Significance of the Utopian Oasis in Aldous Huxley's Dystopian Brave New World and George Orwell's 1984

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Significance of the Utopian Oasis in Aldous Huxley's Dystopian *Brave New World* and George Orwell's *1984*

Diplomski rad

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Abstract

This paper focuses on the importance of utopian elements in dystopian worlds of Aldous Huxley's *Brave New World* and George Orwell's *1984*. It examines the time setting of the novels and the effect it has on the literary genre the novels belong to. The utopian elements of religion, family, nature, history and human sexuality are contrasted with the dystopian elements present in the novels. The utopian elements in the novels are present in secluded worlds without government's oppression. The secluded oases with utopian elements are found within the proles' society in *1984* and on the Reservation in *Brave New World*. These worlds exist in the dystopian novels in order to indicate everything that is wrong with the totalitarian governments of dystopian societies. The utopian elements point out the importance of freedom and equality for all human beings.

Keywords: Huxley, Orwell, dystopia, utopia, government oppression, freedom**.**

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Introduction

This paper discusses the significance of utopian elements and the oasis they create in dystopian worlds of Aldous Huxley's *Brave New World* and George Orwell's *1984.* These elements are contrasted with those from the dystopian worlds.

Chapter 1 explains the meaning and the historical development of the idea of utopia and dystopia. The focus in this chapter is on the main features of utopian and dystopian literature. Chapter 1 also discusses the development of the modern British novel and its evolution in the twentieth century. It examines political and cultural background that had a great influence on the modern British literature and explores its relationship to dystopian fiction. This chapter provides an extensive overview of the main ideas present in *Brave New World* and *1984*. It introduces the literary period of *Brave New World* and *1984.*

Chapter 2 discusses *Brave New World* and *1984* and the dystopian elements present in these novels. This chapter explains the main idea behind the stories of the novels. It provides an in-depth analysis of the time settings, authors' views on the novels and the circumstances in which the novels were created. It gives an insight into new standards of the dystopian fiction provided by Aldous Huxley and George Orwell. Chapter 2.1 deals with the dystopian elements that are present in both novels. The dystopian elements which consist of the oppression of religion, family, sexuality, history and information are examined and exemplified with quotations from the novels.

Chapter 3 focuses on the utopian elements present in the novels and on their significance for the dystopian worlds of *Brave New World* and *1984.* This chapter provides a thorough analysis of the utopian elements seen in the novels. Utopian elements in the dystopian novels refer to music, nature, religion, family, literature, history and freedom. These elements are found in the secluded worlds of proles in *1984* and on the Reservation in *Brave New World.* Chapter 3.1 discusses the significance of the utopian elements in the novels. It explains their meaning and function within the dystopian worlds of *Brave New World* and *1984*. The last chapter also concludes and recapitulates the importance of freedom for all human beings and contrasts it with the oppression in the dystopian novels.

1. Utopia/Dystopia and the Modern British Novel

Utopia can be described as an imaginary place where people live in perfect order with each other and nature. The idea of utopia dates back to Greek philosophers who discussed and addressed the burning issues of their time. They were concerned with the state their society was in and tried to reach a compromise between the materialistic and the spiritual. The goal of this compromise was to create a world where the balance of these opposed sides could be established, and the perfect society could be formed. One of the most noticeable philosophers of that time was Plato, and his *Republic* represents a breaking point for all future utopian literature. Plato's *Republic* became a guidebook for the development of utopian ideas. Plato created his ideal society by providing justice for all people and by abolishing private property. The idea of equal distribution of wealth among the people became one of the most important ideas of the utopian fiction like Sir Thomas More's *Utopia*,

> As long as there is any property, and while money is the standard of all other things, I cannot think that a nation can be governed either justly or happily; not justly, because the best things will fall to the share of the worst men; nor happily, because all things will be divided among a few, the rest being left to be absolutely miserable. (More 43)

Not only does Plato's *Republic* contain ideas about providing justice for all, but it also gives ideas about the government of an ideal state and private lives of its citizens.

> All these women shall be wives in common to all the men, and not one of them shall live privately with any man; the children too should be held in common so that no parent shall know which is his own offspring, and no child shall know his parent. (Plato 119)

In Plato's ideal world family is completely obsolete. Everyone belongs to everyone else. Children are separated from their parents early on, and the bond of marriage, or a deeper man/woman relationship, is unacceptable. Human nature and emotions are reduced to a minimum, and in that way the prosperity of his society is achieved.

Plato's views of the perfect society were used and developed even further in Thomas More's *Utopia.* In 1516, Thomas More wrote *Utopia* as a response to conditions that were present in Henry the VIII's England. Thomas More's *Utopia* managed to set new standards for

future literary works. His imaginary island, Utopia, is thriving on Plato's ideas on the abolishment of private property as well as on the idea of an egalitarian society:

> [how can anyone] be silly enough to think himself better than other people, because his clothes are made of finer woolen thread than theirs. After all, those fine clothes were once worn by a sheep, and they never turned it into anything better than a sheep. (More 45)

Not only does Thomas More's *Utopia* deal with public lives of Utopia's citizens, but also as Plato's Republic, with their private lives. *Utopia* is a place where there is a strong accent on family ties. Unlike in Plato's *Republic*, families are encouraged to live in a common household. Even though the perfect worlds are in some way different in Plato's *Republic* and More's *Utopia*, they still intertwine and represent a unique world view. Utopia is for Plato and More everything that their society could be. Their optimistic outlook on the way the society could reach its greatness and fulfill its longing for perfection is later on in history crushed by the unpredictability of human nature. It can be said with a definite certainty that Thomas More and Plato provided the later generations with an inexhaustible well of ideas for the creation of a perfect society as well as the perfect individual. They set frames for the future utopian literature and enabled it to be divergent but still recognizable. In *Narrating Utopia: Ideology, Gender, Form in Utopian Literature*, Chris Ferns observes,

> Utopian society may be centralized and regimented, or anarchic and diverse; it may be religious, or secular; there may be free love, or rigid control of sexuality; the family may be central to its operation, or abolished altogether. Some utopias have detailed provisions for the division and distribution of wealth and possessions, while in others money and private property have been done away with. In terms of its extent, utopia may be confined to a remote island, or embrace the entire globe. (Ferns 9)

The perfect society does not have to be the same for every author, but it should combine the elements of complete harmony of the individual, its society and nature. The frame that is put on the utopian society is its ability to achieve a long lasting harmony.

The idea of a perfect society developed further in the twentieth century. Utopia was used not only as a starting point, but as a contrast for portraying the chaos that the devastating wars had left behind. The writers of the twentieth century used Plato's and More's concept of an

ideal society and adapted them to their own point in time. For instance, Aldous Huxley and George Orwell used Plato's and More's works as an inspiration for the creation of their famous novels, *Brave New World* and *1984*. These novels, although not utopian, rely greatly on utopian literature. Aldous Huxley and Georg Orwell used utopia as an idea that will be crushed when the real life situations and human emotions are combined.

In contrasts to utopia, dystopia can be described as a state where all the imperfections of the human nature and society can be seen. The word dystopia comes from Greek and it means "bad place" and it is in opposition to utopia that is a "good place". The idea of dystopia was developed by Greek philosophers who were inclined to create a contrast to the utopian idea. Although, Plato's *Republic* is considered as a utopian work, it still ends in a dystopian way. The main confirmation for that is the existence of society ruled by oligarchy. The idea of the ruling rich class which governs over the poor is a far cry from the ideal society. Dystopia can be considered as an acknowledgment of human imperfections, and Plato's work is a conscious acknowledgment of that fact.

Dystopian roots can also be traced back to Menippean satire that was present in ancient Greek and Latin literature. Its main function was to mock and criticize public institutions and well known conventions. The main characteristic that dystopian literature and Menippean satire share is a specific outlook on the individual. Menippean satire is characterized by attacking mental attitudes instead of particular individuals, and that is the fundamental feature of the dystopian narrative.

The dystopian idea has its roots in the distant past, but it flourished in the twentieth century. There are many reasons for that, as Moylan states,

> A hundred years of exploitation, repression, state violence, war, genocide, disease, famine, ecocide, depression, debt, and the steady depletion of humanity through the buying and selling of everyday life provided more than enough fertile ground for this fictive underside of the utopian imagination. (Moylan 11)

The devastating conditions that the society endured throughout the centuries of bloody wars, horrible working and living conditions left a certain trail not only on human mind set but also on literature. The dystopian narrative was developed, and as Tom Moylen concludes,

> This negative narrative machine has produced challenging cognitive maps of the historical situation by way of imaginary societies that are even worse than those that lie outside their authors' and readers' doors. (Moylan 11)

The dystopian narrative usually portrays a dysfunctional society which is set in the future. It deals not only with the imaginary societies but also tends to project the past dystopian periods into the future. The best example of projection of past dystopian periods is the projection of communism and the effect it had on society. Totalitarian governments, constant surveillance and eradication of religion are some of the motifs used when portraying futuristic dystopian worlds. The most interesting example of these elements occurred in George Orwell's *1984*. The dystopian narrative also used elements from the Indian caste system, where the society is divided into castes and transition between them is impossible. The best example of the caste system is present in Aldous Huxley's *Brave New World*. Besides the projection of the past into the future, the dystopian narrative of the twentieth century was also built on the current situation in the Western society. In *The Dystopian Impulse in Modern Literature: Fiction as Social Criticism,* M. Keith Booker states,

> The technological advances made possible by the evolution of science contributed to an industrial revolution in Western Europe that made worldwide imperialism a practical reality even as it proved to be anything but liberating for the masses of exploited European workers who suddenly found themselves harnessed to machines in the service of industry. (Booker 6)

In the dystopian world, technological development is shown as a tool for controlling the masses. Technology is used not only to monitor individuals but also to control their sexuality and reproduction processes. The dystopian narrative often uses technological advances as a way of indoctrination and manipulation of the society. The best example for that is a sleep-teaching method that appears in Aldous Huxley's *Brave New World*. Dystopian narrative uses the unseen and unexamined weapons against its society, and as Tom Moylan states,

> Crucial to dystopia's vision in all its manifestations is this ability to register the impact of an unseen and unexamined social system on the everyday lives of everyday people. Again and again, the dystopian text opens in the midst of a social "elsewhere" that appears to be far worse than any in the "real" world. (Moylan 13)

The main protagonist of the dystopian narrative is usually a self-sufficient individual who does not want to conform to his totalitarian state as shown in *1984* and *Brave New World*. The protagonist of the dystopian narrative is an anti-hero and a social outcast. The main goal of his struggle in the dystopian world is freedom from all the rules, conventions and oppressive government. The protagonist never succeeds in achieving his freedom mainly because of his inability to detect a real problem of his society and, therefore, he becomes a part of the society he despises. The dystopian narrative turns the main protagonist into part of the society he hates, mostly in an involuntary way. The main focus of the dystopian narrative is the individual's mindset which opposes general and self-evident rules of the society the main protagonist lives in. The dystopian world represents a critique of the society and individual's "status quo" attitude. Dystopian world is a mirror projection of the utopia. Everything is distorted and as Tom Moylan states in *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia*:

> Dystopia's foremost truth lies in its ability to reflect upon the causes of social and ecological evil as systemic. Its very textual machinery invites the creation of alternative worlds in which the historical spacetime of the author can be re-presented in a way that foregrounds the articulation of its economic, political, and cultural dimensions. (Moylan 12)

At the beginning of the twentieth century, British political and social climate endured great changes. Not only did those changes have a great impact on the lives of people, but also on their world view. The industrial revolution was in its full swing and the society started to evolve. People were caught up in this new world of great technological achievements and later on in the great disadvantages of those achievements. Not only does the twentieth century represent a breaking point for the society, but also for the Western literature.

The age of the Modern British novel started at the end of Victorian Age and lasted to the middle of the twentieth century. The Modern Age in British society started as a whiff of something new and managed to infiltrate itself in almost every aspect of creative life. The authors who created in that time felt bored with inaccurate and outdated representations of the society. That representation was based on the idealized picture of the past events. The authors created literature that left behind traditions of the romanticism, realism and even humanism. The authors were concerned with portraying a picture of true society and its potentials. The true society was damaged and injured from the wars, confused by the industrial revolution and

outraged by the new world order. Britain stopped being world's colonial superpower and its influence was decreased.

The elements of social criticism, fantasy and the society in the role of the main protagonist of the story were present in writing of the Modern British novels. These elements provided a new frame of thinking for future literary works. The authors of that time managed to step from the usual conventions and provide literature with something new and abstract. Society became the center of interest for modern fiction writers such as Aldous Huxley and George Orwell.

In *Modern British Novel* Malcom Bradbury uses Ortega y Gasset's essay when describing features of the Modern Age literature:

> According to Ortega y Gasset's famous essay, a prime feature of Modern fiction was its move toward dehumanization – its departure from romanticism, realism and humanism toward perspective, abstraction, ironic observation, defamiliarization, away from the centrality of the human figure. (Bradbury 183)

These prime features of Modern fiction came as a result of the devastating conditions the society was exposed to. Not only did the raging wars leave their mark on the society, but also on its view of the future. The authors of the period started abandoning the acknowledged conventions turning to harsh reality that was present in people's lives.

The Modern Age represents a new stage of literary work. While in the past, the human figure was the center of fiction but now everything shifted, the modern authors tried to depict a new society where there was no individualism, just collective awareness of the existing society. One thing that was constantly present in the Modern Age was the idea of rebuilding the society. D. H. Lawrence in his *Lady Chatterly's Lover* gave a great insight into the minds of modern authors:

> Ours is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins, we start to build up new little habits, to have new little hopes. It is rather hard work: there is now no smooth road into the future; but we go round, or scramble over the obstacles. We've got to live, no matter how many skies have fallen. (Lawrence 2)

The society felt helpless, and the authors tried to provide guidance for it. The feeling of helplessness was caused by the inability of the British society to influence any world events. In that climate some new ideas emerged. The authors started to look into the past and tried to find reasons for the misery their society experienced. Many of the modern fiction authors used the idea of a utopian society as a breaking point for their literary work. The authors used utopian ideas that were explored in the past and applied them to their works. These utopian ideas were developed and satirized as a response to the devastating conditions their society was exposed to. The authors of the Modern Age managed to create fiction upon fiction, an ideal society that was only an illusion. The illusion was based on wellbeing of the society that was under constant government surveillance. The ideal society of the Modern Age fiction was the one that only tried to keep its utopian appearance for the battered masses. The satirized ideal society was an inexhaustible motif for the Modern authors.

The Modern Age fiction applied utopian roots onto the existing British society. As a direct consequence of that the new dystopian genre was formed. In the post-war and industrial revolution stage the dystopian fiction got its revival.

One of the most famous authors of the Modern Age, Aldous Huxley, expressed a universal fascination with the world he and his contemporaries shared in *Those Barren Leaves*:

> 'I don't see that it would be possible to live in a more exciting age,' said Calamy. 'The sense that everything's perfectly provisional and temporary – everything, from social institutions to what we've hitherto regarded as the most sacred scientific truths – the feeling that nothing from the Treaty of Versailles to the rationally explicable universe, is really safe, the intimate conviction that anything may happen, anything may be discovered – another war, the artificial creation of life, the proof of continued existence after death – why it is all infinitely exhilarating.' (Huxley 34)

The life with endless possibilities was opened in the Modern period and the authors mainly focused their attention on describing dysfunctional societies. The authors' main goal was to set up the dystopian narrative as guidance and warning for the society of uncertainty in which they lived in.

Modern age authors focused their attention on future predictions and contemporary satire of the existing society. Not only did the authors provide later generations with different,

but also with new perspective of the world. This new perspective was based not on realistic but futuristic point of view, on dark and not idealized picture of the society, on governments and the ruling parties and not on the individuals.

Society was the main focus of fiction in the Modern period. The authors of the Modern age were particularly interested in technological achievements and the consequences they could potentially have on the Western society. The main protagonist of their novels was not an individual but the society itself. The individual became an anti-hero, nonconformist and someone who is constantly fighting the society.

2. Dystopian Worlds in Aldous Huxley's *Brave New World* and George Orwell's *1984*

The following chapters provide an extensive analysis of dystopian worlds in *Brave New World* and *1984*. The analysis begins with a general representation of *Brave New World* and *1984* and continues with an examination of dystopian elements present in both novels. Dystopian elements present in both novels are seen in form of futuristic setting of the novels, advanced technologies, psychological manipulation, division of the society, control of information and history, religion, family and sex.

Brave New World and *1984* set new standards of the dystopian fiction. Starting off as a critique of the modern society, they managed to produce more than that. These novels intertwined political, economic, technological and cultural elements and provided a new objective for the dystopian genre:

> "The dystopian genre thus serves as a focus for valuable dialogues among literature, popular culture, and social criticism that indicates the value of considering these discourses together and potentially sheds new light on all of them" (Booker 174).

Aldous Huxley and George Orwell successfully connected literature, popular culture, and social criticism in their novels. The novels provided a new meaning of the events that forever changed their society. The new meaning manifested through a depressive vision of the future caused by changes that happened in the early twentieth century. Stagnation and depression of the economy, two world wars, helplessness and oppression of the poor, and great technological achievements created real and unpolished picture of the state their society was in.

Aldous Huxley created *Brave New World* as a response to the rapidly changing society he was a part of. The reality of the time in which he wrote was depressing and he decided to provide a new point of view for his society. Aldous Huxley started to write *Brave New World* as a parody related to the events that followed World War I:

> But the novel thus initiated as a simple parody was altered and broadened by the creative process until, in 1932, Huxley published his masterpiece of dystopian fiction -- an incisive, satiric attack upon twentieth-century man's sometimes ingenuous trust in progress. (Matter 94)

Aldous Huxley based his work on the unpredictability of the modern world. He managed to create a dystopian vision of the human society, a society that was controlled, oppressed and manipulated by the government, just like the one he lived in. His dystopian novel provided a

frame for future dystopian works. The frame was based on a few simple rules. The story had to take place in the future, the oppressive regime had to be in charge of the society, the technological achievements had to be used for controlling people and the individual had to be assimilated into the society at any cost necessary.

One of the many who looked up to Aldous Huxley was George Orwell. He created one of the most important novels of the modern British literature, *1984*. Encouraged by the state British society was in, after the Second World War, he created a dystopian novel set forty years into the future. Although set into the future, the novel dealt with the consequences of political and technological changes of early and mid-twentieth century. "*1984* comes from the time when the Cold War had begun; it was published when China went Communist, and Russia exploded a nuclear bomb" (Bradbury 279).

Orwell's novel was also set in the future, dealt with an oppressive regime, had technology that was used to control the society, and had individuals that did not want to conform and assimilate. *1984* satisfied all the norms of the modern dystopian fiction. "It is a classic tale of dystopia, the dangers and disorders of the present fantastically projected onto the larger screen of the future" (Bradbury 279). According to Orwell,

> the book was not meant as anti-revolutionary, but as a warning of how revolution can be corrupted – by modern illiberalism, the one party state, unprincipled leaders, corrupt and servile apparatchiks, exploitation of the deluded masses, strict management of all thought. (Bradbury 279)

Both Huxley and Orwell had firm political stands and opinions on the new world order and blooming technological progress. They used satire when describing their worlds where everything looked perfect and organized only on the outside. Their books were in fact a critical outlook on the one party system and totalitarian government. Their fiction encouraged new points of view on the technological progress which was even then entirely controlled by the governments.

In *Brave New World* and *1984* the main antagonist was the society. It oppressed every sign of individualism and personal freedom. When portraying that kind of society, the authors used the governments which created technology to infiltrate personal lives of their people. The authors saw that the only way of truly controlling human beings was by constant surveillance

of every aspect of their life. Without any individual experiences or even feelings, human beings became one big apparatus kept in the service of their governments.

The novels were based on the current events in the society and many of the authors' contemporaries thought that the novels were written in a form of prophecy. Many of the famous authors and critics of their time thought of these novels as an attempt of predicting the future and a political propaganda. M. C. Dawson criticized Aldous Huxley's *Brave New World* for lacking in realistic outlook on the world and for fortune teller-like story in *New Statesman and Nation*:

> [T]his squib about the future is a thin little joke, epitomized in the undergraduate jest of a civilization dated A.F., and a people who refer reverently to 'our Ford'—not a bad little joke, and what it lacks in richness Mr. Huxley tries to make up by repetition; but we want rather more to a prophecy than Mr. Huxley gives us ... (quoted in Bloom 13)

George Orwell was antagonized by the critics as well as Aldous Huxley with his *Brave New World*. The authors explained that their novels were not prophecy but tales of caution. The public found these novels to be very interesting and refreshing. They represented a step up in rethinking of the modern society. They showed real and authentic picture of their everyday lives.

The influence of *Brave New World* as well as of *1984* can be seen in modern day language. The dystopian ideas and the view of the future, dangers of tremendous technological breakthrough managed to find a way into modern society. *1984* hugely influenced by *Brave New World* became a part of societies' everyday language:

> Orwell's book has probably become more a part of the vocabulary and imagination of modern Western culture than has any other dystopian fiction. Phrases and slogans from 1984 like "Thought Police," "doublethink," and "Big Brother Is Watching You" are well known even to those who have never read the book. (Booker 69)

2.1. Dystopian Elements in *Brave New World* and *1984*

The dystopian societies of *Brave New World* and *1984* lived in the futuristic worlds. They created advanced technologies for controlling their people, used elements of psychological manipulation, divided their societies according to the state's standards, ensured detailed control of information and history, eradicated any sign of religion and imposed state's view of family and sex onto their societies.

Huxley sets his dystopian world in in around six hundred years after the production of the first Model T car by Henry Ford. For the society of Huxley's *Brave New World* the year of starting mass production on assembly lines is crucial for the later development of its world. Orwell sets his fictional world forty years in the future but still manages to make readers question about the time setting of the story. The author does not specify the exact year in which the novel takes place, and thus highlights the oppression of the society in *1984.* The novel opens with inability of the main protagonist, Winston, to pin point the exact year or date:

> To begin with, he did not know with any certainty that this was 1984. It must be round that date, since he was fairly sure that his age was thirty-nine, and he believed that he had been born in 1944 or 1945; but it was never possible nowadays to pin down any date within a year or two. (Orwell 10)

Aldous Huxley and George Orwell both use elements of technological progress in their novels as a tool for controlling the society. Huxley uses technological advancements in biology and entertainment sector in *Brave New World*. The society in *Brave New World* has technology so advanced that it manages to replace natural human reproduction. Its solution for controlled reproduction is the Bokanovsky's process:

> One egg, one embryo, one adult-normality. But a bokanovskified egg will bud, will proliferate, will divide. From eight to ninety-six buds, and every bud will grow into a perfectly formed embryo, and every embryo into a full-sized adult. Making ninety-six human beings grow where only one grew before. Progress. (Huxley 7)

People are created as on the assembly line. They are not individuals; they are genetically identical clones whose lives are already predestined by the State.

In Huxley's *Brave New World*, one of the most important elements is entertainment. Entertainment is used as a distraction for the State's population. Highly advanced mechanisms

keep the society busy and unaware of the rigid control the State has on it. Cinemas are designed so that the viewers can feel physical touch, games are played with complex machinery, drug called soma is present and encouraged in everyday life as an escape from the reality. “Take a holiday from reality whenever you like, and come back without so much as a headache or a mythology” (Huxley 37).

In *1984*, technology is used for the same purpose as in *Brave New World*. The main function of technology is to control every aspect of its society. Orwell uses the idea of a telescreen that is constantly watching and overhearing Oceania’s Party members:

> The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it, moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment. (Orwell 5)

The main function of telescreen is to keep the society in constant fear and to enable individuals to lead their lives without the sense that they are doing something wrong and dangerous. In *1984* technology is the main tool of intimidation and it is used in almost every aspect of life. Small microphones are placed even in nature and great efforts are made in producing machinery to inflict torture and keep the society in constant fear of war. The Party uses ingenious devices to destroy identities of any unwanted people and parts of history.

Psychological manipulation is an important element of dystopian fiction. Huxley and Orwell use that element in different ways. In *1984*, the Party uses the power of propaganda to convince the population of Oceania in their well-being and in that way ensures indoctrination of its society. The dystopian world of *1984* is full of posters that remind the society who is in charge of them:

> On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran. (Orwell 3)

Besides the posters that serve as a reminder to the people of Oceania that they are being watched, the Party constantly repeats its slogans:

> Then the face of Big Brother faded away again, and instead the three slogans of the Party stood out in bold capitals:
>
> WAR IS PEACE
>
> FREEDOM IS SLAVERY
>
> IGNORANCE IS STRENGHT (Orwell 21).

The Party's slogans are contradictory in every way, but the citizens of Oceania never question the slogans because to them they are true. Slogans are repeated so many times that they become real.

Huxley introduces a different type of propaganda in his *Brave New* World: sleep-teaching or hypnopaedia. This method becomes "The greatest moralizing and socializing force of all time" (Huxley 21). It consists of repeating words and slogans from the earliest childhood:

> "Till at last the child's mind is these suggestions, and the sum of the suggestions is the child's mind. And not the child's mind only. The adult's mind too-all his life long. The mind that judges and desires and decides-made up of these suggestions. But all these suggestions are our suggestions!" The Director almost shouted in his triumph. "Suggestions from the State." (Huxley 21)

Repetition is the strongest weapon in *1984* and *Brave New World.* The society of *Brave New World* uses principles of sleep teaching in order to indoctrinate its population and manipulate it by the State. The slogans that are repeated in sleep during people's childhood become a self-evident truth.

Psychological manipulation is conducted in dystopian societies even on the language level. In *Brave New World*, vocabulary that was common and encouraged in the past receives a new meaning. Words like "mother", "father", "parents" and "family" are marked as bad words and create discomfort when mentioned. "There was an uneasy silence. Several of the boys blushed" (Huxley 18). The society of *Brave New World* is created in a laboratory and everything that has to do with natural reproductive process creates an uneasy feeling. The society is manipulated into thinking that by saying words connected with family they are doing something shameful. The existence of parents in the past is represented as an unpleasant fact. The Director states that when giving a tour of the Central London Hatchery to his students:

> "In brief," the Director summed up, "the parents were the father and the mother." The smut that was really science fell with a crash into the boys' eye avoiding silence. "Mother," he repeated loudly rubbing in the science; and, leaning back in his chair, "These," he said gravely, "are unpleasant facts; I know it. But then most historical facts are unpleasant." (Huxley 18)

In *1984*, language is used as means of psychological manipulation and as a controlling device for the society. The Party sees the importance and value the language has for perceiving the world. The Party imposes Newspeak upon the citizens of Oceania. This language is supposed to replace English and is structured to narrow the range of thought:

> Don't you see that the whole aim of Newspeak is to narrow the range of thought? In the end we shall make thoughtcrime literally impossible, because there will be no words in which to express it. Every concept that can ever be needed, will be expressed by exactly one word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten. (Orwell 67)

The governments of *Brave New World* and *1984* know that by controlling language the thought process can also be controlled. The authorities recognize that they can have bigger control of the society by eradicating words that do not suit them. Orwell represents this thesis in *1984* by saying, "Every year fewer and fewer words, and the range of consciousness always a little smaller" (Orwell 67).

The existence of a layered society is an important element of dystopian fiction. The society of *Brave New World* is stratified into castes, and the people seem to be happy with that type of system. The society is divided in five groups; Alphas, Betas, Gammas, Deltas and Epsilons. Every group is predestined for a different function within the society. The State manages to achieve that kind of separation by using the technology in early stages of embryo development and hypnopaedia:

> "Alpha children wear grey. They work much harder than we do, because they are so frightfully clever. I'm really awfully glad I'm a Beta, because I don't work so hard. And then we are much better than the Gammas and Deltas. Gammas are stupid. They all wear green, and Delta children wear khaki. Oh no, I don't want to play with Delta children. And Epsilons are still worse. They're too stupid to be able." (Huxley 21)

By creating a caste system the authorities create a flawed society from the beginning. There is no equality and only Alphas and Betas manage to lead a prosperous life.

George Orwell also created a deeply divided society in *1984*. His society consists of the Party members and proles. "The Party taught that the proles were natural inferiors who must be kept in subjection, like animals" (Orwell 91). The Party thinks of the proles only as a working force and "no attempt was made to indoctrinate them with the ideology of the Party" (Orwell 91). In *1984*, a small number of Party members are in control over the large number of proles. The Party states,

> It was not desirable that the proles should have strong political feelings. All that was required of them was a primitive patriotism which could be appealed to whenever it was necessary to make them accept longer working-hours or shorter rations. (Orwell 92)

The governments of *Brave New World* and *1984* keep their societies segregated. They manifest their power by keeping a strict regime of those who can prosper and those who cannot.

A dystopian element that appears in both *Brave New World* and *1984* is the state's control of information and history. By controlling the flow of information and repressing parts of history that do not serve the government's ideology, the authorities create dystopian worlds in which the society does not have anything to compare their current situation with. In *Brave New World* the State control of the history infiltrates every aspect of its society. The State manages to change people's view on the lives of their ancestors and in that way make them feel good about the present:

> Home, home-a few small rooms, stiflingly over-inhabited by a man, by a periodically teeming woman, by a rabble of boys and girls of all ages. No air, no space; an understerilized prison; darkness, disease, and smells. (Huxley 27)

The idea of home is antagonized by the State. The authorities do not allow their citizens to form alliances with each other so they demonize the past. That also happens in George Orwell's *1984.* The Party manages to convince its members that they are leading much better lives than their ancestors before the existence of the Party; naturally, they alter the past to their own convenience:

> The Party claimed, for example, that today 40 per cent of adult proles were literate: before the Revolution, it was said, the number had only been 15 per cent. The Party claimed that the infant mortality rate was now only 160 per thousand, whereas before the Revolution, it was said, the number had only been 15 per cent. (Orwell 95)

The process of altering information is widely applied on the past as the Party slogan says, "Who controls the past, controls the future: who controls the present controls the past" (Orwell 312). By controlling the past, the Party manages to control the present and the future. The Party has absolute control over its members. By controlling the time they also control the flow of information. The population of Oceania is unable to tell time or to be certain in any events that happen. The Party employs people whose job is to change and falsify history books, newspaper reports from the past and even production figures. Winston states that

> All one knew was that every quarter astronomical numbers of boots were produced on paper, while perhaps half the population of Oceania went barefoot. And so it was with every class of recorded fact, great or small. Everything faded away into a shadow-world in which, finally, even the date of the year had become uncertain. (Orwell 55)

The totalitarian government is altering the information whenever they feel it is necessary and in that way keeps its society in a state of complete ignorance. The Party changes even the names of countries and cities and destroys evidence of them ever existing. The direct consequence of that is the inability of its members to have any clear proof of their destruction of the past except from their memories:

> Beyond the late fifties everything faded. When there were no external records that you could refer to, even the outline of your own life lost its sharpness. Everything had been different then. Even the names of countries, and their shapes on the map, had been different. Airstrip One, for instance, had not been so called in those days: it had been called England or Britain. (Orwell 41)

In *Brave New World* besides the alteration of the past, the State conducts prosecution of the past literature. The citizens of the State are not allowed to read any of the famous authors from the past. They are encouraged not to indulge themselves in solitary activity like reading. The high art is banned in order to control the people who are not allowed to think for themselves.

The Savage cannot understand why the citizens of the State are not allowed to read Othello, and the Controller explains the State's view in the following way:

> "Because our world is not the same as Othello's world. You can't make flivers without steel-and you can't make tragedies without social instability. The world's stable now. People are happy; they get what they want, and they never want what they can't get. They're well off; they're safe; they're never ill; they're not afraid of death; they are blissfully ignorant of passion and old age; they're plagued with no mothers or fathers; they've got no wives, or children, or lovers to feel strongly about; they're so conditioned that they practically can't help behaving as they ought to behave. (Huxley 151)

The repression of religion is an important dystopian element that appears in *Brave New World* and *1984.* The concept of religion is changed and the societies in the novels worship their states instead of some divine creature.

In *Brave New World* the whole concept of religion is directed towards worshiping of one human being that made technological progress and consumerist society possible - Henry Ford. The State even measures the time according to the year the first assembly line was put to use. The word God is replaced by the word Ford. The Controller explains the absence of a real religion to the Savage when he asks about the absence of God in the civilized society:

> "Call it the fault of civilization. God isn't compatible with machinery and scientific medicine and universal happiness. You must make your choice. Our civilization has chosen machinery and medicine and happiness." (Huxley 159)

The State replaces God with the teaching that it promotes. In the modern society of *Brave New World* God becomes obsolete because the society has no need for the existence of one. There are no wars, no misery, no strong feelings and hardships for the people in Huxley's novel. They have an instant solution to everything, and the State encourages their self-indulgent behavior. The State manages to substitute a whole religion by promoting and imposing usage of a drug called soma to its population. "Christianity without tears-that's what soma is" (Huxley 162).

In *1984* religion is embodied in the figure of Big Brother who is an imaginary character and serves as a constant reminder of the Party's power. The population of Oceania celebrates

the figure of Big Brother that represents the almighty power the State has on them. High ranking Party members call themselves "the priests of power" (Orwell 333) and in that way they equalize the power of God with the Party.

Huxley and Orwell's societies and protagonists they created had different views on family and sex in their dystopian worlds. In *1984* family is just one of the units that serve the state of Oceania. Children are programed to spy on their parents and encouraged to do so by the Party. As Winston Smith explains,

> All their ferocity was turned outwards, against the enemies of the State, against foreigners, traitors, saboteurs, thought-criminals. It was almost normal for people over thirty to be frightened of their own children. And with good reason, for hardly a week passed in which the Times did not carry a paragraph describing how some eavesdropping little sneak – "child hero" was the phrase generally used – had overheard some compromising remark and denounced his parents to the Thought Police. (Orwell 31)

There is no real connection between the family members, and the only loyalty that exists is the loyalty to the Party. The children are thought to spy on their parents early on and that kind of behavior leaves trace on the family dynamics. There is no room for the parental emotions besides fear that one day their children are going to bring them to the Thought police. Children are not the only ones affected by the Party's program of destroying families. Parents are also denouncing their children in the name of Party. They feel proud that their children serve the state regardless the cost. Mr. Parsons acknowledges that when talking to Winston Smith:

> "Did I ever tell you, old boy," he said, chuckling round the steam of his pipe, "about the time when those two nippers of mine set fire to the old market-woman's skirt because they saw her wrapping up sausages in a poster of B.B.? Sneaked up behind her and set fire to it with a box of matches. Burned her quite badly, I believe. Little beggars, eh? But keen as mustard! That's a first rate training they give them in the Spies nowdays-better than in my day, even." (Orwell 79)

In *Brave New World* the idea of a nuclear family is abolished. There are no mothers, fathers and their children. Children are artificially produced in the laboratories around the world and the well-known family structure is eradicated. The State is everyone's mother and father

and the State provides for them and encourages the animosity towards the family concept. Even the words like mother and father are something that creates discomfort in the dystopian society of *Brave New World.* The modern world accordingly demands some changes in the sexual lives of its citizens. Promiscuity is encouraged and monogamy frowned upon: "after all, every one belongs to every one else" (Huxley 31). Mustapha Mond, one of the ten world controllers, explains the State's reason for encouraging promiscuity and life without family:

> Mother, monogamy, romance. High spurts the fountain; fierce and foamy the wild jet. The urge has but a single outlet. My love, my baby. No wonder these poor pre-moderns were mad and wicked and miserable. Their world didn't allow them to take things easily, didn't allow them to be sane, virtuous, happy. What with mothers and lovers, what with the prohibitions they were not conditioned to obey, what with the temptations and the lonely remorses, what with all the diseases and the endless isolating pain, what with the uncertainties and the poverty-they were forced to feel strongly. And feeling strongly (and strongly, what was more, in solitude, in hopelessly individual isolation), how could they be stable? (Huxley 30)

The World State wants to provide its citizens with stress and emotion free life so that they do not object to anything the State dictates. By imposing the State's view on family and sex Huxley creates a society that is completely controlled by the State in every aspect of its life.

In *1984* the state of Oceania also has its impact on the sexual life of its citizens. The main concern is to have absolute control over its society. The Party does not allow any of its members to form a stronger bond with each other because then they are unable to fully commit to the life of serving the Party. As Winston Smith states,

> The aim of the Party was not merely to prevent men and women from forming loyalties which it might not be able to control. Its real, undeclared purpose was to remove all pleasure from the sexual act. Not love so much as eroticism was the enemy, inside marriage as well as outside it. All marriages between Party members had to be approved by a committee appointed for the purpose, and – though the principle was never clearly stated – permission was always refused if the couple concerned gave the impression of being physically attracted to one another. The only recognized purpose of marriage was to beget children for the service of the Party. Sexual intercourse was to be looked on as a slightly

> disgusting minor operation, like having an enema. This again was never put into plain words, but in an indirect way it was rubbed into every Party member from childhood onwards. (Orwell 83)

3. Utopian Elements in *Brave New World* and *1984*

Utopian elements in *Brave New World* and *1984* are separated from the dystopian world of the novels. These elements can be found in isolated and segregated world of proles in *1984*, and on the Reservation in *Brave New World.* Utopian elements that are present refer to music, nature, religion, family, literature, history and freedom from the totalitarian regimes that are present in the dystopian fiction.

In *Brave New World* the existence of the Savage Reservation serves as a safe place for the development of the way of life that is completely different from the one the "civilized" society is leading. The Reservation is the one place the society of *Brave New World* dreads because of the complete lack of their government's rules. There is no soma, technology and

familiar social conventions of the civilized society. People who live there are surrounded by "five hundred and sixty thousand square kilometers, divided in four distinct Sub-Reservations, each surrounded by a high tension wire fence" (Huxley 68). People within the Reservation have no contact with the outside world and accordingly they manage to keep the way of life their ancestors had. The State has no control over them and the Warden confirms that when talking to Lenina and Bernard: "You ask me how many people live in the Reservation. And I reply that we don't know. We can only guess" (Huxley 68). The Reservation consists of many elements that are eradicated by the State. These elements are family, marriage, religion, languages and diseases. As the Warden states,

> "About sixty thousand Indians and half-breeds, absolute savages, our inspectors occasionally visit, otherwise, no communication whatever with the civilized world. Still preserve their repulsive habits and customs, marriage, if you know what that is, my dear young lady; families. No conditioning. Monstrous superstitions. Christianity and totemism and ancestor worship. Extinct languages, such as Zuni, Spanish and Athapascan, pumas, porcupines and other ferocious animals. Infectious diseases. Priests. Venomous lizards." (Huxley 69)

In *1984* the totalitarian regime has no interest in proles. The Party considers them to be a working force and a mechanism that has the same value as animals. The Party slogan states that: "Proles and animals are free" (Orwell 92). The world of proles, like the Reservation in *Brave New World*, also represents a safe place from the Party's regime. Little is known about the proles like about the savages in the Reservation. Winston Smith explains,

> In reality very little was known about the proles. It was not necessary to know much. So long as they continued to work and breed, their other activities were without importance. Left to themselves, like cattle turned loose upon the plains of Argentina, they had reverted to a style of life that appeared natural to them, a sort of ancestral pattern. They were born, they grew up in the gutters, they went to work at twelve, they passed through a brief blossoming period of beauty and sexual desire, they married at twenty, they were middle-aged at thirty, they died, for the most part, at sixty. (Orwell 91)

A utopian element that is present in both *Brave New World* and in *1984* is music. In the World State of *Brave New World* music is a means of entertainment, and no real emotions can

be associated with it. The savages are using music as a way of connecting with each other and establishing relationship with their religious beliefs. Music is meaningful and that differentiates it from the one prescribed and designed by the State. Lennina notices that when visiting the Reservation:

> There was a sudden startling burst of singing-hundreds of male voices crying out fiercely in harsh metallic unison. A few long notes and silence, the thunderous silence of the drums; then shrill, in a neighing treble, the women's answer. Then again the drums; and once more the men's deep savage affirmation of their manhood. Queer-yes. The place was queer, so was the music, so were the clothes and the goiters and the skin diseases and the old people. (Huxley 77)

In *1984*, music is used as a means of relaxing, and it often contains hidden and meaningful message. Music contains emotions that provoke memories and feelings. The best example of that is when Winston Smith hears a familiar song: "Under the spreading chestnut tree I sold you and you sold me- -" (Orwell 370). He feels lonely and remembers his betrayal of Julia.

The element of music is present in the proles' society and symbolizes freedom and insouciance that the Party members never feel. When Winston Smith resides in the proles' world, he often hears a woman singing under his window and explains the difference between the music of the proles and of the Party members:

> The words of these songs were composed without any human intervention whatever on an instrument known as a versificator. But the woman sang so tunefully as to turn the dreadful rubbish into an almost pleasant sound. He could hear the woman singing and the scrape of her shoes on the flagstones, and the cries of the children in the street, and somewhere in the far distance a faint roar of the traffic, and yet the room seemed curiously silent, thanks to the absence of a telescreen. (Orwell 174)

Winston can allow himself to relax and enjoy the music in the proles' world without the constant feeling of fear and anxiety when knowing that someone is watching him.

The dystopian worlds of *Brave New World* and *1984* are based on technological progress that leads to disharmony of the society and nature. The utopian element of harmony with nature

is present in both novels. In *Brave New World* the connection with nature is established on the Reservation and in *1984* in the proles' society.

In *Brave New World* the State encourages hatred towards nature when conditioning young children. It separates them from the non-consumerist aspect of life. The State has little use of consumption of nature and any kind of solitary activity. The State conditions the lower castes so that "they'll grow up with what the psychologists used to call an 'instinctive' hatred of flowers. Reflexes unalterably conditioned. They'll be safe from botany all their lives" (Huxley 17). The D. H. C. explains the State's view on nature:

> Primroses and landscapes, he pointed out, have one grave defect: they are gratuitous. A love of nature keeps no factories busy. It was decided to abolish the love of nature, at any rate among the lower classes; to abolish the love of nature, but not the tendency to consume transport. (Huxley 17)

The love of nature is abolished in the civilized society of *Brave New World* because it has no economic value for the State. The Reservation is excluded from that way of life and nature is an important element for the savage community. They incorporate animals like snakes and eagles into their religious rituals and base their stories upon power the nature has on them. People who live on the Reservation value nature and have a different perspective on it than the civilized society does. By establishing harmony with the nature, the individual is free from the society. The individual is left alone with his thoughts and can lead a solitary life without the imposed State's rules. Harmony with nature is a privilege that the people from the Reservation have. The importance of harmony between humans and the nature can be seen when the Savage leaves civilization and goes to live in a lighthouse:

> But it was not alone the distance that had attracted the Savage to his lighthouse; the near was as seductive as the far. The woods, the open stretches of heather and yellow gorse, the clumps of Scotch firs, the shining ponds with their overhanging birch trees, their water lilies, their beds of rushes-these were beautiful and, to an eye accustomed to the aridities of the American desert, astonishing. And then the solitude! Whole days passed during which he never saw a human being. (Huxley 168)

In *1984* harmony with nature brings an escape from the totalitarian government of Oceania. When in nature, Winston Smith feels the freedom to do whatever he wants. The

harmony of nature and the individual is only acquired within the proles' world and in places where the Party cannot see or hear him. The main precondition for acquiring harmony is the absence of the totalitarian regime. Solitary activities in the country of Oceania are not allowed and the enjoyment of nature is one of them. When in nature, Winston Smith "stopped thinking and merely felt" (Orwell 156). By acquiring harmony with nature, Winston Smith feels emotions that are not connected with hatred and oppression he lives in. On his date with Julia, Winston Smith for the first time feels the connection with nature and stops being anxious. While he observes a singing bird, he and Julia become fascinated by the freedom it has:

> Perhaps it had not seen them. It was in the sun, they in the shade. It spread out its wings, fitted them carefully into place again, ducked its head for a moment, as though making a sort of obeisance to the sun, and then began to pour forth a torrent of song. In the afternoon hush the volume of sound was startling. Winston and Julia clung together, fascinated. (Orwell 156)

Religion is an important utopian element that appears in both *1984* and *Brave New World*. It is manifested in different ways. In *Brave New World* it is an important part of the Reservation society, and in *1984* it is nonexistent within the proles' world. The utopian element that religion represents is freedom of choice.

In *Brave New World*, the dystopian society believes only in progress, and worships Henry Ford because the State demands them to do so. The Reservation is out of the State's reach and the people there practice their ancestral beliefs. The elements of Christianity and totemism are present, as well as superstitious beliefs. For the savages, religion is a matter of self-sacrifice and freedom of choice. Lenina does not understand that when visiting the Reservation:

> Astonishment made Lenina forget the deprivation of soma. She uncovered her face and, for the first time, looked at the stranger. "Do you mean to say that you wanted to be hit with that whip?" Still averted from her, the young man made a sign of affirmation. "For the sake of the pueblo-to make the rain come and the corn grow. And to please Pookong and Jesus. And then to show that I can bear pain without crying out. Yes," and his voice suddenly took on a new resonance, he turned with a proud squaring of the shoulders, a proud, defiant lifting of the chin "to show that I'm a man. Oh!" (Huxley 79)

By practicing their religion, the savages are proving to themselves that they are human and vulnerable. That differentiates them from the dystopian world of the State where the society is living under constant surveillance and the people are not exposed to any kind of discomfort.

They do not experience pain, grief or sadness. The civilized society has no emotional outlet besides the drug called soma, so they are well adjusted machines in the service of the State. Mustapha Mond explains that to the Savage:

> People believe in God because they've been conditioned to. "But all the same," insisted the Savage, "it is natural to believe in God when you're alone-quite alone, in the night, thinking about death." "But people never are alone now, " said Mustapha Mond. "We make them hate solitude; and we arrange their lives so that it's almost impossible for them ever to have it." (Huxley 160)

In *1984*, the utopian element of religion is portrayed by the absence of it in the proles' society. The Party members have no choice besides worshiping Big Brother and the Party. Their religion is the Party, and the government's beliefs are forced upon the society. The difference between the proles and the Party members is that they are free and the same rules do not apply to them. The proles do not have religion because they do not need it and that is their own choice. As Winston Smith states, "For that matter, even religious worship would have been permitted if the proles had shown any sign of needing or wanting it" (Orwell 92).

Another utopian element that appears in both dystopian fictions is family. The elaborate mechanism that applies to family in *Brave New World* and *1984* is different for the segregated worlds of these novels. Family is the foundation of these societies and they are allowed to follow cultural conventions that suit them.

In *Brave New World* the citizens of the State are not allowed to have family. Everyone belongs to everyone and promiscuity is encouraged. On the Reservation families keep their nuclear structure and relationship between men and women are preferably monogamous. The greatest difference in terms of promiscuity of the civilized world and the Savage's society is seen when John's mother, Linda, gets beaten up for sleeping with other women's husbands:

> "But why did they want to hurt you, Linda?" he asked that night. He was crying, because the red marks of the whip on his back still hurt so terribly. But he was also crying because people were so beastly and unfair, and because he was only a little boy and couldn't do anything against them. Linda was crying too. She was grown up, but she wasn't big enough to fight against three of them. It wasn't fair for her either. "Why did they want to hurt you, Linda?" "I don't know. How should I know?" It was difficult to hear what she said, because she was lying on her stomach and her face was in the pillow. "They say those men are their men." (Huxley 85)

The main difference between the civilized world and the savages is in reproduction. In the State, children are produced artificially and there are no parents. On the Reservation the process of reproduction is still based on the intercourse of a man and a woman. In that way the family connections are formed. Family of the Reservation is not artificial and thus it creates emotions between its members. The civilized world does not understand that and frowns upon the whole idea of viviparous parents. The society of the State in *Brave New World* is subjected to the State norms and follows them without question. During Lenina and Bernard's visit to the Reservation, Bernard allows himself to express his opinion on that subject to Lenina:

> "What a wonderfully intimate relationship," he said, deliberately outrageous. "And what an intensity of feeling it must generate! I often think one may have missed something in not having had a mother. And perhaps you've missed something in not being a mother, Lenina. Imagine yourself sitting there with a little baby of your own." (Huxley 76)

In *1984* family is used as one of the methods for espionage of the Party members. The citizens of Oceania are allowed to have children only to keep them in fear of the future betrayal. They cannot marry whoever they choose, the Party decides on that. They have to marry people that they have no feelings for. In contrast to them, the proles are free to marry whomever they want. "In all questions of morals they were allowed to follow their ancestral code. The sexual Puritanism of the Party was not imposed upon them. Promiscuity went unpunished, divorce was permitted" (Orwell 92). The idea of family life that the proles have and sexual freedom they experience is for the Party members a utopian dream. Family is an extended hand of the Thought police and their sexual instincts are suppressed. As Winston Smith explains,

> There was a direct intimate connection between chastity and political orthodoxy. For how could the fear, the hatred, and the lunatic credulity which the Party needed in its members be kept at the right pitch, except by bottling down some powerful instinct and using it as a driving force? (Orwell 168)

In *Brave New World* literature and history are used as distinctly utopian elements. The civilized society has no access to the old literary works of any authors. Shakespeare and any of the religious books, such as the Bible, are forbidden. For the civilized society of *Brave New World* history, as the Controller calls it, is "a bunk" (Huxley 26). The Controller explains his statement by saying that in this new world there is no room for the past.

> He waved his hand; and it was as though, with an invisible feather wisk, he had brushed away a little dust, and the dust was Harappa, was Ur of the Chaldees; some spider-webs, and they were Thebes and Babylon and Cnossos and

> Mycenae. Whisk. Whisk – and where was Odysseus, where was Job, where were Jupiter and Gotama and Jesus? Whisk – and those specks of antique dirt called Athens and Rome, Jerusalem and the Middle Kingdom – all were gone. Whisk – the place where Italy had been was empty. Whisk, the cathedrals; whisk, whisk, King Lear and the Thoughts of Pascal. Whisk, Passion; whisk, Requiem; whisk, Symphony; whisk. (Huxley 26)

The new world has no need for emotions that can be provoked when people learn something new. The State keeps them in the dark about their past so that they cannot have anything to compare their current situation with. The Savage opposes that kind of thinking and does not understand the world where there is no Shakespeare. He uses literature as a tool for learning about life and the past. Literature provokes emotion and passion for the Savage and these are luxuries that the civilized people in *Brave New World* cannot afford.

In *1984* the Party controls the past, the present and the future. Traces of the past can only be found within the world of proles. Objects that remind Winston Smith of a better life serve as a way of rebellion against totalitarian government of Oceania. Winston Smith buys a paperweight that serves him as a reminder of the lost history:

> What appealed to him about it was not so much its beauty as the air it seemed to possess of belonging to an age quite different from the present one. The soft, rainwatery glass was not like any glass that he had ever seen. The thing was doubly attractive because of its apparent uselessness, though he could guess that it must once have been intended as a paperweight. It was very heavy in his pocket, but fortunately it did not make much of a bulge. It was a queer thing, even a compromising thing, for a Party member to have in his possession. Anything old, and for that matter anything beautiful, was always vaguely suspect. (Orwell 121)

The existence of small traces of history within the proles' community gives Winston Smith hope that not everything is lost. These reminders of history within the free proles' community serve as the utopian element in the dystopian world of *1984*.

3.1. The Significance of the Utopian Elements in *Brave New World* and *1984*

Utopian elements are used to contrast and highlight issues that appear in dystopian novels of *Brave New World* and *1984*. Dystopian worlds are controlled entirely by the governments in every aspect of their lives. George Orwell and Aldous Huxley set government-free oasis in their dystopian worlds. These oases examine the same elements that exist in dystopian worlds of their novels and provide an alternative approach to them.

In *Brave New World,* the utopian elements are set on the Reservation and embodied in the character of the Savage. "He is a young man when we meet him, with a strong individuality stimulated by reading Shakespeare; just the opposition the story requires, a romantic idealist in a controlled society" (quoted in Bloom 77). The society of the Reservation does not have the State's control over them. They are allowed to follow their ancestral cultural norms and they

are not forced into living in the world where there is no freedom of choice. They chose to be monogamous, to practice Christianity and to be superstitious. Their decision is to have family, to enjoy the old literary works like the Savage does, to make meaningful connections with each other, to get old and to suffer throughout their lives.

The civilized society does not have that kind of luxury:

> They could always escape from reality very easily by the use of the standard drug, soma, which was a great improvement on alcohol or anything else known because it produced no unpleasant reactions and was benignly addictive. The people were always in a state of euphoria because the human spirit had been prisoned and confined in a perfectly conditioned healthy cadaver. (quoted in Bloom 76)

People who live under the State's regime are conditioned so that they do not have to experience any unpleasant human emotions. Life on the Reservation provides human emotions in every possible range and that can be considered utopian in comparison with the civilized society. The Savage recognizes that and says to Mustapha Mond that his civilized world needs "something with tears for a change" (Huxley 162).

The absence of freedom and imposed State's norms make the civilized world into machinery whose main goal is to sustain the world order. In dystopian world of the novel, people are programmed to lead their lives in the way the State decides for them. The Savage confronts Mustapha Mond about that and explains what society really needs:

> "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." "In fact," said Mustapha Mond, "you're claiming the right to be unhappy." "All right then," said the Savage defiantly, "I'm claiming the right to be unhappy." "Not to mention the right to grow old and ugly and impotent; the right to have syphilis and cancer; the right to have too little to eat; the right to be lousy; the right to live in constant apprehension of what may happen to- morrow; the right to catch typhoid; the right to be tortured by unspeakable pains of every kind." There was a long silence. "I claim them all," said the Savage at last. Mustapha Mond shrugged his shoulders. "You're welcome," he said. (Huxley 163)

The civilized society of *Brave New World* is severely oppressed and controlled and the State conditions it to be obedient and ignorant. Happiness is manufactured by the State in form of entertainment, controlled science and a drug called soma. People on the Reservation do not have the State's control over them so they can make their own decisions. The utopian elements

like religion, family, harmony with the nature-all come with the cost of pain. These elements are therefore utopian because they elicit emotions that are genuine and represent freedom of choice.

In *1984* the utopian elements are placed within the proles' community. The proles are free from the totalitarian government of Oceania and their way of life differentiates from one that the Party members lead. The utopian elements which are placed within proles' society emphasize everything that is wrong with the Party. *On the Novel as a Satire*, Bernard Crick explains that and states,

> Party is plainly a totalitarian party, but the proles are anomalous; they seem familiar and closer to home. They are not mobilized or put into uniform marching columns, and "no attempt was made to indoctrinate them with the ideology of the party" (quoted in Bloom 78).

The society of Oceania is filled with fear and anxiety and the one the proles live in provides the opposite. In *1984* the proles' society serves as a starting point for what the ideal society should be based on. For Winston Smith, it should be based on equality and freedom. He hopes that the proles will rebel against the Party and that a free and equal society will be established. He thinks about that while watching a prole woman hanging her laundry:

> The future belonged to the proles. And could he be sure that when their time came the world they constructed would not be just as alien to him, Winston Smith, as the world of the Party? Yes, because at the least it would be a world of sanity. Where there is equality there can be sanity. Sooner or later it would happen, strength would change into consciousness. The proles were immortal, you could not doubt it. (Orwell 277)

The proles' society and the utopian elements within provide hope for the dystopian world in *1984.* Winston Smith believes that the Party and its oppressive regime will inevitably fail.

> "If there is hope,"Winston wrote, "it lies in the proles," and the thought is repeated three times. After all, they were "85 percent of the population of Oceania," reasoned Winston (a figure that is repeated in Goldstein's testimony) and "if only they could somehow become conscious of their own strength.... They needed only to rise up and shake themselves like a horse shaking off flies" (quoted in Bloom, Berg 79).

The utopian elements in *1984* are based on the freedom of choice and on the absence of the totalitarian regime. These elements serve as a reminder "that a man, to remain human, must

exercise his freedom" (quoted in Bloom 77). The proles and their way of life represent hope for the dystopian world of *1984.*

Conclusion

Although Brave *New World* and *1984* are model examples of the dystopian fiction, many of the utopian elements can be found there. The novels started off as a satirical outlook on not so perfect society of the twentieth century, and the authors used utopian elements to criticize their society and to highlight the burning issues of their time. The industrial revolution, technological progress, post-war chaos and constant state of fear of that time were represented in the novels. Aldous Huxley and George Orwell, therefore, created utopian oasis in their dystopian novels in order to contrast and emphasize everything they thought was wrong with their society.

It is safe to conclude that dystopian fiction got its revival in the twentieth century. The dystopian novels of *Brave New World* and *1984* embody the main features of it. Futuristic settings of the novels, oppression of literature, language, religion, family and private lives of the people in the novels are represented in both *Brave New World* and *1984*. The novels consist of the same dystopian elements that are realized in different ways. Aldous Huxley and George Orwell use oppression of the society as the main tool for creating a dystopian setting in their works. Oppression is conducted by constant surveillance of their fictional societies, and freedom of choice is an unknown term for the civilized societies in the novels.

In contrast to the civilized societies of *Brave New World* and *1984*, Aldous Huxley and George Orwell created secluded oases within the dystopian worlds of the novels. Huxley placed his oasis on the Reservation and Orwell placed his within the proles' society. These oases examine the same elements that are present in the dystopian worlds of the novels, but the main characteristic of these oases is the freedom of choice. People who live in these oases are free from the totalitarian government present in the dystopian novels. Finally, in *Brave New World* and *1984*, Huxley and Orwell's idea of a free society within the oppressed one serves as a clear contrast and a guide to what the oppressed one should be striving for.

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