

UNIVERZITA PALACKÉHO V OLMOUCI

PEDAGOGICKÁ FAKULTA

Ústav cizích jazyků



Bakalářská práce

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**The legacy of English and American dystopia presented
within the novels *1984* and *The Handmaid's Tale***

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Olomouc 2019

Čestné prohlášení

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

V Olomouci 1. dubna 2019

.....
vlastnoruční podpis

Acknowledgements

I would like to thank Mgr. Petr Anténe, M. A., Ph.D. for his precious time, patience and valuable comments on this thesis. Also, I would like to thank my daughter for her understanding and support.

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Abstract

The aim of this bachelor project is to emphasise the legacy of the dystopian genre up to the present. It highlights the main themes of the contemporary dystopian novels and introduces their authors. The storylines and main characters of the novels *1984* by George Orwell and *The Handmaid's Tale* by Margaret Atwood are analysed along with a short biography of both writers. The thesis critically comments on oppressive tools used by totalitarian systems in both novels as well as the approach to sexuality within dystopian literature and points out the themes of this genre that relate to some current issues.

Introduction

“If you want a picture of the future, imagine a boot stomping on a human face, forever”

George Orwell

Kuras (2003, p. 9) urges by this Orwell’s quote that this will be the direction where the world is heading to if there is not enough caution. Emotions may disappear apart from anger and fear, however, a fascination with power will remain. The future is in our hands and Orwell in *1984* (1949) and Atwood in *The Handmaid’s Tale* (1985) clearly show the scenarios if the society goes in a really wrong way. Even more appealing is the fact that they had predicted many things that later happened such as deforestation, the treatment of dissidents in mental hospitals, use of habit-forming drugs and the disappearances of people opposing the regime (Davison, 1996). Booker (1994, p. 70) highlights as the most remarkable aspect of *1984* its dystopian paradigm where events are underlaid by real historical situations. This was the reason why I have decided to write this work as a concern with today’s world and a possibility of repetition of some events as the result of lack of caution, education and ability to evaluate information within our society. I have chosen these two novels for a reason. Margaret Atwood wrote her novel in 1984 and Orwell named his novel *1984* and that is not a coincidence. She had conscientiously studied Orwell and reports on atrocities in foreign countries (Bloom, 2004, p. 13) before she wrote her novel. Her focus is on a female protagonist with whom I can identify.

In order to understand the message hidden within the novels, this bachelor thesis starts with the definition of the dystopian genre followed by an introduction to the contemporary dystopian novels. The autobiography of both authors highlights the possible influences for writing these dystopian novels and the storyline is explained to the extent necessary to have an understanding of the main characters and theme analysis. The similarities and differences between both novels are critically analysed and totalitarian oppressive tools are described in detail, pointing out some typical features of the repressive regimes. The last chapter conveys the legacy of the dystopian genre considering the current global political and socioeconomic situation.

1 Dystopian genre

There have been many attempts to define dystopia as a literary genre and distinguish a dystopia from a utopia. Many literary theory writers agree that a dystopia is a subcategory of utopia, however, Sargent (in Claeys, 2017, p. 170) interprets this term as an anti-utopia or a negative utopia and adds that the main difference is that a utopia describes a society with positive hopes and dystopian one a society where something went wrong and moreover, it functions as a warning how such society may develop. Tomberg (2017, p. 40) argues that early modern utopias describe abolition of private property in order to achieve overall economic equality and dystopia “emphasises the negative implications of this abolition”. It clearly indicates that utopia is an antecedent of dystopia with its roots deep in 1516 when Thomas More used the term for the first time (Tomberg, 2017, p. 33). Nevertheless, Booker (1994, p. 15) considers both terms interchangeable stating that “one man’s utopia is another man’s dystopia”. Ross (in Booker, 1994, p. 19) adds that utopia criticises “deficiencies of the present, while dystopia perceives possible deficiencies in the future”. Booker (1994, p. 81) identifies a significant distinction between a utopia and a dystopia through a language.

Dystopian genre does not describe events that had happened and they may even never take place. However, it deals with issues such as slavery, which had been burdening many societies for years. Dystopian literature has a common feature: a hunger for freedom (Varsam in Baccolini, 2003, p. 203). Moreover, Claeys (2017) describes dystopia as “failed utopia of twentieth-century totalitarianism” (Claeys, 2017, p. 5). Thus it may be argued that the main subject of the dystopian work in the first half of the 20th century is totalitarianism as it is demonstrated in Orwell’s *1984*, *Animal Farm* (1945), Huxley’s *Brave New World* (1932).

Female dystopian authors typically describe their female protagonist as a woman lacking sexual freedom and overall control over her body and reproduction (Varsam in Baccolini, 2003, p. 204). These issues are a core subject to novels such as Octavia Butler’s *Kindred* (1979) and Margaret Atwood’s *The Handmaid’s Tale* (1984). Both of the main characters, Alice and Offred, were forced into a sexual relationship while kept as captive maidservants.

Varsam (2003) argues that one of the main features of the dystopian genre is the main character’s attempt to answer the question: “which world is this, and what

place do I occupy within it? “ (Varsam in Baccolini, 2003, p. 205). Furthermore, Varsam (2003) argues that it is the first person narrator’s point of view, which the reader has to accept and identify with. As mentioned earlier the dystopian genre’s main feature is to warn of possible future catastrophic development and that would not serve its purpose if the reader did not identify with the protagonist and if the reader did not see the society described in the dystopian novel through the protagonist’s eyes.

Claeys (2017, p. 5) categorized dystopian genre into three different concepts: the political, environmental and technological dystopia. He also points out Orwell’s *1984* as a dystopian paradigm.

1.1 Contemporary dystopia

Claeys (2017, p. 337) uses the term “Post-totalitarian Dystopia” for works published in the second part of the 20th century until the present, where the subject of environmental destruction emerged, scientific and technological innovations were catastrophically misused.

Fisher (2012, p. 27) points out the term “a young adult dystopia” that has emerged after publishing Suzanne Collins’s *The Hunger Games* (2008) and Kazuo Ishiguro’s *Never Let Me Go* (2005). While Collins was inspired partly by today’s TV reality shows that are trying to evoke a real situation setting in contrast to the raw reality of war (Fisher, 2012, p. 29), she also derived the main features of *The Hunger Games* from the myth of Theseus and the Minotaur. Collins demonstrates in *The Hunger Games* how could the popularity of the reality shows degenerate in combination with colonial oppression (Fisher, 2012, p. 27-30). Nevertheless, the remarkable point would be the cheerful and ordinary way in which the crowd in Capitol watches the event of the Hunger Games every year, not only accepting the killing of the children but also enjoying the show. According to Claeys’s categories, this is clearly environmental dystopia, while Ishiguro’s *Never Let Me Go* (2005), set in the 1990s is more technology – science oriented. Human clones are bred in order to donate their organs to the rest of the population. The clones grow up in Hailsham School, where teachers look carefully after their food and health so they could serve their purpose. There is no hope for young clones and their fate is clearly dystopian (Claeys, 2017, p. 484).

Alter (2018) reviews contemporary feminist dystopia and defines current work as a projection of today's issues onto the future, while also reflecting the past. She highlights the gender inequality raised in a recent novel *The Water Cure* (2018) by Sophie Mackintosh. The story is about three sisters living in isolation in order to prevent contamination by toxins that could be transferred by men. Naomi Alderman goes even further in her novel *The Power* (2016) and she certainly flatters a feminist phantasy as her women have an ability to deliver electric shocks (Alter, 2018). Gloomy times of women's rights are challenged in the novel *Hazards of Time Travel* (2018) by Joyce Carol Oates, *Vox* (2018) by Christina Dalcher and *Red Clocks* (2018) by Leni Zumas. Alter (2018) suggests that an urge to write these novels might have had some connection with Republican-controlled Congress and Donald Trump's victory in the presidential election in 2016. Asian feminist dystopia writers focus more on female oppression. Maggie Shen King published her novel *An Excess Male* in 2017 and placed her story in China in 2030 when a one-child policy and a male foetus preference resulted in an excess of 40 million men, forcing women to marry multiple husbands. Environmental dystopia *Before She Sleeps* (2018) by Pakistani writer Bina Shah focuses on an issue of women being forced to take fertility drugs and "produce" triplets and quintuplets, substituting for women killed by cervical cancer as a consequence of a nuclear war. Both writers were inspired by female infanticide that is still going on in China and India (Alter, 2018).

2 Authors

2.1 George Orwell

George Orwell was born in Motihari, a little town in India, on 25th June 1903, originally as Arthur Blair, to Richard Walmesly Blair and Ida Limousine. His father worked in India for the Indian Civil Service (Shelden, 1991, p. 17). He returned to the UK with his mother and sister Marjorie a year later, when his father had got another post in Monghyr. The main reason for their leaving was education, as his sister was six years old and she had to start school (Shelden, 1991, p. 17). Father joined them seven years later when he was retired from service (Shelden, 1991, p. 17) and they all stayed in Henley on the Thames in Oxfordshire.

The unspoiled countryside around Henley inspired Orwell's fourth novel *Coming Up for Air* (1939) where he pictured the details as he remembered them from his childhood. He had a marvellous early childhood, enjoying all the pleasures possible at that time, playing with local boys, climbing the trees and more. However his mother was making sure, that he mixes with the right lot as she had tried to give her children a middle-class life (Shelden, 1991, p. 18) with all the formalities involved. Her selections of friends made him lonely. Eric was a very sensitive child and he soon discovered his passion for reading; around his eighth birthday he became fond of *Gulliver's Travels* (1726) and sustained this love for the rest of his life, reading at least a part of the book every year (Shelden, 1991, p. 21).

Eric was schooled at Eaton College, where he paid just a token fee in exchange for a weekly prayer for King Henry's soul (Shelden, 1991, p. 63). Even here his favourite delight was time spent reading. He was swallowing novels from Jack London and H. G. Wells (Shelden, 1991, p. 66). After Eaton, he went to Burma to serve the Empire (Shelden, 1991, p. 86) working as a police officer. This was rather an unsuccessful career; however, it was more important for his later writings such as *Burmese Days* (1934) and "A Hanging" (1931). Also, some of Winston's features in *1984* are based on his own experience from Burma, such as obeying the system he hated (Bowker, 2006). Nevertheless, his father was disappointed upon his decision to leave his post in Burma (Shelden, 1991, p. 128). Six years after leaving this placement he published his first book *Down and Out in Paris and London* (1933). Later, he left for Spain to fight in the Spanish civil war and he reflects this experience in the book

Homage to Catalonia (1938). Orwell's stay in Spain significantly contributed to his negative views on Communism (Kastan, 2006, p. 157).

Back to the UK he worked for BBC and published articles in *Tribune* and *The Observer*. Room 101 was Orwell's joke, as this was the room where the meetings of the BBC Eastern Service Committee were held (Davison, 1996, p. 134). After leaving BBC he became a chief editor in *Tribune* and worked on his dystopian novels *Animal Farm*, published in 1945, and *1984*, published in 1949, before he died on 21st January 1950 (Davidson, 1996).

Kastan (2006, p. 160-161) evaluates Orwell's work for its political and philosophical subject and he suggests that Orwell could be ranked among the modern thinkers such as Nietzsche, Freud or Marx with great advantage as being read by the wider public than the work of others. Furthermore, he quotes one of the guests in the TV Orwell's special broadcasted in 1984 "his history is the history of the twentieth century" (Kastan, 2006, p. 161).

2.2 Margaret Atwood

Margaret Eleanor Atwood is a contemporary Canadian writer, essayist, poet, novelist and a highly acclaimed critic (Flajšar et al., 2012, p. 41). She was born on 18th November 1939 in Ottawa, Canada, as the second child of Carl Edmund Atwood and Margaret Killam Atwood. She has two other siblings and she spent her childhood in rural north-western Quebec. She wrote poems, stories and comics at age of six, however, at the age of sixteen she decided to become a poet and in 1959 she published "Fruition" (1959) and *Double Persephone* in 1961 (Bloom, 2004, p. 10). She studied at university in Toronto and graduated from Radcliffe College. She lived at many places in Canada as well as in Europe, however, she has settled down in Toronto in 1992 where she lives at the present (Atwood, 2018).

She worked at various universities mostly as an English lecturer or a professor and she published many non-fiction works on the subject. Moreover, Fonfárová (2012) argues that Atwood was advocating that Canadian literature is distinct from the American one for its specific history and geopolitics in her monograph *Survival: A Thematic Guide to Canadian Literature* published in 1972 (Flajšar et. al, 2012, p. 35). Nevertheless, besides literary criticism, her bibliography includes mostly novels, poetry, but also children books and screenplays (Atwood, 2018). After a short

marriage to James Polk (1967–1973), she wrote her first screenplay *Grace Marks* (1979) and she used the main character in her later novel *Alias Grace* (1996). Since 1973 she has lived with author Graeme Gibson and they had a daughter Eleanor Jess Atwood Gibson in 1976 (Bloom, 2004, p. 11).

Mostly, she is best known for her open-ended novels featuring often strong female characters (Turner, 2009). Her most influential work is *The Handmaid's Tale* published in 1984 and it is one of the most popular texts taught at literary courses in North America (Bloom, 2004, p. 11). Atwood was writing this novel in the 1980s highly influenced by feminism and the situation in the USA, where Ronald Reagan became the president and the country was on the edge of crisis. Ironically, the election of Donald Trump has significantly contributed to increased sales of her novel after 2016 (Alter, 2018). Currently, she is working on a sequel of *The Handmaid's Tale* called *The Testaments* that is expected to be published in September 2019 (Lawler, 2018). Atwood announced that it will answer many questions about Gilead from her curious readers. *The Handmaid's Tale* inspired TV series of the same name broadcasted in 2017 (Lawler, 2018), it was adapted for the film by Harold Pinter in 1990 and also staged as an opera in London in 2000 (Turner, 2009).

Concerning dystopian novels, she has also published the dystopian trilogy *Oryx and Crake* in 2003, followed by *The Year of the Flood* in 2009 and concluded by *MaddAddam* in 2013 (Turner, 2009). She published another dystopian novel *The Heart Goes Last* in 2015. She received The Booker Prize in 2000 for her novel *The Blind Assassin* (2000) (Bloom, 2004, p. 11).

Turner (2009) pointed out her heterogeneity within her work, nonetheless, he summarised her recurring subjects such as picking up the dangers in political or religious ideology and sexual politics. He also emphasised that her work is popular for its gothic touch.

3 Analysis of the novels

3.1 1984

3.1.1 Storyline and point of view

The novel divides the story into three parts. Orwell uses the third-person point of view, providing readers with access to Winston's thoughts.

The story focuses on the main character Winston Smith and it is set in Airstrip One, previously London, in a state of Oceania in the twentieth century. The world is divided into three big states – Oceania, Eurasia and Eastasia. Oceania is always in a war with one other state. There was a big revolution some years ago and the Party with its leader Big Brother came into power. Oceania is a fictional hierarchal society consisting of Inner and Outer party members and lower class – proles. All aspects of their lives are controlled by the Party and ruled by its propaganda.

The novel starts with Winston secretly writing in the diary he bought despite knowing that it is forbidden and he could be punished by twenty-five years in a forced labour camp or by death. There are telescreens in every flat and house and people are instantly watched. The leader of the party is Big Brother whose pictures are everywhere and everyone must worship Big Brother.

Winston works at the Record section of Ministry of True – Minitrue – that deals with news and he is responsible for correcting the news up to date. Thus he rewrites the original articles with either new data or names and he destroys the previous ones. Often he has to erase names of people who became enemies of the Party or they were vaporized. There is even a specific language – Newspeak – and everyone is expected to use it. The party established the other three departments: Ministry of Peace – Minipax – dealing with war, Ministry of Love – Miniluv – dealing with law and Ministry of Plenty – Miniplenty – dealing with economic issues.

His life may be described as desolated and rather bleak. He was married to Katherine, but as this was a marriage approved by the Party and lacking affection, they divorced once they found out they cannot have children. Winston looks for a companion or soul mate which is a quite difficult task within a society where no one can be trusted. Precisely, this is an intention of the Party in order to control people. Once he noticed O'Brien and he thought that he may be of the same nature and that he

could share his rebellious thoughts. Startlingly, Winston receives a message from the dark-haired girl Julia, whom he likes, saying that she loves him.

The second part of the book starts when Winston and Julia embark on a secret and forbidden affair. Both are very satisfied with this dangerous and pleasant way of defiance. They meet in the room upstairs of Mr Charrington's shop to avoid secret cameras and microphones hidden everywhere.

Soon they are ready for the next level of disobedience to the Party and they visit O'Brien at home. Fascinated by his house, wine and turned off telescreen, they listen to O'Brien's speech about the Brotherhood (secret organisation rebelling against the Party) and they confirm their desire to be part of it.

Winston receives a copy of Goldstein's book – a manifesto of the revolution "*The Theory and Practice of Oligarchical Collectivism*" and they both read it in their secret room. Suddenly, the voice from the wall repeats after Winston "You are dead" and immediately they are surrounded by the police and taken away. Apparently, they trusted wrong people; Mr Charrington was a member of the Thought Police and O'Brien a member of Inner Party who was just pretending his involvement with the Brotherhood to catch Winston.

The third part of the book is a story of decay. Winston appears in a cell and is subjected to an examination and torture. O'Brien makes clear that before Winston is killed and evaporated he must fully convert to the Party. He shows four fingers to Winston and asks him how many he can see. Winston keeps answering four. Finally, he is sent to a room 101 where he is thrilled by rats to be let free around his face in a metallic mask. Horror-stricken Winston shouts: "Do it to Julia! Not me!" (Orwell, 2003, p. 329). That was a breaking point when O'Brien was sure that Winston succumbed and he is a broken person now.

The book finishes with a picture of meeting Winston and Julia, two strangers now, with no interest into each other anymore and they confessed to each other that they had betrayed the other one. They both live a dull life prescribed to them by the Party and Winston realises that he loves Big Brother.

3.1.2 Analysis of the main characters

The main protagonist of the novel is Winston Smith and Julia accompanies him in the second part. The third part of the book features mainly dialogues between Winston and O'Brien – the novel's antagonist.

Winston Smith is a middle-aged man who still has some memories of his childhood from long-ago when a revolution happened. He tries to keep a sort of common sense in the world surrounded by a deviation in every aspect. He witnesses many malicious acts of the Party; people disappearing, children reporting their parents to the Thought Police, language and history being adjusted to the Party's needs. Winston admits himself that he hates Big Brother and the Party, confiding into his diary. A rebellion gives a meaning to his life and although he is afraid that he will be caught he starts a forbidden affair with Julia. Winston is aware that he would be discovered one day, but he is determined to do harm to the Party as much as possible. He does not appear like a hero or a fighter for freedom, his actions give more impression that he actually does not have another choice. Once he is captured he describes the effects of the torture on him such as losing an idea about time and also that he was not really sure if he is in pain or if that is an illusion.

His partner in a Thoughtcrime Julia is about ten years or younger and she is a good looking girl working in the fiction department of the Ministry of Truth on the novel-writing machines. She also volunteers to distribute leaflets for the Junior Anti-Sex League. Thus she gives a false first impression to Winston; however, aware of Winston's interest in her, she makes the first move and soon reveals even more than her political beliefs to him. Even though her courage and energy are of benefit to Winston, she seems to be more superficial in her intentions with him. Julia is very well adapted to the conditions and she knows how to "play a game". Her mottos are: "if you kept the small rules, you could break the big ones" (Orwell, 2003, p. 149) or "always yell with the crowd, it's the only way to be safe" (Orwell, 2003, p. 128). Winston is for her only another affair, not the first and certainly not the last one. Apparently, she had underestimated his freshly gained enthusiasm for the Brotherhood and she paid an unexpected price for her pleasure.

O'Brien is described by Winston through his eyes and a reader sees him probably in the same way. Despite raising suspicion, he masters the methods to remove any doubts right away. He reveals only enough to suit Winston's starry-eyed

hopes. Eventually, though his betrayal surprises and paralyses Winston, it is more expected by the reader. We get a better picture of him through the torture sessions with Winston. He clearly explains to Winston that he has to be brainwashed because the Party does not destroy an enemy who did not surrender from his own will. He also points out that this is the difference of the Party from the Nazis, Communists and Inquisitors. He mastered the way of recognising the right moment when a prisoner is at the edge of breaking.

3. 2. Handmaid's Tale

3. 2. 1 Storyline and point of view

The novel is written in the first person point of view, the narrator is Offred telling us her story. Female readers may find it easy to identify with her; however, it is difficult to judge the male audience and their abilities to see the world through Offred's eyes.

The story is set in Cambridge, Boston area in Massachusetts and described by Fonfárová (in Flajšar et al., 2012, p. 47) as “a right-wing monotheocracy” with sort of caste system for women: Wives of the Commanders, Econowives, Marthas, Aunts and Handmaids. It starts with a brief description of the Handmaids' training centre – Red Centre – and moves to Offred's posting in the Commander's house. Offred gradually reveals her past at the same time as her present life develops.

She lives in The Republic of Gilead, previously the USA. The religious group came into power shooting the President and machine gunning the Congress and the army declared a state of emergency. They blamed Islamic fanatics for this. There was no opposition to that, people stayed at home watching TV and situation got serious after they suspended the Constitution. Soon the newspapers were censored and roads were blocked (Atwood, 1996, p. 183). She tells us about her private life before Gilead. She had a husband, Luke, a daughter and she had a job. They tried to escape to Canada and they were caught and separated. Apparently, Offred worries as she does not know where they are and if they are alive and hope for a reunion with her daughter keeps her through the difficulties she had to face within the novel. She also remembers good times with her best friend Moira, who is lesbian, and she also met her in the Red Centre from where Moira later escaped.

The story carries on in the house of the Commander and his Wife Serena Joy. There is another man in her current household, Commander's driver Nick, who may

be an Eye (a form of secret state police), so she does not pay him any attention at the beginning. Handmaids wear a red uniform and a bonnet with white wings, partly covering their faces. Wives wear a blue uniform and Marthas – housekeepers – wear a green uniform. Offred introduces one by one everyone connected to her life. She goes shopping with another Handmaid Ofglen and they meet a pregnant Handmaid, Ofwarren, previously called Janine. Handmaids' names are created according to the names of their Commanders. "Of" in the name highlights that a Handmaid belongs to him, in her case Offred means "of Fred". Bloom (2004, p. 16) calls this name pattern "patronymic".

Offred's room is very modestly furnished. She discovers an inscribed note in her wardrobe "*Nolite te bastardes carborundorum*" (Atwood, 1996, p. 62) and she is pleased by this communication with the previous Handmaid and she tries to find out more. Later on, she finds out the meaning of the phrase: "Don't let the bastards grind you down". Meanwhile, she reveals more information about Serena, who was a gospel singer and later she was involved in religious campaigns that led to the formation of The Republic of Gilead. Ironically, she had to settle for a house-wife life as women have very little rights under the current establishment. However; the Wives of the Commanders are on the top of the female social scale in Gilead. Handmaids, unless they were pregnant, were on the opposite side of the scale. The task of Handmaid was to conceive a child with a Commander while his Wife was holding her hands. This act is called a "Ceremony". That gives us a clue that Gilead is a patriarchal society, where all men are claimed to be fertile, but women are known to be either fruitful or barren. Even more, we understand the system when a doctor offers to Offred to make her pregnant because he is aware of the fact that often the men are those who are sterile, not their Wives or Handmaids.

The idea of Handmaid came from the Bible, where a barren wife suggests to her husband to have a child by her maid. Atwood was inspired by Genesis 30 (Bloom, 2004 p. 13).

Once a Handmaid gets into labour, all Handmaids are collected and brought to the house to support her. The wives gather in the other room and support the Wife. The birthing stool has two levels; the Wife sits on the top one and the Handmaid on the lower one. As soon as a baby is born, the Wife is tucked in a bed and the baby is placed in her arms. The Handmaid is allowed to nurse the baby, but soon she is transferred to another house. Aunt Lydia had told Handmaids that one day a

Handmaid will live just in one household, but until the birth rate rises, they have to move from one house to another. The low birth rate is presented by Atwood as the consequence of the environmental, nuclear pollution, toxins within the food and result of women's rights to decide about the possibility of having children.

Offred tells stories about bad relationships between Handmaids and Wives and even her relationship with Serena is not a perfect one. The Commander asked Offred to visit him in his office on her own and this is not allowed. Offred is aware of that as well as of the fact that she could be sent to the Colonies as an Unwoman if Serena was to find out. However, she is probably more preoccupied with her desire for a child and asks Offred if she would agree to try to get pregnant with Commander's driver Nick. Offred agrees and in exchange, Serena shows her a present photo of her daughter. Offred carries on seeing Nick at night and they both enjoy these sessions. She even thinks she is pregnant with him.

Offred and Ofglen walk back from the shops by the Wall where are displayed bodies of executed men with paper bags on their heads and with signs around their necks showing committed sins that led to their execution. Offred describes what little freedoms they are allowed to enjoy, such as the choice of the route from the shops back to their houses, thinking: "A rat in a maze is free to go anywhere, as long as it stays inside the maze (Atwood, 1996, p. 174). Offred also becomes more friendly with Ofglen and they trust each other. One sunny day Ofglen says: "It's a beautiful May day" (Atwood, 1996, p. 53) and thus reveals to Offred that there is a secret organisation, but she cannot know any members just the password "MAYDAY". She also offers Offred to join them (Atwood, 1996, p. 177) and to find out some information from the Commander. In order to do so, she agrees to go out with him to the club Jezebel's, where she meets Moira and finds out what happened to her after her escape. She cannot do what Ofglen asked her and also she is more thinking about Nick by then. Soon she is told by "new" Ofglen that the previous one hanged herself when she had seen a black van coming for her to arrest her. When a van comes for Offred she is told by Nick to follow the Eyes that they are part of MAYDAY. Offred's story finishes here as she steps into the van not knowing if that is her end or a new beginning.

The novel finishes with a chapter "*Historical Notes on The Handmaid's Tale*". The professor Pieixoto, an expert on Gilead, presents a speech on the subject: "Problems of Authentication in Reference to *The Handmaid's Tale*" at the Twelfth

Symposium on Gileadean Studies in 2195. The manuscript "*The Handmaid's Tale*" was transformed from some thirty tapes recorded. He argues that tapes are authentic and furthermore, he discusses the possibility of revealing a real identity of the Commander based on historical data. It was most likely Fred Waterford, a high ranked Commander. Assuming that the fate of tape's narrator remains unclear. However, the fact that she had an opportunity to record these tapes we know she must have escaped at some point.

3. 2. 2 Analysis of the main characters

Offred as the narrator tells the story of her life in Gilead and pre-Gilead featuring many other characters. Although she never reveals her real name to us, we know she tells her name to Nick. We come to know her mother who is rather a feminist figure and her friend Moira who has got a strong and vivid personality. She uncovers her affair with Luke and their meetings in hotel rooms, because he was still married. The hardship of divorce, accompanied by his almost ex-wife's furious phone calls, was followed by almost perfect life with him and their daughter. All of that lost in one day when they had tried to escape.

We can only assume why she had become a Handmaid and observe her journey from resistance to almost getting along with her new destiny. Certainly, her daughter is her main reason to carry on and a vision to help her to get through her oppressed life without dignity. Even though she may be not as courageous as Ofglen, Moira or her mother, she also does not fully submit.

As much as a female reader may easily identify herself with Offred, she also can often ask a question what would I do in her situation? Everyone has a different personal experience in life and if you have ever lived in a totalitarian society her actions may be similar to the life of the people in Czechoslovakia in the 1970s when an era of normalisation set in. Inside she does not agree with her life but tries to make it bearable in the given conditions. She wants to live in the present, not in the past or the future. Thus she is not any heroin, but more an ordinary woman, one of the many, and that was the Atwood's intention as well (Bloom, 2004, p. 16).

Serena Joy goes partially through a similar disillusionment as Offred; however, she may feel even more betrayed as she had helped her husband and campaigned against feminism. She does not seem to be happy with her current life

and feels humiliated to witness her husband having sex with Handmaids. Although she does not sympathize with Offred, she still has hope that Offred may get pregnant soon and breaks the rules, involving Offred with Nick. She shows Offred a photo of her daughter and she uses that as a way of blackmailing her. Thus she is the one who oppresses Offred the most.

Her husband, the Commander, is almost a “Jekyll and Hyde” character. We have an idea that he holds apparently a high post in the Republic of Gilead or even he is one of the “founding fathers”. The Commander also behaves friendly to Offred, playing a game of Scrabble with her, giving her little gifts like lotion or a magazine. However; taking Offred out to Jezebel’s club gives us a clue that he is more pleasing himself than caring about her. Moreover, it is all against the rules and what the Commanders preach. Evidently, he had been in the Club before.

Nick seems to like Offred from the very beginning as he seeks contact with her long before Serena’s offer. Although she does not trust him at first, soon she finds out that she is attracted to him. We may guess from his actions that he is attracted to her as well. We get more thoughts about Nick from professor Pieixoto at the end of the book where he speculates about his involvement with the Eyes and the MAYDAY at the same time which would make him a double agent. We do not know what happened to Offred after she got into the van, but genuinely we would like to believe that he had saved her life and got herself into safety with their unborn child.

3. 3 Similarities and differences between both novels

Both Margaret Atwood and George Orwell use a central character to describe a story of a dystopian society where the state holds control over every aspect of people’s lives. Both protagonists face a certain regime that restricts their life to a large extent. However, Winston has a choice to obey the Party and he could live a dull, but generally safe life, whereas Offred does not get even that privilege as she lives a rather slave-like life, where violence and abuse are often present. She is more humiliated by her oppressors than Winston. Nevertheless, Atwood suggests a possible happy ending for Offred on the contrary to brainwashed Winston misfortunes.

Offred is motivated by hope for meeting her daughter, thus she does not get involved in a resistance movement, while Winston has nothing to lose due to his engagement in the Brotherhood.

3.3.1 Totalitarian systems and forms of oppression

Both novels somehow refer to a totalitarian system. The society in Oceania clearly reflects Orwell's present and recent past: Nazis in Germany and Stalinist Russia (Booker, 1994, p. 19).

In both novels, there is a presence of armed guards in black uniforms that watch and controlling people and even more intrusive methods such as a Telescreen and Thought Police in *1984* and the Eyes in *The Handmaid's Tale*. The features and practices of these police forces are similar to those of the State Police (StB) in former Czechoslovakia or the Soviet Secret Police (KGB) in the Soviet Union. The purpose of these repressive tools is to spot any rebellious behaviour or forbidden activity that has to be reported and the offender punished.

Obviously, it is more effective if the offender is punished publicly as a threat to the other people in case they follow the same path. Both systems in the Airstrip One as well as in the Republic of Gilead relish public executions. Citizens in Airstrip One attend "public hangings" and in Gilead, the executed people are displayed hanging on the Wall with paper bags on their heads. In Airstrip One these are often captives from one of the wars that are currently happening or political prisoners as well as in Gilead. These executions are called "Women's salvaging" where are executed the handmaids and sometimes the wives too and "Men's Salvaging" where there are executed men, often doctors who were providing birth control pills or practising abortions in pre-Gilead days.

Despite all these oppressions, there are some forms of resistance displayed in both novels. The secret organisation called Brotherhood in *1984* and MAYDAY in *The Handmaid's Tale*. Brotherhood should be an organisation behind Emmanuel Goldstein; however, it may be just a ploy to attract people like Winston. While we were never assured that Brotherhood really exists, MAYDAY demonstrates its existence in Gilead as Moira was helped by some people from the resistance and Ofglen and Nick were part of it as well.

3.3.1.1 Decline in economic growth

The growth decline is associated with the totalitarianism regime as marked in both novels. There is no need for shopping centres, many products such as cigarettes, alcohol, and cosmetics are forbidden at least for most of the population. The fashion industry is suppressed as there is a demand mainly for work clothes or uniforms. A similar decline could be observed in former Czechoslovakia after 1948 when following a refusal of Marshall's plan for help and affiliation to the Soviet Union Czechoslovakian industry slowed down. When Offred was given a hand cream by the Commander and she could look into a fashion magazine it reminded her the past. Thus the preceding society must have been more developed than the current one in Gilead. The same treasures were enjoyed by Winston with Julia in their little hiding place above Mr Charrington's shop. She somehow got hold of real coffee, tea and bread. All these goods were available only to elite Inner Party members, as at the beginning of the novel Winston can drink just only allowed a Victory gin, Victory coffee and smoke Victory cigarettes. There is a shortage in the usual goods such as razor blades. This deficiency in goods was typical for former totalitarian countries in Eastern Europe.

3.3.1.2 Language

Language is used as a powerful tool in both novels. Kastan (2006) highlights the invention of the Newspeak as a genius idea and "the way the corruption of language corrupts out thoughts" (Kastan, 2006, p. 159). It is designed to describe thoughts compatible with the ideology of Ingsoc (English socialism) omitting the words that could be dangerous to the Party (Booker, 1994, p. 70). Winston's work colleague Syme explains to him that even the historic work of Shakespeare, Chaucer, Milton and Byron will be translated into the Newspeak (Booker, 1994, p. 80). He also enthusiastically describes to Winston the way of destroying words: "we are cutting the language down to the bone" (Orwell, 2003, p. 59). He gives an example of the word "Good" as it does not need any different word expressing its opposite, comparative or superlative, but simply it is expressed by "Ungood", "Plusgood" and "Doubleplusgood". Barnes (in Booker, 1994, p. 81) argues that the language in dystopian novels is used as a powerful control tool over the mind and perception of reality. Syme confirms this idea to Winston with satisfaction that by the shaping of

Newspeak they will make Thoughtcrime literally impossible (Orwell, 2003, p. 60). Jackson (2017, p. 380) adds that every concept will be expressed just by one word. Twisted meanings of words are described as doublespeak. Merriam-Webster dictionary (2019) defines doublespeak as: “a language used to deceive usually through concealment or misrepresentation of truth”. It is demonstrated in *1984* by the Party slogans: “WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH” (Orwell, 2003, p. 6). However, Orwell did not use the term “doublespeak” in his novel; certainly, he contributed with his term “doublethink”. Kuras (2003, p. 39) compares the language of politicians to Orwell’s language that has often the opposite meaning. He mentions Blair’s (British ex-prime minister) election mottos: “Education, education, education” and “everybody is unique” as a prologue to educational decay in Britain. McKay (2018, p. 28) points out Donald Trump, current US president, who is known for “saying one thing and then denying ever saying it”.

The use of language in Atwood’s novel refers to the Bible and God. Handmaids use specific phrases to highlight their main purpose “Blessed be the fruit” with an answer “May the Lord open” and glorification of the God such as “Under his Eye” or “Praise be”. The ways people are named relates to religion: The Eyes as God’s spies or Angels as soldiers of God’s army. The name of the state comes from the Bible – Gilead is a place close to Western Palestine (Orr, 1915).

3.3.1.3 Colonies and working camps

Colonies were for women who clean a radioactive waste. The survival prediction is a maximum of three years; Moira says to Offred that she saw her mother in one movie from Colonies. Radioactivity disaster was predicted by Atwood even before Chernobyl, 1984. Certainly, aware of atomic bombs used by the US in Japan, Atwood’s society lives under “a spectre of a global nuclear holocaust” (Booker, 1994, p. 17). Gulags were special labour camps in the Soviet Union where more than a million people were sent during Stalin’s government (Blakemore, 2018). Johnstone (2019) describes some details about a sentence of forced labour in the uranium mines in Jachymov in former Czechoslovakia in the 1950s. The prisoners were sentenced mostly for their political views or they were simply fighting at the wrong side of the barricade, however; the communist regime had expected these people to die before

their sentence is over (Johnstone, 2019). The same fate was for the “Unwomen” in Atwood’s novel and for prisoners in labour camps in *1984*. The concentration camps were the most horrific precedent in the vaporizing of people during WWII. They were called “death factories” and the stories of the survivors are so petrifying that a reader may have an impression that they read a dystopia.

3.3.1.4 Homage to the system

Worshipping of Big Brother resembles the cult of a personality spread by Stalin even beyond the Soviet Union borders. Big Brother had posters with his face everywhere while Stalin had his statues around Eastern Europe. The notoriously famous monstrous one was built in Prague in 1955 and lasted only seven years. Until recently there were pictures of the current president in every classroom in every school in the Czech Republic as a “hangover” from the past. Luckily, we do not have any more parades such as “May Day Parade” and “October Revolution Parade” that were held regularly in Czechoslovakia during the Communist era.

Freud and Nietzsche argue that “religion represents the single most oppressive force in civilization” (Booker, 1994, p. 11). “Two Minutes Hate” is sort of organized ritual of hatred in front of a telescreen where citizens of Oceania have to publicly declare their contempt for Emmanuel Goldstein – the enemy of the Party (Booker, 1994, p. 71). And they do that with an exemplary vigour as they are watched and any hesitation could be interpreted as suspicious. Julia and Winston also participated in preparations for a “Hate Week” (a longer form of “Two Minutes Hate” that was performed every day). These celebrations of totalitarianism were mandatory and attendance was monitored. The streets were decorated by banners and poster, flags were erected. The main reason was to show dedication to the Party.

The faith and devotion to the regime in Gilead is expected and it is not only the attendance of the “Salvations”, but also reporting of any suspicious activity or even conversation. The Commanders’ Wives order prayers from Soul Scrolls – a machine that prints them and that should prove their dedication and help their husbands’ careers (Atwood, 1996, p. 176).

3.3.1.5 Trials and torture

Booker (1994, p. 73) argues that Orwell's Party surpassed even Stalin in process of breaking human will. Public trials with the punishment of regime traitors were going on in the Soviet Union since the 1930s and in Czechoslovakia in the 1950s. The main purpose of torture was to break the mind of a person and challenge their dignity so they confess to any crime suggested. Therefore, the poor victims of the system not only confessed to all the crime they were accused of, but they also pleaded with the jury to give them the highest possible sentence or even the death penalty. O'Brien makes clear that the Party goes even further beyond the confession, they make victims believe that they trust their confession thus there is no need for a trial as victims obey and worship the regime through their own free will (Booker, 1994, p. 73). Orwell demonstrates these broken minds of Winston and Julia when they meet by the end of the story in the pub and there are no feelings between them except Winston's feeling of love for Big Brother. Atwood's protagonist is aware of the Eyes coming in a black van to arrest people for an offence against the state. The previous Handmaid in the Commander's household and her befriended Handmaid Ofglen had rather committed suicides in order to prevent their arrests. The danger lies in torture where they are interrogated until they report any other people.

3.3.1.6 Surveillance

Orwell's marvellous prediction of telescreens may not be that obvious with the TV present in every household nowadays, however; at this point, he intertwines a technical dystopia into a political one if we consider the time he wrote his novel. The surveillance tools are not merely two-way telescreens; furthermore, Julia and Winston are aware of microphones hidden anywhere, even on the fields. Giroux (2014, p. 109) argues that the loss of privacy, that is currently happening within democratic nations like the USA or Great Britain, far exceeds Orwell's visions in *1984*. Certainly, technical development progressed the modes of surveillance and most probably even at this moment we are not able to foresee an extent of surveillance surrounding us. We are tracked through our phones, and the data are collected through Internet companies including Google (Giroux, 2014, p. 112).

In Atwood's novel, there was no need for telescreens due to omnipresent Guardians with guns, the Eyes (agents) that could be anyone and the Angels. The

Guardians are the lowest on the scale, often young boys starting their “career” working as bodyguards accompanying Handmaids to their new placement or for medical checks when they are pregnant. They are not real soldiers, but they function also as a city patrol. Guardians could be very immature and Offred comments that once one a Guardian reacted too fast and shot a Martha as he had a false impression she was reaching for a gun, but she was just trying to get her ID. The Angels are higher on the rank and they are soldiers in Gilead. One of their privileges is to have a Wife or even a Handmaid of their own.

3.3.2 Gender and sexual politics

Booker (1994, p. 12) argues that the focus on repression of sexual desires in the dystopian work is Freud’s influence. He also points out the importance of using sexual energy towards the activities that benefit all society – this energy ought to be taken away from sexuality (Booker, 1994, p. 76). Winston married his wife Katherine just to have children and they parted as soon as they found out she could not get pregnant. According to the Party, the only reason for marriage is a reproduction and it is illegal to have sex out of marriage or for pleasure. Booker (1994, p. 12) suggests that sexual liberation in the dystopian society would lead to more social and political freedom, therefore it is forbidden. Neff (1995, p. 157) describes sex as a social phenomenon within the dystopian society and mentions its regulations and prohibitions of sex within certain social circles. The sexuality in Gilead functions as an effective tool for the manifestation of political power. The Commanders are allowed to visit brothels controlled by the government and the girls working as prostitutes had almost no other choice, as their only other option would be deportation to the Colonies (Booker, 1994 p. 164). Aunt Lydia taught Handmaids that “modesty is invisibility and that to be seen means the same as to be penetrated” (Atwood, 1996 p. 38-39).

Therefore, conservative societies featured in both novels forbid any sexual relationships for unmarried people except Handmaids. Gilead prosecutes homosexuality or abortions and punishment is a death penalty. Thus, the sexual relationship between Winston and Julia is perceived as a form of rebellion and the same for Offred and Nick. Ironically, Julia volunteers for Junior Anti-Sex League distributing leaflets campaigning for total celibacy.

Handmaid's bodies are used and they "act solely as a reproductive mechanism" (Bloom, 2004, p. 16) or "walking wombs" (Fonfárová in Flajšar et al., 2012, p. 47). The born child belongs to the family of the Commander, the handmaid is only allowed to breast-feed a child. The similar reproductive system was founded by Heinrich Himmler in Germany in 1936 in order to produce "racially pure" children under a name Lebensborn (translated as "fountain of life). Aryan women involved were mostly unmarried and they were provided by comfort to have their children in a safety. Such a child was given to SS to provide care of education and adoption (The Nazi Party: The Lebensborn Programme, 2019).

The colour of Handmaid's clothes is red as mentioned earlier and that may be the most inviting colour to represent their function within the society. This served as an inspiration to political activism in real life, as the protesters dressed as handmaids protested against the proposed policies restricting women's access to abortion in the USA (Alter, 2018). The similar demonstrations were performed in Buenos Aires in Argentina in 2018 in order to decriminalise abortion and protesters were against anti-abortion laws in May 2018 in Belfast, Northern Ireland. However; the protest in Handmaid's uniforms was held in London opposing Donald Trump who visited London in May 2018 (Bell, 2018). Atwood had created a powerful and international symbol for women fighting their rights.

4 The legacy of dystopian novels

What are the tendencies developed within Orwell's *1984* and Atwood's *The Handmaid's Tale*?

The main feature of the dystopian genre mentioned earlier is the warning of what could possibly happen if the society goes "wrong". By going wrong is meant some dangerous tendency which, if developed into a powerful ideology, takes control over the entire society. The main concern is for developing various political and ethical tendencies that could possibly turn the system into the totalitarian society (Neff, 1995, p. 29).

The authors of the dystopian novels are clearly concerned with such tendency and they develop the storyline showing the reader what could happen if the society carries on supporting such ideology. Booker (1994, p. 19) emphasises that dystopian societies are always relevant to specific "real-world" current issues. Furthermore, he implies an idea that both extremes reached by Communists in Russia and bourgeois society turning to fascism in Nazi Germany were results of unchallenged authority under any system (Booker, 1994, p. 20). That even adds on the importance of dystopias nowadays and their urgent legacy. Arendt (in Booker, 2004, p. 83) concludes that "the ideal subject of totalitarian rule is not the convinced Nazi or the convinced Communist, but people for whom the distinction between fact and fiction ... and the distinction between true and false ... no longer exists". Similarly, Aunt Lydia in *The Handmaid's Tale* comments on the terror of everyday executions: "This may not seem ordinary to you now, but after time it will become ordinary" (Atwood, 1996, p. 43). That might have happened in concentration camps such as Auschwitz when people "used" to see killings every day or to guards clearing dead bodies from the gas chambers.

Some authors did forecast the real events in the near future, such as Čapek in a play "*Bila nemoc*" from 1937. The character – Maršal – is an obvious imitation of Adolf Hitler and we can witness how easily he manipulates fanatical mob simply by telling them what they want to hear. Taking in account historical context of that situation – Germany humiliated by the defeat in the WW1 along with economic crisis – it was the ideal ground to plant out the hatred towards the alleged perpetrators of this situation. Hitler easily pointed to Jews and made them in Orwell's *Newspeak* "Unpeople", similar to Atwood's "Unwoman" or "Unbaby". Stalin's Soviet Union

had a practice in erasing people from memories or photographs, once they became politically unsuitable. Many of Stalin's photo retouchers did a similar work like Winston in his Record Department. Stalin's right hand Nikola Yezhov was erased from photographs next to Stalin and many others, sometimes these censors had to retouch the same photo over again (Blakemore, 2018).

Certainly, both novels raise many questions about the power the certain party could get easily nowadays if people are not enough watchful and let the party win or get enough support to overtake control over the country. After Donald Trump's inauguration, *1984* became a popular citation when commenting on Trump's statements that were "alternative facts" and not lies. The reference to Orwell's *WAR IS PEACE* is obvious (McGrath, 2017). Furthermore, McKay (2018, p. 23) argues "Trump's use of doublespeak, desire for absolute control, and disregard for the truth can be seen as a precursor to the totalitarian government as depicted in George Orwell's novel". He also speculates that Trump's success leans on the simplicity of his language demonstrated already by his campaign slogan "Make America Great Again" (McKay, 2018 p. 24).

Kuras (2003, p. 8) adds that it is easy to control stupid, uneducated and mad people. Kuras (2003, p. 13) highlights downgrading of British education by giving some results of research by British Radio Station Classic FM evaluating the level of education at elementary and secondary schools. Many pupils were not able to even name any of English kings or did not know who Winston Churchill, Oliver Cromwell or even Shakespeare were. He assumes that reasons for this educational decline are low-quality TV programmes and the destruction of the education by adjusting to lower standards instead of supporting the talented and motivated. Kuras (2003, p. 15) also spots apparent intentions to erase historical and cultural memory and describes this European advancing process of brainwashing as "creeping orwellisation". He claims the similarity of these sophisticated attempts to the loss of people's national, ethnical pride to 1984 circumstances. Furthermore, he argues that historical consequences are distorted and fractional facts about them are thus easily misinterpreted or even adjusted to the current political convenience. One may find an example in the liberation of Czechoslovakia in 1945 that was interpreted by the communist party solely as a credit to the Soviet Union and the role of the USA was covered up. There is an urge to teach children to separate and to verify information.

Booker (1994, p. 72) depicts Freud's comment on "narcissism of minor differences" and "scapegoat phenomena" in connection with unification of society in worshipping of Big Brother through the proclamation of public enemy Emmanuel Goldstein. The resemblance with a similar situation in Germany when Hitler was imposing hatred on Jews is appealing even more nowadays when some populist parties do the same with Muslims.

Kuras (2003, p. 121) discusses a genetic modification of corps and he argues that the effects of such modification on human's body are still undiscovered. Atwood predicts the negative impacts of the environmental destruction on female and male fertility. A "dystopian" legacy of her novel draws attention to the danger of human extermination if we carry on the current lifestyle responsible for the extermination of many animal species.

The legacy of both dystopian novels is still appealing to the present. Margaret Atwood had commented on the rising number of dystopian novels referring to the current circumstances and contrarily she expressed her contentment that releasing these novels would not be possible under a real oppressing regime by a statement "The mere fact that you can read it means we're not there yet" (Alter, 2018).

Kastan (2006, p. 161) summarises that *1984* displays all the previous and current issues such as poverty, imperialism, war, revolution, socialism, mass culture, totalitarianism. Ironically, *1984* was written just the year when liberty in former Czechoslovakia was buried for many more years (Kastan, 2006, p. 159).

Conclusion

We have to be vigilant and learn from the past to avoid mistakes in the future. Dystopias manifest the societies where something went wrong. Often, these societies are controlled by some totalitarian system oppressing liberty and privacy. People have to appreciate freedom and do not take it for granted. Especially, the young people who did not experience totalitarian system and may not spot repressing tendencies “creeping up”. Although neither Atwood nor Orwell describe in detail how their totalitarian systems came up to power we are aware that it did not happen overnight. Offred could have lived a casual life of any of the women today before she got trapped in Gilead.

Education is very important nowadays when we live in the world overwhelmed with information. An escape from this chaos often becomes ignorance. The danger lies in adopting the ignorance by masses and therefore they may be easily controlled and manipulated. Equally, the ignorance of facts and tolerance of falsehoods may result in widespread use of doublespeak in the future. It is alarming that some features described by Atwood and Orwell in their dystopias may be linked to the features of the present. On the contrary, the ability to discover these links points out a certain level of awareness.

The dystopian novels should serve their purpose – to warn the public about possible destruction in the future or, even worse, about a danger of history repeating itself.

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Résumé

Tato bakalářská práce se zabývá odkazem dystopických románů Margaret Atwoodové *Příběh služebnice* a George Orwella *1984*. V úvodu je tento žánr charakterizován, objasněna jeho specifika a dále je uveden přehled současné literatury tohoto žánru a aktuální témata, kterými se zabývají. Následuje krátké představení obou autorů zaměřené na jejich díla. Popis děje obou románů se soustředí na život hlavních hrdinů a jejich touhy. V porovnávání obou děl se kladl důraz zejména na totalitní systém a formy potlačování lidské svobody, které jsou známy z historie a jejichž některé náznaky lze vyzorovat i v dnešní společnosti. Cílem práce je nastínit současný význam odkazu dystopické literatury.

Annotation

Jméno a příjmení	Pavčina Morongová
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Rok obhajoby:	2019

Název práce:	Aktuální odkaz anglické a americké dystopie v románech <i>1984</i> a <i>Příběh služebnice</i> .
Název v angličtině:	The legacy of English and American dystopia presented within the novels <i>1984</i> and <i>The Handmaid's Tale</i> .
Anotace práce:	Bakalářská práce pojednává o dystopii a jejím pojetí v dílech <i>1984</i> od George Orwella a <i>Příběh služebnice</i> od Margaret Atwoodové, krátce představí oba romány i autory, a zabývá se odkazem dystopických děl do současnosti.
Klíčová slova:	Dystopie, <i>1984</i> , <i>Příběh služebnice</i> , Totalita, Orwell, Atwoodová.
Anotace v angličtině:	The bachelor thesis deals with dystopia and its interpretation within literary work <i>1984</i> by George Orwell and <i>The Handmaid's Tale</i> by Margaret Atwood, both novels and authors are briefly introduced and it deals with the legacy of dystopian novels up to the present.
Klíčová slova v angličtině:	Dystopia, <i>1984</i> , <i>The Handmaid's Tale</i> , Totalitarianism, Orwell, Atwood.
Přílohy vázané v práci:	CD
Rozsah práce:	37 s.
Jazyk práce:	Anglický jazyk