I. Introduction

The first part of the work deals with description of the four dystopian societies and it is also shown what methods are used by the dystopian rulers to achieve their goals. The comparing and contrasting of the books takes place in the first part as well. It is shown what means can be used to impose the thoughts of the governing institution onto citizens. Themes such as religion, language, brainwashing, police and music as part of the propaganda as well as the struggle between an individual and the society and dystopian features of each book are discussed. The above mentioned analysis of the books is the first aim of this work.

The second part of the thesis shows which of the predictions the authors made have come into existence. To show the fulfilled prophecies and parallels with today's world is the thesis's another aim.

All the four novels are examples of dystopian literature. Dystopian literature is literature that deals with society which is trapped in a controlled world. This world is usually manipulated by leaders, dictators or group of people in power. It is also a means of criticizing the existing social conditions or political systems, and of warning against their potential negative consequences. While utopian literature portrays an ideal place or society where human beings live in perfect condition, dystopian literature depicts the flaws and failures of imaginative societies, mainly the conflict between an individual and the ideology-burdened society. These societies are often related to utopias, and the dystopian writers have chosen to reveal the shortcomings of those social systems previously considered ideal. A paradox of dystopian societies is that they intensify personal solitude when they force all the isolated figures to live a quasi-community life within the overpowering social system.

All the four novels, each in its own way, present a horrific view of human future. Anthony Burgess, George Orwell, Aldous Huxley and Arthur Koestler are authors whose careers and works have been known for their critique of contemporary society and totalitarian regimes, mainly in A Clockwork Orange (1962), Nineteen Eighty-Four (1949), Brave New World (1932) and Darkness at Noon (1940). Each novel represents a fictional rendering of such a vision. All the four authors create a dystopian future to satirize the existing societies, to speculate about what life might be like under different conditions and to warn that
these speculations might once come true. Therefore, these novels are very similar in theme, symbolism and vision.
II. Authors and historical context

The main and most logical reaction to the growing influence of totalitarianism in Europe in the 1930s and 40s was fear. People were afraid of their future and the future of their society and the world as such. Whereas someone was attracted to regimes as fascism and communism, there were also people who warned the others about the potentially upcoming events and tried to express their worries. Orwell, Huxley, Burgess and Koestler belonged to those who expressed their warnings through their works (even though Koestler was a member of the Communist Party in its early stage). Burgess wrote the novel that is dealt with in this work in the early 1960s; therefore his warnings were not only about totalitarian regimes but about the danger of being deprived of one’s right of choice by an authoritative state’s political establishment.

II. 1. George Orwell

George Orwell, whose real name was Eric Arthur Blair, was born in India but spent his early age in England. This experience had a big influence on his life, and consequently on his works as well. His scholarship-boy years were influenced by poorness and insecurity because he was a person with non-aristocratic origins among young aristocrats. This formed him and his view of life.

Orwell became a member of the Imperial Police in Burma in his twenties, and then he was a teacher in Paris and had many not-well paid jobs in London. “The poverty and misery of those days is reflected in his first book, the autobiographical *Down and Out in Paris and London,*” (Colin Swatridge, 194). He was later involved in the Spanish Civil War, where he fought along with Trotskyist anarchists. This war and the experiences that were connected with it made Orwell a convinced socialist and a left-wing orientated political writer. This conviction formed the basis of his most famous works, *Animal Farm* (1945) and his masterpiece *Nineteen Eighty-Four* (1949). These books show that Orwell is not only a bitter critic of totalitarian regimes but that he is also a skeptic observer of the state of contemporary society. Meyers says that: “Orwell could write only about things he had actually observed.” (18)
*Nineteen Eighty-Four* reads more as a view of the real world than as a possible future danger “*Nineteen Eighty-Four* is not only a paradigm of the history of Europe for the previous twenty years, but also a culmination of all the characteristic beliefs and ideas expressed in Orwell’s works from the Depression to the cold war.” (Meyers, 144). This novel was an immediate success; however Orwell did not enjoy it because shortly after the book was first published, he died.

**II. 2. Aldous Leonard Huxley**

Second author, Aldous Leonard Huxley, was brought up in an educated family that had a close relation to literature. After graduating from Balliol College, Oxford he travelled through Europe and in the early 1920s he settled down in Italy where he “passed from being a novelist of manners to being a serious critic of contemporary society.” (Swatridge, 165). Another travel made him settle in California. Later in his life he became interested in Hindu mysticism. He was also known for his experiments with hallucinogens and psychedelic drugs. Towards the end of his life he was a well respected person in academic circles.

He engaged in many genres from poetry, essays, short stories to plays, film scripts and novels. Huxley was a pacifist and a sophisticated critic of the society. This led into his masterpiece, *Brave New World* (1932) where he shows another approach to dystopian literature. The book combines his skill for satire with his fascination with science. He therefore manages to create a dystopian world in which a totalitarian government controls society by the use of science and technology.

**II. 3. Anthony Burgess**

Third author, Anthony Burgess, was born in Manchester where he also studied at university. He did not publish his works until his forties. He was a college lecturer and a grammar-school headmaster. He spent much of his creative energy on music. His passion for composing and music as such is reflected in his works. From his early childhood he was also influenced by Catholicism. This fact is apparent in his works since the most common issues in his books are morality,
the conflict between good and evil and the right of free choice.

When he visited Lenigrad he observed the state-regulated repressive atmosphere, and, as a reaction, he wrote the work he is most known for - *A Clockwork Orange* (1962), even though undoubtedly much of the fame has been due to Stanley Kubrick’s 1971 film adaptation. Burgess himself did not consider this book as his best and neither was the book an immediate success. Nevertheless it is the book that made him famous.

**II. 4. Arthur Koestler**

Finally Arthur Koestler, who was born in Hungary but spent his childhood and adolescence in Vienna. It is surprising that although English was his third language, he managed to master it in such degree that he was able to write sophisticated fiction in it. While studying physics and engineering at the University of Vienna, Koestler became interested in the Zionist movement, which stresses that Jews should rule Palestine. He moved to a Jewish settlement in Palestine and began a career in journalism, but after three years he lost his faith in Zionism and transferred to Paris and then to Berlin, where he became a member of the Communist Party. “Koestler himself describes his fiction as being about whether a noble end justifies the use of ignoble means, and about the relentless logic in both Marxism and Fascism which ensures that its own intellectual leaders are sacrificed.” (Malcolm Bradbury 234) Koestler’s life was full of imprisonments, exiles and travelling. He was a cosmopolitan individual with left-wing opinions. It was when he left the Communist Party that he wrote his masterpiece *Darkness at Noon* (1940). Swatridge points out that “this book was based on a fictional critique of the Stalinist purges and of the Moscow show-trials of the 1930s on his own experience of the Communist Party and of captivity in a Spanish prison.” (Swatridge, 206)
III. Analysis of dystopian features

The dictatorship in *Brave New World* varies from the other three dystopian societies in the aspect that besides power the rulers of the society dispose of the potential of really advanced biological engineering. People here live in a society where everybody has a job that he or she likes, there is hardly any sickness, there is no fear of poverty, and there are no wars and unhappy marriages. On the other hand, there is also no individual thought, choice or even will to think. Postman suggests that: “What afflicted the people in *Brave New World* was not that they were laughing instead of thinking, but that they did not know what they were laughing about and why they had stopped thinking.” (163) The aspect that makes this view scary is the illusion of freedom. No one can be helped since no one knows that the freedom vanishes the moment one is decanted into a human being. Children learn haphazard lessons of pleasure and pain which determine their taste and future life. A human being in *Brave New World* is predestinated to live a certain life. We can find a similarity between this and *A Clockwork Orange* because in both books people lack the freedom of choice.

The main dystopian feature of Burgess’s *A Clockwork Orange* is the vision of a society that is not able to deal with young rascals and hooligans that seem to rule the city at night. The book is situated, time-wise, in a near future and teenage violence is a problem that affects everyone who lives in this time. Besides, there are many other signs of dystopian society in the novel: One of the most significant is Korova Bar where fifteen-year-olds drink milk with some kind of drugs that “takes you far far far away from this wicked and real world into the land to viddy Bog.” (140). What shows us that people are repeatedly exposed to violence from young gangsters and that they are afraid is that they do not go out after dusk and hesitate to open the door when knocked on by a stranger.

It does not take much effort to bribe someone, as for instance in the case of the old ladies in the bar. Whenever the youngsters need alibi, they buy some drinks to these women and they are willing to bear evidence that the boys were there the whole night. Other features, such as corrupt police, government that does not have the ability to govern, shows us how weak the society in this book is.

The main question of this novel is whether it is better to be bad (or even
evil if we consider that badness in this case includes murder and raping) by one’s choice or to be forced to be good. “Does God want woodness or the choice of goodness? Is a man who chooses the bad perhaps in some way better than a man who has the good imposed upon him? Deep and hard questions little 6655321.” (Burgess, 76). The ability to choose distinguishes human beings from machines, whenever a person loses the right to choose, he or she in fact cease to be a human at all. Hence when Alex is forced to be good he loses not only his right to choose but, above all, his humanity.

Another dystopian feature is that the world is ruled by one non-democratic organization. In the case of *Darkness at Noon* the Party is obviously a parallel to totalitarian regimes that could be seen in the twentieth century in the Eastern Europe. The Party does not only persecute outsiders but its uncomfortable members as well. The best example is Rubashov himself. He was the one who fought for the party and now he has to suffer “We knew more than ever men have known about mankind, that is why our revolution succeeded. And now you have buried it all again...” (Koestler, 71) As we can see from the quotation, Rubashov was really convinced that he had done a great job and was ready to present his opinions to new party leaders, or, better said, to the executives of the Party’s will.

Every worker must be in his workplace at sharp time, only two minutes of delay causes that they are shot. Servants of the party point out that history would never do without scapegoat and that each dead victim represents sacrifice to progress. Bradbury suggests that “It is a psychological as well as an ideological tale, but also a vividly precise, historically exact political story about lies, slogans, betrayals, imprisonments, interrogations, tortures and false confessions that had become a standard weapons of totalitarian state as well as about “grammatical fiction” of modern ideology, which destroys the I in the We.” (235)

Another deep description of a dystopian society can obviously be found in Orwell’s *Nineteen Eighty-Four*. From the very beginning of the novel the reader comes across some absurd institutions, such as the Thought Police, Ministry of Truth, Ministry of Love etc. As already stated when describing Koestler’s approach to this problem, people in a dystopian society live in constant fear and danger that a single deed that is found reactionary and may result into serious problems. In *Nineteen Eighty-Four* it is clear from the beginning that not only every movement and word is recorded and analyzed, but also every thought. In
every flat there is a two-sided television that streams ideas of the Party but it also functions as a camera that records everything that happens in a particular flat. To remind the inhabitants that they are not safe wherever they move, there are thousands of posters of a human face and a note underneath it that states that Big Brother is watching them. One is aware then that even the slightest sign or gesture of disagreement with the Party would be punished.

The purpose of war in the novel is not to defeat the state that Oceania is presently in war with, but merely to evoke the fear that Oceania can actually be defeated in every member of the Party. It does not really matter whether the war is actually taking place, and, since there is neither possibility of winning nor losing the war, it does not matter whether the war is going badly or well. What matters is that the state of a perpetual war should exist. It is a kind of policy that brings the inhabitants of Oceania to an idea that even the slightest failure in their job can result into a defeat and one’s hardship. There needs to be a big threat from outside to enable the machinery of authority to function with ultimate efficiency inside. The meaning of war is to keep the structure of society intact.

Violence in the novel is a matter of public amusement. Once a month there is a public hanging which everyone – mainly children – want to see, it is conceived as a celebration-show. Children are one of the biggest dangers for their parents since they are brought up according to the Party plans and they inform on their parents. There is a constant fear that one is watched by their children for symptoms of unorthodoxy.

III. 1. Interrogating, Brainwashing, Exile

One of the main dystopian feature is the Party’s use of interrogating, brainwashing and exile in order to achieve their goals. The exile in Brave New World is quite interesting since the unwanted persons are sent to Iceland where they actually can meet the most educated, interesting and intelligent people from all over the dystopian world. Every free-thinker with independent ideas that seems to be a threat to the society of artificially-made happiness is exiled there. From a certain perspective it is all but a punishment. In other words, it is in fact a reward. When Mond describes his attitude to John we can perceive it, in the beginning, as a kind of interrogating as Mond tries to show John that the world full of happiness
and technological progress is much better than the Shakespearean one that is full of emotions. Surprisingly enough, this interrogation turns into a confession when Mond admits that he rather envy the exiled characters.

Brainwashing is one of the main themes in *A Clockwork Orange*. The method of brainwashing that is firstly used on Alex and, as we can suggest, will be used upon others, shows us the desire to make a revolting person an obeying individual that would fit back into the society. It is a different approach to dealing with the unwanted ones though. In the other works they are mostly sent to death or to exile but in *A Clockwork Orange* the “cured” individual should be able to live in the society again. The brainwashing here is actually more physical then psychical since Alex does not change his mind about violence he only feels sick when he has thought about committing some violent act.

The main character, and the first victim of the Ludovic method, is then an instrument of political games. The opposition that strongly disagrees with the new treatment of criminals uses Alex for their own needs by exposing him to the press and leading him to a suicide attempt.

The use of brainwashing shows another dystopian feature and that is the dealing with individuals that do not fit into the portrayed society. However, one cannot find Alex as a clear victim of the system, he is not a person that should be pitied. Even his narration is more a game with the reader than a sincere confession, he can easily switch from Nadsat to Shakespeare just to intensify the message he presents to the reader. Winston, Rubashov and almost everyone in *Brave New World* can be perceived as slaves to the system. The fact that criminals (or one criminal in this case) are cured by drastic, loathsome and extremely unpleasant methods shows that dystopian societies are in principle never able to cope with its revolting members effectively.

Brainwashing and cruel methods of interrogating are also a part of *Darkness at Noon*. Rubashov is first interrogated by his former colleague Ivanov who is now a humble servant of the system and the Party. In the part “The third hearing,” we have an opportunity to get know special technique that one of the interrogators uses. His method consists of waking the investigated person up in the middle of the night. Then he storms questions which the interrogated person answers only because he wants to get back to bed as soon as possible. This technique functions even on Rubashov who perceives himself as a man of strong
will. Although he tries to hold on and persist, he eventually gives in. Rubashov himself loses the perception of what is real and what is an illusion: “Even he himself was beginning to get lost in the labyrinth of calculated lies and dialectic pretences, in the twilight between truth and illusion.” (156) After a few days and nights of this kind of interrogating, the interrogated person loses the sense of reality. The only thing that matters to the victim, and the only temptation that he has, is to end the process quickly and go to sleep, hence the obvious result is that he confesses everything that he is accused of. In the end Gletkin asks Rubashov to perform one last duty for the party, that is to say publicly that the opposition is wrong.

A parallel that can be found between *Nineteen Eighty-Four* and *Darkness at Noon* is in the interrogating methods and in the attempts to make the interrogated person confess. What both Rubashov and Winston do is that they confess even to things that they did not do (preparation of assassination of No.1 in Rubashov’s case and killing a prominent party member in Winston’s) without any sign of hesitation simply because they are incapable of thinking as a result of excessive torment.

The aim of torturing (although the Party itself refuses to call it by such terms, preferring that of “cure”) is to empty the interrogated individual and make him incapable of such feelings as love, joy or curiosity and fill him or her with their ideas and their views of life, world and society. The final part of interrogating takes place in room 101 which is the embodiment of one’s worst nightmares and fears, like the phobia from rats in Winston’s case.

Doublethink can be also perceived as a means of control of everyone’s mind and consequently of reality as such. Doublethink is a term from Newspeak and it prescribes the way one should think. Assuming Doublethink is also described in *Darkness at Noon* when Rubashov, under an inhuman interrogation, confesses to crimes he actually did not commit.

**III. 2. Everyday usage of drugs**

In *Brave New World* there is a drug called soma that is distributed by the government that eliminates stress and that helps the controllers to achieve their goals. Soma in fact does not allow people to think or use their creativity or
imagination. Moreover, whenever a person starts to think things through or starts to be sensitive he or she is either forced to take, or willingly takes a dose of soma. It is a drug that sends one to “a vacation” with no side effects apart from the fact that it abbreviates one’s life and that it becomes something standard in the society. Soma is a perfect means for the leaders to govern over people. Whenever there is some problem the drug solves it, or more precisely, hides it. Even the language of propaganda is mainly based on soma, lots of slogans (“A gramme is better than a damn” for example) contain the drug. And since people are brainwashed from their very childhood they do not have the slightest idea that they put themselves in a volunteered ignorance and obedience.

Compared to other three books, in *Darkness at Noon* there is no sign of any drug abuse. Nevertheless, Rubashov’s desire for cigarette and the fact that he smokes eight in a row can point to some habits that people in this society hold. Rubashov is neither able to think nor concentrate when he runs out of cigarettes.

In *A Clockwork Orange*, on the other hand, the main character Alex (and clearly not only him) is a regular drug abuser. He cuts his milk in his favourite bar with unspecified hallucinogenic drugs and after consuming he is ready to commit crimes and violence in the streets. He is also a smoker, yet not as heavy as Rubashov, who sees smoking as a peaceful moment of joy. Drugs and milk-drinking play significant part in the book. The milk shows the uniformity of teenagers, since almost all of them drink this beverage, and also certain immaturity. Whereas in *Brave New World* people are forced to take drugs, in *A Clockwork Orange* the consumers take them willingly. However, in both cases the drug usage serves for same purposes and that is an escape from the reality. The regular usage of drugs shows that even the violence-committing teenagers, the ones who rule the city during night, want, at least for a while, to forget about what is happening around them.

It is understandable that people trapped in the dystopian society drink and smoke. The main character of *Nineteen Eighty-Four*, Winston, is not an exception. His only choices, however, are Victory gin (alcoholic beverage drunk by Outer Party members - it is colourless, oily, tastes like nitric acid and has a sickly smell) and Victory cigarettes. Both the products lack quality but they are the only possible options (this shows that even though the Party says that there is sufficient amount of everything, the reality is completely different.) Drinking it
causes an effect like being hit on the back of the head with a rubber club. It is the only product in Oceania that is both cheap and easy to find. The poor quality of this gin makes regular-taker a wretch, as far as health is concerned, which is, in a way, one of the Party’s aims.

III. 3. Police as a repressive form

Another interesting common feature of all the four books is the police as an instrument that should establish and maintain order according to the Party leaders’ designs.

The Police is mentioned in *Brave New World* only once (since the society in this novel lives in a slough of happiness there is almost no need for it), when the Savage cries over his mother’s dead body. They fill the room with soma and thus solve the problem. We do not have many opportunities to get to know the police more thoroughly. But when it appears on the scene we can see that the members of the police are prepared and well-trained. Even though the society lives in a never-ending happiness the institution of the police is very strong and ready to impose order by spraying soma which is shown during the riot when the Savage tries to force humanity from the workers by throwing their soma out of a window. The usage of the police in the remaining three books is considerably more significant.

In the first part of *A Clockwork Orange*, the police usually occurs after the crime is committed, therefore it does not function as prevention but only as a repression. In the second part, however, we get to know about an interesting concept of employing the criminals as members of the police. Therefore they can perform the violence as they were used but now under the institutions of police and state. There is not less violence in the society but there is less illegal violence. As we can see in the part when the former co-criminals (now members of the police) deal with Alex, the second solution serves only for the government not for regular citizens.

In *Darkness at Noon*, the police is not described apart from the part when Rubashov is arrested, but one has got the feeling that the police is almost as omnipresent as in Orwell’s novel.

In *Nineteen Eighty-Four* the presence of the police is constant since one
can commit a crime even by a single thought. The Thought Police uses terror and torture as instruments of preserving the social order. The main difference between the Police and Thought Police is the fact that the latter works in secret and is omnipresent. While “normal” police establishes the regular (as far as it applies in a dystopian society) law and order the Thought Police monitors one’s behaviour (through telescreens and with helicopters that hover around buildings looking into windows) to search for thought crime. One never knows who can be a member of the Thought Police, Mr. Charington, whom Winston thought was his friend, actually turned out to be a member of the Thought Police and turned him into the Party. "It occurred to Winston that for the first time in his life he was looking, without knowledge, at a member of the Thought Police" (Orwell 224). Families were also strongly encouraged to bring up their children to spy on others. Parson's daughter turns him into the Thought Police after he committed a thought crime.

III. 4. Sex without emotions

One of the common signs of Nineteen Eighty-Four and Brave New World is that one of the aims of the Party was to remove emotions from the sexual act. Whereas in Nineteen Eighty-Four any promiscuity between the Party members is forbidden, in Brave New World one is encouraged and even forced to have sex. The pleasure that could lead into some independent thinking is prohibited though. It is merely a fact of ruling one’s mind since forbidding feelings is something that is impossible to achieve. The act of sex is controlled by a system of social rewards for promiscuity and lack of commitment. The Savage, an outsider, is tortured by his desire for Lenina and her inability to return his love as such. The conflict between John’s desire for love and Lenina’s desire for sex illustrates the main difference in values between a person trapped in the dystopian society and a person from society without soma and slogans.

The difference in relation to sex in both the books can be seen in the fact how children perceive the sexual act. While in Brave New World little children play naked and explore each other’s body in Nineteen-Eighty-Four there are institutions as Anti-Sex League. The only purpose of marriage and sex in Nineteen Eighty-Four is to beget children for the service of the Party (In Brave
New World women are usually sterilized or are forced to take contraceptives). The children are then members of the Anti-Sex League that promotes, for example, that sex is and inevitable, yet disgusting act that you have to perform in order to produce children. The Party forces individuals to suppress their sexual desires, treating sex as merely a procreative duty whose end is the creation of new Party members. Winston’s wife – being affected by such teaching – called the love making “our duty to the Party.” When Winston and Julia make love for the first time, it is stated that it wasn’t so much an act of love or desire but merely a political act, a sort of rebellion against the Party. The whole love affair is tainted by permanent fear that someone may notice that Winston and Julia meet on regular basis.

In *A Clockwork Orange* and * Darkness at Noon* sex does not function as a means of party purposes. What should be mentioned, however, is the fact that both members of the dystopian society (Alex and Rubashov) are incapable of incorporating feelings into the sexual act.

III. 5. Abuse of Language

A good opportunity to show how dystopian societies work is that through language, which can function as an instrument for the governing part and as a crucial means for individual expression.

The theme of brainwashing is not only one of the main themes of *A Clockwork Orange*, but Burgess uses his own brainwashing on readers as they must struggle with Alex’s strange verbal expression. For a reader that speaks a language from Slavonic branch is this puzzling much easier though because Nadsat is based on “a clever crossover between English and Russian language” (Martin Hilský, 80 work translation). Alex, in fact, can speak in three different layers of the language of the dystopian society. He speaks the Nadsat slang, ordinary language when it is needed and even language that resembles the kind Shakespeare was using. Moreover, the more violent Alex gets the more sophisticated language he uses.

In comparison to Nadsat, which is highly innovative and playful, the main point of Newspeak in *Nineteen Eighty-Four* is not to broaden one’s vocabulary but, on the contrary, to reduce it to as few words as possible, so that no heretic
and evil thoughts can be uttered. Newspeak represents the corruption of language itself; it is “the replacement of communal and inherited speech, the corrupted language of justice.” (Bradbury, 285) Newspeak is a means of controlling the thoughts and inclinations that inspire disorder. The basis of the Ingsoc revolution is the manipulation of language. The manipulation of language is essential for the manipulation of history. The Party that holds the key to forcing belief upon the public is in a position to compel a certain interpretation of history. In the case of Ingsoc it is not an interpretation that is forced, but the complete destruction of history. The official slogans of the Party (War is peace, Ignorance is strength, Freedom is slavery) strengthens the inability of independence and rational thinking of an individual. One is surrounded by these slogans and therefore he or she lives in a constant state of propaganda-induced fear. The Party is able to make accepted everything that is decreed, even though it is illogical. For instance, the Ministry of Peace is in charge of waging war, the Ministry of Love is in charge of political torture, and the Ministry of Truth is in charge of altering history records in order to reflect the Party's ideology. The fact that these slogans and institutions are contradictory and yet perceived as logical and truthful shows the ability of psychological control that the Party exercises over the citizens.

The corruption of language can be seen in Darkness at Noon as well. In the first hearing Ivanov tries to persuade Rubashov that it is proper to use “we” instead of “I” and try to reduce and omit the usage of the first person singular as much as possible. Another special language used in this novel is so called ‘Quadratic alphabet.’ This sort of language is used by Rubashov and another imprisoned person that lives in a cell next to the main character. The language most resembles the Morse code. Being confined in the way to express oneself Rubashov and his neighbors must get along with short sentences that have to contain as much information as possible.

Language in Brave New World is adapted to the needs of the rulers and hence of the society. Since new human beings are not born anymore, the words such as parent, mother or father not only became not only obsolete but inappropriate as well. Language is a powerful tool to establish the rules in every dystopian society. In this novel people use empty slogans and phrases (that were injected into their minds through hypnoses when they were young) to express
their current state of mind. Since those phrases are really not deep – thought-wise – the gap between individuals seems to widen by the means of using the taught language. As an example can be used slogan: “Everyone belongs to everyone.” This is an automatic reaction to a sign of non-promiscuity and therefore unorthodoxy. There are many slogans in the book such as “Never put off till tomorrow the fun you can have today” for example, that show the samples of hypnopaedic sayings that are presented throughout whole novel. Lenina is a continual source of them. For instance, she responds to Bernard’s monologue about the need to be alone with almost nothing but hypnopaedic phrases. Bernard tells her how many times, and for how long, each phrase is pumped into the ears of sleeping children. The irony is that Bernard himself is one of the people responsible for the hypnopaedic phrases, but when he tries to escape their logic he is trapped by the people around him who take every hypnopaedic saying as undeniable truth.

The phrases show some of the basic principles of those who govern and of the society: Each slogan represents one main part of the novel: the use of soma to deal with unwanted feelings (“A gramme is always better than a damn”); happiness as the main aim (“Never put off till tomorrow the fun you can have today”); the importance of the caste system and creation of people that enjoy their work (“Everybody works for everybody else”); the importance of the community over the individual (“When the individual feels, the community reels”); the promotion of technology and science as necessary foundations of the good life (“Progress is lovely”).

III. 6. Distorted view of history

In *Darkness at Noon* Rubashov views history as some kind of a pendulum that oscillates between democracy and dictatorship. History is viewed as something the Party should take advice of and base their governing on. The death of hundreds of thousands people is perceived as a natural progress that will be repaid when the goals are reached. Ivanov says that these sacrifices and physical liquidations are just calculations that are necessary.

In *A Clockwork Orange*, the only allusion to history is when Alex is brainwashed and he sees pictures from, as he says, 1939 – 45 War. We can only
guess whether he names this war like this because it was the official name of this event in Burgess’s dystopian vision or because Alex’s lack of historical knowledge. *Nineteen Eighty-Four* shows that perception of history in dystopian societies can change within one second. Oceania switches from war with Euroasia to war with Eastasia in no time. The Party controls the past since it is not possible to trace any historical events. For example, they say that they invented planes and everyone in Oceania acknowledges it as a fact. It is said that history is written by the victors and because the Party represents the only victors, it is clear who rules the present, future and past.

The past is controlled in *Brave New World* too. The only books that can be read are those that were written by the controllers. Shakespeare and other writers are prohibited because they could evoke unwanted feelings like love, sympathy or discomfort. When the Savage finds an old volume containing the works of Shakespeare it supplies him with an almost complete language. The Savage is, therefore, aware of his own world and that is what the leaders do not want. Not only there is no place for love, for romance or fidelity in the society, there is no suffering in the world and therefore no need of heroism. In such society the works of Shakespeare become irrelevant and even meaningless. Moreover, reading wastes time that should be given to consumption.

**III. 7. Misuse of religion**

Religion is quite a common theme in literature dealing with social and ethical phenomena. The four books are not exclusions. Religion, and mainly its symbolism, plays a significant role in many books. It is a useful instrument to show parallels between a fictional world and the real one.

In *Brave New World* the standard view of God has been replaced by adoration of a person (or maybe a principle) called Ford and the symbol of the cross has been replaced by that of the letter T. Soma prevents a person from searching for answers to questions that cannot be solved by science or technology. And since religion can be perceived as a pattern or instrument through which a human being tries to deal with problems that cannot be solved by practical science, soma destroys religion as we know it from our modern experience.
The state (or those in power) implies only one single religion for its people. However, it is neither a religion based on spiritual God with whom people can communicate individually, nor a religion through which you can find your own way to God. It is based on mass consumption that is embodied by the deified figure of Henry Ford.

The only religion in *Nineteen Eighty-Four* is Big Brother and the ideology promoted by the Party. Even though religion is specifically mentioned only three or four times specifically in the novel, the whole novel can be perceived as a book about religion since religion is a mixture of consciousness, spirit, dedication, and devotion - things the party aims to control, repress or eliminate entirely. O'Brien's interrogation of Winston is the best example. "We are the priests of power," says O'Brien, "God is power. But at the present power is only a word so far as you are concerned. It is time for you to gather some idea of what power means. The first thing you must realize is that power is collective" (276). O'Brien is equating the Party with God and religion, since the Party seeks to be all omnipotent and control the minds, bodies, and spirit of its subjects. A few pages later, O'Brien says "the real power, the power we have to fight for night and day, is not the power over things, but over men" (278).

The role of religion in *A Clockwork Orange* is also quite significant. The priest in the prison is in fact the only character that does not agree with the treatment Alex has to undergo. The novel contains many allusions to modern Western religion and Christ. Alex occasionally alludes to Christ, like when he speaks about turning the other cheek when he is exposed to the brainwashing. Alex turns to religion when he wants to fake his obedience in order to be released from the torment. However, he does it only externally. He actually uses religious faith as an emblem of goodness because he thinks that if he shows he turns into a believer, he can be released. This turn is just a fake mask though. The main character of the book often refers to God (or Bog), but he neither prays nor searches for answers; he uses the reference only as an instrument of intensifying his language and deeds.

Another quite significant character is the prison chaplain. He preaches to the prisoners about morals but his career ambitions lead him to rationalize the treatment that Alex receives at the hands of the government. He gives the most precise speech on the importance of free will in the novel. However, he is also a
hypocrite since he opposes the method that is used upon Alex but he never finds enough courage to express his ideas to the government people. Even though the chaplain represents the institution of religion we cannot identify him as a pure religious person. Another reason, apart from the above mentioned, is the fact that he is almost constantly drunk on Scotch.

Koestler uses religious symbolism as an ironic device to attack the party policy and he emphasizes that totalitarian regimes in fact function much like religious institutions. In one dialogue with Rubashov, Ivanov uses Christianity as the very opposite point of view to what is demanded by the Party. In other words, it is stated that humanity and respect for one’s life cannot go along with politics. Gletkin, however, uses religion as an example of well-doing of the Party. He suggested that when the religion was introduced to peasants they took it literally and not as a symbol of human life. Therefore, as he says, the Party has the right to impose symbols of their own. This basically means that there will not be any saviour that would absorb all the sins of men, but that there is certainty of physical liquidation if you commit a sin or something that undermines the politics of the Party (which is, in this case, for example, a later arrival to work). These elements combine to place Rubashov in the position of a saviour, but one without faith in his own religion. As Rubashov ponders shortly before his death: "But when he asked himself, for what are you actually dying? He found no answer." (199)

III. 8. Music as a part of propaganda

Writers and composers have always been a mutual inspiration for one another. Yet music and literature function not only as means of inspiration during the process of writing; we can find that music can be an important part in the book itself.

In A Clockwork Orange music plays a significant role throughout the whole story. One may assume that a criminal and rapist Alex would prefer an absolutely different kind of music than the one he loves. He adores classical music and is a real expert in it. The problem is that this music evokes in him thoughts about violence and crimes. Whenever he hears some piece from his favourite composer he starts to dream about fighting and committing crimes. On the other hand, the author of the Ludovico method does not even know that he put classical music
into the movies which Alex is forced to watch. Alex then begs the doctors to leave classical music out of the brainwashing; he says that Ludwig van does not deserve to be part of that. Burgess wants to raise a question whether high art really has got a civilizing impact. When brainwashed Alex associates classical music with violence and therefore hearing his used-to-be-favourite music makes him sick.

In *Darkness at Noon* there are not many allusions to music. Rubashov only sometimes whistles some song that reminds him of the old times when he was out of prison. Music does not play such a remarkable part as in *A Clockwork Orange*.

Music is a means of controlling individual as well. It is suggested in *Brave New World* in Chapter 5 where people sing a song during the Solidarity Service. That gives an example of the banal religion the leaders use in order to keep members in conformity with society rules. The song has silly lyrics and helps to emphasize the triviality of the ceremony. The song and the hand-to-hand connection between the singing community members show the desire of the World State to make citizens as indistinguishable as possible. The last “orgy-porgy-gives-release” part points to a fact that people still need some release (it is another instrument along with soma, Passion Surrogate etc.) The community singing encourages strong emotions in such a way that they are not a thread to the society. Moreover the whole procedure of community singing ends up in sexual orgies.

In *Nineteen Eighty-Four* music can be heard from the telescreens. It is usually some song that should either intensify the hatred or strengthen the love and admiration for the party. The music is usually a military piece connected with some victory that recently took place in the war with Euroasia or Eastasia. Music is also a part of the omnipresent propaganda. The constant military tune that is broadcasted from telescreens keeps citizens aware of the perpetual war, and is thus an inevitable part of their life. They hear music and slogans on daily bases and that subconsciously strengthen they desire to serve the Party. Even though the music of propaganda is not the main part of the Party’s ambition to take control over human mind and soul, it plays a significant role, for example in affecting children. Not only Youth League, slogans and lectures serves the Party’s
desire to drive natural feelings out of children, it is also music that is an inseparable part of brainwashing of the youth.
IV. The control over human mind and soul

In *Nineteen Eighty-Four* it is not allowed to live life on one’s own. Going for a walk or wandering around the city with no purpose or aim is perceived as something eccentric, and therefore one can be punished for such act. There is a word in Newspeak that describes such behaviour – ownlife. One of the main principles of totalitarian regimes and of the Party in this novel is that even though people should form an overpowering mass, they are forced to live life in solitude. In this dystopian society people are disconnected from their parents. This fact is described on the example of Winston who almost does not remember his parents; he has only vague memories of his mother and father and does not remember his sister. He assumes that they must have been separated when he was eleven or twelve, although it is almost impossible to remember one’s age. Another sign of the struggle between an individual and the society is that Winston enjoys moments that we perceive as something ordinary and regular. He ponders whether there ever were such moments in human history when one could only lay in bed and enjoy day-dreaming and listening to the sounds of nature.

The totalitarian government perceives independent thinking as something unwanted. It is not only intelligence that is not needed (apart from the Party’s purposes), but above all the capability of thinking things through. Whoever wonders too much embodies a potential danger to the system which is why people, who obey like sheep without deep thoughts, are a desirable prototype of citizens for totalitarian regimes.

The control over human mind is also greatly described, mainly on the example that if the Party announces that two and two make five everyone has to internalize and believe it. Orwell depicts a world in which the elites of totalitarian governments have created states that have as the one and only aim the infliction of suffering on the populace. The book is about “the destruction of common-sense realism and the defeat of ordinariness, the corruption of language by force and power, as Big Brother takes command.” (Bradbury, 283) In other words, it is about fighting against everything that is familiar and natural – love, friendship, social life and independent thinking.

One of the common signs is that the rulers of each dystopian society want the led people to be earthbound and prevent them from thinking of any distraction
that would provoke some rational thought. Each person that lives under the
dystopian regime (even the members of the Party) is expected to be competent,
industrious, and even practical within narrow limits, but it is also necessary that he
should be an ignorant fanatic whose prevailing moods are fear, hatred, adulation,
and orgiastic triumph. In other words, it is necessary that one should have the
mentality appropriate to the state of war.

The need of uniformity is also showed in *Brave New World*. By the means
of so called Bokanovsky’s Process there is a possibility of almost seventy
identical twins from one embryo. It is a sound example of a way to keep down
one’s individualism. In early age, children are taught that they belong to a certain
cast. When they are mature enough they already know that they belong to one
layer of the society and that there is no possibility or need for people to interact
with someone from another level of the society. The society is divided into groups
from the Alphas, who hold all the positions of power and do all the intellectual
work, to the Epsilons, who do all the manual work, and who are not intelligent
enough to read and write. Each member of the group is sleeptaught from his or
her early life to love his own group and dislike the others. The novel shows us
where the world or the society can go if certain technological and technocratic
tendencies grow dominant over humanity.

Generally speaking, people in *Brave New World* live under imposed
ignorance. The citizens are denied knowledge and, because of soma, self-
reflection so that they would not be tempted to rebel. The rulers believe that
ignorance can make the people in the society unaware of what they are missing.
People live in a world of technology and mechanic development. They think that
they live in an independent and free society and they do not have the slightest
clue that they are absolutely controlled. Orders result into a cult of drugs, sex and
organized happiness. Human beings themselves have long since ceased to be
human but only turned to standardized machines-like creatures.

In *A Clockwork Orange*, there is not a clear head of the state or society,
compared to the other three books where the leaders are specified. Here we only
know that what is done with Alex serves the government’s policy. Nevertheless,
the way of coping with an individual who in some way does not fit into the society
is as brutal as in the other works.

The necessity of choice is, however, most highlighted in Burgess’s work.
The desire to behave according to one's mind and not according to some "higher good" constructed by the members of the totalitarian regime is present in all four books. *A Clockwork Orange* suggests that good cannot exist without evil and vice versa. Therefore if someone – Alex in this case – is forced to be good without being offered a choice, the substance of good itself is destroyed. Hilský points out that: "Burgess shows that such procedures are even worse and more twisted then the horrible crime itself." (working translation, 80).

A constant impression that one is being watched can also be found in *Darkness at Noon*. People live in constant fear. Even when they have an informal, everyday conversation, they correct their sentences in order not to make some ambiguous statement that could be later used against them. Even a former high ranked officer, the main character of the book, tries to be as unnoticeable as possible. When he has a conversation with Richard (we came to know this conversation through one of his flashbacks when he ponders in his cell) in a museum, he gives his partner directions how to speak and behave in order not to evoke suspicion. Rubashov is a person who thinks about the state of society, and we can found his main thoughts in the extracts form his diary. "Never in history has so much power over the future of humanity been concentrated in so few hands as in our case.” (83). It is also stated that the Party tries to punish not only crimes but bad ideas as well since the bad ideas are perceived as crimes to the future generation, and therefore they should be punished equally – by death.

Koestler uses his condemned main character to highlight the ideological shift in the USSR from Leninism to Stalinism, to comment on communism and revolution in general, and to bring the reader inside the mind of a political prisoner. As he grows in stature in the party, the party begins to change around him. Eventually he is suspected of having anti-party thoughts and engaging in anti-party activities. He is arrested and interrogated.

Another dystopian feature is the fact that the Party almost omits the word “death” from their vocabulary and replaces it with the term “physical liquidation.” This shows that "the act of dying was a technical detail with no claim to interest.” (111) The death of an individual is unimportant as long as it serves the Party. The individual must be subordinated and sacrificed to the community.

Rubashov finds consolation in his meditations on historical perspective. The long debate he carries on with himself right through the book is an attempt to
justify not so much a particular theory of history as the individual’s role in history. It is the individual, above all, that Koestler is concerned with.
V. Fulfilled prophecies

The bit scary fact about the predictions the writers made in the four books and that have been fulfilled is that they are not only about totalitarian societies, but also about the present, democratic, Western world. Mass-media, and television especially, show us that everything can be turned into entertainment. Neil Postman points out that: “There is no subject of public interest – politics, news, education, religion, science, sports – that does not find its way to television. Which means that all public understanding of these subjects is shaped by the biases of television.” (78) The Parties, World State and the government from the books have the power over the ruled citizens. In our modern world it is the television that functions in a place of the above mentioned institutions. “Television is our culture’s principal mode of knowing about itself. Therefore – and this is the critical point – how television stages the world becomes the model for how the world is properly to be stage. It is not merely that on the television screen entertainment is the metaphor for all discourse. It is that off the screen the same metaphor prevails.” (Postman, 92). Television programmes are the topic of everyday conversation and what is shown on the television is considered to be true.

A parallel that can be found between the dystopian society in Nineteen Eighty-Four and today’s world is that the Party controls the history and claims that nothing of a tiny value has ever been made during capitalism. It is almost the same today because sometimes it seems that nothing that deserves even the slightest appreciation could have ever emerged from without capitalism.

The absence of privacy in Nineteen-eighty four can be seen in today’s world as well. One of the examples can be the fact that employers are monitoring their employees’ e-mails and phone calls in order to prevent them from being distracted from work. In some companies one can have the feeling that the boss is omnipresent and whatever one does is automatically watched. Another Big Brother-like surveillance is the fact that every money transaction, every phone call can be traced. People think that they live in anonymity but after some consequential research, everyone’s life can be described thoroughly. Moreover, the state’s desire to maintain law and order in the streets results into the fact that there is a camera almost on every corner. “According to the latest studies, Britain
has a staggering 4.2 million CCTV cameras - one for every 14 people in the country - and 20 per cent of cameras globally. It has been calculated that each person is caught on camera an average of 300 times daily.” (Chris Blackhurst) Therefore even the regular, law-abiding citizens are watched as if by the omnipresent telescreens

In its scale, the dictatorship in the world of *Nineteen Eighty-Four* is not like the dictatorship or totalitarian regimes as we know them - regionally spread – but one that is world-wide. Andrew Sanders points out that the Party’s aim is to: “Create a world where there are no emotions except fear, rage, triumph, and self-abasement, the ‘intoxication of power’ will remain, a ‘thrill of victory’ which is expressed in an excited mental picture of ‘a boot stamping on a human face-forever.” (579).The image of a boot stamping on human face is “The most famous and frequently quoted symbol” (Jeffrey Meyers, 148). Not only is this a significant symbol but also – sadly – an allusion to the real world. Totalitarian societies live under the boot of the rulers and democratic societies live under the stamp of capitalism and consumption. The consumption that is almost a religion in *Brave New World* is one of the key terms that functions as a linking between the world in the book and the one we are living in. If a person is wealthy he or she may easily turn away from God because there is no need of religion for him or her. There is rather a feeling of self-fulfilment, self-obsession and independence from others, God included. However if the same person finds himself or herself in troubles he or she may, with same easiness, turn back to religion. Therefore the best way to make people forget about God is to provide them with the illusion of absolute happiness and sufficiency, as shown in *Brave New World*.

Fulfilled predictions can also be seen in the view of sex for example. Today’s world slightly resembles the attitude in the novel. Zygmunt Bauman says that: “The commercial exploitation of everything that is understood as a human need does not surprise since we live in the society where human needs are mediated by the goods market.” (260). Sex becomes almost a hobby or a causal act of socialization. Interestingly enough, people in their thirties and forties that should take the responsibility refuse to do so and therefore the institution of marriage seems to lose its importance. Loneliness and deep thinking in some isolated place is something that people do not feel the need to look for. We live in an individualized society where it is standardized to look for a distraction and
company of people whenever you find yourself alone.

Today’s society has got a problem with dealing with people who, mostly due to their age, are no more economically productive. This means people that do not consume on a daily bases. Bauman says that: “People that are out of game do not have even some “role” that can be considered as useful.” (working translation, 94) The fact that people in the novel are made to die as soon as they finish their productive age resembles of the topical problem, labelled ‘ageism’. Sometimes one feels as though old people are something that modern society should get rid of. In the book youth is artificially prolonged to 60 and when one reaches this age, he or she is no longer beneficial for the society, and therefore he or she is placed in the hospital for dying where his or her life comes to an end without anyone’s noticing. People today are obviously not sent to hospitals but as long as they cannot serve the modern economy they are dead for the market and therefore for the consuming society as well. Bauman suggests that: “From the point of view of capital, any care for poor people’s living in reasonable human conditions is economically meaningless.” (working translation, 95) Bauman’s statement is obviously not a suggestion but a critique. However, in past few years, more and more modern market strategies are aimed to elderly people because the marketers realized that those people actually possessed the purchasing capacity. Hence the Bauman’s statement is more about poor people (across generations) than strictly about the more aged ones.

Music in Brave New World plays an important part. The music is not only important for the Party’s purposes but functions as an allusion to today’s world as well. We can perceive the usage of music in this novel as a complete fulfilled prophecy. Whenever one enters one of the popular shopping malls, the synthetic music leaks from every corner and there is no escape to silence. When compared to the dystopian world in the book it is almost the same. The synthetic music, in fact, has the same purpose in the novel and in those malls – to keep people happy and in the mood favourable of consumption.

In Darkness at Noon we can perceive the sudden need to imprison Rubashov as a fulfilled prediction. In today’s world one can be a political hero and after one day, one unfortunate decision, he is a person that is blamed almost for everything, and vice versa. After George W. Bush ended in the office of the President of the USA the newcomer – Barrack Obama, was almost sainted. The
most absurd thing is that he was awarded the Nobel Peace Prize for something he might do one day. That is a parallel to *Darkness at Noon* – first Rubashov was decapitated for something he had not commit, second, he was a hero only a few months before - some people still have his portrait on the wall – and now he is the number one enemy of the totalitarian regime.

As a fulfilled prophecy, in *A Clockwork Orange*, can be perceived a fact that the age of people who have problems with law is rapidly descending and that there is a growing distance between generations.

Another fact that should be mentioned is that cigarettes are referred to as “cancers,” and that is much like in today’s society where the state hypocritically tries to reduce the using of cigarettes by raising their price and putting warning signs on a pack, while simultaneously the money from tobacco products is needed for the state budget.

One of the parallels between the book and today’s world is the lack of will to help others. Everyone cares only about himself or herself. It sounds like a cliché but we live in a society where one is encouraged to satisfy his or her needs without caring of the others. The principles of the consumer society result, unfortunately, in a fact that society can be more prosperous if it gets rid of unemployed, handicapped and disabled individuals. From the point of view of capital, there is no need for the poor people to live in human conditions because it does not have any economical reason. Bauman shows this through a Biblical reference: “When God asked Kain where Abel is, Kain replied in an angry manner, whether he is a guard of his brother.” (91) Bauman then quotes Levinas who thinks that: “In this question is the beginning of amorality.” (91) People do not care how the others are as long as they are satisfied and safe. Therefore, the growing gap between the rich and the poor has not only an impact on economical field but on the field of human feelings as well. This attitude and behaviour is similar to Alex’s since he never pities his victims, not even when one of them provides him with temporal home.
VI. Conclusion

The first part of the thesis deals with the description of dystopian societies and with the instruments that totalitarian government uses to achieve their aims. It is also mentioned how the regimes deal with an individual and what dystopian features each book focuses on. It was also suggested which strategies are used to make people believe in the system, such as corruption of language, religion that does not function as a way to find answers but merely as a part of propaganda and drugs that help the rulers to achieve their goals.

In the second part some predictions that authors made and that have been fulfilled are suggested. Today’s modern Western society cannot be described as a totalitarian, nevertheless we should be aware of some of the prophecies. The books show us that even though we think that we live in an independent world one is still exposed to mass-media brainwashing and behaves according to standards set by the consuming society.

_Nineteen Eighty-Four_ shows us that totalitarianism that deprives a human being of individuality can destroy functional society. It also suggests that the loss of privacy and the possibility of having every movement and action watched is a big danger as well. _A Clockwork Orange_ illustrates that the growing violence in today’s world is an enormous danger. It also shows that people in modern societies lack of choice. The fact that an individual can be unimportant within the society is shown in _Darkness at Noon_. It also describes that the abuse of political power is highly dangerous.

All the above mentioned aspects are, of course, still imminent dangers for today’s societies. However, it seems that we keep on forgetting that things we are accustomed to use (television, internet, cell phones) can destroy us in a similar degree. People in the modern Western states are trapped in the consumer societies with an analogous loss of privacy since everyone’s activity can be observed and eventually traced. The lack of choice characters in the books have is similar to today’s world because it is almost impossible not to act according to the standards of the consumer society. Moreover, people really are unimportant as individuals, they are only important as an economically active statistical unit. Therefore, Huxley’s prediction in _Brave New World_ seems to be the one that has been most fulfilled and the one we should most be aware of. Postman points out
that: “In the Huxleyan prophecy, Big Brother does not watch us, by his choice. We watch him, by ours” (155). Even though the prophecies in Brave New World are meant to be fantastic, it seems that they are too likely to come true. One of the targets of this work was to show parallels between the books and the real world several decades after their publications. Unfortunately, it appears that there are more parallels, fulfilled prophecies, predictions and allusions than we would like to admit.
Works cited


