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Bakalářská práce

Manipulace dětí v próze Aldouse Huxleyho a George Orwella

Manipulation of Children in the Prose of Aldous Huxley and George Orwell

Vypracoval

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Vedoucí práce

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Prohlašuji, že jsem tuto bakalářskou práci vypracoval samostatně a výhradně s použitím citovaných pramenů, literatury a dalších odborných zdrojů.

Souhlasím se zapůjčením práce pro studijní účely.

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Abstrakt bakalářské práce

Cílem této práce je studie styčných bodů, konkrétně manipulace dětí státem, mezi dvěma nejznámějšími díly britské antiutopické literatury, Huxleyho románem *Brave New World*¹ a Orwellovým *Nineteen Eighty-Four*. V obou těchto románech hraje manipulace dětí a mladé generace všeobecně velmi důležitou roli a je zásadním předpokladem pro kontinuitu společenských zřízení, které tyto knihy popisují. Jak Orwell, tak Huxley ve svých románech věnují této oblasti zvláštní pozornost a jejich vize manipulace dětí v totalitním státu v obou případech představuje neodmyslitelnou součást jejich líčení.

Analýza přednesená v této práci se teoreticky opírá o výzkum dvou předních amerických psychologů, Abrahama Maslowa a B. F. Skinnera, kteří rozpracovali teorii lidské motivace a chování (Maslow) a takzvaných „povzbuzovačů“ (Skinner), vedoucích za jistých podmínek k opakování tohoto chování. Kombinace jejich teorií poskytuje dobrý výchozí bod nejen pro komplexní rozbor vztahu mezi dětmi a státem, ale také pro přesnou identifikaci a vysvětlení metod, které stát pro manipulaci dětí používá. Tato teoretická báze je stručně doplněna o některé poznatky I. P. Pavlova a Sigmunda Freuda, jejichž myšlenky jsou nezbytným kontextem především pro jakoukoliv studii Huxleyho tvorby.

Tomuto rozboru předchází stručný nástin historického kontextu sepsání obou děl a výčet těch aspektů historického vývoje v první polovině dvacátého století, které měly na tvorbu autorů rozhodující vliv a jimiž se nechali inspirovat, např. poválečný boom americké ekonomiky v případě Huxleyho, nebo deziluze ze stalinismu v případě Orwella. Následuje krátká analýza pojmu „utopická literatura“, jeho podkategorií a rozdílů mezi nimi.

Jednou z hlavních funkcí utopické literatury a všech jejích odnoží je juxtapozice popisovaného nemísta a společnosti, které ho obývá, se skutečným světem; utopická literatura vybízí čtenáře k porovnání těchto dvou většinou značně rozdílných světů, a reflexi nad vztahem mezi nimi. Jádrem práce proto mimo výše uvedené analýzy tvoří paralela mezi Oceánií, Světovým státem a skutečnými demokratickými i nedemokratickými režimy dvacátého století. Jak Orwell, tak v menší míře i Huxley ve svých románech zrcadlili své obavy o vývoj společnosti v západním světě a jejich pesimistické vize často došly dílčího naplnění v mnoha více či méně totalitních státech dvacátého století. V Huxleyho případě je rozbor vztahu mezi tímto vývojem a jeho prací usnadněna tím, že Huxley byl ještě třicet let po publikaci románu *Brave New World* literárně činný. Pro zaměření této práce je zásadní především jeho esej „Brave New World Revisited“ z roku 1958, ve kterém zpětně rozebírá

¹ Často rovněž publikováno pod názvem *Konec civilizace*.

strukturu společnosti ve svém románu ve vztahu k moderní civilizaci a především pak poválečné Americe.

Kromě již výše uvedené literatury především v oboru psychologie a behaviorismu tvoří kostru sekundární literatury díla autorů, zabývajících se utopickou literaturou jako celkem (Burgess, Moylan, Kumar a jiní). Ve spojení s Huxleym jsou využity dokumenty o americké tržní ekonomice (*The Corporation, Supersize Me*) a některé myšlenky architektů socialismu (Marx, Engels). Dále je hojně využitý již zmíněný esej *Brave New World Revisited*. Orwell, který zemřel v roce 1950, již neměl příležitost nijak reflektovat svůj román, a proto se analýza jeho díla opírá především o jeho biografii (Crick), díla zaměřená na mládežnické organizace v totalitních státech (Altmann) a Orwellovu dřívější tvorbu (*Animal Farm*, „Why I Write“ a další).

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Chapter One - Introduction

1.1 Thesis outline

The focus of this thesis are two of the most prominent specimen of utopian literature, namely George Orwell's *Nineteen Eighty-Four* and Aldous Huxley's *Brave New World*. Despite the fact that *Brave New World*, which was published in 1932, predates *Nineteen Eighty-Four* by seventeen years and was written in a quite different social and political climate, both these books share many important elements. While depicting vastly different societies with diverse structures of power distribution, they both express certain fears and worries that their respective authors had about the future of civilisation, which is why they were chosen as primary texts for this thesis. More specifically, the main area of discourse is going to be the treatment of children and their relation to the state as depicted in these books. In this field, both Orwell's Oceania and Huxley's World State share the same objective, which is to turn children and the young generation in general into an obedient tool to be at the system's disposal. This aim is very prominent for many reasons in both books, but the results are the same; children willingly submit themselves fully to the state and become one of the major means the state possesses to achieve its goals.

The degree of control over children both in *Brave New World* and *Nineteen Eighty-Four* is immense and it is therefore vital to understand how exactly this complex manipulation is achieved. This thesis is hence aimed at deconstructing the methods of control in these two books by using two prominent publications on behavioural psychology as the theoretical framework, namely B.F. Skinner's *Beyond Freedom and Dignity* and Abraham Maslow's "A Theory of Human Motivation."

1.2 Organization and Methodology

The main purpose of the introductory chapter is to outline the historical contexts for both primary texts and those sections of Orwell's and Huxley's biographies that are salient for a detailed analysis of their works. This chapter will also provide a working definition of what exactly is utopian literature and what are its divisions, and even more importantly, what are its functions. Finally, a short detour into behaviourism will be necessary to outline the theoretical framework employed in the analysis of the primary texts, namely the theories of B.F. Skinner and Abraham Maslow on human behaviour and its motivations.

The second and third chapters will focus on *Brave New World* and *Nineteen Eighty-Four* respectively, outlining a detailed, close-reading based analysis of the mechanics of child control as executed by the two states described in these books, as well as explaining why this control is so essential in the first place. The fourth chapter will then draw a comparison between these two hypothetical states and the actual political regimes that existed at the time when *Brave New World* and *Nineteen Eighty-Four* were written, as well as those that developed afterwards, and will summarize all the conclusions.

1.3 *Brave New World* – Identifying the influences

As mentioned above, *Brave New World* and *Nineteen Eighty-Four* share a number of important elements, nonetheless, the political and social contexts of their composition are widely different. Whereas Orwell's book outlines his fears and introduces a mostly imaginary place where the worst after-war development scenario was executed, Huxley's work is much more ambiguous; it is a blend of various influences Huxley was subjected to in the late twenties and early thirties.

Anthony Burgess claims that *Nineteen Eighty-Four* is Orwell's entry into the "worst imaginary world contest"² (translation mine), whereas David Bradshaw states in his introduction to *Brave New World* that

[...] the composition of *Brave New World* proved so problematic to Huxley between April and August 1931 because he was unsure in his own mind whether he was writing a satire, a prophecy or a blueprint.³

This is a very accurate analysis. Huxley's work was not originally intended as a warning similar to Orwell's, and it was later elevated to its position as one of the three or four all time utopian classics chiefly by the readers and literary critics, who had the benefit of historical hindsight. Bradshaw comments on this: "One of the great strengths of *Brave New World* is that it is hard to dissect, it resists categorical interpretations."⁴ In his foreword to *Brave New World Revisited*, Huxley himself explains that he would have written the book in a rather

² Anthony Burgess, *1985*, trans. Milan Mikulášek, (Praha: Maťa, 2007) 50.

³ Aldous Huxley, *Brave New World*, ed. Margaret Atwood, David Bradshaw, (London: Vintage Books, 2007) xxiv.

⁴ Bradshaw, xxvii.

different manner in 1946. In 1932, however, there were no signs that the biggest massacre in human history is just seven years away, or that the two huge experiments of society organisation, namely the race based Third Reich and class based Soviet Union, will become synonymous for tyranny and suffering. So, what were the three main influences that made Huxley oscillate between “a satire, a prophecy and a blueprint”?

Huxley originally started writing *Brave New World Revisited* as an attack on the naive Victorian vision of universal utopian bliss that awaits mankind in a state based on reason, dignity and technology in the very near future. This notion was always based on the assumption that man is good by nature, that a perfect society can be constructed, because man is a perfect being; Huxley knew that it was not so and originally started writing *Brave New World* as a mock of this vision as outlined by the technocrat H.G. Wells in his book *Men Like Gods*.⁵ This is the satirical element, a pure mockery of the belief that world could be turned into a place where all were happy, a belief that can be traced to the publishing of Thomas Moore’s *Utopia* in 1516.

The second aspect of *Brave New World* Bradshaw mentions is a blueprint. This can be understood as Huxley’s negative attitude to the state of Britain in the early thirties and parliamentary democracy in general. Fuelled by the chaotic state Britain was in chiefly because of the financial collapse of 1929, Huxley insisted that order has to be renewed and that parliamentary democracy is simply too feeble for these times and that a more rigid, authoritative system where universal equality is forgotten must be installed⁶; he actually said that “stability” was one of the main objectives the next state should be based on, a concept advocated by the social engineers in *Brave New World*. Huxley himself was originally in favour of such techniques as hypnopaedia and conditioning; unlike the Victorians, he did not believe that man is good by nature, but that he could possibly be *made* good⁷. Taking these facts into account, it must be concluded that what Orwell condemned as the worst possible organisation of society, Huxley initially saw merely as one of the extreme paths society may follow; it was historical hindsight that gave his book the anti-utopian acuteness and grimness for which it is so praised today.

⁵ Bradshaw, xxiv.

⁶ Bradshaw, xxiv.

⁷ Hannelore Ploog. “Im Netz der Manipulierung : Aldous Huxley und seine *Brave New World*,” (Frankfurt: Verlag Marxistische Blätter, 1979) 62-63.

Finally, there is the element of “prophecy”, the true basis of the anti-utopian character of the novel, a reflection of Huxley’s disgust with American lifestyle focused on consumerism and sensual pleasures.⁸ Novels such as *The Great Gatsby* had already outlined the shallowness of the average, pleasure loving middle and upper class American of the late twenties by the time Huxley first visited U.S.A. His contempt for American lifestyle was enormous and he projected all his disgust into the *World State*, a bleak prophecy of what happens when these shallow pleasures become synonymous to happiness and ultimately the only goal worth pursuing in life. In Huxley’s bleak vision, all other aspects of human existence, including freedom of choice, are therefore subordinated to this one, omnipresent goal of being happy as each and every individual is turned into a perfectly predictable and regular piece to fit into the immense jigsaw of society petrified in some sort of universal nirvana. Some passages in *Brave New World* are very explicit references to the last chapter of *Jesting Pilate*, Huxley’s account of his travels. His mockery of the American dream in suggesting the new American motto to be “Vitality, Prosperity, Modernity,”⁹ for instance, is the basis for the forthcoming World State based on “Community, Identity, Stability”¹⁰. As for sensual pleasures, all Californian girls gave “a promise of pneumatic bliss. But not much else, to judge by their faces, uniform, unindividual and blank.”¹¹ Consequently, the word “pneumatic” is frequently used by Huxley’s male characters to describe the female characters’ sexual appeal. The theme of sex and promiscuity in general appears to be of particular interest to Huxley, and its detailed depiction in *Brave New World* draws heavily on Huxley’s American experience, a link he himself identifies in his foreword to the 1946 edition of *Brave New World*:

Not does the sexual promiscuity of *Brave New World* seem so very distant. There are already certain American cities in which the number of divorces is equal to the number of marriages. In a few years, no doubt, marriage licences will be sold like dog licenses, good for a period of twelve months, with no law against changing dogs or keeping more than one animal at a time.¹²

⁸ Krishan Kumar, *Utopia and Anti-utopia in Modern Times*, (London: Blackwell Books, 1991) 381.

⁹ Aldous Huxley, *Jesting Pilate*, (London: Chatto & Windus, 1957) 280.

¹⁰ Huxley, *Brave New World*, 1.

¹¹ Huxley, *Jesting Pilate*, 266.

¹² Huxley, *Brave New World*, xlix.

In *Brave New World*, happiness derived from “Community, Identity, Stability” becomes not only the aim, but the prerequisite of any meaningful existence, and it is enforced with the same vigorousness Julia and Winston experience at the Ministry of Love. It is this aspect of Huxley’s novel that became by far the most prominent theme in most contemporary interpretations of the book and puts it on the same level of political agitation as *Nineteen Eighty-Four*, and despite the above mentioned ambiguity and multiple possible readings, it is this anti-utopian aspect of the book that will be of interest for the purposes of this thesis.

1.4 *Nineteen Eighty Four* – the roots of Orwell’s pessimism

The conception of *Nineteen Eighty-Four* is set in a completely different frame. Much had happened in the seventeen year gap between *Brave New World* and *Nineteen Eighty-Four*; the Stalinist purges of the thirties, the attempted annihilation of an entire entity, the unprecedented attacks on cities such as Nagasaki, Hiroshima and Dresden, and possibly the event that had the biggest influence on Orwell, the Spanish civil war. Four years before his death, after spending five years in Burma as a colonial officer, after being *Down and Out in Paris a London*, after reflecting on the unbearable conditions of working class life in *The Road to Wigan Pier*, and, most importantly, after the huge disillusion he experienced during the Spanish Civil War¹³ as expressed in *Homage to Catalonia*, Orwell states the following in his 1946 essay “Why I Write”.

The Spanish war and other events in 1936-37 turned the scale and thereafter I knew where I stood. Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism and for democratic socialism, as I understand it. [...] And looking back through my work, I see that it is invariably where I lacked a political purpose that I wrote lifeless books and was betrayed into purple passages, sentences without meaning, decorative adjectives and humbug generally.¹⁴

Based on the above mentioned points, it may seem that unlike Huxley’s more diverse motivation, Orwell’s objectives with the composition of *Nineteen Eighty-Four* were extremely clear and straightforward. However, even Orwell’s intentions behind *Nineteen*

¹³ Bernard Crick, *George Orwell: The First Complete Biography*, (Boston: Little, Brown Co.) 207-236.

¹⁴ George Orwell, “Why I Write,” *Collected Essays*, (London: Mercury Group, 1961) 424.

Eighty-Four are not entirely clear and are a matter of some disagreement among literary critics. Some, like Krishan Kumar, suggest that the book can be interpreted as a direct attack on Soviet communism, or rather its Stalinist version, which failed to achieve the objectives socialists like Orwell believed in. In his book *Utopia in the Twentieth Century*, Kumar contends:

[...] but for all those for whom Soviet communism was ‘the God that failed’, Orwell’s *Animal Farm* and later *Nineteen Eighty-Four* were the precise and passionate expression of their own bitter feelings about the Soviet Union. Ignoring Orwell’s repeated denials that socialism or even the Soviet Union were his principal targets, they could take the Orwellian anti-utopia as the sufficient response to the communist utopia.¹⁵

In other words, the main purpose of *Animal Farm* and *Nineteen Eighty-Four* was to criticise Soviet communism as the ultimate system of governance it was initially believed to be. This concept is resolutely condemned by Anthony Burgess, who postulates that *Nineteen Eighty-Four* has little to do with the Soviet Union, but is rather Orwell’s manifesto of the disgust he felt about the state of post war Britain and especially its left wing politics.¹⁶ Burgess goes into substantial depth while linking many images from *Nineteen Eighty-Four* such as the omnipresence of Big Brother, the shortage of consumer goods and above all the grim fissure between the Party rhetoric and the actual status quo,¹⁷ to the disillusionment British socialists have suffered after the war. Or in other words, the chief “political purpose” Orwell chose to follow was, according to Burgess, not a critical deconstruction of the Soviet Union, but a demonstration of the numerous flaws embedded in British left wing politics.

Finally, another theory, which appears to be the most appropriate basis for this thesis, claims that *Nineteen Eighty-Four* lacks the *political* aspect in the sense we understand the word today, i.e. expressing some sort of position on the right-left scale.¹⁸ In other words, this theory suggests that *Nineteen Eighty-Four* is, unlike *Animal Farm*, not an attack on a specific political regime, but rather Orwell’s depiction of the corruptive effects of power, regardless of

¹⁵ Kumar, 382.

¹⁶ Burgess, 1985, 17-37.

¹⁷ Burgess, 1985, 29.

¹⁸ However, *Nineteen Eighty-Four* definitely is political in the aspect which Orwell attributes to the word in ‘Why I Write,’ i.e. in commenting on general organization of society or power distribution.

the political doctrine its wielders advocate. As Denis Donoghue puts it: “The book is not a documentary account of any real regime, it is a fable, written in fear by a writer beset with his own illness and the illness of the world.”¹⁹

1.5 Utopia, Dystopia, Anti-utopia, Kakotopia, Eutopia – working definitions

Terms like “utopia”, “eutopia”, “dystopia”, “anti-utopia” and “kaktopia” have always been a matter of great disagreement among scholars, as there are multiple views on their exact meanings and the boundaries separating these terms seem to be not very clearly defined. One of the definitions of “utopia”, for example, is “a nonexistent society described in detail and normally located in time and space.”²⁰ This definition does not include any degree of the author’s judgement of that society, or, in other words, it does not indicate whether the utopia is negative or positive, which renders the term utopia as a hypernym of the other four. This notion may be further confirmed by its etymological analysis; the literal translation from Greek would be a “non-place”, which does not include any notion of value judgement whatsoever. However, in practice the word “utopia” usually refers to rather positive sketches of society. Analogically, the definitions of “anti-utopia” and “dystopia” vary greatly in different sources and overlap to a great degree. The definitions in *The Utopia Reader* are as follows:

Dystopia or *negative utopia* – a utopia that the author intended the contemporaneous reader to view as considerably worse than the society in which he lived

Anti-utopia - a utopia that the author intended the contemporaneous reader to view as criticism of utopianism or some particular eutopia.²¹

If these definitions are accepted, it is obvious that a book like *Nineteen Eighty-Four* can hardly be categorically labelled as it combines both functions; Orwell clearly wanted the reader to view Oceania as a very dismal place (the dystopian aspect), but *Nineteen Eighty-Four* also carries a strong element of critique of social engineering as represented by the totalitarian rule of the Inner Party (the anti-utopian aspect). However, for the sake of

¹⁹ Denis Donoghue, “*Nineteen Eighty-Four*: Politics and fable,” *George Orwell & Nineteen Eighty-Four – The Man and the Book*, A Conference at the Library of Congress, 30th April and 1st May, 1984. p. 68.

²⁰ Gregory Claeys, Liman Tower Sargent eds. *The Utopia Reader* (New York: New York University Press, 1999) 1.

²¹ Claeys and Sargent, 1-2.

argument and to avoid confusion, both *Brave New World* and *Nineteen Eighty-Four* will be henceforward referred to as anti-utopias, as a credible argument could be made that this element pervades in both novels.

1.6 Functions of utopian literature

Despite difficulties in definition, nonetheless there are some recurring themes and aspects that are inherent to all utopian literature, the most important being the prominence of the relationship between the actual setting the book was written in and the imaginary world which it describes. The first sentence of *The Utopia Reader* provides us with this definition: “Utopianism in general is the imaginary projection, positive or negative, of a society that is substantially different from the one in which the author lives.”²² It is the character of this difference between here and now and the un-place the book describes that constitutes the salient point of all utopian literature. It is by means of this link or even more specifically, comparison, that utopian literature conveys the intended message from the author to the reader.

Both *Nineteen Eighty-Four* and *Brave New World* would have been virtually pointless if a comparison between the societies they describe and the actual conditions they were written in could not had been made. This is perfectly logical if put in context with one of the functions of utopian literature as outlined in Tom Moylan’s *Dark Horizons*, namely to catalyze a change of the status quo.²³ As far as dystopian or anti-utopian literature is concerned, clearly the best way to achieve this is to take those social phenomena one wants to unmask as wrong and exaggerate them to the extreme point where their wrongness becomes obvious. A book that only describes the dreads of a regime already in existence loses its utopian function and becomes a mere political pamphlet or statement. A credible argument could be made that *Animal Farm*, for instance, is not really an anti-utopian book as Krishan Kumar claims in the above quoted excerpt, because it lacks the necessary bridge between the fictive place described and reality; *Animal Farm* is more of a scaled down record of the history of the Soviet Union from the October revolution to the peak of Stalinism, very accurately narrated and merely transplanted to an allegorical animal community set in otherwise perfectly normal English countryside. It is not difficult to see the analogies between

²² Claeys and Sargent, 1.

²³ Ruth Levitas and Lucy Sargisson, “Utopia in Dark Times”, *Dark Horizons*, Tom Moylan and Rafaela Bacollini eds., (New York: Routledge, 2003) 14-27.

Trotsky and Snowball, the Stalinist purges of the thirties and the slaughters in the barn etc. These aspects make the book a very effective satire or mockery, but not a classical anti-utopia, simply because it lacks its primary function.

Having established that the main function of utopian literature in general is to force the reader into comparing the reality as described in the book with the actual society the reader lives in, it is vital to understand the mechanics of pre and post war history in order to interpret *Brave New World* and *Nineteen Eighty-Four*. This theme will be explored in chapter four; since this thesis is focused on the manipulation of children, chapter four will analyse the position of children and young people in general in pre-war America as well as the Third Reich and above all Stalinist Soviet Union.

1.7. Theoretical frameworks: A. Maslow and “A Theory of Human Motivation”, B.F. Skinner and *Beyond Freedom and Dignity*

Before turning to the analysis manipulation and exploitation of children in the primary texts, it is necessary to outline the ideas and notions of behavioural psychology represented by Abraham Maslow and B.F. Skinner that will form the foundations of my interpretation. These theories, presented in their respective works “A Theory of Human Motivation” and *Beyond Freedom and Dignity*, are not only excellent tools to explore the manipulative technique used in *Brave New World* and *Nineteen Eighty-Four*, but provide a good reference point for the comparison of these societies to the actual totalitarian regimes of the first half of the twentieth century.

Maslow’s basic thesis is that all actions committed by an individual are driven by an urge to satisfy certain needs of that individual. In other words, all actions are pragmatic, although this pragmatism may not be obvious. One eats to satisfy his need for food, one hides in a shelter to satisfy his need for safety, one is good at sports in order to satisfy his need for self-realization etc. Maslow then created a relatively rigid hierarchy of these needs and claimed that all human actions can be perceived as a struggle to satisfy these needs in some accordance to their priority within this system.²⁴

²⁴ Abraham Maslow, “A Theory of Human Motivation,” *Psychological Review*, 50, 2-4.

Maslow then identified six major groups of human needs that need to be satisfied in order for the individual to feel happy and fully content. These groups are: physiological needs, safety needs, love needs, esteem needs, the need for self actualization and finally the desires to know and understand. According to Maslow's theory, everything a man does is on some level fuelled by the desire to satisfy one of these needs.²⁵

We may further develop this theory by introducing Skinner's concept of what he calls "reinforcers": "When a bit of behaviour is followed by a certain kind of consequence, it is more likely to occur again, and a consequence having this effect is called reinforcer."²⁶ There are positive and negative reinforcers that have an immense effect on one's behaviour. Skinner lists a few very simple examples: "Thus, if a person escapes from a hot sun when he moves under cover, he is more likely to move under cover when the sun is again hot."²⁷ In other words, the consequence of escaping the heat is a negative reinforcer; the escape to shadow is more likely to repeat should the dangerous exposure to the sun appear again. Analogically, if a child feels hungry and is breastfed, it is more likely to reach for mother's breast when it is hungry again; its success is a positive reinforcer. This is where Maslow's and Skinner's theses merge into a theory that can be crudely put as follows: Every action an individual undertakes is directly or indirectly linked to some of his needs or desire. In a struggle to satisfy these, an individual is most likely to employ the technique that has already proved successful.

Combining these theories, it is possible to deconstruct the rather eccentric and even pathologic behaviour of children in *Brave New World* and *Nineteen Eighty-Four* simply as their either conscious or subconscious struggle to satisfy their needs. The state may then manipulate them by giving them only one possible way of satisfaction, which will only be opened through absolute obedience.

²⁵ Maslow, "A Theory of Human Motivation," 18.

²⁶ B. F. Skinner, *Beyond Freedom and Dignity*, (Indianapolis: Hackett, 2002) 27.

²⁷ Skinner, *Beyond Freedom and Dignity*, 27.

Chapter Two – *Brave New World*

2.1 Happiness saturation

“Community, Identity, Stability”²⁸, that is the motto of the World state. Therefore, as noted in Chapter one, the ultimate goal of state power is to prevent its inhabitants from any attempts to change the status quo. However, unlike the Party in *Nineteen-Eighty Four*, which simply generates as much frustration as possible and then channels it against any target it sees fit, the technique of the World State is almost antipodean. Rather than controlling peoples’ frustration and using it as the main weapon at the state’s disposal, why not exterminate frustration altogether and replace it with bliss, contentment, a universal Nirvana for everyone? There is no need for rebellion when everyone is happy. By saturating every possible aspect of human life with predictable, easily obtainable pleasures, the state does not suppress rebellion, it simply eliminates all the possible reasons that may lead to one. The aim of this chapter is therefore an analysis of the ways citizens’ needs are either satisfied or silenced in *Brave New World* and how this contributes to their total surrender to the state.

In *Nineteen Eighty-Four*, Orwell accurately comments on the Marxist thesis that “The history of all hitherto existing society is the history of class struggles”²⁹ with the following words:

Throughout recorded time, and probably since the end of the Neolithic Age, there have been three kinds of people in the world, the High, the Middle, and the Low. The aims of these three groups are entirely irreconcilable. The aim of the High is to remain where they are. The aim of the Middle is to change places with the High. The aim of the Low [...] is to abolish all distinctions and create a society in which all men shall be equal.³⁰

Instead of the High, the Middle and the Low, the World State has Alphas, Betas, Deltas, Gammas and Epsilons, a classic example of a rigid caste system; yet no rebellion ever occurs. The reason is simple: The caste hierarchy is a construct apparent to any external observer, but to each of the castes it seems like they are on the top of it. As a result of the rather complex

²⁸ Huxley, *Brave New World*, 1.

²⁹ Karl Marx, Friedrich Engels, *The Manifesto of the Communist Party*, Marxists.org, 18 Feb 2010, <<http://www.marxists.org/archive/marx/works/1848/communist-manifesto/ch01.htm>>.

³⁰ George Orwell, *Nineteen-Eighty Four*, (New York: Signet Classic, 1990) 201.

set of manipulative techniques applied from “decanting” to death, each and every member of the society is deeply convinced that he or she is on the imaginary tip of the iceberg Mustapha Mond compares society to:

“The optimum population,” said Mustapha Mond, “is modelled on the iceberg—eight-ninths below the water line, one-ninth above.”

“And they're happy below the water line?”

“Happier than above it. Happier than your friend here, for example.” He pointed.³¹

The stability of the World State is the result of systematic satisfaction of everybody’s needs, or, on those rare occasions where complete content is either impossible or not feasible, the need is either muted or externally transformed into something else (see Chapter 7). This leads to a society saturated with happiness where nobody wants to rebel, because everybody is on “the top.”

2.2 Children are forever

The scope of this thesis has been narrowed down from the treatment of the whole population to the treatment of children in order to provide a more focused, in-depth analysis of this universal theme inherent both to *Brave New World* and *Nineteen Eighty-Four*. However, if applied to *Brave New World*, this narrowing proves to be a little less necessary than in the case of *Nineteen Eighty-Four*; because for purposes of behaviour analysis, all people in the World State are children, as the Director of Hatcheries and Conditioning explains enthusiastically: “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.”³²

One of the key aspects of maturing, or getting older, is gathering experience, learning how to face the unexpected and how to overcome trouble. Yet in *Brave New World*, the unexpected does not exist and there are almost no personal difficulties to overcome. In those rare situations when an individual is faced with an unexpected problem and a quick retreat to *soma* reality is not available, he or she reacts either with panic, or a hypnopaedia imprinted

³¹ Huxley, *Brave New World*, 197.

³² Huxley, *Brave New World*, 23.

cliché. When Lenina encounters Bernard's unorthodox gloom and melancholy, the only thing she can think of is slipping into primitive, artificially implanted axioms:

“Never put off till tomorrow the fun you can have today,” she said gravely.

“Two hundred repetitions, twice a week, from fourteen to sixteen and half,” was all his comment.³³

Without any personal development, without any gap between generations, there are still fewer friction areas that could generate frustration and spark a change of the status quo:

“Work, play – at sixty our powers and tastes are what they were at seventeen.”³⁴ This demonstrates how successful the manipulation methods are. Not only has the state managed to subdue children completely, but it has also managed to keep its power over them throughout their lives, simply because they undergo no mental development the state would not control; a crowning achievement for any totalitarian state.

2.3. Biological needs and prenatal manipulation

Even before their “decanting”, the foetuses in the hatcheries are subjected to numerous special treatments that ensure that once decanted, they will happily accept whatever fate the state has prepared for them. Future space scientists and astronauts, for instance, get an increased dose of oxygen whenever their bottles are upside down. Thus, they will subconsciously link delirious feelings with being upside down and will therefore voluntarily seek a post where this will be a part of their work. Similarly, others are made to love heat:

Hot tunnels alternated with cool tunnels. Coolness was wedded to discomfort in the form of hard X-rays. By the time they were decanted the embryos had a horror of cold. They were predestined to emigrate to the tropics, to be miners and acetate silk spinners and steel workers.³⁵

³³ Huxley, *Brave new World*, 81.

³⁴ Huxley, *Brave New World*, 47.

³⁵ Huxley, *Brave New World*, 12.

If observed through the above introduced framework of human motivation and behaviour as outlined by Maslow and Skinner, it becomes apparent that the most basic set of needs like the need for oxygen, food, water etc. is already cleverly used for conditioning even before the actual birth of the child. When the foetus is exposed to conditions it will encounter during its future occupation, it is incentivised by some kind of pleasant experience, like an extra boost of oxygen, adrenaline etc. On the other hand, it is deterred from certain unsuitable things by threats like hard X-ray radiation or lower oxygen levels. By the time the baby is decanted, these links are indelibly imprinted in its mind, and when they are further reinforced by reflex based conditioning and hypnopaedia, they create an unbreakable bond between pleasant experiences and state required social occupation and lifestyle in general. Consequently and in accordance with Skinner's theory of reinforcers, the child will instinctively search such conditions that have previously proved to cause these pleasant experiences, thus becoming more and more subdued to the state.

This technique is usually used before the "decanting" of the child, and more delicate and accurate methods such as "Neo-Pavlovian Conditioning" and Hypnopaedia take its place later on, however, there are rare instances when a certain desirable process in the child's mind is further reinforced by the satisfaction of what Maslow calls primary needs, i.e. food:

"Death conditioning begins at eighteen months. Every tot spends two mornings a week in a Hospital for the Dying. All the best toys are kept there, and they get chocolate cream on death days. They learn to take dying as a matter of course."³⁶

Naturally, distress and fear of death are undesirable; any negative emotions whatsoever are in a society whose stability is solely dependent on everybody's happiness. The fear of death is one of the most deeply rooted, inherent fears that is imprinted in the human psyche. Extra care must be therefore taken to exterminate and suppress this fear. Along with the usual subliminal white-noise of everyday propaganda, hypnopaedical teaching and education, children are led to subconsciously link pleasant satisfaction of a primary need, such as satisfaction of the need for nourishment with chocolate, with watching people die, thus being at piece with the prospect that they will die as well.

³⁶ Huxley, *Brave New World*, 142.

2.4. Sexual saturation

Sex and its treatment occupies a unique space in Huxley's narration, as it serves as one the most powerful tools of manipulation of them all and complete satisfaction of sexual needs is one of the primary aims of the society of *Brave new World*. It is also one of the most accurately described are of human existence in the book. Maslow draws a line between the purely animalistic desire for sexual satisfaction and what he calls love needs:

One thing that must be stressed at this point is that love is not synonymous with sex. Sex may be studied as a purely physiological need. Ordinarily sexual behavior is multidetermined, that is to say, determined not only by sexual but also by other needs, Chin among which are the love and affection needs.³⁷

This distinguishing of sex and love is vital for the understanding of the mechanics of manipulation in *Brave New World*; while sex is the alpha omega of all existence and sexual modesty or even celibacy are deemed unhealthy and even dangerous deviations, love, or emotional linkage to another human being, is extremely undesirable. Huxley's narration is riddled with relatively explicit depictions of the sexual vibe of the World State. From the "erotic play" of the children frolicking in front of the hatcheries to the collective "Orgy-Porgy" Bernard has to join regularly, each member of the society is expected and even required to be sexually over-active. This high degree of sexual activity is not only welcomed, but actively fostered by the state; sexual-hormone chewing gum is an everyday commodity and regular "Orgy-Porgy" swinger parties are held with an almost religious punctuality. When Fanny finds out that Lenina has been going out with Henry Foster for three months, she almost recoils in horror; even temporary monogamy or monandry is simply bad taste among alphas.

This is a vivid example of the binary nature of manipulation techniques in *Brave New World* and *Nineteen-Eighty Four*. In Orwell's reality, sex is a clandestine activity with the sole purpose of reproduction, and because its blockage is a suppression of what Maslow calls a primary need, because, as he puts it, "Man is a perpetually wanting animal"³⁸, it generates a lot of frustration which is then skilfully channelled against appropriate targets by the state.

³⁷ Maslow, "A Theory of Human Motivation," 10.

³⁸ Maslow, "A Theory of Human Motivation," 3.

Huxley approaches the issue from the other side; by ensuring that no sex-induced frustration ever occurs, the World State follows its policy of happiness saturation and thus preventing any possible rebellion.

2.5. Family according to Ford and Freud – the gurus of the age

Our Ford—or Our Freud, as, for some inscrutable reason, he chose to call himself whenever he spoke of psychological matters—Our Freud had been the first to reveal the appalling dangers of family life. The world was full of fathers—was therefore full of misery; full of mothers—therefore of every kind of perversion from sadism to chastity; full of brothers, sisters, uncles, aunts—full of madness and suicide.³⁹

This lecture, delivered by the director of the hatcheries while guiding new students around the hatchery, encapsulates an important part of the philosophical basis of Huxley's *Brave New World*. Set in "632 A.F.", or in the twenty sixth century, the ideology of Huxley's society is a combination of the thoughts of Sigmund Freud and Henry Ford, as well as some other thinkers such as I.P. Pavlov, who are all merged into one omnipresent source of wisdom and pragmatism in the future. Understanding the reasons for this almost religious adoration for an amalgam of various thinkers of the twentieth century then provides a tool for dissecting the treatment of children in *Brave New World*.

One of Freud's most significant contributions to modern psychology was his identifying of the nuclear family as the source of numerous latent psychopathological disorders and deviations that may surface in adulthood. The core of his findings gathered during his long psychoanalytical career, when he concerned himself with issues such as the Oedipus complex, then constitute the backbone of the handling of children in *Brave New World*.⁴⁰ Naturally, this emergence of personal psychological problems could be fatal to the state; problems mean frustration, frustration anger and anger is a prerequisite for rebellion.

³⁹ Huxley, *Brave New World*, 33.

⁴⁰ Huxley was very familiar with Freud's theories and frequently uses them to illuminate his argument, for instance in his essay "Brave New World Revisited".

To avoid these latent threats, family as the smallest unit of society is totally abolished and replaced by Ford inspired, conveyor belts hatcheries where children are artificially manufactured from eggs and sperm. The words “mother” and “father” are only obscure reminiscences of the age when children were conceived and raised by their parents, and even a quick reference to this age causes profound embarrassment among the students:

“And 'parent'?" questioned the D.H.C.

There was an uneasy silence. Several of the boys blushed. They had not yet learned to draw the significant but often very fine distinction between smut and pure science.⁴¹

Since children are bred and not born, a whole layer of their personalities that is deemed unstable and generally dangerous is peeled off. No sibling rivalries, no Oedipus complexes, no subconscious erotic desires, no danger of incest, but also no parental love or guidance. Very much like in Orwell’s *Nineteen Eighty-Four*, the authority and care of the parent is replaced by the state machinery, and every aspect of the childrens’ psyche, starting by their set of morals and ending with their sexual preferences, is artificially determined by the state.

2.6. Safety needs and Pavlov’s findings

Aldous Huxley was not only a writer and essayist, he also came from a family with a strong scientific tradition and he was no novice to fields like biology, psychology or eugenics, and *Brave New World* certainly reflects this. As Burgess puts it, Huxley’s outline of manipulation techniques is to a large extent rooted in various scientific breakthroughs of the first three decades of the twentieth century⁴², and nowhere is this real-world scientific dimension more apparent than in Huxley’s description of manipulation of children at the beginning of the book.

“Neo-Pavlovian Conditioning Rooms,”⁴³ says the caption on the Infant Nurseries, where children are “conditioned” to suit the preset characteristics expected from their castes. The scientific basis for this, as the name of the centre suggests, lies in the experiments of Ivan Petrovich Pavlov focusing on reflex based conditioning. Four years before the publication of *Brave New World*, Pavlov had already ascertained the connection between particular repeated

⁴¹ Huxley, *Brave New World*, 19.

⁴² Burgess, 88.

⁴³ Aldous Huxley, *Brave New World*, 15.

stimuli and a recurring response from the subject.⁴⁴ Experimenting with a group of dogs, Pavlov rang a bell every time he was about to feed them. The dogs responded by excessive salivating, and after a few repetitions, they responded *even* when they were not actually given any food. This discovery had a huge impact on Huxley's writing and in *Brave New World*, Pavlovian techniques are used to their full potential.

Naturally and very much like in *Nineteen Eighty-Four*, the above outlined abolishment of the family, which is taken to the absolute extreme in *Brave New World*, inevitably leaves a huge void in the psyches of young children, a void the state is more than happy to fill. This substitution can be clearly demonstrated on the level of what Maslow describes as "safety needs," the second most important needs after the biological ones. Like the parent who holds his child's hand in the flame of a candle for a split second to forever link fire with pain in the child's mind, the state uses similar techniques to put whatever it sees fit into the child's head. After being deterred from their exploration of books and flowers by the shrieks of sirens and electrical shocks, children of lower castes are scared of what seemed to be naturally exciting for life:

What man has joined, nature is powerless to put asunder.

"They'll grow up with what the psychologists used to call an "instinctive" hatred for books and flowers. Reflexes unalterably conditioned. They'll be safe from books and botany all their lives."⁴⁵

The reason for this treatment is almost laughably pragmatic; it has not proven beneficial for the lower castes to read extensively, because it jeopardises their conditioning, and from the economic point of view, it is also not desirable for them to derive pleasure from flowers and nature in general: "A love of nature keeps no factories busy."⁴⁶ Once again, by acknowledging these imprinted links during their lives in order to satisfy their need for safety and absence of pain, the citizens of the World State also follow whatever set of rules is deemed appropriate.

⁴⁴ Burgess, 87-89.

⁴⁵ Huxley, *Brave New World*, 17.

⁴⁶ Huxley, *Brave New World*, 18.

2.7. Love and the denial of humanity

The third layer of needs as described in Maslow's paper is called "love needs." This encompasses such human desires as the need to love and be loved, to have friends etc. This layer of needs also occupies a rather special position in Maslow's theory, as he quotes their jeopardy or violation as the most common source of various psychopathological deviations the World State is so eager to avoid:

In our society the thwarting of these needs is the most commonly found core in cases of maladjustment and more severe psychopathology. [...] Practically all theorists of psychopathology have stressed thwarting of the love needs as basic in the picture of maladjustment. Many clinical studies have therefore been made of this need and we know more about it perhaps than any of the other needs except the physiological ones.⁴⁷

It is therefore only logical that unlike sexual activity, which is considered to be healthy and generally beneficial to the society, any attempts to form closer and deeper inter-human relationships are considered unorthodox and therefore potentially dangerous to the state. When the Director of Hatcheries and Conditioning reprimands Bernard and attempts to transfer him to a remote station, Bernard's unusual sexual behaviour is one of the main charges:

By his heretical views on sport and *soma*, by the scandalous unorthodoxy of his sex life, by his refusal to obey the teachings of Our Ford and behave out of office hours "like a babe in a bottle" [...] he has proved himself an enemy of Society, a subverter, ladies and gentlemen, of all Order and Stability, a conspirator against civilisation itself.⁴⁸

Yet from our point of view, Bernard is guilty of nothing more than being shy and trying to form a more solid emotional bond between him and Lenina, a bond not based solely on sexual

⁴⁷ Maslow, "A Theory of Human Motivation," 10-11.

⁴⁸ Huxley, *Brave New World*, 129-130.

intercourse. This effort makes him a “conspirator against Civilisation itself”, because a failure in fulfilling this need may result into Bernard’s unhappiness, which is unacceptable.

It may prove beneficial to introduce another of Maslow’s key arguments at this point, namely, that the “higher” a particular need stands in his hierarchy, the more specifically human it is. In other words, while physiological needs are shared by all living things, safety needs are consciously pursued only by the more intelligent ones and higher needs such as the need of being accepted are exclusively human. An argument can be therefore made that a system that deprives its inhabitants from satisfying their higher needs deprives them of their humanity and reduces them to mere automatons. This is certainly the case in *Brave New World*, where fulfilment of sexual satisfaction is fostered with the same zeal that any attempt to form a more intense emotional bond is prosecuted. This demotes its inhabitants to dehumanised slaves, who do not even realise the boundaries of their servitude.

2.8 Esteem needs and individuality

The second last set of needs in Maslow’s hierarchy is called “esteem needs”. These include the desire to be accepted as an individual, the desire to be popular etc. According to Maslow, these needs fall into two distinct categories:

These are, first, the desire for strength, for achievement, for adequacy, for confidence in the face of the world, and for independence and freedom. Secondly, we have what we may call the desire for reputation or prestige (defining it as respect or esteem from other people), recognition, attention, importance or appreciation.⁴⁹

Yet it is apparent from the very fabric of thought the World State is based on that the first set of these needs can never be fully satisfied. Freedom and individuality and above all independence are empty concepts in a world of “Community, Identity, Stability.” Individual is replaced with collective and “everyone belongs to everyone else.”⁵⁰ Analogically, very little satisfaction can be reached in the area of achievement. Since there are almost no obstacles to overcome, there are also no things to achieve; all the base pleasures come and go without the

⁴⁹ Maslow, “A Theory of Human Motivation,” 10.

⁵⁰ Huxley, *Brave New World*, 40.

need for fighting for them. John, as a visitor from a completely different culture, identifies this shallowness very quickly: “Nothing costs enough here.”⁵¹

On the other hand, reputation, prestige, recognition etc. are still attributes strived after and frequently satisfied in *Brave New World*, however, only within certain pre-set limits. When the activity pursued serves the communal good, praise and respect come with perfection. Thus Helmholtz Watson is “an Escalator Squash champion, indefatigable lover (it was said that he had six hundred and forty different girls in under four years)”⁵² etc, while Mustafa Mond’s oratory “is almost up to synthetic standards”⁵³ and Lenina Crowne is very popular, because “everybody says I’m awfully pneumatic.”⁵⁴ People are respected for what they do if it does not contradict the unwritten code of conduct of everybody behaving as a “babe in a bottle.” Sex, games and oratory, but not unorthodox thinking, creativity or individual beauty of character. When Mustapha Mond reads an innovative biological paper, he prevents its publication on the basis that

“the author’s mathematical treatment of the conception of purpose is novel and highly ingenious, but heretical and, so far as the present social order is concerned, dangerous and potentially subversive.”⁵⁵

Once again, this state of affairs may be considered from the perspective of Maslow’s and Skinner’s behavioural theories. If the esteem needs must be satisfied, the only way is excelling in a state beneficial field. A good electromagnetic golf player or lover will be praised while innovative thinkers or literates will be prosecuted, as seen in the example of Helmholtz Watson. Therefore, people are subconsciously driven to engage in activities the state embraces, which may bring them the pleasure of being recognized and admired. The system is set so that the inhabitants of the state themselves submit themselves to it, because they are driven by their needs.

⁵¹ Huxley, *Brave New World*, 211.

⁵² Huxley, *Brave New World*, 58.

⁵³ Huxley, *Brave New World*, 195.

⁵⁴ Huxley, *Brave New World*, 80.

⁵⁵ Huxley, *Brave New World*, 154.

2.9 Soma – the perfect lubricant

Insofar in this argumentation, a certain pattern in using needs satisfaction as the chief manipulative tool is apparent; first, allocate the need, then, by means of a positive or negative reinforcer, connect its satisfaction and consequent happiness with certain act that is beneficial for the state. However, this formula is not always applicable. Desires for safety, food, sex, belonging etc. are easily satisfied in the World State, but some higher needs directly clash with the doctrine of “Community, Identity, Stability.” The above discussed desire for achievement, as well as some of what Maslow calls “self-actualisation needs”, are indelibly linked with the concept of individuality, a curseword in a society based on identity. To smoothen the minute fissures in the monolith of need satisfaction induced happiness, Huxley introduces the definite opiate of the masses, bliss in a pill, *soma*:

Religion, Karl Marx declared, is the opium of the people. In the Brave New World this situation was reversed. Opium, or rather soma, was the people's religion. Like religion, the drug had power to console and compensate, it called up visions of another, better world, it offered hope, strengthened faith and promoted charity.⁵⁶

On many occasions in the books, a character feels “glum”, “out of sorts” etc. and soma is always the perfect answer. When Lenina feels something more than sexual desire to John, her immediate response is to take *soma*. She can't form any strong bond to him, she is preconditioned not to, but she is also preconditioned never to be unhappy; *soma* is the obvious answer.

Whenever someone's need is not or can't be fulfilled, *soma* offers a short “holiday” in an ideal reality to eliminate any possible sources of frustration. Huxley, a person with considerable drug experience, described *soma* as “the perfect drug”⁵⁷; a forerunner of today's antidepressants like Prozac combined with Cocaine, LSD and other substances, it offered an escape each time the machine of Huxley's society could not satisfy all the needs of an individual. If the World State is a perfect machine built out of millions of identical cogwheels, then *soma* is its lubricant, helping all the cogs to live in a regular, mechanically perfect nirvana even when a grain of sand falls in the machine.

⁵⁶ Aldous Huxley, “Brave New World Revisited”, *Huxley.net*, 8th Mar. 2009
< <http://www.huxley.net/bnw-revisited/index.html>>.

⁵⁷ Huxley, *Brave New World*, 46.

2.10. Conclusion

“O wonder! How many goodly creatures are there here! How beauteous mankind is! O brave new world! That has such people in’t!”⁵⁸ is Miranda’s line that inspired the title of Huxley’s book. In *Brave New World*, everybody is happy, and everybody is required to be happy. However, their happiness is pre-set by the huge momentum of cyclic existence of the society; the society is stable, so everyone’s happiness is stable too. Each need is satisfied unless it directly collides with the doctrine of the World State, while each and every individual is constantly being reminded that it is the current state of society that enables this satisfaction, and whenever a gap appears in the otherwise continuous stream of happiness, there is always *soma*. As Huxley wrote in “Brave New World Revisited”: “In 1984 the lust for power is satisfied by inflicting pain; in Brave New World, by inflicting a hardly less humiliating pleasure.”⁵⁹

⁵⁸ William Shakespeare, *The Tempest*, V, I, 2235.

⁵⁹ Huxley, “Brave New World Revisited.”

Chapter 3 - *Nineteen Eighty-Four*

3.1. Children as the abominations of totality

When Winston unclogs the drainpipe at Parson's flat, he is suddenly attacked by Parson's nine year old son: "You are a traitor!" yelled the boy. "You are a thought criminal! You are an Eurasian spy! I'll shoot you, I'll vaporize you, I'll send you to the salt mines!"⁶⁰ The boy cannot restrain himself and shoots at Winston from a slingshot, fuelled by his fury against the supposed enemy of the state: "There was a sort of calculating ferocity in the boy's eye, a quite evident desire to hit or kick Winston and a consciousness of being very nearly big enough to do so."⁶¹

This is not a pathologic deviation in the child's psyche, this is just a typical child of Oceania doing what the state has gradually instructed him to do. The ancient institution of family, represented here by Mrs. Parson, is totally powerless when confronted with the child's frenzy, such is the power of the state. Children six or seven years of age regularly spy on their parents in order to glimpse the slightest hint of thoughtcrime to report, they attend public executions of enemies of the state and scream in ecstasy as the convicts wriggle on the rope. When family and the state clash, there is no doubt about who is the supreme authority. In *Nineteen Eighty-Four*, a child is no longer a symbol of hope and innocence, but of terror, manipulation and above all, continuity of the party. Probably the most convincing demonstration of this is Winston's and Julia's "initiation" into the Brotherhood: "If, for example, it would serve our interests to throw sulphuric acid in a child's face – are you prepared to do that?" "Yes."⁶²

In most cultures, putting a child's life in jeopardy or endangering a child in a serious way is one of the last imaginable taboos one can break; paedophiles are usually the most hated criminals and in general any crime committed upon a child is considered one of the lowest and most vicious acts imaginable. Yet in Orwell's novel, Winston and Julia consider fatally harming a child to be of the same order as blackmail, forgery or drug dealing; the answer to O'Brien's question is always yes, without a moment's hesitation. Winston and Julia are equally willing to commit all these crimes in order to undermine the Party and do not show any signs of possible remorse. Indeed, their attitude to children is clearly expressed by

⁶⁰ Orwell, *Nineteen Eighty-Four*, 23.

⁶¹ Orwell, *Nineteen Eighty-Four*, 23.

⁶² Orwell, *Nineteen Eighty-Four*, 173.

Julia, when she is told about Winston's childhood: "‘I expect you were a beastly little swine in those days,’ she said indistinctly. ‘All children are swine.’"⁶³ Winston's antagonism towards children is explained frequently throughout the novel, as he repeatedly states that they are nothing more than a powerful tool of control in the hands of the state:

The family could not actually be abolished, and, indeed, people were encouraged to be fond of their children, in almost the old-fashioned way. The children, on the other hand, were systematically turned against their parents and taught to spy on them and report their deviations. The family had become in effect an extension of the Thought Police.⁶⁴

Winston hates making love to Katharine, not only because he is not attracted to her, but mostly because he is afraid of having a child, his own contribution to the system he hates. "Our duty to the Party,"⁶⁵ as she used to call it.

3.2. The fear factor and children's safety needs

Despite the already mentioned fact that the manipulation techniques of *Brave New World* and *Nineteen Eighty-Four* are very different in their nature, some elements of totalitarian government are shared both by the World State and Oceania, especially the bypassing of family as the primary authority in the education and upbringing of children. Again, seen through the arguments of Maslow and Skinner, most of the total control the state enjoys over the children in *Nineteen Eighty-Four* can be allocated specifically to the various needs the state appears to be satisfying instead of the parents. In *Nineteen Eighty-Four*, the most prominent layer from this perspective is what Maslow calls safety needs. Maslow claims that for children, the desire to feel safe is even more powerful than for adults, and outlines the ideal environment for the child to live in:

[...] we may generalize and say that the average child in our society generally prefers a safe, orderly, predictable, organized world, which he can count on, and in which

⁶³ Orwell, *Nineteen Eighty-Four*, 164.

⁶⁴ Orwell, *Nineteen Eighty-Four*, 133.

⁶⁵ Orwell, *Nineteen Eighty-Four*, 67.

unexpected, unmanageable or other dangerous things do not happen, and in which, in any case, he has all-powerful parents who protect and shield him from harm.⁶⁶

The implications of this fact for the power structures of Oceania are immense. In combination with the yet underdeveloped system of moral in a child's mind, it effectively means that a child will do anything, even acts that are inconceivable for a normally thinking adult, in order to satisfy his subconscious need for safety. In Golding's *Lord of the Flies*, for instance, little children follow the animalistic cult of Jack and eventually kill their former friends mercilessly, merely because Jack claims he can protect them from the monster that supposedly lives on the island. Because of the absence of any adults, no one can educate and restrain the children so that they develop an acceptable system of moral values.

In Oceania, parents still formally bring up their children, however, they are completely excluded from the role of protecting them. In the notion of Oceania created by propaganda and subliminal messaging, major threats such as the current war enemy, Goldstein's Brotherhood or the danger of spies or saboteurs can be effectively countered by the state, and by the state only. The authority of the family is completely bypassed. This may be demonstrated on the omnipresent danger of war, which is one of the salient repression technique of Orwell's world, and the ability, or, to be more precise, inability of the family to react on it.

War and its horrors are constantly and deliberately on display throughout the book. Oversized posters of Eurasian and later Eastasian soldiers, keen to murder and pillage, hang on every corner. The telescreens stream messages about the dreads of war, hideous massacres and the sadistic nature of the enemy. Rocket bombs fall frequently on London and kill thousands of innocent people. Cinemas screen movies focused on the very same subject, depicting massacres of the enemy and presenting them as a glorious victory for the state. All these means powerfully combine in building an image of the omnipotent enemy, whose viciousness and vileness are a major threat to all inhabitants of Oceania. This notion is encapsulated by Orwell's description of one of the mammoth posters hanging on every corner during the hate week:

⁶⁶ Maslow, "A Theory of Human Motivation," 8.

It had no caption and represented simply the monstrous figure of an Eurasian soldier, three or four metres high, striding forward with expressionless Mongolian face and enormous boots, a submachine gun pointed from his hip. From whatever angle you looked at the poster, the muzzle of the gun, magnified by the foreshortening, seemed to be pointed straight at you.⁶⁷

While frequenting the Spies organization, children also participate in most of the activities that empower this image, such as Hate Week. Naturally, this brings enormous fear into their minds and without them actually noticing this, the threat has been indelibly embedded in their brains, and precisely when the pressure becomes unbearable, they are always reminded that there is a cure; the omnipotent, God-like figure of Big Brother, “The rock against which the hordes of Asia dashed themselves in vain!”⁶⁸ Goldstein’s book explains the purpose of Big Brother in clearer terms:

Big Brother is the guise in which the Party chooses to exhibit itself to the world. His function is to act as a focusing point for love, fear and reverence, emotions that are more easily felt toward an individual than toward an organisation.⁶⁹

In showing the children that he is able to protect their lives, Big-Brother acquires a father-like posture, the posture of the commander, but also advisor and protector. Children in *Nineteen Eighty-Four* are happy to march, drum, shout, spy on their parents and on each other and participate in the most despicable acts of violence, all in the name of Big Brother, who they believe can shield them from the dangers that seem to threaten their lives. This father-like cult of the leader is, in connection to this thesis, perhaps the strongest parallel between the fictive world of *Nineteen Eighty-Four* and the totalitarian regimes of the twentieth century and will be discussed in more detail in Chapter Four.

⁶⁷ Orwell, *Nineteen Eighty-Four*, 149.

⁶⁸ Orwell, *Nineteen Eighty-Four*, 297.

⁶⁹ Orwell, *Nineteen Eighty-Four*, 208.

3.3. Public hangings and trials as Skinner's reinforcers

The desire of children to see a demonstration of cruel measures taken to deflect the above mentioned dangers at work may be illustrated by the scene in Parson's flat:

“Why can't we go and see the hanging?” roared the boy in his huge voice

“Want to see the hanging! Want to see the hanging!” chanted the little girl, still capering round. Some Eurasian prisoners, guilty of war crimes, were to be hanged in the park that evening [...] Children always clamoured to be taken to see it.⁷⁰

This lust for violence and death is not unsubstantiated. A part of it can be attributed to the natural desire for entertainment and spectacle, but the major reason children want to see it so desperately lies somewhere else; it is the subconscious need to see the threat-cure system at work, to see that the protective system is working, that the danger of the bloodthirsty Eurasian soldiers and traitors is repelled with equally drastic measures.

A child can't grasp the specific details of such abstract concepts as safety and danger, it cannot count the civilian casualties, but it can understand cruel repressions and public demonstrations of the efficiency of the safety apparatus. Naturally, hanging some prisoners will not minimize the danger of a bomb falling on a playground and killing dozens of children, especially if the bomb is dropped by the government, but this gap is easily eradicated by propaganda, furthermore, a young mind is too naive to come to such conclusions. In conclusion, the brutal hangings, executions and political trials act as what Skinner calls positive reinforcers; they show the child that for its complete obedience, the state is doing something to protect it, and the child takes it as an encouragement for its further submission to the state.

3.4. Rage channelling

Despite the fact that unlike in *Brave New World*, there is some degree of transition between children and adults in *Nineteen Eighty-Four*, the techniques used for the control of children and adults are still very similar in Oceania. Using the largely imaginary enemies as scapegoats, the state first ensures that its inhabitants see it as the only protection against these

⁷⁰ Orwell, *Nineteen Eighty-Four*, 23.

dangers, then skilfully transforms the fear and anxiety into rage and hate, which is then turned against any target the state sees fit. Seen from Maslow's and Skinner's perspective, this technique works on many levels; safety needs, biological needs and so on. Goldstein's book summarises this in its definition of the ideal Party member:

A Party member is expected to have no private emotions and no respites from enthusiasm. He is supposed to live in a continuous frenzy of hatred of foreign enemies and internal traitors, triumph over victories, and self-abasement before the power and wisdom of the Party. The discontents produced by his bare, unsatisfying life are deliberately turned outwards and dissipated by such devices as the Two Minutes Hate, and the speculations which might possibly induce a sceptical or rebellious attitude are killed in advance by his early acquired inner discipline.⁷¹

The effect of this process is obvious from Winston's depiction of the everyday procedure known as Two Minutes of Hate. The aversive feelings induced by the shown footage of Goldstein and Eurasian armies are so strong that even Winston, who despises Big Brother and the establishment he represents, is sometimes overcome with hate and rage. Others are entirely grasped in this vortex of rapidly changing feelings:

[...]In the second minute the hate rose to a frenzy. [...] The dark haired girl behind Winston had begun crying out "Swine! Swine! Swine!" [...] A hideous ecstasy of fear and vindictiveness, a desire to kill, to torture [...]. The hostile figure melted into the face of Big Brother [...]. With a tremulous murmur that sounded like "My Savior" she extended her arms towards the screen.⁷²

People experience almost orgasmic feelings during this transition between fear and relief, rage and content; the metaphor of orgasm is actually explicitly stated later during the Hate Week "when the great orgasm was quivering to its climax"⁷³. The method of crushing them with unimaginable fear and rage and then rapidly providing a cure works well. This is a clear demonstration of the immense efficiency and ruthless punctuality of childrens' manipulation

⁷¹ Orwell, *Nineteen Eighty-Four*, 211-212.

⁷² Orwell, *Nineteen Eighty-Four*, 14-16.

⁷³ Orwell, *Nineteen Eighty-Four*, 180.

in the novel. Similar to *Brave New World*, the habits embedded in their minds, such as completely relying on the state for their need satisfaction instead of turning to their parents, survive their childhood and puberty and is further cemented in adulthood, rendering the citizens of Oceania just as fanatical and devoted as their children. The only difference is that whereas children show their happiness by screaming and applauding loudly when confronted with cruelties such as hanging of the prisoners, adults experience something very close to sexual satisfaction, a “thrill of victory, the sensation of trampling on an enemy who is helpless,” which partially substitutes regular sexual satisfaction they are deprived of.

3.5. Esteem needs and youth organisations

Another example of gaining absolute control through “artificial” need satisfaction may be seen while considering what Maslow calls esteem needs. These do not only include the desire to be respected by others, but also the desire to belong into a certain group or community. Once again, the typical environment for a child to fit in would be its schoolmates, the groups of other children interested in similar hobbies, sports, music etc, and of course its family. Yet in Oceania, all these roles are taken over by a single body, the state controlled Spies. Orwell does not explicitly mention schooling in Oceania, but it is reasonable to expect that the Spies, and later the Junior Anti-Sex League, have completely replaced the normal schooling system and act both as the sole educative and leisure organisation for anyone between seven and eighteen. The real world predecessors of these youth organisations and their various functions in the system of manipulation will be further discussed in Chapter Four, however, it is apparent that the family as the original environment for a child to satisfy his esteem needs in was destroyed and replaced by another body answerable only to the State, which, being the only “satisfier” of what Maslow calls esteem needs, is unanimously loved and adored by the children:

What was worst of all was that by means of such organisations as the Spies they were systematically turned into ungovernable little savages, and yet this produced in them no tendency whatever to rebel against the Party. On the contrary, they adored the Party and everything connected with it. The songs, the processions, the banners, the hiking,

the drilling with dummy rifles, the yelling of slogans, the worship of Big Brother – it was all a sort of glorious game to them.⁷⁴

Winston is aghast that the youth have not tried to overthrow the status quo, but why should they? Who would rebel against the sole institution where one could be entertained, respected and adored by his or her fellow compatriots, the organisation that took them away from their useless parents into a world they unanimously enjoyed being in?

There is one other significant aspect that needs to be mentioned in connection with the esteem and acceptance needs in *Nineteen Eighty-Four*. In 1985, Anthony Burgess explains that putting aside moral and ethical questions, the world of *Nineteen Eighty-Four* is immensely attractive to children and teenagers, simply because of its anarchic nature. A world where there are no written laws, except for the nebulous party doctrine, a world in which old automatically means bad or invalid, a world where teenagers are actively encouraged to disobey their parents; all these factors cause Oceania to be naturally attractive to youngsters.⁷⁵

By giving children and teenagers a feeling of camaraderie, belonging and purpose, the state represented by the Spies organisation ensured that children would willingly and happily join its ranks. Furthermore, by giving the children the feeling that they were really the salt of the regime, that they were at the frontier of ideological battle, that they were building a new world detached from the world of their parents, the state capitalised on the natural phenomenon that can be described as the generation gap and thus commanded almost total servitude and devotion.

3.6. Harvesting sexual frustration

Despite all the above mentioned links between the state and the children or youth, there are some needs not even the Party could pretend to satisfy. Physiological needs, which are the most basic and fundamental, have not been mentioned so far and, according to Maslow, it is more beneficial for needs analysis to treat sex as a separate physiological need, rather than just a subsection of love needs. Party's attitude to sex is outlined very clearly by O'Brien in the last section of the book:

⁷⁴ Orwell, *Nineteen Eighty-Four*, 24.

⁷⁵ Anthony Burgess, 1985, trans. Milan Mikulášek, (Praha: Maťa, 2007) 76-77.

We have cut the links between child and parents, between man and man, and between man and woman. [...] Children will be taken from their mothers at birth, as one takes eggs from a hen. The sex instinct will be eradicated. Procreation will be an annual formality like the renewal of a ration card. We shall abolish the orgasm.⁷⁶

This aversion of the party towards sex is understandable; sexual lust and excitement is a raw, animalistic, brutal instinct, one that cannot be fully controlled by the Party. “When you make love you are using up energy; and afterwards you feel happy and don’t give a damn about anything. They can’t bear you to feel like that,”⁷⁷ explains Julia. In order to eradicate any possible pleasures that may stem out of the sexual act, the state executes a high degree of regulation in the field of male – female relationships. Every marriage has to be approved by a special committee:

[...] 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.⁷⁸

In Oceania, sex, and especially unapproved sex among Party members, is a clandestine activity, and though no law of such effect exists, punishable by death: “The unforgivable crime was promiscuity between party members.”⁷⁹ Rendering sex unpleasant and preventing adolescents from having any intimate experiences whatsoever has two great advantages for the Party. Firstly, it eliminates the danger of people feeling happy and relaxed and not caring about the Party much. Secondly, it generates a huge pool of complexes, frustration and anger that can be skilfully transformed into merciless hatred and rage and then channelled whichever way the Party sees apt. In other words, all the purple ribbon-wearing youths declaring jihad on Goldstein are not attacking the true source of their irritation, they are just sexually frustrated. As Julia sees it, “All this marching up and down and cheering and waving

⁷⁶ Orwell, *Nineteen Eighty-Four*, 267.

⁷⁷ Orwell, *Nineteen Eighty-Four*, 133.

⁷⁸ Orwell, *Nineteen Eighty-Four*, 65.

⁷⁹ Orwell, *Nineteen Eighty-Four*, 65.

flags is simply sex gone sour.”⁸⁰ Or to be even more precise, not gone sour, but *made* sour by being turned from a pleasure into an occasional duty.

As Winston correctly predicts, the chances of their naive, individual revolt are zero, they will be caught, tried, tortured and broken, “as surely as 99 precedes 100.”⁸¹ However, if the ultimate objective of the state is total and absolute control of its citizens’ lives and, more importantly, minds, then sexual intercourse is one of the very few areas where this control can be evaded. When O’Brian interrogates Winston, he surprises him by implying that the Party was not really “interested in those stupid crimes that you [Winston] have committed. The Party is not interested in the overt act: the thought is all we care about.”⁸² The reason Winston has to be tortured is that he was “a flaw in the pattern” and “a stain that must be wiped out.”⁸³ Logically, personal corruption, having sex not for the Party approved purpose of “breeding”, but for the pure, egocentric pleasure it brings, is a gross violation of the Party doctrine and therefore a blow against the Party itself. “You’re only a rebel from the waist downwards,”⁸⁴ says Winston to Julia and they both see it as a wonderful joke. What they do not realize in this great ironic moment is that this kind of rebellion is the most effective they can ever engage in.

3.7. Conclusion

It has already been mentioned above that despite the fact that the manipulative techniques employed in *Brave New World* and *Nineteen-Eighty Four* have similar outcomes, that is a total submission of the children to the state, the basic techniques employed to achieve this state are completely different. In *Brave New World*, the primary principle is need satisfaction in order to prevent a rebellion, and only when this is not possible, soma is used to eradicate any possible sources of frustration.

In *Nineteen-Eighty Four*, on the other hand, the principal technique is generating frustration by deliberately *not* fulfilling these needs and then ascribing this failure to an artificial cause, thus forcing the people into “fighting” against what they think makes them unhappy. It would appear that the state also uses the technique of need satisfaction as described in chapter two, however, when employed, it is used rather differently from *Brave New World*; instead of eradicating the obstacles that prevent people from being happy, these

⁸⁰ Orwell, *Nineteen Eighty-Four*, 133.

⁸¹ Orwell, *Nineteen Eighty-Four*, 140.

⁸² Orwell, *Nineteen Eighty-Four*, 253.

⁸³ Orwell, *Nineteen Eighty-Four*, 255.

⁸⁴ Orwell, *Nineteen Eighty-Four*, 156.

obstacles, such as the imminent threat of war, are artificially created and then seemingly overcome by Big Brother and the Party in general, thus rendering them the omnipotent benefactors of the masses. Throughout the book, this concept of artificial fear generating is outlined many times, for instance by Julia, who argues that there is no war and the bombs that fall on London are fired by the Party “just to keep people frightened.”⁸⁵ In the end, all these techniques’ joint result is that children in *Nineteen Eighty-Four* are totally brainwashed and subdued; either because they see the state as the sole benefactor that can grant them satisfaction (esteem needs), or because their rage from not being satisfied is ascribed to the state’s enemies (sexual needs). Safety needs, which due to the immense, omnipresent fear embedded in Orwell’s narration are the most important ones in this system of manipulation, are used both ways.

⁸⁵ Orwell, *Nineteen Eighty-Four*, 153.

Chapter Four – Contrasting the novels with reality

4.1. The utopian link to actual systems of governing

Chapter One has already established that the primary function of all utopian literature, without distinction between kaktopias, eutopias, anti-utopias etc., is to provide a link between the society described in the text and the actual setting in which the text was written or published, thus forcing the reader to reflect on these differences. Whereas Chapters Two and Three have analysed the respective societies of *Brave New World* and *Nineteen Eighty-Four*, in particular the various ways and techniques of the manipulation of childrens' minds, this chapter will focus on how these grim prophecies, designs and warnings actually compare to political and economic systems operating in actual states of the twentieth century. Special attention will be given to the advertising industry in America in Huxley's case, and various youth organisations and personality cults in the Third Reich and the Soviet Union in relation to Orwell.

4.2. Huxley's hindsight and manipulation of children

Unlike Orwell, who died just one year after the publication of *Nineteen Eighty-Four*, Aldous Huxley had had the benefit of outliving the publication of *Brave New World* by more than thirty years. He had the opportunity to personally witness the realisation of some of the scenarios he outlined in his novel, and even more importantly, to comment on this process. In 1958, twenty six years after the publication of *Brave New World*, Huxley wrote an essay entitled "Brave New World Revisited", where he contemplates the course of history and civilisation development in relation to some of the frightening prospects he outlined in his novel. It is the purpose of the following three sections to reflect on this development, as well as to draw a comparison between the years following Huxley's death and his predictions, especially in relation to the topic of this thesis, i.e. the manipulation of children by the state.

In Huxley's world, for instance, children from certain castes are conditioned not to like nature, simply because quiet admiration of natural wonders does not contribute to the economy of the state, or in Huxley's words, "A love of nature keeps no factories busy."⁸⁶ These children are forced, by quite brutal methods such as electroshocks, to become obedient consumers, and yet this practice is widely admired and embraced by the society, as it takes

⁸⁶ Huxley, *Brave New World*, 18.

place in the name of communal good. Another example of steering the children towards an economic equilibrium is the constant repetition of phrases such as “We always throw away old clothes. Ending is better than mending, ending is better than mending, ending is better ...”⁸⁷, which help shaping their future consumer preferences.

The roots of this criticism of what today is called “consumerism” lie in Huxley’s journeys across post-war America in the twenties, where he became disgusted by the lavish, unnecessarily opulent lifestyles of the nouveau riche and their efforts to acquire more possessions just for possessions “per se”. Similar to the celebrated novel *The Great Gatsby*, Huxley’s accounts ridicule the apparent shallowness of this lifestyle, and much of this criticism is later reflected in *Brave New World*.

In “Brave New World Revisited”, Huxley analyses the possibilities of manipulating children in order to enhance the economic performance of certain subjects, especially in relation to the technological boom that took place in post-war America. Whereas in *Brave New World* Huxley shows us the possible uses of hypnopaedia or electrocution to this end, both these examples being still more or less from the realm of science fiction and not widely used in the Western world, “Brave New World Revisited” gives us specific examples from America of Huxley’s time, thus providing a valuable assessment of the feasibility of some of the techniques he described in his novel.

4.3. Technology and marketing to children in America

One of the main points Huxley develops in connection to economic manipulation of children in *Brave New World Revisited* is a full realisation of the technological arsenal at the manipulator’s disposal and the scope of its development between the thirties and late fifties:

As well as the radio, the loudspeaker, the moving picture camera and the rotary press, the contemporary propagandist can make use of television to broadcast the image as well as the voice of his client, and can record both image and voice on spools of magnetic tape.⁸⁸

⁸⁷ Huxley, *Brave New World*, 42.

⁸⁸ Aldous Huxley, *Brave New World Revisited*, at Huxley.net, 24th May 2010, < <http://www.huxley.net/bnw-revisited/index.html>>.

He then explains how exactly these technologies are used in contemporary America to manipulate children in search for profit; by reaching the child before he can reasonably grasp the symbolism and hidden meanings in advertising and is therefore not capable of treating this stream of data with the distance and detachment it requires, thus fixating it in a state of permanent desire that will gradually integrate itself into its mind. As Huxley correctly asserts in his analysis of modern marketing, this gives the marketer unprecedented possibilities:

"Think," writes Mr. Clyde Miller ecstatically, "think of what it can mean to your firm in profits if you can condition a million or ten million children, who will grow up into adults trained to buy your product, as soldiers are trained in advance when they hear the trigger words, Forward March!"⁸⁹

This observation, rooted in Huxley's daring concepts of manipulation in *Brave New World*, where there is also very little transition between the desires of children and adults thanks to ruthless conditioning, is probably one of the most accurate predictions Huxley made in his novel. In contemporary advertising, this technique of streaming hours and hours of advertising aimed at children who cannot reasonably grasp it is used widely and, if designed carefully, brings excellent results. To name but one example: the 2003 documentary *The Corporation*, which focuses on some of the more disturbing aspects of global economy, comments on children-aimed advertising in America as follows:

Comparing the marketing of yesterday to the marketing of today is like comparing a BB gun to a smartbomb. [...] It's much more sophisticated, and it's much more pervasive. It's not that the products themselves are bad or good. It's the notion of manipulating the children into buying the products. [...] Children are not little adults. Their minds aren't developed. And what's happening is that marketers are playing into their developmental vulnerabilities. [...] They are tomorrow's adult consumers, so start talking with them now.⁹⁰

⁸⁹ Aldous Huxley, *Brave New World Revisited*.

⁹⁰ *The Corporation*, dir. Mark Achbar, Jennifer Abbott. Zeitgeist Films. 2003. 1 hour 4 min.

In other words, what Huxley outlined as possible in the thirties and analysed as feasible in the late fifties is now a mainstream and widely used way of manipulating children into consuming.

4.4 Come and play; the fun element at work

Huxley also points out to the entertaining dimension of the adverts themselves, which invite the children to play with the image of the advertised product and the values it represents, thus fixating them in the child's memory. A good example of this would be Huxley's analysis of the playful slogans that invite the children to participate, and have to some degree replaced the more traditional means of entertainment:

In my childhood we were taught to sing nursery rhymes and, in pious households, hymns. Today the little ones warble the Singing Commercials. Which is better – “Rheingold is my beer, the dry beer,” or “Hey diddle-diddle, the cat and the fiddle”? “Abide with me” or “You’ll wonder where the yellow went, when you brush your teeth with Pepsodent”?⁹¹

We may find examples of this conditioning by entertainment in Huxley's *Death days*, where children are invited to play in hospitals where people are dying in order to subconsciously link death with pleasure and fun, thus eliminating any possible fears or irritations that could be potentially dangerous to the state. Rather than for ideological purposes, Huxley recognises this technique to be a highly efficient tool to market goods in the real world. Once again, what may have been seen as innovative or groundbreaking at the time Huxley wrote his essay is now a mainstream advertising and marketing technique. A good point in case is McDonald's marketing; thanks to its children's range, centred around the happy meal as an embodiment of fun⁹², McDonald's has managed to capture a huge market. As a result, its logo is one of the most recognised among American children and surveys among nursery and primary school children have found that while some were unable to identify the faces of George Washington or Jesus, all children recognised Ronald, the official mascot of

⁹¹ Huxley, “Brave New World Revisited”.

⁹² Interestingly, Huxley was once quite ahead of his time. While he examined the benefits of entertainment in connection to marketing to children in 1958, the Happy Meal was introduced in 1978.

McDonald's, at once. He was the one who "helped people at the cash register" and "did a lot of funny stuff on TV."⁹³

4.5 The Legacy of Brave New World

Despite the fact that Huxley was extremely meticulous when describing the various technological aspects of his imaginary society such as transport, overly sophisticated games etc., observed from today's vantage point, the most relevant and actual issues dealt with in the novel are those related to subtle and subliminal manipulation of the mind. In connection to the topic of this thesis, it is apparent that some of the concepts he outlined in his novel and later developed in his essays are nowadays an indelible part of modern marketing. Or in other words, the link between Huxley's work and today's western society is still very strong and relevant, thus confirming *Brave New World* as a masterly anti-utopian novel.

4.6 *Nineteen Eighty-Four* and totalitarian regimes of the twentieth century

Whereas Huxley's work seems to resonate particularly with what is usually called western civilization and America especially, most of the elements of Orwell's novel are very relevant when analyzing non-democratic states both past and current. The Third Reich, the Soviet Union, Franco's Spain, Mussolini's Italy, North Korea, Cuba, Libya and many more can be linked to *Nineteen Eighty-Four* in many ways. It is not the task of the following sections to precisely allocate where Orwell drew inspiration for what, as that would be next to impossible, but rather to point out to the recurrence of his description of manipulation techniques in two of the above mentioned totalitarian regimes, the Third Reich and the Soviet Union.

4.7 Hitler Youth (Hitlerjugend) and esteem needs in *Nineteen Eighty Four*

One of the reasons children and young people in general are so slavishly devoted to Big Brother is that the doctrine of Ingsoc seemingly gives them a purpose, seems to make use of their virtues, and, most importantly, treats them as the pivotal class of society (viz. Section 3.5). Fuelled by this skillfully imprinted belief, by a dogma saying that they are the salt of the new society, the new pioneers that have to disassociate themselves from old values

⁹³ *Supersize Me*, dir., prod. Morgan Spurlock, 2004, 45 min.

represented by their parents, they completely obey Big Brother as it is the only way they can satisfy what Maslow calls esteem needs. If we compare this technique to the treatment of the young generation in the Soviet Union and especially the Third Reich, a strong analogy emerges. This is an excerpt from one of Hitler's speeches of 1933:

I begin with the young. We older ones are used up. We are rotten to the marrow. We are cowardly and sentimental. We are bearing the burden of a humiliating past, and have in our blood the dull recollection of serfdom and servility. But my magnificent youngsters! Look at these young men and boys! What material! With them, I can make a new world.⁹⁴

As explained in Chapter One, the submission of children is an essential prerequisite for any totalitarian state. Hitler was highly aware of this fact and skillfully manipulated the young masses, which then played a significant role in installing Hitler as the supreme chief of the country and later represented a vital element of his war machine. At the beginning of the war, Hitler had more than seven million completely obedient youths at his disposal, most of them willing to sacrifice their lives for Hitler's cause, which many of them eventually did. Similar to *Nineteen Eighty Four*, the principal prerequisite for this was what may be called the generation gap, i.e. a shift of values, attitudes and priorities that occurs between two generations.

However, whereas in Orwell's novel the generation gap is to a large degree an artificially created and promoted phenomenon in order to further the alienation of children and parents, the youths of the Third Reich were really a part of a completely different era. Frustrated by the crises of 1923 and later 1929, humiliated by the stain of military loss in World War One and the post-Versailles organisation of Europe, German youths were ready for a new challenge. John Altmann's commentary on this issue in his 1948 article "Movies' Role in Hitler's Conquest of German Youth" is as follows:

Germany's youth after World War I was aimless, pseudo-romantic, skeptical, cynical. It was waiting for something or somebody amidst the emptiness of its life in an impoverished state with no political or economic future, a state with the aggressive

⁹⁴ Adolf Hitler, Nuremberg, 1933.

pressure of the defeated but artificially regenerated forces of yesterday at the right and a strong pressure from the mighty working class, the best organized in Europe, at the left. The German youth as a political factor was left behind amidst all this; it was forgotten and alone.⁹⁵

Hitler immediately seized the opportunity, and just as Big Brother united his children and youths in the Spies and Junior Anti-Sex League and gave them purpose, confidence and the feeling that they were all fighting for the same goal, Hitler grasped this opportunity the “identity” crisis of German youth gave him and used its immense potential to his full advantage.

Orwell masterfully reflected Hitler’s technique in his novel and crafted an esteem-need manipulation system that would frighten the reader and resonate strongly with the totalitarian regimes yet to come.

4.8. Big Brother, Stalin and the cult of personality

In *Animal Farm*, an allegorical novella directly criticising and parodying the Stalinist mutation of communism, Orwell follows the fates of a group of animals that had overthrown the “human hegemony” and decided to govern themselves. The originally sensible ideas based on equality in rights quickly deteriorate into yet another tyranny, this time with Napoleon the pig in charge. In one particularly exposed moment, Napoleon summons a pack of young dogs he has taken from their mother at a very early age and uses them to banish his main political rival. From that moment onwards, this pack of dogs serves as a repressive apparatus and as Napoleon distances himself from the community and becomes more of a symbol than an actual leader, the dogs and the pigs also become his “priests”, or perhaps “the priests of power”, as O’Brien sees the Inner Party in *Nineteen Eighty-Four*.

This episode is simply a direct criticism of the cult of personality Stalin managed to construct for himself, especially in relation to the younger generation. Orwell later developed this theme in *Nineteen Eighty-Four* and created an immortal phenomenon, Big Brother, whose name even now evokes feelings of dominance, tyranny and blind obedience. Big Brother is omnipresent; his demonic eyes stare at passers by from monstrous posters,

⁹⁵ John Altmann, “Movies’ Role in Hitler’s Conquest of German Youth”, *Hollywood Quarterly*, 3.4, 1948. p.380.

telescreens, newspapers. Big Brother is omnipotent, as no evidence of him ever making a mistake exists. Finally, as Winston learns at the Ministry of Love, Big Brother is eternal, a symbol that will never die: “Will Big Brother ever die?” “Of course not. How could he die? Next question.”⁹⁶

As noted above, the exact source of inspiration for this iconic figure of English literature is dubious; Big Brother bears obvious similarities to Joseph Stalin, however, there are critics such as Anthony Burgess who believe that Orwell was simply projecting his experiences from post-war England into Oceania. Nonetheless, it is unquestionable that Orwell’s projection gradually materialised in the Soviet Union and Stalin’s God-like image remained embedded in everybody’s mind for seven years after his death in 1953, until it was finally shaken by Khrushchev’s speech “On the Personality Cult and its Consequences”.

The exact character of Stalin’s cult is still a matter of scholarly debate, however, it is clear that it was possibly the closest realisation of Orwell’s nightmarish vision; a detached, symbolic, semi mythical leader that represented the ultimate authority. Testimonies of those, who had the opportunity of meeting the great leader himself notably resemble the emotions of Party members when they see Big Brother on the screen during the Hate week: they shouted, cheered and were mad with ecstasy.

What Orwell created in *Nineteen Eighty-Four* is not only a chilling image of a totalitarian dictator that controls the lives of his people, it is an image of a society where the dictator *is* the lives of the people. In a society where religion and family were abolished, Big Brother is the father, brother and ultimately God. Similarly as Huxley’s visions are coming alive in the world of acceptable mind control such as advertising, marketing and P.R., Orwell’s unspace strongly resonates with the rise of total governments in the twentieth century.

⁹⁶ Orwell, *Nineteen Eighty-Four*, 260.

4.9. Conclusion

It was the purpose of this thesis to discuss and analyse the means by which children are manipulated in *Brave New World* and *Nineteen Eighty-Four* and to determine the significance of this manipulation in relation to the primary function of utopian literature, that is forcing the reader into reflection upon the differences between the world he lives in and the utopia he is reading about. The first logical step was to demonstrate the absolute necessity of manipulating younger children and depriving them of free choice for the survival of a total state. These methods of this manipulation, their exact purposes and realisations as depicted in the primary texts were then dissected using the work of two prominent psychologists as the theoretical framework. Finally, the relation between selected case studies from the twentieth century and the finding of the preceding analysis was then analysed. It is obvious from the above presented evidence that while both *Brave New World* and *Nineteen Eighty-Four* depict the absolute extremes when regarding the from above imposed manipulation of children within the respective societies of the text, both these works bear remarkable relevance to the course of twentieth century history and represent a yardstick to which actual societies can be related, thus fulfilling their utopian function.

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