its officer are on a similar mission to destroy, kill, counterattack or avenge the attack on England's soil, just as Jack's tribe was on a mission to hunt down Ralph.

*"And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy."*¹⁰⁶

Moreover, just as the boys were in a war, the crew of the cruiser is in war, probably many other nations are in a war, and even the whole humanity might be in a war right now. In the end, the boys on the island are not so different from the outside world, from the adult's world. The boys are rescued and escaping their nightmare for a different nightmare created by the adults. Ralph did not die in *Lord of the Flies*, but the last chapter signifies the death of his childhood. Ralph loses his innocence and is now part of this adult's world with all its darkest flaws and conflicts.

6.2. Animal Farm

There is no central hero in *Animal Farm* and only a few animals, Clover, Benjamin, Moses, and the pigs, appear in the last chapter. In the end, there are many new animals which do not even remember the Rebellion, and it is just a tradition for them. However, the fate of the animals is not so important as in other dystopias because the story in *Animal Farm* does not center around the animals themselves but rather about the ideas of the revolution. Animals first learn about the ideas of the revolution by an Old Major. Old Major intellectually inspires the Rebellion in his speech in the barn:

"And remember also that in fighting against Man, we must not come to resemble him. Even when you have conquered him, do not adopt his vices. No animal must ever live in a house, or sleep in a bed, or wear clothes, or drink alcohol, or smoke tobacco, or touch money, or engage in trade. All the habits of Man are evil. And, above all, no animal must ever tyrannise

¹⁰⁶ GOLDING, William. *Lord of the Flies*. London: Faber and Faber Limited, 1988. ISBN 0-571-19147-9 P. 230

over his own kind. Weak or strong, clever or simple, we are all brothers. No animal must ever kill any other animal. All animals are equal."¹⁰⁷

Old Major's ideas are transferred into commandments which covers his major thoughts. However, after a power struggle between Snowball and Napoleon, the Animals slowly becomes oppressed in the same manner as they were under Mr. Jones. While the animals strive to build up a better society, the pigs usurp more rights and claim more and more privileges for themselves. In the end, the situation is almost identical as in the beginning; the social evolution goes through a full circle.

The Rebellion is now an empty term, main ideas of the revolution are twisted, and promises for animals are left unfulfilled. There is no running water, no electricity from the Windmill and no retirement for the old animals. Many animals are unaware that the situation under Napoleon is almost identical to the situation under Mr. Jones.

Animal Farm does not deal with the death of the main character, but rather the end of an idea, of hope for a better society. Every commandment is broken and then rewritten by the pigs. Seven commandments are rewritten until there is only one unifying commandment until *some animals are more equal than others*.¹⁰⁸ Every idea from Old Major's speech is broken, and the pigs became the very thing that the Old Major was preaching against. Hopes of the animals are crushed, the original noble spirit of Animalism is disgraced, and the Rebellion lost its true purpose. Even though the Old Major warned the Animals that they must never resemble a Man, there is nothing now that would distinguish the old human oppressors from the new animal oppressors:

*"Twelve voices were shouting in anger, and they were all alike. No question, now, what had happened to the faces of the pigs. The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which."*¹⁰⁹

¹⁰⁷ ORWELL, George. *Animal Farm*. China: Pearson Education Limited, 2013. ISBN 0-582-27524-5 P. 3

¹⁰⁸ ORWELL, 41

¹⁰⁹ ORWELL, 42

6.3. 1984

There are not many characters in *1984*, and Winston Smith is the most prominent one. Winston is often considered an archetype of a dystopian hero and his end is significant because Winston represents a sane mind, someone who is intellectually opposing the dystopian government. Winston is someone who opposes the state ideology, state psychological manipulation, and propaganda. In *1984*, Winston clings to the idea of rebellious Brotherhood but does not know that the Party controls the Brotherhood and has a system for catching black sheep one by one and not just because of the constant possibility of surveillance. There are patrols in public spaces, spies in public spaces but more importantly, there are secret agents like Mr. Charrington, the owner of a junk shop. Mr. Charrington pretends to be an owner of a junk shop, but he secretly works for the Thought Police. It is very probable that one of Mr. Charrington's tasks is to analyze customers from his shop and to identify potential thought-criminals. When Winston enters the shop for the second time, Mr. Charrington reacts:

"I recognized you on the pavement," he said immediately.

'You're the gentleman that bought the young lady's keepsake album. That was a beautiful bit of paper, that was. Creamlaid, it used to be called. There's been no paper like that made for—oh, I dare say fifty years.' He peered at Winston over the top of his spectacles. *'Is there anything special I can do for you? Or did you just want to look round?'*"¹¹⁰

It is evident that Charrington remembers all the suspicious customers. Since Winston came back, Charrington shows him the room and lures him into a trap for even closer surveillance.

By carefully observing Winston, the Party is able to discover that Winston is not just a subversive individual but that he also has a co-conspirator. Therefore, the Party learns about Julia as well, and they know that both of them are not part of any larger cell. The Thought Police are also able to allocate resources, time and personnel more effectively by focusing on suspicious individuals.

¹¹⁰ ORWELL, George. *1984*. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 119

Winston's end is described in detail in Part III of *1984*. Winston hopes that the Brotherhood indeed exists and that there is hope for a better future. Winston and characters like him are on a lone quest driven by the hope to find people who think in the same manner. And it is this precise hope that drives Winston to O'Brien, to Mr. Charrington, and the fake Brotherhood. Hope is the main driving factor for Winston, and the Party uses his hope against him. Winston writes and thinks about hope throughout the book for example after his encounter with O'Brien leaves him with: "... *the belief, or hope, that others besides himself were the enemies of the Party. Perhaps the rumours of vast underground conspiracies were true after all—perhaps the Brotherhood really existed!*"¹¹¹

Winston believes that the Brotherhood truly exists and also believes that: "*If there was hope, it lay in the proles! Without having read to the end of THE BOOK, he knew that that must be Goldstein's final message. The future belonged to the proles.*"¹¹²

Winston continues to hope that the proles will rise in their numbers and overthrow the Party until O'Brien confronts him during the interrogation. Winston is crushed by O'Brien admission that the Party wrote the book *The Theory and Practice of Oligarchical Collectivism*. However, the most significant loss of hope is when O'Brien crushes his idea about the Proles. O'Brien is right in his claims that the Party controls life on all its levels and the proletarian uprising is nearly impossible. O'Brien's reasoning is a significant blow to Winston's identity because his hopes are crushed and his core values gravely shaken.

During the months of interrogation and re-education, Winston is slowly losing his identity. There is not a part of his soul that would not be trampled by the Party. O'Brien very descriptively summarizes what will happen to Winston's psyche:

"We shall crush you down to the point from which there is no coming back. Things will happen to you from which you could not recover, if you lived a thousand years. Never again will you be capable of ordinary human feeling. Everything will be dead inside you. Never again will you be capable of love, or friendship, or joy of living, or laughter, or curiosity, or

¹¹¹ ORWELL, George. *1984*. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 22

¹¹² ORWELL, 277

courage, or integrity. You will be hollow. We shall squeeze you empty, and then we shall fill you with ourselves."¹¹³

O'Brien is intellectually superior to Winston and during Winston's interrogation, his arguments are dismantled one by one as he is subdued to torture and brainwashing. Winston is struggling to keep his logic and not to yield to doublethink and the orthodox ideological doctrine of the Party. His efforts are in vain because for O'Brien there is no objective reality; the Party itself constructs the reality. Winston has no law on which he can back up his reasonings; not even natural laws exist according to O'Brien. His argument is logically flawed, and since O'Brien's axiom is that the Party constructs reality, there is no way for Winston to win. O'Brien's axiom denies any further possibility of a debate:

*[O'Brien] "We control matter because we control the mind. Reality is inside the skull. You will learn by degrees, Winston. There is nothing that we could not do. Invisibility, levitation—anything."*¹¹⁴

Winston is physically, psychologically and morally exhausted. Even though his body is physically deteriorated, his psychological state is far more severe. Winston is a broken man, only a shadow of his former self. With every lost argument, with every belief crushed Winston loses part of himself until he slowly ceases to exist. The final part of Winston's soul that is taken from him is his love for Julia. During their stay in Mr. Charrington's room, Julia claims that the Party would not be able to take away their love for each other:

"You can't help it. They torture you."

'I don't mean confessing. Confession is not betrayal. What you say or do doesn't matter: only feelings matter. If they could make me stop loving you—that would be the real betrayal.'

She thought it over.

¹¹³ ORWELL, George. 1984. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 323

¹¹⁴ ORWELL, 303

'They can't do that,' she said finally. 'It's the one thing they can't do. They can make you say anything—ANYTHING—but they can't make you believe it. They can't get inside you.'"¹¹⁵

However, she is proven wrong in Room 101. The Room 101 is a final phase of the ongoing torture and as O'Brien says: *"The thing that is in Room 101 is the worst thing in the world."*¹¹⁶ The Party uses deepest personal fears to break the person into unconditional submission. Winston's worst fear of rats cannot be met with reason, and Winston breaks down in Room 101 as he wants Julia to take his place during the torture. His personality is completely altered, and he is deprived of that last precious idea, his love for Julia. The Party can reach and destroy his deepest and most cherished beliefs, and Winston is completely broken physically, psychologically and morally. After the Room 101, there is nothing left that resembles Winston before his arrest. He is spiritually broken without any hope of ever being the same man.

However, the story of Winston Smith is not just a story of one man with a sad ending. Winston represents an ordinary man¹¹⁷, but he also represents every free-thinking individual that might be born in the future. Moreover, as we see, there is literally no hope for any individual who would try to oppose the Party. It would be extremely difficult to evade the surveillance and intellectually challenging to see through the propaganda of the Party. However, it is almost impossible that someone who lives in Oceania would even imagine that Brotherhood does not exist and that it is specially created by the Party to catch thought-criminals. Because of the Party's immense power and sophisticated level of torture and re-education, Winston is doomed from the moment he enters the Ministry of Love.

6.4. Brave New World

In *Brave New World* there is the tragic end of John the Savage and different type of ending for Bernard Marx and Helmholtz. Those endings are specially interesting when

¹¹⁵ ORWELL, George. 1984. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 105

¹¹⁶ ORWELL, 357

¹¹⁷ Even the name Smith is the most common name in England.

contrasted with Winston's end in *1984*. Although dystopian societies in *1984* and *Brave New World* are fundamentally different, they both have a strong influence on its citizens. Life of John the Savage is unique and unusual, so there is no use comparing him to Winston Smith unlike with Bernard Marx or Helmholtz Watson

Considering the end of each hero, there are fundamental differences between *1984* and *Brave New World*. Whereas Winston is tortured and re-educated in the Ministry of Love, Bernard and Helmholtz are sent to an island where they will "*meet the most interesting set of men and women to be found anywhere in the world. All the people who, for one reason or another, have got too self-consciously individual to fit into community-life.*"¹¹⁸

Both the Party in *1984* and the World Controllers in *Brave New World* understand that there is a certain number of people will never fit into society for various reasons. If a citizen is unable to fit into the World State, that citizen is sent to exile because stability is one of the most critical principals for the World State. However, there is no bitterness as even one of the World Controllers, Mustapha Mond, understand Helmholtz's convictions even though he "*officially disapproves of it.*"¹¹⁹ O'Brien demonstrates a much harsher approach of the Party while torturing Winston: "*We do not merely destroy our enemies, we change them.*"¹²⁰ He then explains what happened after the torture of Jones, Aaronson, and Rutherford:

*"By the time we had finished with them they were only the shells of men. There was nothing left in them except sorrow for what they had done, and love of Big Brother. It was touching to see how they loved him. They begged to be shot quickly, so that they could die while their minds were still clean."*¹²¹

In *Brave New World* there is a final possibility to escape from society and to live a life by a person's own terms. Whereas Winston Smith is arrested and tortured in the most horrible

¹¹⁸ HUXLEY, Aldous. *Brave New World*. London: Penguin Random House UK, 2007. ISBN 978-0-099-51847-1 P. 155

¹¹⁹ HUXLEY, 156

¹²⁰ ORWELL, George. *1984*. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 319

¹²¹ ORWELL, 322

manner, Helmholtz Watson is even able to pick an island of his choosing. In this regard, 1984 is much darker and much more destroying towards human nature.

*"It's lucky," he [Controller] added, after a pause, "that there are such a lot of islands in the world. I don't know what we should do without them. Put you all in the lethal chamber, I suppose."*¹²²

John the Savage does not have the same opportunity as Bernard or Helmholtz. Mustafa Mond, one of the World controllers, does not let John on an island but lets him live in seclusion. John wants to exercise his own will and move away from the toxic society to live as a sort of hermit in his own way:

*"But I don't want comfort. I want God; I want poetry, I want real danger, I want freedom, I want goodness. I want sin."*¹²³

This is no surprise because John is an outcast in the Savage Reservation as he is an outcast in The World State. He was raised in a tribalistic society that has very little in common with the World State's society. John's upbringing by Linda is in stark contrast with the society around him and is also distorted by reading Shakespeare and idealizing his characters. Thanks to his idealistic worldview he is unable to fit ¹²⁴either society and tries to live in a deserted lighthouse. John the Savage tries to break completely free from the society by even not consuming the supplies he brought to the lighthouse:

*"Looking at the tins now, he bitterly reproached himself for his weakness. Loathesome civilized stuff! He had made up his mind that he would never eat it, even if he were starving. "That'll teach them," he thought vindictively. It would also teach him."*¹²⁵

Even though John's convictions are pure and noble, John is unable to escape the grasp of society. He is sickened by society when he claims *"I ate civilization."*¹²⁶ and he is caught

¹²² HUXLEY, Aldous. *Brave New World*. London: Penguin Random House UK, 2007. ISBN 978-0-099-51847-1 P. 153

¹²³ HUXLEY, 163

¹²⁴ Having the main protagonist thrown into vastly different or superior society has been used in comedies, e.g. *Idiocracy*, *Crocodile Dundee*, *The Gods Must Be Crazy*.

¹²⁵ HUXLEY, 168

¹²⁶ HUXLEY, 165

again when people come to his lighthouse, and he is unable to resist the temptations of soma and orgy-porgy. John is stuck in a never-ending cycle of escaping the negative effects of the *Brave New World's* society. Having lived as an outcast in two different societies and unable to live his life in solitude on his own terms, John the Savage chooses to end his own life in shame.

6.5. Fahrenheit 451

Fahrenheit 451 is one of the few dystopias which ends on a positive note. Its society is very similar to society in *Brave New World*, where the citizens are uninterested in important affairs and indifferent to anything meaningful. Montag rebels against the rules of society and merely escapes his death.

But unlike *1984*, *Animal Farm* or *The Iron Heel*, the *Fahrenheit 451* offers a possibility of a new beginning. Granger tells the group he the story of Phoenix, the mythical bird that rebirths itself from its previous ashes, which serves as an analogy to a possible rebirth of society. In *Fahrenheit 451* there is a room for development, there is a possibility for a new cycle of life. In *1984* the history literally stopped, and the society is in one stale moment in history, not progressing, not moving forward nor backward. It is not a big surprise that the society in *Fahrenheit 451* had to be destroyed, rather than saved. The citizens were so apathetic and lethargic that it might be more difficult to start an uprising to overthrow the government. The uprising in *1984* would probably be doomed from the start, but people in *Fahrenheit 451* or *Brave New World* might be too lazy, comfortable and disinterested to even think about rebelling against the government.

However, Montag still has faith for a better future and hopes for a better society. Montag uses the purifying fire in the same manner as Phoenix to burn down his home, kill Betty and destroy the Hound just as the enemy bombers cleanse the city with fire. Everything wrong and evil is purified by the fire and ready to rise again like the mythical Phoenix. Montag understands this cycle as he leads the group back to the city: *[There is] A*

*time to break down, and a time to build up.*¹²⁷ However, the ending of *Fahrenheit 451* is not just about the cycle of destruction and rebirth. Granger understands the big difference between Phoenix and mankind:

*"...but we've got one damn thing the Phoenix never had. We know the damn silly thing we just did. We know all the damn silly things we've done for a thousand years, and as long as we know that and always have it around where we can see it, some day we'll stop making the goddam funeral pyres and jumping into the middle of them."*¹²⁸

This makes the end of the book and Montag much more optimistic, as humanity might learn from their previous mistakes and do not repeat them. Bradbury's final appeal to the reader is that books are important and that we should never get too comfortable and be engaged with serious issues. The final message, unlike in *1984*, is that not everything is lost and that there are ideas worth defending and fighting for even if it means going against the tide.

6.6. The Iron Heel

In *The Iron Heel*, several characters such as Bishop, Professor Cunningham or Jackson live under increasing oppression from the Oligarchs. The main hero, Ernest Everhard, is no exception and he tries to be economically independent by minimizing his expenses and working long hours by translating philosophical and sociological texts. However, he is an essential figure of the socialists and thus an enemy of the Iron Heel. His fate is similar to Winston Smith in *1984*; there is no way that Ernest can win against such massive and complex entity as the Iron Heel. Ernest's fate becomes more and more apparent as the Oligarchs try to silence him, ridicule him, smear him and even imprison him later in the book. When the Iron Heel starts to execute public leaders of the revolution, Ernest needs to go into hiding. Even though he changes his routine, he merely postpones his fate. Because of his importance, stubbornness and strong morals, Ernest would never yield in his fight for justice. Ernest is a moral man and since he is of great importance to the

¹²⁷ BRADBURY, Ray. *Fahrenheit 451*. London: Harper Collins Publishers, 2008. ISBN 978-0-00-654606-1 P. 211

¹²⁸ BRADBURY, 209

socialist's cause, the Iron Heel desperately needs him eliminated. Avis's journal ends in the middle of the sentence as the reader learns that "*according to tradition Ernest was executed. Avis's fate is not known, but she was probably also executed.*"¹²⁹

The ending of the main character, Ernest Everhard comes almost as a logical consequence of the previous events. The well-known quote "*The Journey Matters More Than the Destination*" might best summarize the ending of *The Iron Heel* from the reader's perspective, because the ending is not so important or shocking as in the *1984* or *Brave New World*. George Orwell always put a strong emphasis on the last sentences in his novels, be it in *1984*: "*He loved Big Brother*"¹³⁰ or in *Animal Farm*: "*The creatures outside looked from pig to man, and from man to pig, and from pig to man again but already it was impossible to say which was which.*"¹³¹

However, the ending is powerful in its openness and its sudden stop without any explanations. Sam Jordison describes it really well in his article *Jack London's vision of workers' future looks a lot like our present* written for The Guardian:

*"Early on, we are told that the Everhard manuscript is unfinished. And so we brace, ready for the last page. Even so, when the story does stop dead, it's shocking. Ending a novel in the thick of the action still seems unusual and daring, not to mention a very effective way of showing how war brings a premature full stop to so many things. It's frustrating – but also provocative and strange."*¹³²

Because of Meredith's introduction at the beginning of the book,¹³³ it is apparent that both Avis and Ernest were executed. But the swift and abrupt ending, just as the socialist resort to the terrorist attacks, signifies how fragile human life is and how dangerous Ernest endeavor really was. The story suddenly ends and does not continue any further as the first

¹²⁹ BLEILER, Everett F. *Science-fiction, the Early Years: A Full Description of More Than 3,000 Science-fiction Stories from Earliest Times to the Appearance of the Genre Magazines in 1930: with Author, Title, and Motif Indexes*. Kent State University Press, 1990. ISBN 9780873384162 P. 448

¹³⁰ ORWELL, George. *1984*. Great Britain: PENGUIN CLASSICS, 2013. ISBN 978-0-1-413-91700. P. 342

¹³¹ ORWELL, George. *Animal Farm*. China: Pearson Education Limited, 2013. ISBN 0-582-27524-5 P. 85

¹³² JORDISON, Sam. *Jack London's vision of workers' future looks a lot like our present* [online] The Guardian, 2016. Available on: <https://www.theguardian.com/books/booksblog/2016/nov/22/jack-londons-vision-future-present-the-iron-heel>

¹³³ Which was written long after the second revolt.

revolt ends in vain despite a valiant effort from Ernest Everhard and other characters from the story.

7. CONCLUSION

This diploma thesis deals with the comparison of six dystopias in terms of their societies and their main heroes. I compared the dystopias from three main points of view, The Manifestation of Power, Propaganda and Censorship and Economic comparison. The economic attributes of the societies are closely connected with the attributes of power, and both of them are shrouded in lies and disinformation by propaganda and censorship. The three main chapters are interconnected and complement each other for a coherent comparative analysis of similarities and differences. The heroes are analyzed from two main points of view, the hero's defiance and the hero's end. The most significant contributions of this diploma thesis are the economic comparison of the societies, which is not a well-covered, and the analysis of *The Iron Heel*. Further research in this field might focus on the Jack London's novel *The Iron Heel*, which is not as famous as *1984* or *Brave New World* but portrays a very realistic depiction of a dystopian society which is worth further analysis.

8. RESUMÉ

Tato práce si kládla za cíl analyzovat a porovnat nejvýznamnější dystopické romány z anglické a americké literatury. V práci jsou porovnány zejména podobnosti a rozdílnosti v jednotlivých oblastech. Nejprve bylo nutné vybrat které romány budou analyzovány. Dystopických románů je velké množství a z hlediska prodeje či veřejného povědomí jsou velmi známé moderní romány jako např. *Hunger Games* či *Ready Player One*. Některé romány jsou také velmi známé díky jejich filmovému zpracování např. *A Clockwork Orange* od Anthonyho Burgesse. Z hlediska různých důvodů, které níže popíši jsem vybral následující romány: *Pán Much* od Williama Goldinga, *Farma zvířat* a *1984* od George Orwella, *451 stupňů Fahrenheita* od Raye Bradburyho, *Konec civilizace: aneb Překrásný nový svět* od Aldouse Huxleyho a *Železná pata* od Jacka Londona.

Pána Much od Williama Goldinga popisuje příběh anglických chlapců, kteří ztroskotají na pustém ostrově, kde se snaží zavést pořádek a vybudovat společnost. Román je významný pro své vyobrazení konfliktu mezi demokracií a diktaturou, mezi rozumem a emocemi, ale zejména pro hlubší náhled do duše člověka, který je zodpovědný za zlo, které páchá. V neposlední řadě byl také *Pán Much* napsán jako reakce na utopický román Roberta Michaela Ballantyneho *Korálový ostrov*.

Romány *Farma zvířat* a *1984* od George Orwella jsou jedny z nejznámějších dystopických románů vůbec. *Farma zvířat* má formu bajky a popisuje revoluci zvířat na farmě, která se však brzy začne vzdalovat od původních myšlenek revoluce. Román se velmi silně dotýká témat jako je propaganda a přebrání politické moci vedoucí ke zkorumpovanosti. Román také není příliš dlouhý a byl převeden do animované podoby, která se často vyučuje na základních a středních školách a pro je tento román velmi známý. Druhý významný román od George Orwell *1984*, považuji za jedno z nejvýznamnějších děl světové literatury. Román je jednou z nejznámějších dystopií a popisuje společnost žijící v extrémní totalitě za přísné kontroly a propagandy. Román se zabývá manifestací moci na jednotlivce, vzdorem proti totalitnímu režimu a zůstává dodnes pro mnoho lidí románem poukazujícím na nutnost ochrany osobních svobod a zásad zdravé společnosti.

Ray Bradbury napsal román *451 stupňů Fahrenheita* v roce 1953 a vykreslil zde konzumní společnost která je opojena masovými médii a stává se snadno ovladatelná pro její nezáměr o jakékoli podstatnější záležitosti. Román má mnoho společných prvků s dílem *Konec civilizace* od Aldouse Huxleyho. V této diplomové práci byl analyzován zejména pro jeho relativně pozitivní konec, který nabízí možnost začít znovu a vybudovat lepší společnost, než byla ta předchozí.

Konec civilizace: aneb Překrásný nový svět od Aldouse Huxleyho vyobrazuje společnost, kde se již lidé nerodí do klasických rodin, ale jsou uměle vytvářeni dle požadavků společnosti. Jednotlivé vrstvy společnosti jsou předurčeni k jasným úkolům a netoleruje se jakákoli odchylka od běžného chování. Román je často porovnáván s románem *1984* jelikož každý se liší v tom, jak je daná společnost ovládána. V románu *1984* vládne strach a naprostá podřízenost Velkému Bratrovi, zatímco v románu *Konec civilizace* je společnost udržována v nezájmu pomocí her, zábavy, drog a nevázaného sexu.

Posledním analyzovaným románem je román *Železná pata* od Jacka Londona. Tento román byl vybrán do této diplomové práce hned z několika důvodů. Jednak je román považován za první moderní dystopii, a i přes jeho nesporné kvality nebyl nikdy přesněji zanalyzován v diplomové práci. *Železná pata* je také román, který je velice realistický, ve smyslu, že nemá žádné prvky technologického či psychologického pokroku a je proto aplikovatelný téměř na jakoukoli historickou dobu lidské historie. V neposlední řadě také dopodrobna mapuje ekonomické represe vládnoucí vrstvy, což je jedna z klíčových kapitol této práce.

Tato diplomová práce ve třech kapitolách porovnává jednotlivé dystopické romány a ve dvou kapitolách porovnává postoj hrdiny k dané společnosti. Ve všech kapitolách analyzuje vždy daný román a porovnávám jej s ostatními a vyzdvihuji společné či naopak diametrálně rozdílné prvky. Cílem této diplomové práce je analýza a porovnání významných dystopických románů anglické a americké literatury. Práce popisuje hlavní znaky dystopií, užití síly, propagandu, cenzuru, ekonomická omezení a také postoj hlavního hrdiny vůči společnosti. Hlavním přínosem práce je ekonomické porovnání dystopií, což je oblast, která není příliš často analyzována. Přínosem je také částečná analýza díla *Železná pata* od Jacka

Londona. Toto dílo není tak známé jako například *1984* či *Konec civilizace*, ale zasloužilo by si více pozornosti zejména pro své velmi realistické zobrazení represivní společnosti.

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