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Abstract

This thesis aims to look closely at the representation of values, such as family and freedom, in twentieth-century dystopian science-fiction novels: *Brave New World* by Aldous Huxley, *Nineteen Eighty-Four* by George Orwell and, *Fahrenheit 451* by Ray Bradbury. These three books were written in the middle of the twentieth century (*Brave New World* and *Nineteen Eighty-Four* were published in the first half of the century, while *Fahrenheit 451* was published at the very beginning of the second half) and reflect the social worries of that time. A time when totalitarian ideologies, such as Stalinism, forced people to be completely loyal to the state at the expense of their families. Moreover, there were concerns that the rapidly advancing technology and science development would bring people closer and closer to a world in which they would no longer need each other to conceive new human beings. Consequently, the family would get closer to extinction. Furthermore, the rapid technological and scientific development, as well as political unrest and two world wars, were the reasons why in people's minds aroused concern about their freedom. Inventions of science and technology evoked in people a fear of being controlled. In their novels, Orwell, Huxley, and Bradbury depicted how the advanced development of technology and science enslaves people. Especially when technology is used and imposed on citizens by a government that is mindful only of its own interest rather than the good of its subordinates.

This dissertation intends to analyse and compare the outcomes of values limitation/decline in the novels. Furthermore, the thesis attempts to find out if the protagonists managed to free themselves, escape, or change the situation in their worlds. If they do not succeed, the reasons for their failure will be explored. Additionally, it will be checked if the circumstances even enabled characters to do something about the problem, or if protagonists reached an impasse. In this research the methodology of New Historicism was used to bring light on the fact that the atrocities depicted in the novels do not only happen to characters from books. People in the real world also, unfortunately, have to fight for life in dignity and a world where they can be free and happy.

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Introduction

Man, as a rational and conscious being, strives for specific values. Values encompass and normalise all dimensions of life. Values determine an individual's attitude towards people and things. They play an important role in life, among other things, they are a signpost for an individual or a group, they set the course of action and serve as a motivation. Value is everything that is considered important and precious for an individual and society. Thereby, value is the aim of human endeavours.

Values can be divided and assigned to different categories. The values that are the matter of concern in this dissertation belong to political values (freedom) and social values (family). What determined the choice of these two values as a topic for analysis in the books – *Nineteen Eighty-Four* by George Orwell, *Brave New World* by Aldous Huxley, and *Fahrenheit 451* by Ray Bradbury – is the century in which these novels were written. In the twentieth century, people's freedom was mercilessly taken away in the name of totalitarian ideologies. Orwell's novel perfectly reflects the situation in a state where Stalinism dominated. This system promoted the concept of an ideal citizen of a communist state who would be loyal to the party and ready to sacrifice everything, even one's own family, for the good of the country. Individuals were often forced to act contrary to their own values, and those who refused to conform were repressed or killed.

The twentieth century was also a time of dynamic development of science and technology. Given the fact that during this period, totalitarian ideologies were competing for world domination, fears arose among the society that scientific achievements could be used by the authorities to achieve their inhumane goals. Huxley materialised these concerns in *Brave New World*. In the writer's dystopian world, human embryos are modified through genetic engineering to produce citizens conditioned to love serving the state. Since people are artificially produced and not born from the woman's womb, starting a family is unnecessary. Furthermore, in *Brave New World*, it is believed that family relationships evoke feelings in people that would create chaos in society. This would be disadvantageous for the government, as it would be more difficult to control an unstable society.

In turn, the subject of interest in *Fahrenheit 451* is the negative impact of the mass media, dynamically developing in the twentieth century, on human freedom and relationships with relatives. In Bradbury's novel, people are denied access to knowledge and education by burning

books. Twenty years before the publication of *Fahrenheit 451*, a book destruction campaign took place in the Third Reich. The aim was to burn literature inconsistent with the ideology of National Socialism. Additionally, in the late 1940s and 1950s, Senator Joseph McCarthy – claiming that communists were infiltrating the United States government – ordered to find and burn books that promoted communist ideas. Bradbury depicted a world where people, for convenience, gave up reading to spend their time on activities that do not require intellectual effort, such as watching television. Stultifying programmes have not only made people's minds more susceptible to absorbing government propaganda but also desensitized people to others' harm. Deviants who hide books are punished by burning their literature collections and by arrest or even death.

The aim of this thesis is to look closely at the representation of family and freedom values in *Nineteen Eighty-Four*, *Brave New World*, and *Fahrenheit 451*. Regarding family the focus will be put on how its members are losing connection with each other. How parents have almost no impact on their children, as the offspring from an early age are influenced by the state, government. Moreover, the rapidly advancing technology development brings people closer and closer to a world in which, for example, they will no longer need each other to conceive new human being. Consequently, the family is getting closer to extinction. As for freedom, people are becoming increasingly restricted and controlled. Technology contributes to this, among other things. Its fast and advanced development, contrary to appearances, makes life difficult and enslaves people. Especially, when technology is used and imposed on citizens by government which is mindful only of its own interest rather than the good of its subordinates.

The analysis of books by Orwell, Huxley and Bradbury will be conducted to compare the outcomes of values limitation / decline in these novels. Furthermore, this thesis will attempt to find out if the characters managed to free themselves, escape or change the situations in their worlds by, for instance, persuading people to revolt et cetera. If they do not succeed, the reasons why they failed will be explored. Additionally, what is important, it will be checked if the circumstances even enabled characters to do something about the problem, or if protagonists reached an impasse. The methodology used in this dissertation is new historicism, which postulates that the author's experiences and political beliefs determine the entirety of his or her creation. As it was said earlier, the way Orwell, Huxley, and Bradbury presented the values of freedom and family was influenced by their life experiences.

The first chapter of this master's thesis describes the features of the literary genres – science fiction and dystopia – to which the books discussed in this dissertation belong. The second chapter presents the biographical context of the writers to demonstrate that the authors' experiences and the times in which they lived influenced the way they depicted the values of freedom and family in their novels. At the same time, in the same chapter, the manners of taking away these values from citizens in books and the impact of such activities on people were analysed. The analysis showed that the consequences of freedom deprivation and prohibition of forming close relationships are the dehumanization of human beings and their condemnation to a life of suffering. The last chapter focused on the characteristics of the protagonists. Moreover, the influence of the environment in which they lived on their psyche and behaviour was illustrated, which allowed to find out whether the characters managed to liberate themselves and others from the oppressive regime. In the event of failure, the factors that prevented the protagonists from achieving their goals were explored.

Chapter 1

The Question of Genre

Since the aim of the thesis is to look closely at the representation of values in 20th-century dystopian science fiction novels, in this chapter, a historical overview of the characteristics of the genre will be provided. This will put flesh on the aesthetic properties of the dystopian science fiction books on which the present thesis is based. Furthermore, this chapter points out the elements of science fiction and dystopia that appeared in *Brave New World* by Aldous Huxley, *Nineteen Eighty-Four* by George Orwell, and *Fahrenheit 451* by Ray Bradbury.

1.1 Origin of the Term, History, and Characteristics of Science Fiction

The term *science fiction* consists of two words that seem mutually exclusive. The first is *science* – from the Latin *scientia* meaning "knowledge," which is concerned with provable facts. The second part of this term is the word *fiction*, which derives from the Latin root verb *fingere*, translated as "to mould," "devise" or "feign," which signifies something invented (Atwood 56).

According to Adam Charles Roberts, a British writer and literary critic, science fiction was born along with the emergence of the literary form – a novel. Namely, he argues that the Greek novel, and in particular the "odyssey trope," is the ancient source of major science fiction conventions, for example, space travel. Roberts notes that the Hellenized Syrian – Lucian Samosata, is often regarded as the first science fiction writer because of his work entitled *A True Story*, where he described, among other things, a moon voyage (Roberts 22).

The seventeenth century is the beginning of the resurgence of science fiction. At that time, this genre was going through its renaissance (Roberts 36). It is worth noting that many patterns of science fiction from that time have survived into the twenty-first century, such as space travel, other worlds (ideal or imagined worlds), narratives set in the future, stories about science development (Roberts 60). However, in the nineteenth century, there were significant changes in the genre, for example, reflections on nineteenth-century advances in science, technology, and industry began to be presented in an imaginative literary form; Imperialist and political concerns

were directly mapped into science fiction, and, most importantly, more emphasis was put on the future as the science-fictional storytelling's area (Roberts 88). Mary Shelley was one of the first authors to create novels in the modern science fiction convention. Her famous novel *Frankenstein: Or, the Modern Prometheus* (1818) is even considered to be the first genuine work of science fiction because the extraordinary, fantastic events described in the novel occur not by miracle or magic but purely and simply by science (Booker and Thomas 5).

M. Keith Booker – Professor of English at the University of Arkansas, and Anne-Marie Thomas – Associate Professor of English at Austin Community College, define the Golden Age of science fiction as the period from the late 1930s to the late 1950s. Many science fiction-themed magazines appeared at that time, such as *Galaxy Science Fiction* or *The Magazine of Fantasy and Science Fiction* (Booker and Thomas 7). In the years of science fiction's Golden Age, the genre focused more on social and political issues than on "the strong characterization emphasis in literary fiction" (Booker and Thomas 8). This means that the writers did not concentrate on, for instance, describing the physical appearance, presenting the inner feelings and thoughts of the characters, which reveal the personality, psyche, and motives driving the characters' behaviour. Furthermore, the proliferation of science fiction pulp magazines helped to create a community of fans of the genre and gave rise to conventions organized especially for science fiction enthusiasts to enable them to meet their favourite authors (Booker and Thomas 8).

Describing the situation of science fiction in the twentieth century, one should not forget about significant scientific achievements, such as the development of genetic engineering, which has become a popular topic in science fiction since the 1960s (Herbe 10). However, in the beginning, the topic was presented mainly in a subgenre of science fiction called hard science fiction, as the genetic engineering question did not find recognition in mainstream culture at that time (Schmeink 10). It was not until the 1990s that genetic engineering was accepted and included in a broader category (Schmeink 10). Lars Schmeink, a cultural and media scholar, believes that the reason for such a late public recognition of the importance of genetic engineering may have been the secondary role of biological research in the scientific progress of the twentieth century (Schmeink 10).

Since science fiction is a very elaborate genre, there are many definitions that describe its features. Many books dealing with this genre invoke the definition of Darko Suvin, who claims that science fiction is "the presence and interaction of estrangement and cognition, and whose main

formal device is an imaginative framework alternative to the author's empirical environment" (Suvin 7-8). In other words, it is the intrusion of something new (*novum*) into a world like ours. Moreover, this *novum* must be validated by cognitive logic. The *novum* can be, for instance, an alien or new technology, however, it must be something that the state of current science is able to extrapolate and understand (Suvin 63).

Many definitions of science fiction have been accumulated over the centuries, and although their number is vast, some elements of the genre appear in each of them, but are just phrased differently. First of all, science fiction covers subjects related to the progress of science and the development of, for example, technology, as well as explores their impact not only on the whole society but also on the individual person (Schmeink 11). Additionally, the genre shows society's concerns about the process of change brought about by science (Aldiss 26). Science fiction writers often experiment; they formulate different hypotheses (for example, "How society would react to a given technology?") and while leading the narrative, they test what the outcome of a given experiment would be (Thomas 60). Importantly, science fiction conventions are used by authors as a "disguise" to criticize contemporary governments and social institutions (Atwood 63).

Furthermore, the role of this genre is to move the audience, to make the reader/viewer reflect on the world they live in, which will dispose him/her to question preconceived notions. In consequence, the reader's/viewer's faith in the stability of society may be shaken (Thomas 39). The world presented in science fiction is different enough to attract attention and interest the reader/viewer (Thomas 18). Simultaneously, it is also similar enough to reality for the recipient to notice more clearly (for instance, in the case of dystopia) problems that, if no one pays attention to them and nobody prevents/solves them, they may contribute to a world where most people will suffer (Thomas 18). However, what attracts people the most to the science fiction genre is the world created by the author and the opportunity to experience places/events that a person cannot imagine (Atwood 63).

1.2 Origin of the Term, History, and Characteristics of Dystopia

The term *dystopia* has Greek roots; it comes from the Greek *dis topos* (Milner 89). The first syllable of the word – *dys*, derives from the Greek *dus*, meaning "bad," "immoral," "sick" (Vieira 16). On the other hand, the second syllable – *topia*, developed from the Greek *topos*, which means "place" (Vieira 4). The creation of this neologism was attributed to, among others, Henry Lewis Younge in 1747 and Noel Turner in 1782, however, it was John Stuart Mill whom the coining of the word brought the greatest fame (Milner 89 – 90). The English philosopher and politician used the word *dystopia* to describe a political proposal, which is the first recorded term usage (Vieira 16). In 1868, John Stuart Mill gave a Parliamentary Speech on the government's Irish land policy (Furuya 12). In this speech, Mill tried to find a word that would describe a perspective opposite to that of utopia (Vieira 16). He decided to call this perspective "dystopia," inspired by the word *cacotopia* (*caco* from the Greek *kako*, meaning "something unpleasant, incorrect") – a neologism invented by Jeremy Bentham; Mill came up with the word *dystopia* as a synonym for *cacotopia* (Vieira 16). Although the term *dystopia* had been used sporadically beforehand, its application did not become widespread until the twentieth century (Claeys 107).

The twentieth century was a time when dystopia was the dominant genre. This was due, among others, to the negative mood prevailing amid the society caused by the prospect of socialism (Fitting 139). Moreover, man's disillusionment with his/her nature and cruel deeds during the First and Second World Wars made utopian ideals seem absurd (Vieira 18). Instead of serving humanity improvement, the dynamically developing accomplishments of science and technology were used by dictators who were mindful only of their own interest rather than the good of their subordinates (Vieira 18). Also, the reality of the Soviet Union, established after the Russian Revolution of 1917, contributed to the emergence of many anti-utopian works, including Aldous Huxley's *Brave New World* discussed in this thesis (Fitting 140). One could say that dystopia has become a symbol of the totalitarian collectivism's failure (Claeys 108).

One of the main features/functions of dystopia is to show a negative image of the future in order to scare and warn the reader that there are many possibilities, directions, where the fate of humanity may go off: things can go well or badly, and it all depends on the behaviour, actions and moral, social as well as civic responsibility of people (Vieira 17). Although the world presented by the authors is very pessimistic, the writers expect a positive reaction from the audience (Vieira 17).

The creatives want readers to realize that man is a creature full of flaws and everyone, without exception, has imperfections (Vieira 17). Therefore, society, not just individuals, must strive for perfection (even though dystopia rejects the idea of achieving complete perfection by human beings) as this is the only way to ensure social and political happiness (Vieira 17). Furthermore, the authors create dreadful alternative worlds so that readers learn to avoid them (Vieira 17). The mere eliciting of despair in the reader is not the only, or even at all, writer's goal. It is solely a measure wherewithal the authors want to make people take the threat seriously (Vieira 17). Concededly, the visions described by dystopian works are catastrophic; their mission usually is to offer a glimmer of hope for a better future, if only mankind will consciously take the appropriate steps. Without it, dystopian creations would not fulfill its task well (Vieira 17).

1.3 Elements of Science Fiction and Dystopia in *Brave New World*, *Nineteen Eighty-Four* and *Fahrenheit 451*

1.3 a) What Makes *Brave New World* a Science Fiction Novel?

As mentioned earlier, science fiction predicts how the world can change given the state of scientific and technological development at that time. So, it is safe to say that *Brave New World* belongs to the science fiction genre because it shows what the future might look like based on the achievements of science and technology in the twentieth century (Sarkar). The World State's realities may seem far-fetched to modern readers; however, it should be remembered that in 1931, when Huxley was writing the novel, specific sciences and technologies made concepts such as the creation of subordinate people by means of ectogenesis or neo-Pavlovian conditioning, seemed credible to the writer (De Jesus).

The government of the World State takes care of the dissemination of consumerism among its citizens. For this purpose, people from birth are conditioned, through so-called Neo-Pavlovian Conditioning, to feel aversion towards, amongst others, nature and reading, as these things are available for free (*Brave New World* 18-19). This is because the government wants people to spend money, enriching the cabinet. The authorities encourage people to do sports that require a lot of

equipment rather than playing simple games so that citizens splurge on mechanical parts necessary to play given sports (*BNW* 18). What prompted Huxley to portray excessive mass consumption in the novel, was the improvement of the moving assembly line by Henry Ford in 1913 (De Jesus). The innovative form of the assembly line significantly shortened the production time of the Model T produced by Ford, which subsequently contributed to the decrease in the prices of goods and the vast amount of manufactured products (Nye 29-31). Allowedly, low prices attract crowds of consumers, and the quick disappearance of items from stores drives the production of additional ones. And this is the germ of mass consumption.

The idea of fertilization and development of the ovum outside the womb by artificial means was proposed in 1923 by the English biologist – John Burdon Sanderson (Schwartz). Soon afterwards, ectogenesis gained popularity and became a significant topic of discussion among biologists of that time (De Jesus). Huxley decided to combine these two technological and scientific achievements. In *Brave New World*, the writer speculates how society would be affected by blending a sophisticated form of ectogenesis with Ford's improved assembly line (De Jesus). Consequently, Huxley created a world where people are not born of women but are made in factories (De Jesus).

Moreover, the inspiration to imagine a state where citizens are conditioned through hypnopaedia (sleep teaching) to like and feel repulsion towards certain aspects of life was Pavlov's theory and the Psycho-Phone invented by Alois Benjamin Saliger (De Jesus). As for Pavlov's theory, it was developed by the Russian physiologist – Ivan Pavlov in 1897 (Coon and Mitterer 220). Classical conditioning, in simple terms, is a learning process that produces a reflexive response through regular repetition of the same actions (Ciccarelli and White 170-171). In turn, the Psycho-Phone was invented in 1927 by an American inventor – Saliger (Reese). This device looked like a phonograph that was turned on when one went to sleep. Then, while sleeping, the Psycho-Phone played the given content. Saliger claimed that the information transmitted to the unconscious mind significantly impacts human behaviour (Benjamin). Here again, Huxley combined the products of science – Pavlov's theory with unconscious learning, to shape a vision of a plausible future – an extremely controlled society.

The above ponderation demonstrates that *Brave New World* belongs not only to the science fiction genre, but also, importantly, indicates that this piece of work contains elements of the science fiction's subgenre – social science fiction, also called soft science fiction. According to

Booker and Thomas (2009), one of the primary purposes of social science fiction is the manifestation of the social and political consequences of scientific and technological progress; the technologies themselves are not that important for this subgenre (9). Even Huxley himself said that: "The theme of *Brave New World* is not the advancement of science as such; it is the advancement of science as it affects human individuals" (*BNW* 'Foreword' xliv). Social science fiction predicts how and to what extent society will change under the influence of the use of the fruits of science and technology (De Jesus). And indeed, Huxley depicted how society was manipulated and wholly subordinated to the system through the misuse of scientific and technological advances. An example is the aforementioned so-called Neo-Pavlovian Conditioning, during which, by using, among others, electroshock, children are taught to dislike reading and nature (*BNW* 18-19).

1.3 b) What Makes *Brave New World* a Dystopian Novel?

Although on the surface, *Brave New World* seems to present a utopian vision of society, in fact, this novel belongs to the dystopian genre. In the World State, the citizens are beautiful and healthy because all diseases have been eradicated (*BNW* 95). People are always content; they do not complain about anything since they get what they want, and do not thirst for things they cannot have (*BNW* 193-194). In the event of the occurrence of something that dampens someone's spirits, soma comes to the rescue. This drug stupefies the person, causes an immediate feeling of happiness, and deprives one of all of one's worries (*BNW* 194). People are not tormented by strong emotions evoked, for example, by ambitions, because they are conditioned to like their work and life (*BNW* 12). It all sounds like a sheer utopia.

However, when one considers the purpose for which this ideal world was created, a picture emerges of the harm done to innocent people who were enslaved. All actions that illusively contribute to making life easier have been undertaken in the name of stability, not for the people's good (*BNW* 36). While it is not stated in the novel why stability is so important to government, it is not difficult to deduce that a stable society that holds no grievances against rulers is easy to be governed and controlled. After realizing this reason of science and technology interfering with people's minds, bodies, and lives, the future envisioned by Huxley begins to take on a more

dystopian shape. And it is then that one can clearly see people deprived of free will since they do not choose, for instance, a profession themselves, but the government does it for them. Citizens of the World State are despoiled of something as beautiful as dreams and ambitions, which are often the meaning of human life. What is more, limiting people to feeling only happiness makes people no longer human beings. Experiencing a wide range of emotions, frequently, unfortunately, negative ones, is an integral part of being human. In a situation where people mindlessly comply with someone else's demands and, like puppets, behave in a manner prescribed by government bodies, people cease to be humane and become machines.

Although in *Brave New World*, people do not suffer physically or mentally, they are unaware of what is happening around them, and they are deprived of experiencing deep feelings. This means that the inhabitants of the World State are not really alive because their existence cannot be called life. Such a state of affairs is even worse than experiencing physical and mental suffering. Negative emotions give people a counterpoint to positive ones. Without pessimistic feelings, people would not appreciate positive emotions. Perhaps knowing only happy emotions, people would not be able to distinguish good from evil, as suffering is most often felt when something terrible happens or someone gets hurt. It is dangerous to feel joy when misfortune befalls one because nothing can be done to prevent it. In addition, experiencing a wide array of emotions is an inherent property of being human. People need it to be fully involved in life. Without it, they are more like machines that obey the owner's every command and act in a predetermined, predictable way.

One of the main intentions of dystopia is to warn readers and teach them to avoid the situations presented in the writing (Vieira 17). That precisely was Huxley's goal in *Brave New World*. In his 1962 speech at the University of Berkeley, Huxley expressed concern for the future of humanity, saying that the technologies produced at that time "will enable the controlling oligarchy who have always existed and presumably will always exist to get people to love their servitude" (VeritasNewsNetwork 4:41-5:11). It was this menacing vision that Huxley depicted, with a cautionary word in mind, in *Brave New World*.

1.3 c) What Makes *Nineteen Eighty-Four* a Science Fiction Novel?

The very title of the book suggests that the story takes place in the future. Orwell's work was published in 1949, so the author moved into the future by thirty-five years. Furthermore, an element that implies *Nineteen Eighty-Four* belongs to the science fiction genre is the nuclear war that occurred thirty years prior to the novel's setting (*Nineteen Eighty-Four* 147), as documented in *Goldstein's Book* (NEF 224), which the protagonist read. When George Orwell was writing *Nineteen Eighty-Four*, the Cold War was going on (Outlaw Bookseller 5:58-6:02). At that time, Soviet Union was a threat to the United States of America and Great Britain, so the three superstates that were constantly at war with each other in *Nineteen Eighty-Four* (Oceania, Eastasia, Eurasia) already existed in the real world (Outlaw Bookseller 6:05-6:23). However, the nuclear war that has never actually happen yet in our world (except for the dropping of the atomic bombs on Hiroshima and Nagasaki in 1945; but there has never been a pretty one-sided war) but in *Nineteen Eighty-Four* it occurred, proves that Orwell's book is science fiction (Outlaw Bookseller 6:24-6:37).

Another thing proclaiming that *Nineteen Eighty-Four* comes under science fiction is the telescreen. Telescreens accompany the citizens of Oceania twenty-four hours a day. They are everywhere, in houses and public places (NEF 8, 14, 45, 71). After the Second World War, the television set was a component of the interior design of almost every house, which meant that many people watched television programs, and, by extension, the television became an ideal means of transmitting propaganda information (Stephens). While television had already existed for a few years at the time when Orwell was writing the novel, it was still a fledgling technology (Outlaw Bookseller 7:37-7:39). And even today, it is impossible for a person displayed on a TV screen to see what the people in front of the receiver are doing, as shown in *Nineteen Eighty-Four* (NEF 5, 42).

The brainwashing technique to which Winston is subjected in Room 101 was also not very well known and widespread in 1948 when Orwell was still working on the novel (Outlaw Bookseller 8:42-9:02). Interestingly, Central Intelligence Agency (CIA) and the journalist – Edward Hunter, who are considered inventors and are responsible for spreading the term *brainwashing*, borrowed this label from Orwell's novel (Introvigne), where the writer described how people who end up in Room 101 are “washed clean” (NEF 292).

The above-mentioned elements used by the British writer in the novel classify *Nineteen Eighty-Four* as science fiction. The plot of this book not only takes place in the future (considering the publication date of the novel, of course) but also describes events and demonstrates technologies that could happen over the years due to the political situation and technological developments at the time.

1.3 d) What Makes *Nineteen Eighty-Four* a Dystopian Novel?

As outlined before, in the twentieth century, the mood of society was pessimistic, which was largely due to the two world wars (Vieira 18). It had a ripple effect on literature, where dystopia at the time was becoming more and more popular, as it reflected the anxieties and feelings of most people (Fitting 139). George Orwell in *Nineteen Eighty-Four* contained all the pessimism caused by the changes in the post-war government system organisation and the loss of part of the land belonging to the once great British Empire (Luckhurst). The writer depicted this situation in the novel through, among others, the reduction of the Great Britain area to Airstrip One – a province that is part of the more giant superstate, Oceania (Luckhurst).

The scenery forming the background on which the novel's action takes place is gloomy, even post-apocalyptic, and therefore dystopian (Kristová 19). The book's characters live in dirty, grey London with nineteenth-century crumbling houses filled with an unpleasant smell of cabbage (*NEF* 85). The apartments give the impression that nothing functions properly, and it is difficult to experience comfort or intimacy in them (Terentowicz-Fotyga 18). In addition, the piercing gaze of Big Brother staring at citizens from posters hung everywhere and police patrols lurking at every step make people feel constantly watched (Kristová 19), which intensifies fear and a sense of enslavement.

Equally important is the novel's message when it comes to *Nineteen Eighty-Four's* recognition as a dystopian genre. Dystopia serves as a warning to alert readers that the world is going in the wrong direction and to make people reflect on their demeanour or actions (Vieira 17). This is to avoid the appalling situations/circumstances presented in the book. Orwell, above all, demonstrated in his novel what can happen if the totalitarian regime prevails and seizes power. According to Orwell, people will lose all their freedom when that occurs. They will live all the

time in fear of being punished by the government, which can penalize them even for improper (for the authorities) facial expressions (*NEF* 7). Of course, now it seems exaggerated to readers of the novel to punish a person just because their face expresses some emotion that someone does not like. Nevertheless, Orwell had an essential aim in depicting overdone ways of government control as well as presenting the trivial actions for which the citizens of Oceania are condemned to unpleasant consequences. His purpose was to show the enormity of oppression and suffering that people will be forced to endure if they allow totalitarianism to take over their country.

1.3 e) What Makes *Fahrenheit 451* a Science Fiction Novel?

From chapter 1.1, it is already known that science fiction is characterised by, among other things, the presence of technology and scientific progress, as well as showing their development's impact on society (Schmeink 11). These technologies do not yet exist in the real world, but considering the technological and scientific progress of the time, it is plausible that they will be created in the future (Thomas 39). There is no shortage of engineering products in Ray Bradbury's book. One of them is the Mechanical Hound – a dog-like robot with eight legs (*Fahrenheit* 34). This machine helps firefighters catch people suspected of book possession. Chemical balances of organisms are programmed in the Mechanical Hound, and by activating the appropriate combination in the system of the robot's memory, for instance, activation of allergy to given amino acids, the dog will react to a particular person (*Fahrenheit* 37). When the automaton captures a criminal, it can use a procaine needle extending from its nose, containing anesthetics (*Fahrenheit* 177). This facilitates firefighters taking the culprit to prison or burning him/her along with the books, as the victim will not struggle in the flames then. Of course, in the 1950s, when Bradbury was working on the novel, robotic dogs, able to track people and paralyze them, did not exist. However, what could inspire the American writer to create the Mechanical Hound was Sparko – a prototype robotic dog designed in the 1930s by Joseph Barnett – an engineer working for Westinghouse Electric Corporation (Campbell). Sparko's capabilities, contrary to the Mechanical Hound, were limited only to sitting and barking (Campbell).

Another technological product that plays a significant role in Bradbury's book is the so-called parlour wall. The parlour wall is the TV. It owes its name to its size because it is so huge that it

covers the entire wall surface. Just like in Orwell's *Nineteen Eighty-Four*, the TV sets in *Fahrenheit 451* are interactive. Viewers not only passively observe what is happening on the screen, but also actively participate in television programmes, as the actors appearing in a given TV show also see what is going on in their viewers' houses (*Fahrenheit* 29). As mentioned earlier, when discussing *Nineteen Eighty-Four's* affiliation with the science fiction genre, television gained immense popularity in the 1950s (Stephens). Nevertheless, it was still a fresh technology that just started developing at that time (Outlaw Bookseller 7:37-7:39). Thus, its resources did not allow the creation of two-way television.

What is more, the element that qualifies *Fahrenheit 451* for the science fiction genre is nuclear war. In Bradbury's novel, America won two nuclear wars (*Fahrenheit* 95). Whereas in the real world, nuclear war never took place (Outlaw Bookseller 6:24-6:37).

1.3 f) What Makes *Fahrenheit 451* a Dystopian Novel?

As Gregory Claeys states in his work *The Origins of Dystopia*, included in *The Cambridge Companion to Utopian Literature* (2010), dystopian works are characterized, among other things, by the imposition of strict social control (109). In *Fahrenheit 451*, society is controlled through mass media and the elimination of books. In Bradbury's novel, the role of the fire brigade is to maintain social order as well as to ensure that every citizen abides by the laws established by the government (*Fahrenheit* 78). To this end, firefighters destroy books, as they threaten the stability of society. It has long been known that books are a source of knowledge. Their content is thought-provoking and broadens the horizons. By reading books, people build their worldviews, and opinions on various topics hatch in their heads. Each person has a different opinion on a given topic. According to Guy Montag's boss, Beatty, this diversity of views causes chaos (*Fahrenheit* 139) and thus destroys the stability so fiercely guarded.

Along with burning books, firemen take away people's freedom. People fearing the punishment of going to prison (*Fahrenheit* 86) or being burned together with their house and books (which happens if the owner of the books refuses to leave their belongings and leave the house (*Fahrenheit* 53-54)) do not use them. Lacking this entertainment, people are left with watching parlour walls, which broadcast worthless programs that do not contribute to the development of the

individual (*Fahrenheit* 113). Because of this, people do not learn to think for themselves. They stay in their comfort zone, cheered up by frivolous television broadcasts. In this way, the government keeps the citizens in a gilded cage, and the idea of escaping will not even enter prisoners' minds. Partly because they are unaware of their limited freedom and in part because they are comfortable there.

Moreover, the government keeps society under control not only by banning reading books. People can get arrested just for walking (*Fahrenheit* 15-16). It sounds absurd, but such tactics are beneficial for the government. It is easier to control citizens when one knows where and what they are doing. By allowing people to go outside, the authorities would risk starting a mutiny. There is a high probability that if people left their homes, they would meet friends and get to know strangers. Conversation and exchanging insights with others would contribute to the idea of organizing a collective rebellion against the government. It would be too dangerous for the authorities; it would threaten their power and they could lose it.

The living conditions of the characters in Bradbury's novel are genuinely dystopian. Not only are citizens denied access to education, but they are also deprived of contact with other people. Man is a social being and needs to socialize with other people in order to live. Taking away something so natural for a man as the company of individuals of one's species, strips one of humanity. This only causes one to suffer.

Chapter 2

Values of Family and Freedom in the 20th Century

The intention of this chapter is to find out what (events, people) inspired George Orwell, Aldous Huxley, and Ray Bradbury to write their novels. The comparison of the books' plot threads with the situation in the real world will allow to present the condition of freedom and family values at that time. Simultaneously, an analysis will be conducted of the ways these values are taken away or limited in *Nineteen Eighty-Four*, *Brave New World*, and *Fahrenheit 451*.

2.1 Twentieth-century Events That Inspired Orwell, Huxley, and Bradbury to Write Their Novels

2.1 a) What Inspired George Orwell to Write *Nineteen Eighty-Four*?

One of George Orwell's biographers, David John Taylor, claims that the writer's interest in totalitarianism began to develop in the late 1930s and early 1940s (Taylor 40). In 1936, Orwell went to Barcelona to participate in the Spanish Civil War, as he wanted to actively help fight against Fascism (*Homage to Catalonia* 8). The writer's experience in Spain had a pivotal impact on his work (Bragg 05:23-05:29). It was there that he witnessed the manipulations committed by the totalitarian authorities (Taylor 38).

Although Barcelona initially seemed like paradise to Orwell – he saw it as a Republican utopia where there is a brotherhood of people, everyone helps each other, and status together with class divisions had been abolished (Bragg 05:36-05:52) – soon the writer began to notice emerging shortcomings that spoiled this idyllic picture for him. First of all, Orwell watched as left-wingers, instead of combating Fascism together, fought among themselves – what, according to Eric Arthur Blair, was Spain's greatest tragedy (Bragg 05:59-06:24). However, what caught his attention more was the fact that Stalinist Communism, which had enormous influence in Spain, did not want to help the working class win the revolution at all. Albeit at first it might have appeared that the

Communists were on the proletariat's side, their actions indicated that they deliberately delayed the outbreak of the Spanish revolution because they did not really want the workers' uprising to happen at all (*Homage to Catalonia* 74). And then Orwell realized that Stalinism had nothing to do with freedom and the ideals in which the writer believed (Bragg 06:33-06:43). It dawned on him that Communism under Stalin sought to control the people tightly (Bragg 06:57-06:59). During his stay in Spain, Blair witnessed how the Communists were manipulating the facts, for instance by describing in the press soldiers, who fought bravely, as traitors and cowards, or by giving an account of battles that did not occur at all (Taylor 38). This direct experience in Spain planted an idea in Orwell's mind for one of the ways the Party in *Nineteen Eighty-Four* keeps the citizens of Oceania in check.

In the novel, the media informs people so often about the change in relations between the superstates – the warring parties alternately become enemies, form an alliance, and then are at war again – that some of Oceania's citizens are beginning to question whether there is any war at all (*Nineteen Eighty-Four* 177). Furthermore, one of the many ways the Party controls the super-state's inhabitants is falsification of historical records and concealment of facts. Ironically, it takes place in the Ministry of Truth, where the main character of the novel – Winston Smith – works (*NEF* 5). He works in the Records Department (*NEF* 12), and his task is to change the facts, for example, in newspapers, so that the information contained in them is in line with the prevailing ideology of the Party (*NEF* 46). It is not difficult to deduce that Orwell took the concept of fakery and hiding the truth from Stalin's policy. After taking power in Soviet Union, Joseph Stalin ordered, among other things, the removal of all photos of his political rival – Leon Trotsky, who was also a co-creator of Communism (*Rare Historical Photos*). In addition, the communist leader co-authored a book entitled *History of the Communist Party of the Soviet Union (Bolsheviks): Short Course*, which contained false information and completely changed the past (Bailey 24). This book was created mainly to depict Stalin as an important figure (Bailey 24). It portrays the dictator as Vladimir Lenin's chief lieutenant during the October Revolution, while the truth is that at that point, Stalin was a minor and almost unknown figure (Bailey 24).

The same tactics are used by the government in *Nineteen Eighty-Four*. As soon as there is someone who opposes (even in one's head) the views and actions of the Party or poses a potential threat to the government, for example, because of being too intelligent, that person literally disappears from the world as if he or she had never existed (*NEF* 62). Party envoys always come

for the delinquent in the middle of the night, and later, nothing is heard of him or her again (*NEF* 22). There is no trial and no arrest (*NEF* 22). From then on, any mention of this person (name, surname) is erased from all records, documents (*NEF* 22). In the book, it is called "vaporisation" (*NEF* 27, 68), and the murdered person becomes an "unperson" (*NEF* 53, 182). In turn, the image of the head of state – Big Brother, is idealized everywhere. In every historical source and mass media, the facts must be falsified in order to prove to people that the authorities are always right, Big Brother is never wrong, and the Party's actions contribute to the ever-increasing well-being of citizens (*NEF* 45-46).

One of the reasons why the Party in *Nineteen Eighty-Four* resorts to destroying the truth of the past may be the awareness of the enormous power of history. People learn from mistakes. Had Oceania's citizens known the fate of people in countries where absolute authority reigned, they would have prevented a totalitarian government from taking power. This is what the Party fears. By keeping society in the dark, it is effortless for the Party to control people and change them into mindless puppets. Ignorance does not allow the inhabitants of Oceania to draw inspiration from historical chronicles describing the heroic feats of warriors rebelling and rising against the rulers in the name of freedom. Not having such patterns of behaviour makes people unaware of steps that could be taken, and things that should be done to get out of the unfavourable situation in which they found themselves. Besides, without access to historiography, people who suspect that the Party is not being honest with them cannot prove lies to the government and undermine their authority because they have no physical evidence to back up their suppositions. This, in turn, contributes to people's living in a cloud of uncertainty: they have no guarantee that the government is truthful, but at the same time, the citizens of Oceania cannot vouch for the justness of their presumptions.

By impeding or even depriving citizens of access to reliable historical sources that convey facts, as well as by dissemination of false information, the Party depletes people of their freedom of expression. In compliance with Article 19 of the Universal Declaration of Human Rights (UDHR), freedom of expression includes, among other things, the right to seek and receive information and ideas "through any media" (UN General Assembly art. 19). The ignorance of society and the Party's distortion of reality creates the illusion that everything is fine, so people have no reason to complain. This suggestion, delivered in a skilful way, such as through proclaiming on telescreens or describing in newspapers the prosperity in which people live, can

lull the vigilance of society, making them unable to face an elite that deprives them of fundamental human rights.

Analysing the motives that guided the author while writing his masterpiece, it would be a glaring mistake to omit the most crucial reason why this book was created at all. In a letter to Sidney Sheldon – the producer who wanted to stage the Broadway adaptation of *Nineteen Eighty-Four* – Orwell wrote that the primary intention of the novel was to depict the consequences of Stalin's totalitarian rule in British society (Sheldon 213). Blair thus wanted to emphasize that "(...) the English-speaking races are not innately better than anyone else and that totalitarianism, if not fought against, could triumph anywhere" (*The Collected Essays* 502). What led the writer to this conclusion may have been the spread of Communism that Orwell discerned in England. In *Homage to Catalonia*, Orwell described how, in England, the Communist war policy was accepted without a problem (*HTC* 75). Nevertheless, the consent to the introduction of Communism in the British country was given without knowing the disadvantages of this political system, as criticism of it was hardly ever published (*HTC* 75). So, it can be said that this decision was manipulated.

Moreover, Orwell encountered censorship at the British Broadcasting Corporation (BBC), where he worked from 1941 to 1943 (Williams). Eric Arthur Blair handled the production of cultural programs and wrote commentaries on the progress of the war (Williams). But before Orwell could share the effects of his work, his script had to be subjected to censorship (Williams). Not only did the text require the approval of the Ministry of Information, but during the broadcast itself, the Anglican clergyman was listening intently to the reporters, ready to turn off the microphone as soon as the discussion began to deviate from the established norm (Williams). All this so that the recipients receive information that is in accordance with the official policy (Williams). The experience of censorship of Orwell's beliefs by the Ministry of Information is often believed to have laid the foundations for the Ministry of Truth in *Nineteen Eighty-Four* (Aronovitch 24:59-25:18).

Another element taken from Spain and contained in *Nineteen Eighty-Four* is the appearance of Barcelona. In *Homage to Catalonia*, Orwell bluntly describes the bleak image of the city: omnipresent dirt; poor condition of roads and buildings; dimly lit streets; dingy, half-empty shops; and dearth of food, coal, and gasoline (*HTC* 13). *Nineteen Eighty-Four* reflects the conditions in Catalonia like a mirror. London – the capital of Airstrip One and one of the provinces of Oceania, also does not impress with its physiognomy. Decaying houses dating back to the nineteenth century

and rubble of bombed buildings strewn across the city (*NEF* 5) – are just the tip of the iceberg of the inhumane conditions in which the citizens of the super-state live. Through the eyes of Winston Smith and brutally honest descriptions of the surroundings, one can see the acute poverty and get oneself into a state of disgust and depression. Victory Mansions – Winston's place of residence repels with its smell of cabbage and old doormats (*NEF* 3). It should be noted that this is the environment of the majority of Oceania's citizens, who constitute the middle class and the proletariat.

The situation is completely different for the upper class, which encompasses members of the Inner Party, which comprises less than two percent of the total population of Oceania (*NEF* 238). Unlike the lower social classes, the elite live in comfortable, clean, and high-standard apartments (*NEF* 221). On top of that, people from the Inner Party are privileged to have servants, cars, and even a helicopter (*NEF* 221). The quality of food and clothes is also much better (*NEF* 221). While half of the population does not have the opportunity to purchase consumer staples due to constant shortages, government representatives do not bother about these things because they take the necessities for granted.

Despite differences in living standards, both the poor and the richer social classes are equally controlled by state authorities. This time, the means of surveillance are architecture and level of affluence. As for architecture, it significantly impacts the human psyche, which is discussed in environmental psychology (Touhami 14). According to researchers in this field, a person's behaviour depends on the environment in which one is located (Touhami 14-15). For instance, austere architecture is known to evoke reverence and stillness in people (Touhami 15). City structure, for example, has an impact on human interactions with the world (Touhami 31). In *Nineteen Eighty-Four*, the arrangement of London's space is crucial in wielding power and maintaining control (Touhami 38-39). In George Orwell's dystopian future, architecture is a "metaphor of totalitarian repression" (Bernstein 26).

The authorities of Oceania planned the protagonist's external surroundings in every detail in order to easily indoctrinate the thoughts of every citizen (Touhami 7). It can be considered that the Panopticon was used as a model for city construction (Touhami 7). Panopticon is a space of surveillance that Michel Foucault – a French philosopher and historian, described in *Discipline and Punish: The Birth of the Prison* (Touhami 13). The name of this space refers to an architectural project created at the end of the eighteenth century at the instigation of Jeremy Bentham – a social

theorist (Touhami 13). Moreover, the term *panopticon* derives from the name of the giant from Greek mythology – Panoptes (Touhami 13). This titan was endowed with a hundred eyes, and for this reason, he was considered a foolproof guardian ("Argus Greek Mythology").

For Michel Foucault, the Panopticon is "the Utopia of a perfectly governed city" (Foucault 198). People staying in such a place are under constant surveillance, which prevents them from committing any offence against the effective rules (Touhami 24). The architecture of the Panopticon is characterised by a tower surrounded by an annular building (Foucault 200). The peripheral building is split into cells, each with two windows – internal and external (Foucault 200). The interior window exposes the room to the central tower, while light passes through the exterior window, thoroughly illuminating the cell (Foucault 200). Due to full lighting and the position of the supervisor residing in the tower, no movement of prisoners will escape the guard's attention (Foucault 200). What is more, the side walls built into each cell do not allow inmates to communicate with each other, so each prisoner is left to his own devices (Foucault 200).

Also, a significant feature of this type of architecture is that people in cells cannot see the overseer, so they do not know if they are being observed at a given moment (Foucault 200). The Panopticon is a perfect tool for manipulating the human mind. Even if people are not surveilled at all, the placement of people and the spatial arrangement of buildings create the impression that they are under constant control (Foucault 201). Consequently, the fear of being monitored causes the person to maintain the discipline imposed on him or her (Touhami 46).

Admittedly, in *Nineteen Eighty-Four*, there is no tower where a guard would watch over order in society. Instead, the objects that act as a surveillance tower in Oceania are a poster with the image of Big Brother and a telescreen. Billboards with the Party leader gazing intently at citizens are plastered all over London. In this way, the government at every step exhorts its subordinates to demonstrate absolute obedience to the authorities. For Party supporters, the portrait of Big Brother can increase their sense of loyalty to the government and buoy them up, because in the novel, those who advocate the government owe any success or happiness to Big Brother (*NEF* 238). Whereas, among opponents of the regime, the effigy of the head of a totalitarian leader causes fear of exposure of their thoughts and negative emotions they have towards the government system.

Although a poster holds good as a means of keeping people in check, a more effective instrument for achieving this goal is telescreen. The telescreen is the main medium of communication in the everyday life of Oceania's inhabitants. This device serves as both a receiver

and a transmitter (*NEF 5*). The equipment not only transmits propaganda information, but also through telescreen, government organizations – such as Thought Police, track citizens. The telescreen captures almost every sound of an object that is nearby, and additionally, members of the Thought Police plugged into any channel can also see what is happening in a given place, because the telescreen serves as a camera recording the image too (*NEF 5*). Just like the prisoners in the annular building who cannot see the guard and never know when they are being watched, the citizens of Airstrip One analogically have no way of knowing who is watching them and at what point (*NEF 5*). There is no escape from telescreens. This device is a mandatory equipment in every house (*NEF 3-4*), it is located in Ministry buildings (*NEF 12*), and any other public place, for example in cafés (*NEF 88*). This means that the inhabitants of Orwellian London must constantly be wary and control, among other things, their facial expressions, because any extreme emotion, especially a grimace of dissatisfaction or a look revealing an individual's unflattering thoughts about the Party, is subject to severe punishment (*NEF 71*). The citizens of Oceania, like prisoners of the Panopticon, exist under the watchful eyes of the guards. The use of technology such as telescreens by the government unfortunately involves the deprivation of, discussed earlier, freedom of speech, as well as another aspect of freedom – the right to privacy.

Apart from the right to seek and receive information, as talked about previously, freedom of speech gives people the right to express their opinions and share their views with others (UN General Assembly art. 19). In Orwell's totalitarian state, where the government harshly punishes materialisation, in any form, of opinions inconsistent with the state's ideology (*NEF 71*), citizens are not entitled to freedom of expression. For this reason, if it comes to light that an inhabitant of Oceania, for instance, keeps a diary, he or she will either be sentenced to death or sent to a labour camp (*NEF 9*). The most personal things are written down in the diary. A diary is usually entrusted with the deepest secrets. Writing in a diary is a form of expression that encourages one to write the truth, because, as a rule, no one except its owner has access to the diary. Thus, a man is not afraid to write what one really thinks and feels, as one does not fear the judgement of another person. Winston Smith chooses to take such a step. To this end, he purchased a notebook with "smoothly creamy paper" (*NEF 8*) in a junk shop where Party members are dissuaded from shopping (*NEF 8*). Luckily for the thirty-nine-year-old rebel, the layout of his apartment and the unusual location of the telescreen allow the protagonist to hide in the alcove that is beyond the reach of the recording monitor (*NEF 8*). Thanks to this fortunate circumstance, Winston can unfetteredly express his

thoughts and emotions (*NEF* 10-11). In any other part of the apartment or in any other place in Oceania, Smith, along with other citizens, have to go through the motions and refrain from the externalisation of their observations because the ubiquitous screens will easily pick up nonconformist behaviour.

Article 19 of the Universal Declaration of Human Rights states that people have the right to express their opinions through any medium, any means of communication. Facial expression is a non-verbal medium of the communication process (“Different Types of Communication and Channels”). Research has shown that fifty-five percent of communication is conveyed through wordless signals, such as countenance (“Different Types of Communication and Channels”). It follows that an opinion can be declared through body language. Regrettably, the government in *Nineteen Eighty-Four* also divests citizens of this way of expressing their views. Identically to most of the other privileges, this right is likewise confiscated via a telescreen that closely follows people’s every move. Therefore, the citizens of Oceania are compelled to pretend and put on a subtly optimistic face when their visage is in the monitor’s field of view (*NEF* 7).

The next facet of liberty from the Universal Declaration of Human Rights that is repeatedly violated by the Oceanian authorities is the right to privacy. Under Article 12, people are protected against invasion of their private sphere (UN General Assembly art. 12). Regrettably, the residents of Orwellian London cannot feel comfortable even in their own homes. *The Theory and Practice of Oligarchical Collectivism*, a book by Emmanuel Goldstein – the alleged greatest enemy of Big Brother (*NEF* 14), which Winston receives from O’Brien – a member of the Inner Party, exposes the distortions of the INGSOC system. It is in this volume that the extent to which people are subjected to surveillance is described in detail and specified. The author of the book states that Party members are watched even when they are sleeping, taking a bath, or spending time with their loved ones (*NEF* 240).

Earlier, when defining environmental psychology, it was mentioned that the environment influences the human psyche and the integration of the individual with society. However, a more thorough analysis of the surroundings’ impact on humans will be carried out in the next chapter. Meanwhile, the following paragraphs will present how the authorities in *Nineteen Eighty-Four* use poverty to manipulate people. Furthermore, it will be shown that the wealthier classes are just as controlled as the less prosperous people.

The descriptions of the milieu in *Nineteen Eighty-Four* paint a picture of poverty and scarcity. The architecture of Orwellian London consists mostly of deteriorated buildings with broken windows patched with cardboard scraps (*NEF* 5). The walls separating the gardens have been torn down, and the overall image of a slovenly city is enhanced by the rubble of bombed houses scattered everywhere (*NEF* 5). Winston's residential building – Victory Mansions, is an old block of flats that has not been renovated since 1930 (*NEF* 25). The accommodation conditions there are not impressive. Almost everything requires major renovation – bursting pipes, leaking roofs, and walls with crumbling plaster (*NEF* 25). What is worse, the waiting time for repair is up to several years because even the simplest fixing demands approval from the committee (*NEF* 25). Thereupon, residents are constrained to mend things themselves (*NEF* 25). Moreover, occupants are doomed to cold because radiators are often turned off to save money (*NEF* 25). Additionally, stores lack products, including the most core ones (*NEF* 57). And even if the goods are on the shelves, their quality and price leave much to be desired (*NEF* 68-69).

The reason why the majority of society is kept in poverty is explained in Goldstein's book. According to it, to ensure the sustainability of hierarchy in society, people must be kept on the verge of hardship (*NEF* 220-221). For those in power, hierarchy is extremely important because it is through the existence of people of lower status that possession of power makes sense. Rulers need dependent individuals because they must have somebody over whom they can exercise power. In an effort to have subordinates provided, the Party perpetually wages (or pretends to wage) war because, as Goldstein's book predicates, the purpose of constant war is to consume the surplus of industrial production (*NEF* 220). This political tactic allows the Party to justify taking money or products from citizens. The authorities' excuse is well thought-out, as the Party which invests money in military activities which contribute to the defence and security of the country cannot be reproached. Another motive for keeping people in destitution may also be to prevent other social groups from seizing power. In a situation of permanent material deprivation, a person constantly worries and strives to improve his or her position. When one's mind is occupied with developing a strategy for how to survive and planning where to get necessities as well as how many hours one must work to afford those items, a man does not have time to trouble his head with overthrowing the government.

Although it might seem that members of the Inner Party (upper class) enjoy greater freedom because they are in a better financial situation and have a respected position in society, they are not

spared from state control. The state gifts Inner Party workers with better quality products and superior living conditions (*NEF* 221), but in return demands loyalty from them. Therefore, citizens with characteristics such as credulousness, ignorance, adulation, and a tendency to fanaticism are elected as members of the Inner Party (*NEF* 221). Nevertheless, if a person from the Inner Party exhibits disobedience and a non-conformist attitude, he or she will face the same punishment as any other citizen from lower social groups: torture or execution (*NEF* 240-241). However, the state wants to be sure that Inner Party employees will not cause trouble. On this account, candidates for this position are selected with the greatest caution from among the best citizens whose training completed in childhood has most effectively transformed them into amenable followers of the Party's ideology (*NEF* 241).

To the most famous concepts from Orwell's novel, which are still significant elements of political language today, belong: Newspeak and doublethink (Lynskey). Both concepts serve as a tool for the Party to control people's thoughts and the way they perceive the world. In his 1946 essay – *Politics and the English Language*, Orwell warned against the corruption of thought through language (*Politics and the English Language* 18). The writer argued that the purpose of the language used by politicians is to “make lies sound truthful” (*PATEL* 22). In *Nineteen Eighty-Four*, the goal of Newspeak – a language used in Oceania and created at the request of the authorities – is to narrow the scope of thought (*NEF* 60). Through this process, the Party wants to minimize the frequency of committing thoughtcrime – the crime of thinking against the line propagated by the Party. People creating dictionaries, including one of Winston's colleagues – Syme, aim at the reduction of as many words as possible (*NEF* 59). They want to achieve this by, among other things, getting rid of antonyms – e.g., the word *bad*, the opposite of *good*, is replaced by the prefix *un-*, so in Newspeak, *ungood* means “bad” (*NEF* 59); replacing synonyms and words of stronger tone with the prefixes *plus-* or *doubleplus-* (*NEF* 60). For instance – instead of using words like *splendid* or *excellent*, which are synonymous with *good*, or in place of *more* and *most* when grading adjectives – it is enough to add one of these prefixes (*NEF* 60). Thus, in Newspeak, the word *better* is equivalent to the word *plusgood* or *doubleplusgood* (“best”) if one wants to use an even stronger word (*NEF* 60).

By eliminating Oldspeak (Standard English), which describes reality as it is, the Party - using Newspeak, designs the world according to its own preferences. The syntax of Newspeak intently evades encounter with true reality and contact with logical standpoints (Scruton 163). A modest

vocabulary scuppers the chance to stand up to the government and formulate arguments questioning the Party's actions. Furthermore, the use of abbreviations, for example, Newspeak: *Ingsoc* – Oldspeak: *English Socialism*; *Recdep* – *Records Department*, serves to eliminate historical associations that may lead to thoughtcrime (NEF 351).

The term *doublethink* is one of many words that make up the Newspeak lexicon (NEF 40). Doublethink is a way of thinking in which two logically contradictory views are accepted as true (NEF 40-41, 244). In other words, the purpose of this line of thought is to condition people to accept as true what is false and vice versa (NEF 244). For example, society in Oceania is instilled with the belief that Big Brother is all-powerful and that the Party is never wrong (NEF 242). However, this is a lie, and in reality, Big Brother does not have unlimited power, and the Party makes mistakes (NEF 242). Nevertheless, since the government of Oceania cultivates its ideal image at all costs, it resorts to perverting facts so that, God forbid, its weak points are not exposed (NEF 242). Therefore, people have to learn to manoeuvre their thoughts efficiently. Depending on the situation, the citizen has to sincerely believe the lies he or she is forced to tell, and at the same time, the Party requires him or her to forget inconvenient facts for as long as necessary (NEF 244). During this process, paradoxically, a person is compelled to act consciously while simultaneously remaining unconscious (NEF 244). A person has to consciously tell lies as well as sincerely and knowingly believe them (NEF 244). In turn, the facts must be forgotten, and the citizen is obliged to remain unaware that he or she is denying truthful statements (NEF 244). Otherwise, the awareness of living a lie would be unbearable, and a person would constantly feel a heavy burden of guilt (NEF 244).

Since Newspeak incorporates doublethink – as its vocabulary consists of words that create supposed associations between contradictive meanings – in *Nineteen Eighty-Four*, all proper names and slogans were also invented in accordance with the principle of doublethink. Goldstein's book explains the meanings of the names of four ministries that deal with things opposite to those implied by their names (NEF 246). The Ministry of Peace handles war matters; the Ministry of Truth concerns itself with lies; the Ministry of Love with torture; and the Ministry of Plenty with starvation (NEF 246). Moreover, the words contained in the Party's slogans: *War is Peace*, *Freedom is Slavery*, *Ignorance is Strength* (NEF 6) – are also mutually exclusive. On the surface, the watchword *War is Peace* seems to be a logical statement consistent with reality. It is understandable that peace in the country is a comfort that requires sacrifices to be ensured (Frank).

Only when one realizes that war is just a government fabrication and fighting is not taking place anywhere does it become clear that it is just another way to exercise control over citizens (Frank). As mentioned above, war is a favourable situation for the Party because then the state spends less money on citizens, and the society living in poverty does not have time to organize a rebellion against the government. So, from the government's point of view, war actually provides peace for the Party because then the authorities are calm and do not have to worry about the emergence of revolutionary impulses in society.

Another catchword engraved on the building of the Ministry of Truth (*NEF 31*) is *Freedom is Slavery*. Here, too, the proper interpretation of the slogan will reveal the nefarious motives by which authorities are governed in order to provide itself with the obedience of people. The Party does not want citizens to be truly free individuals, as this will lead to chaos in society (Frank). When each person does as they please, it is difficult to put a leash on the population and restore order. It is much easier to control citizens when there is a predictable order in society. Autonomy from the influence of the state brings true freedom. But to prevent this, the Party uses this slogan to convince people that anyone who slips out from under the wings of the government is doomed to failure (Frank). On the other hand, the authority argues that absolute submission to it – in other words, slavery – will free citizens from all dangers and painful desires for unattainable things because, as the government assures, the Party has everything society needs (Frank).

The last maxim is *Ignorance is Strength*. When discussing the reasons why the Party changed the past and hid the truth, it was pointed out that the government did not want people to learn from the mistakes of previous generations and be inspired by the rebellious actions of their ancestors. It has also been demonstrated that by keeping society in the dark, citizens are unable to discover the lies of the authorities and open their eyes to the manipulations they are subjected to. The deployment of doublethink, which is spread through Newspeak, forces people to lull their consciousness and uncritically accept the absurdities proclaimed by the Party. In the eyes of the government, ignorance is a strength because an unaware population that ignores contradictions and does not try to find out the true intentions of the authorities will do whatever the Party tells it to do without conflict (Frank).

All the above considerations regarding Newspeak and the resulting doublethink prove that it is again one of many sets of tools that serve to take away freedom – in this case, freedom of thought. Doublethink facilitates the government's manipulation of the truth on various levels. The very

translation of the term *doublethink* into Oldspeak reveals the true intended use of this tool. Translated into Oldspeak, *doublethink* means “reality control” (*NEF* 244). So, using these devices, the Party creates the world on its own terms. Doublethink precludes any assessment and criticism of the Party’s actions. A person is able to critically analyse something only when he or she can devote himself or herself to deep reflection. Because the government narrows people’s scope of thought through Newspeak and messes with their minds using doublethink, society is unable to formulate clear thoughts, which in turn are an essential instrument for freeing itself from the chains of despotic rulers.

The last element – which will be discussed in this subchapter and which was also an inspiration for Orwell when writing the novel – is the clothing of people in Barcelona. This is an issue that should be raised because it affects one of the main topics discussed in this dissertation – the family. While staying in Spain, George Orwell’s attention was drawn to people’s outfit style. In *Homage to Catalonia*, the writer noted that everyone, except a few women and foreigners, wore working-class clothes or blue overalls (*HTC* 13). During the Spanish Civil War, women’s clothes played an important role due to their symbolic meaning (Febo 126). For fascists, the Christian way of dressing was an impulse to restore the conventional feminine role (Febo 126). Whereas women on the Republican side, who fought for emancipation (Febo 127), dressed in men’s clothes, including blue overalls (Febo 126).

In *Nineteen Eighty-Four*, the blue dungarees are the official uniform of the Party (*NEF* 4). They are worn by both women and men. In Oceania, even in something as insignificant as clothing, the government has a hidden agenda. By imposing a uniform dress code, the Party makes citizens, especially women, unattractive (Kalpakgian). The authorities’ goal is to discourage people from experiencing sexual desire because they do not want citizens to spend their energy on anything other than working for the state (*NEF* 153). After satisfying sexual needs, a person feels happy and mellow (*NEF* 153). In such a state, one usually does not think about one’s responsibilities; one just enjoys the moment (*NEF* 153). Relaxed citizens pose a threat to the government of Oceania because the feeling of composure weakens people’s tendency to obey (*NEF* 153). The Party wants society to be energetic all the time, vigorously participate in marches, and be enthusiastic about Big Brother (*NEF* 153). But, on the other hand, the inability to give vent to primal instincts causes a growing feeling of frustration and anger. Negative emotions among the inhabitants of Orwellian London suit the government’s book because people can take their destructive feelings out on the regime’s

enemies during, for instance, the Two Minutes Hate (*NEF* 153). By suppressing natural urges, the Party maintains in citizens the sense of fear, hatred, and gullibility that are necessary to enforce subordination (*NEF* 153).

Although the above efforts of the Party serve to prevent starting families – when people are not attracted to each other, they will not form relationships and give birth to children – in a totalitarian state, having a family is not prohibited. Interestingly, adults are even endorsed to love their children (*NEF* 153). Knowing the government's cunning ways, there must be a catch to this because inclining people to bestow upon somebody else than the Party kind feelings sounds too good to be true. And indeed, the catch is that it is the children who are encouraged to report on their parents (*NEF* 153). Youngsters are recruited into government organisations, such as the Junior Spies, where they are turned against their parents and taught to worship the Party (*NEF* 29). The tactic of reporting family members to the secret police is commonly associated with the policy pursued under Stalin's rule in Soviet Union. There is a very famous case of the thirteen-year-old boy – Pavlik Morozov, who was murdered and hailed a “boy hero” for snitching on his father to the Committee for State Security [Russian: KGB] (Lynskey). George Orwell, who kept a close eye on the growing totalitarian regime in the Soviet Union, decided to borrow this method of control for his novel (Lynskey).

In the paragraph discussing the Party's clothes, it was written about the effort to dissuade people from making love, but in that case, it was about preventing people from having a love affair. However, copulation for reproductive purposes is a completely different matter. The Oceania government approves sexual intercourse within marriage (*NEF* 75). This act is called "duty to the Party" (*NEF* 152). This means that the responsibility of adults is to produce new citizens ready to uncritically fulfil the will of the government (*NEF* 75). Additionally, by compelling people to call the leader of Oceania – whom no one has ever seen or had close contact with – Big Brother, the Party wants to weaken the bonds between family members and direct their sense of loyalty to the head of state (*NEF* 246).

Nineteen Eighty-Four is a novel that Orwell wrote under the influence of contact with the practical side of the Stalinist system, which (Orwell's contact) first occurred in Spain in 1936 during the Civil War. Memories from this period allowed him to create a dystopian world order in a fictional future. The fledgling technology of the first half of the twentieth century (e.g., TV sets) and the political tactics used by the dictators of the time served Orwell to imagine and describe the

hazardous effects of using tools such as telescreens by the wrong people. Consequently, people in the world, as depicted by Blair, are deprived of almost every kind of freedom: freedom of speech, freedom of thought, and the right to privacy. The macabre nature of this image of the future is intensified by the lack of support from the family in facing the ominous fate. In Orwellian London, man is condemned to loneliness, lack of trust, and a debilitating sense of fear.

2.1 b) What Inspired Aldous Huxley to Write *Brave New World*?

Huxley's novel was written in 1931 and published in 1932, so these are the years after the First World War. The war was an event that initially evoked a feeling of elation in people (O'Brien 06:21-06:23). Everyone was rife with optimism and pinned their hopes on progress (O'Brien 06:43-06:47). Unfortunately, society was in for a disappointment as scientific progress, and industrialisation brought with their atrocities and death wrapped up in humanity's progress (O'Brien 07:02-07:13).

Huxley was born into a family with a scientific tradition ("Aldous Huxley British Author"). Among others, his grandfather was an eminent biologist who shared his knowledge with others at the Royal Institution (Murray). Aldous inherited this love for science from Thomas Henry Huxley (Murray). Because Aldous was aware of the abuses of scientific achievements, he disagreed with the approach of another writer, Herbert George Wells, to the topic (Murray). Huxley argued that although *The Time Machine* was a dystopia, Wells's attitude was too enthusiastic, and his novel unjustly praised science (Bragg 39:00-39:18). In any case, speaking of Wells, Huxley's most famous work – *Brave New World*, is a satire of Wells's novel *Men Like Gods* (Bradshaw Introduction to *Brave New World* p. xx). Huxley criticised Wells's depiction of the "Californian" world (Bradshaw Introduction to *BNW* p. xx).

Huxley was alert to social and ecological problems such as overpopulation and the depletion of natural resources (Murray). His anxiety over this crisis was confirmed by clashes between landlords and peasants (Murray). Moreover, the writer warned against the negative effects of consumerism and advertising, which, according to Huxley, brainwash people (Murray). Huxley argued that to solve these problems, the products of scientific and technological development

should be used (Murray). He emphasised that in order to avoid their exploitation, science, and technology should be applied by humanists because then one will be sure that the products of these two elements of culture will be used wisely (Murray). The English writer feared that governments could use science and technology to manipulate people (Murray). Worse still, the emerging forms of entertainment in the twentieth century would likely facilitate the manipulation of people's thoughts and behaviour (O'Brien 10:36-10:45).

In the interwar years, technological development provided society with greater amounts of free time and more diverse kinds of pastimes (O'Brien 09:56-10:58). While traveling through the world in the 1920s, Huxley had the opportunity to experience contemporary amusements himself, and it also allowed him to see closely the effects that excessive fun had on society. In Asia, Huxley observed people blithely indulging in gluttony; Hollywood was full of vulgarity and noise, and people were soulless; as for Los Angeles, Huxley claimed that it was a place where thoughts were forbidden and conversation impossible (Murray). In Paris, the writer watched a sound film for the first time (Murray). Huxley did not have a favourable opinion of cinema. He did not like the fact that this type of entertainment did not require creativity (Murray). The writer generally believed that the twentieth-century entertainment industry implemented new technologies only to increase its profits rather than to stimulate people's ingeniousness (Murray). Significantly, these flaws that Huxley discerned in popular culture and the hedonism that he experienced, mainly in the USA, were satirized in *Brave New World* (Bragg 33:24-33:38).

Another defect Huxley found in American popular culture was making people fatuous (Bragg 34:27-34:52). The writer claimed that feeding people with tabloids and popular films makes people not only stupider but also susceptible to politicians' persuasion (Bragg 34:27-34:52). In an article entitled "What is Happening to Our Population?" which Huxley wrote for *Nash's Pall Mall Magazine*, the writer pointed to the problem of the increase in mental deficiency among society, which was caused by the decline in infant mortality (qtd. in Murray). The declining intelligence quotient of society prompted the British writer to become interested in eugenics (Murray).

The term *eugenics* was coined in 1883 by Francis Galton, who was also the cousin of Charles Darwin – the famous creator of the theory of evolution (Bragg 07:11-07:17). Galton was horrified that in Victorian society, most children were born into the lower class, where people – according to Darwin – were the least desirable (Bragg 07:25-07:36). Relatedly, the idea arose to see to that the appropriate people have children (Bragg 07:43-07:46). Eugenics was supposed to help with this

– a science that deals with the reproduction of individuals with the best genes in order to improve the species (“Eugenics Genetics”). Since Huxley believed that 99,5 percent of the planet’s population was ignorant and unintelligent, he was in favour of taking care of the remaining 0,5 percent and ensuring that their genes survived (Murray). Moreover, the writer was convinced that genetic defects and various retardations make people poor parents (Murray). Furthermore, there is also the previously mentioned concern about overpopulation and depletion of natural resources (Murray). Limiting the number of people living on Earth would solve these problems (Murray). However, simultaneously, excessive organization of reproduction and society can turn into a nightmare. Huxley had a premonition that the planning of society was on the wrong track. The writer claimed that the way of governance in his times differed from his vision of the world order, where people are independent and free-thinking individuals (O’Brien 10:58-11:19).

In *Brave New World*, Huxley presented the nightmare resulting from the inhumane use of science and technology, as well as the desire to keep the world order under control. In the World State, a person's entire life is meticulously planned from birth to death. Babies are not conceived and born naturally. Viviparity is considered obscene (*BNW* 19-20), and words like *mother* and *father* are treated as if they were vulgarisms (*BNW* 30). It is no wonder that no one there knows what a family is or the home that its members create (*BNW* 30). Procreation occurs mechanically in test tubes (*BNW* 6-7). In the Bottling Room, the embryos are transferred to bottles where, for several months, in bed peritoneum, they are stored and nourished with a blood surrogate (*BNW* 9). Bottles and test tubes move on a conveyor belt, just like on a factory assembly line (*BNW* 4, 6-7).

Already at the stage of fertilization, the castes, in which given individuals are to function in the future, are determined (*BNW* 10). Up to ninety-six embryos with the desired appearance and character features belonging to the lower caste - Delta, Gamma, Epsilon, can bud off from each egg (*BNW* 5). Most eggs are cloned by being subjected to the so-called Bokanovsky process (*BNW* 5). Their development is deliberately inhibited through conditioning, i.e., temperature manipulation (*BNW* 3), alcohol poisoning (*BNW* 3, 112), and limiting the supply of oxygen (*BNW* 11) – "The lower the caste (...), the shorter the oxygen" (*BNW* 11). Every member of World State society is conditioned in a way that will adapt him or her to the predetermined profession he or she will pursue in the future. For example, chemists are trained to develop tolerance to lead, caustic soda, tar, and chlorine (*BNW* 13). The future rocket-plane engineers, however, had their circulation slowed so they would not die of oxygen starvation, and their oxygen doubled when they found

themselves upside down (*BNW* 13). As for the two higher castes, this is a smaller group that consists of Alphas and Betas (*BNW* 197). They are bred with the greatest care. Alpha and Beta ova are kept in incubators long enough to provide them with more oxygen (*BNW* 3). Alphas and Betas constitute the elite of the World State. Alphas are bouncing individuals with a preconceived level of intelligence quotient and high intellectual capabilities; they understand the reality around them and are permanently satisfied and always obedient (*BNW* 14, 57, 84). For instance, Alphas hold positions such as college lecturers (*BNW* 57) or psychologists (*BNW* 76). Betas are less intelligent than Alphas but more brainy than lower castes (Deltas, Gammas, Epsilons). Professions performed by Betas include mechanists (*BNW* 10), fertilizers (*BNW* 104), and nurses (*BNW* 13). Regardless of how a particular caste is conditioned, all citizens of the World State are determined to like their role in society (*BNW* 12).

It is impossible to resist the impression that the method of producing people in *Brave New World* is strikingly similar to the method of manufacturing items on an assembly line, which was improved by Henry Ford in 1913 (De Jesus). This made it possible to produce a huge amount of goods in a short period of time (Nye 29-31). In Huxley's imaginary world, bottles move on a conveyor belt (*BNW* 4, 6-7), and a multitude of embryos bud off from the eggs in the test tubes (*BNW* 5). Huxley criticized mass production because, in his opinion, the machines used for this purpose would standardize the world and turn people into passive consumers (Murray). This, in turn, dulls people's creativity and discourages them from finding interesting activities to spend their time on (Murray). Moreover, the writer claimed that working in factories also robs people of their ability to be imaginative (Murray). Huxley disagreed with Ford's view that mechanization left the mind free to reflect on other matters (Murray). The British writer was of the opinion that mechanistic work was so boring and dreary that it led to the dehumanization of workers (Murray).

Dehumanization is one of the main, if not the most important, themes of *Brave New World* (Zhamurashvili 139). Huxley himself said that the leitmotif of the novel is the impact of scientific progress on people (*BNW*, Foreword, xlv). His writing illustrates how the development of technology, science, and production can subordinate man to power-hungry oligarchs and dehumanize him or her. Taking away people's humaneness is tantamount to taking away their freedom because free will is a characteristic feature of humans, which distinguishes them from animals and robots.

The first negative effect of industrial production on the human mind is seen in the first chapter of the novel, where the Director of Hatcheries and Conditioning gives students a tour of the Fertilizing Room. When the Director explains how particular processes of children's conditioning work, the students hardly look at the speaking teacher or even at the demonstrated experiments. Instead, the young people keenly scribble notes (*BNW* 2, 20), copying every single word the Director says into their notebooks. This scene implies that the students have a short memory as they cannot remember a single thing that is talked about (Zhamurashvili 141). Moreover, the Controller's mentees uncritically accept the mentor's words and do not even try to analyse the information (Zhamurashvili 141). This may mean that people who are accustomed to technology and have easy and unlimited access to it, are relying on it too much. To the extent that they can no longer use their brains and, for example, judge for themselves what is true and what is a lie, what is good and what is bad, how a given process works, et cetera. Additionally, people become susceptible to manipulation. These students eagerly take notes and do not wonder whether the Director is perhaps talking them into wrong things or deceiving them. They blindly believe his every word.

The students are most likely citizens of the World State (though this is not mentioned in the book), so it is very possible that they act like that because of their conditioning. One of the principles that children learn during hypnopædia (sleep-learning) is that people belonging to the Alpha caste are "frightfully clever" (*BNW* 22). The Director is a member of the Alpha caste; the novel refers to Thomas (the Director's name) as a "great man" – "(...) whenever the great man spoke, he desperately scribbled" (*BNW* 2). It follows that the students agree with the Director on everything because of the fear and respect they feel for him, which have been instilled in them through conditioning.

Unfortunately, this also means that students - and not only them, as the entire population is subjected to hypnopædia - are deprived of freedom of thought. In accordance with Article 18 of the Universal Declaration of Human Rights, "everyone has the right to freedom of thought" (UN General Assembly art. 18). Hypnopædia, also known as "sleep-teaching" (*BNW* 20) - on the Internet, most websites use the term "sleep-learning" - is a method of acquiring knowledge during sleep (Diekelmann and Born 114-126). Although experts in the field say that more research is needed to find out exactly how sleep affects memory, it is nevertheless believed that sleep indeed has an impact on memory consolidation in some way (Diekelmann and Born 123-124). Memory

consolidation is the process of transforming recent learned experiences into long-term memory ("Memory Consolidation"). In *Brave New World*, hypnopædia is developed to an advanced level because the citizens of the World State easily repeat the phrases learned in this way throughout their lives (*BNW* 23).

In Huxley's dystopian future, it is said that hypnopædia was invented accidentally. Namely, the parents of a certain Polish boy - Reuben Rabinovitch, inadvertently left the radio turned on in their son's room one evening (*BNW* 19). While the baby was sleeping, the voices of the radio program participants were still coming from the receiver (*BNW* 20). After waking up, it turned out that the boy was able to unmistakably repeat the entire lecture from memory (*BNW* 20). In the World State, it was decided that this knowledge should be used for nefarious purposes. And so, since then, the children of the World State have been subjected to hypnopædia (*BNW* 22). Three nights a week (*BNW* 40), a whisper comes from under the pillows of sleeping children, repeating over and over the rules and morals of the state (*BNW* 22). Through a thousandfold repetition, the authorities instil in people the only truth consistent with the state's ideology (*BNW* 40). To paraphrase the Director's words, the end result of the sleep-teaching process is that the human mind contains nothing, but suggestions and slogans invented by the World State (*BNW* 23). After such training, all decisions and actions taken by people will be based on and made up of the information provided by the authorities (*BNW* 23). Thereby, all thoughts that appear in the minds of citizens will not be unique thoughts of an individual but political propaganda. In such a situation, freedom of thought - which involves the independent production of reflections based on critical analysis - is impossible.

In *Brave New World*, an individual's fate is preordained. It was mentioned earlier that intelligence, appearance, and profession are determined by the Controllers who order the embryos to be kept in appropriate conditions (*BNW* 3, 10). Because each caste has specific criteria for the appearance and character of its members (*BNW* 5), individuals within a particular social class look and behave identically. In the real world, not the one depicted in the book, people are very different from each other. There are no two same-looking people on the entire planet. Even identical twins have, often barely noticeable, distinctions in their appearance (Garone). And since people are different in look, their characters are even more divergent. Of course, there are similarities, and many people share common interests or views, but they are rarely exactly alike. By dint of this diversity, each person has a unique personality. Personality is shaped, among others, by

experiences, interpersonal contacts, and social roles. Depending on what environment one chooses to stay in, what studies one will choose, who one decides to meet, and in what way one picks to spend one's free time - the personality of each individual will be shaped according to one's preferences or in line with the circumstances in which one is forced to stay and accept. However, many people nowadays, fortunately, can decide where and how they want to spend their lives. Today, most people still have freedom of choice.

However, the same cannot be said about the citizens of the World State who, while still embryos have been stripped of a future chance of choice and personality (Zhamurashvili 141). From clothing to temperament - within a particular caste, nothing distinguishes any member. If all five social classes were placed next to each other (if the members of each caste were formed into groups, with each person standing next to people from his own class, and there were spaces between the five groups), if each caste was formed in the shape of a circle, and one looked at all of this from the window of a flying plane - an air transport passenger would see five circles: one grey, one mulberry, one green, one khaki and one black. Moreover, each circle would move rhythmically and evenly at its own pace. The same result would certainly be achieved by setting up five different sets of robots in the same way (several pieces of a particular type in each set), where each set would be in a different colour, and all robots from one group would be programmed with the same functions; the second set of robots would have different functions than the first group, but each robot in the second group would have the same purposes as its group mates, analogously with the third, fourth, and fifth groups. This metaphor seems complicated, but the aim of using this stylistic device is to show how dehumanized the society of the World State is. There is almost nothing to distinguish them from soulless robots. Each member of the Alpha caste wears a grey uniform, all Betas wear mulberry clothing, Gammas' colour is green, Deltas are assigned the colour khaki, and Epsilons wear black (*BNW* 22-23). In turn, the rhythmic pace of movement of each circle illustrates that members of each caste do exactly the same things as individuals of their kind. If one placed ordinary people from the real world in groups and asked them to behave freely, there would be chaos because each free man has and expresses a different temper and a different personality.

Uniformization of society, as it is in *Brave New World*, makes it much easier for Controllers to exercise control over it. It is difficult to rule over a crowd of people with different energy levels and characters because it is unstable. *Stability* is the keyword for the World State. This word constitutes one-third of the state's motto, which is COMMUNITY, IDENTITY, STABILITY (*BNW*

1). The first and last words have positive associations (Zhamurashvili 140) because a human being as a social being needs to belong to a community where he or she will be accepted by others. Additionally, the sense of security that stability provides is associated with pleasant comfort. The middle concept is worth noting here. As in *Nineteen Eighty-Four*, the correct reading and interpretation of the slogan depends on one's point of view. In a positive sense, *identity* is a set of features that are characteristic of a given type of person, and that may distinguish him or her in some way; these characteristics define who a person is. Looking at this concept in the context of how governance is exercised in *Brave New World*, one will come to the conclusion that *identity* also has a negative connotation. In this case, the word means "being the same as others" or "uniformization." Thus, the entire motto reveals the state's intention: to normalize society and gain stability, the individuality of citizens must be minimized or even eliminated (Zhamurashvili 140). Once this goal is achieved, the population can be manipulated without any problems.

The development of mass production – which gained momentum in the early twentieth century thanks to Ford, who improved the production of goods (De Jesus) – entailed the need to evoke greater interest in purchasing products among people. As one of the principles of economics says, the greater the supply, the more necessary it is to increase demand. In order to persuade the public to purchase items that filled store shelves, marketing was invented. Marketing involves activities that are undertaken, most often by companies, to promote products and encourage people to buy them (Twin). One of the means of persuasion used by marketing experts is advertising. Huxley witnessed the birth of the advertising industry, which – to put it simply – conditions people (Bragg 26:10-26:26). At the turn of the nineteenth and twentieth centuries, the interest grew in the concept and psychology of crowds and masses (Bragg 34:53-35:34). A belief emerged among psychologists and sociologists that the elites had awakened to the urge to manipulate society's desires (Bragg 34:53-35:34). Advertising intended - and still does - to instill thirst in people so that they would want to buy manufactured products (Bragg 34:53-35:34). In his essay *Obstacle Race*, Huxley argued that materialism had become a "moral virtue" (*Music At Night* 145).

In *Brave New World* – focused on progress, modernity, and civilization – the main tool used to drive the economy is consumerism. In order to force people to spend large amounts of money, the authorities of the World State invented sports that require the use of expensive and elaborate equipment (*BNW* 18). Moreover, citizens are conditioned to take transport, so from birth, they are inculcated in the tendency to spend time in the bosom of nature (*BNW* 18). However, this love for

flowers and wild nature is programmed into people only to make them take paid transport to go to another place, for example, to the countryside (*BNW* 18). At the same time, children are instilled with hatred towards plants and communing with nature (*BNW* 16-17) because these things are free and do not bring any profit to the state. The way children are conditioned to this is outrageous. The sight of their suffering is heartbreaking, and the people carrying out this process arouse indignation and anger. At first, children are lured into approaching flowers (*BNW* 16). When the plants are at their fingertips, the nurse turns on a shrill alarm, which results in children's irritation and screaming (*BNW* 16). Additionally, the Director says that they can also electrify the strip of floor on which children are crawling to give them an unpleasant sensation (*BNW* 17). In the same manner, children are conditioned to hate books (*BNW* 16, 17) because reading can "decondition" them (*BNW* 18).

Interestingly, during the already discussed hypnopaedia, the voice from the pillows also repeats slogans that sound like advertising catchwords, for example, "ending is better than mending" (*BNW* 42, 43, 44) or "the more stitches, the less richness" (*BNW* 42, 44, 104). The first phrase means that throwing away an old or damaged thing is better than repairing it. The second slogan, in turn, suggests that the more times one repairs something, the fewer new, better products one will buy. Of course, both catchwords persuade people to consumerism. Furthermore, according to Mustapha Mond - one of the ten World Controllers, consumerism makes life in the World State "emotionally easy" (*BNW* 37). In *Brave New World*, all desires are fulfilled almost instantly (Zhamurashvili 141). According to Mond, a feeling lurks in the time interval between a desire and its consummation (*BNW* 37). Therefore, the authorities of the World State are doing everything to shorten this time (*BNW* 37). However, Mond does not specify what kind of feeling arises in a person in the process of waiting for something. Based on his or her own experience, the reader can only guess what feeling the Controller has in mind. Is it impatience, hope? Given the last word of the World State's motto (COMMUNITY, IDENTITY, STABILITY) – STABILITY, the Controllers' aim is to eliminate all emotions except happiness. When people are happy, they do not complain and have no reason to worry - they have no one to blame for the unfavourable situation in the country. Relatedly, no rebellious mood arises in society, and there is no risk of overthrowing the government. Furthermore, when people always feel the same, they behave the same and are predictable. And predictability means stability. A stable society is easy to control. This is why people are provided with soma - a drug that puts them in a sense of bliss and contentment.

Human relationships that are based on deep feelings and not, as in *Brave New World*, on superficial and selfish sexual encounters have been abolished in the World State. Words like *mother* and *father* are considered smutty (*BNW* 19, 30). Mustapha Mond speaks of terms such as *family*, *husband*, *wife* with disgust (*BNW* 34). It is clear that the Controller does not like the idea of monogamy and having strong feelings for only one person (*BNW* 34). Virtually all the names of the roles that are performed in the family, such as *sisters*, *brothers*, *aunts*, et cetera, inspire aversion (*BNW* 34). Family members devote time, energy, and interest to each other. Familial relations are complicated, and positive emotions such as love, understanding, respect, and compassion are often intertwined with negative feelings: regret, disappointment, anger, sadness, or jealousy. Nevertheless, this is too wide a range of emotions for the World State, which threatens the stability of society (*BNW* 35). Moreover, when one has a family, one usually puts it above all other things. A man or woman is able to do anything for their relatives. The government in the World State does not want citizens to give up working for the well-being of the state and stop considering it as the most important thing in life. The state requires its citizens to obey it unconditionally, and the existence of mothers, fathers, wives, and husbands will make hardly anyone want to serve the country (*BNW* 35). If there were families, they would be a priority for people.

In *Brave New World*, the figure credited with creating awareness that the family poses a threat to stability is Sigmund Freud (*BNW* 33). Freud was an Austrian neurologist and the founder of psychoanalysis ("Sigmund Freud Austrian psychoanalyst"). His most famous psychoanalytic theory is the Oedipus complex. It is a type of conflict resulting from the incongruence of desires with social norms. This complex appears in boys and manifests itself in the child's sexual desire for his mother (McLeod). At the same time, the boy develops hostile feelings towards his father (McLeod). A son can become jealous of his father, which may lead the child to want to get rid of the male parent (McLeod).

Nevertheless, for the authorities of the World State, neither incest nor parricide is a danger, but the strong feelings associated with them (*BNW* 35). Because in *Brave New World* the citizens are implanted with hatred towards books (*BNW* 16-17), people have not read Freud (Buchanan 77). Instead, the inhabitants of Huxley's dystopia were instilled with an awareness of forbidden relationships between parents and their children (Buchanan 77). To arouse in people's loathe for babies and reluctance to have children, the government in the World State presents the love of a parent for a child as incest (Buchanan 77). This is why Lenina Crowne blushed and looked away

when she saw young women breastfeeding their children (*BNW* 96). This scene must have been embarrassing and outrageous for her as she could not bear to look at it.

What is more, in order to dissipate the "unconscious energies" that are a side effect of suppressing the parental instinct, the state seeks to infantilize its citizens (Buchanan 77). To awaken childish feelings in people, songs are composed and popularized, such as: "Bottle of mine, it's you I've always wanted! / Bottle of mine, why was I ever decanted?" (*BNW* 91). By this, citizens are suggested that the best thing for them is to remain "in a bottle," in the land of eternal childhood. It may also mean living in a bubble - a safe, orderly world provided by the state (Zhamurashvili 144). However, in such a world, one is not free.

In *Brave New World*, people refer to the American industrialist and the Austrian psychoanalyst as "Our Ford" (*BNW* 19, 20, 27) and "Our Freud" (*BNW* 33), respectively. However, the engineer's name is also used for expressions such as: "for Ford's sake" (*BNW* 77, 164, 168) or "Ford help him" (*BNW* 187). Of course, these terms are intended to evoke associations with phrases such as: "Our Lord," "for God's sake," and "God help him". Thus, this means that Henry Ford and Sigmund Freud (although mainly Ford) are treated as gods. It is commonly acknowledged that in the Christian religion, believers consider God to be the father of all people and creatures. God the Father is the first person of the Trinity - God the Father, Son, God, and Holy Spirit. In the World State, by persuading people to name the American inventor after God and to use his name in phrases that were once reserved for Christ, the authorities want citizens to treat Ford as a father. Thereby, as in the case of Big Brother in *Nineteen Eighty-Four*, the state wants people to channel their primary tendencies of having a parent into Henry Ford - the symbol of consumerism. The authorities want people to love Ford; the government wants citizens to love serving Ford the Father, which is tantamount to love to serve the World State.

Huxley's novel is one of the elements of the debate on scientific progress. After all, the World State would not be possible without the advancement of biotechnology, psychology, and neuropharmacology. In *Brave New World*, one will find the main causes of fear of civilization's development. First of all, Huxley's book expresses concern that new technologies may be exploited by some centralized authority to exert maximum control over citizens. Particularly terrifying is the vision of extreme manipulation - a situation in which people will not even notice that they are being oppressed. The inhabitants of the World State do not know true freedom; they are not autonomous individuals. People are deprived of having any influence on their own future, deprived of the ability

to choose - they fall victim to manipulation, and they are trained to perform pre-established social roles.

Those in power often seem to think of themselves as knowing what is best for their citizens. They want to designate the moral path that people should follow. At the same time, they forget or deliberately ignore the fact that a man without free will, without the ability to choose, loses his or her humanity. The ability to choose is one of the most important types of freedom because it constitutes humanity. Free will is the main feature that distinguishes humans from other creatures. In the case of the World State, the Controllers believe that stability is best for both citizens and government. However, the reader of the novel knows that this only benefits the authorities.

In Huxley's perfect world, there is no emotional diversity. There is no place for tragedy, love, suffering, disease, et cetera. There is also no passion (not in the sexual sense, but as a strong interest in something - enthusiasm and other feelings apart from moderate satisfaction). People are given soma - a drug that effectively dulls feelings and anxiety. In this world, concepts such as *parenthood* and *family* have lost their meaning. There are no mothers and fathers in the traditional sense. Children are placed in special educational centers, such as the Conditioning Centre. From infancy, they are subjected to comprehensive psychological and biological conditioning for life – a life where stability reigns.

2.1 c) What Inspired Ray Bradbury to Write *Fahrenheit 451*?

Ray Bradbury was an American writer who, when writing his books, was guided by the principle of describing what evokes strong emotions in a person (*Writer* 294). The main passion in Bradbury's life was books, for which he had an ardent love. This feeling sprouted in Bradbury's heart already in his childhood: he spent most of his time in the library, immersing himself in an imaginary world (Weller 54-55). In later years, when most of Bradbury's peers were going to college, he decided to educate himself within the friendly walls of libraries (Weller 103). It is no wonder that the fire in the Library of Alexandria broke his heart (Weller 213).

The incident that took place in Egypt was not the only one book-burning episode known to Bradbury. In 1934, the writer watched footage of Nazis throwing books into the fire (Weller 213). In the article *At What Temperature Do Books Burn?* Bradbury described his feelings about this

heinous act. The writer confessed how much Hitler's actions hurt him - for Bradbury, burning a book was like "killing a human" (*Writer* 19). As if this was not bad enough, from the late 1940s through the 1950s, there were political operations in the USA to detect and combat communism, which was believed to be infiltrating American government institutions (Storrs). This was called McCarthyism, after Senator Joseph Raymond McCarthy, who initiated a campaign to test the loyalty of government employees and other public institutions ("McCarthyism American History"). One way they wanted to discover where communists had influence was to search libraries for books that contained communist propaganda content (Stilinovic). Some of such books were burned (Stilinovic).

The concerns that tormented Bradbury and prompted him to write *Fahrenheit 451* also include the development of technology and the influence of mass culture on society. The writer was worried that Americans had too quickly forgotten the nightmare that the world had to go through during the war (Weller 217). He believed that the wealthy part of society closed itself in its own comfortable world - in idyllic houses surrounded by white picket fences (Weller 217). Moreover, Bradbury argued that television, which almost all Americans had in their homes (Weller 217), was destructive (Mogen 97). Bradbury wanted to sensitize society to the fact that various technological gadgets that people are excited about can destroy a person if their powers and limitations are not thoroughly understood (Mogen 98). That is why he appealed not to lose contact with one's emotions, which help to "interpret changes in our environment as well as to recognize our own fears and desires" (Mogen 23). Mass media and new technologies are so dangerous that they can desensitize people, lull their vigilance, and thus, unnoticed, steal people's freedom.

Fahrenheit 451 depicts a society in which mass media dominates people's lives. People spend their time mainly sitting at home and watching television, which in the book is called "the wall" as the screen covers the entire wall of the room. The book does not explicitly state the size of the television receiver, but the reader can guess it from some passages. For instance: "If we had a fourth wall, why it'd be just like this room wasn't ours at all, but all kinds of exotic people's rooms" (*Fahrenheit* 29-30). This means that depending on what TV program is on, the room will change its appearance. At one point, all four walls - if someone has four screens - can display, for example, an image of the sea, and after switching the channel, the apartment will turn into a room full of debating politicians. This is because one screen covers the entire wall surface. Then, the house indeed does not seem to belong to its owner because the resident will have no control over it. It is

television that has control over the apartment, and the house will belong to the people who are shown on the screen at a given moment.

Given the fact that people have their television sets on all the time – like the main character's wife, Mildred, whom husband sees almost constantly in front of a talking screen (*Fahrenheit 60*) – their minds are fed with information from the programs. With constant noise, it is difficult to gather thoughts, so people mindlessly absorb what is shown on television. Since people do not reflect and information from the mass media flows through their brains, human minds will only contain what is presented on the screen or radio. Assuming that the media transmits propaganda, the government can thereby indoctrinate its citizens. And just like in *Brave New World*, all thoughts that one produces, decisions that one makes, and actions one takes will be based on information provided by the government. With the difference that in the World State, the authorities ensure this through hypnopaedia. Since only information from the media reaches people's brains, people do not analyse it critically, and thoughts are not their own individual product - this means that people have been deprived of their freedom of thought.

So, the question arises: why don't people read books to protect themselves from manipulation? This question is answered by one of the characters in the novel - Captain Beatty. His extensive statement indicates that after radio and television were invented, all things and issues that could be communicated through them were simplified so that a wide group of recipients could understand them (*Fahrenheit 72*). In addition, due to technological development that gained momentum in the twentieth century, a multitude of products were produced (*Fahrenheit 73*). Advancement is tantamount to efficiency, and efficiency is about doing as many things as possible in the shortest possible time. Therefore, the goods manufactured at this time were intended to serve as tools for consumers to meet their needs in a short period of time. This also meant that extensive books were cut down to a minimum in order to convey from them the most important information in, for example, a "fifteen-minute radio shows" or a "two-minute book column" (*Fahrenheit 73*). And so, literature that requires to think it through, time to understand, and carefully analyse - for example, *Hamlet* by William Shakespeare, was recomposed to fit on one page (*Fahrenheit 73*).

In an instant, the world was flooded with an abundance of newer and newer information (*Fahrenheit 74*). It was short information that appeared in one moment, then disappeared, and after one second new information emerged (*Fahrenheit 74*). Such an influx of news in a short period of time significantly worsens the attention span (Nilsson). So, this is one reason why the people in

Bradbury's novel prefer to watch the "walls." It is just easier. Moreover, reading involves mental effort. Reading complex literary classics or other books that are longer than a magazine requires concentration and careful thinking. After the hard work of the brain, the body also loses energy (Robson). Unfortunately, people are lazy by nature (Itkowitz). Thus, listening to the radio or watching television is more tempting than spending long hours reading a book, straining one's eyes. Nevertheless, in the case of society in *Fahrenheit 451*, the price for comfort is the loss of freedom.

In the novel, the government does not even have to try hard to come up with cunning or fearsome methods of control. People brought this fate upon themselves. However, as is often the case among groups of people, there will always be someone who deviates from the established norms. To discourage people from breaking the rules, in Bradbury's imaginary future, the government came up with the idea that the punishment for possessing books would be to burn volumes, while the culprit would be taken to an asylum (*Fahrenheit 46*) or arrest (*Fahrenheit 151*). The enforcers of this punishment are, ironically, firefighters. John Boynton Priestley – an English writer, noticed that Bradbury liked to switch roles, transforming what was "friendly" and "familiar" into something "menacing" and terrifying (*New Statesman and Nation 712*). Creating a seemingly safe and benignant world is often just encasement that hides the hell underneath (*New Statesman and Nation 712*).

As stated by Clarisse McClellan - the neighbour of the main character, Guy Montag, in the past, firefighters helped put out fires, not started them (*Fahrenheit 13*). This was indeed the case (*Fahrenheit 79*). But after fireproof houses began to be built, the profession of a firefighter ceased to be important (*Fahrenheit 79*). Their role has changed (*Fahrenheit 79*). Here comes Captain Beatty again with an explanation. The fire chief recounts that the population has grown so much that it is necessary to maintain stability in society so that chaos does not break out (*Fahrenheit 79*). Therefore, minorities cannot be allowed to be stirred or upset (*Fahrenheit 79*). Therefore, if a certain social group does not like a given book, firefighters burn it to avoid emotional discussions about the novel (*Fahrenheit 80*). As a result of the expansion of the entertainment industry, intellectualism has almost completely declined (*Fahrenheit 76*). Even in schools, discipline is no longer taught, and subjects such as history, languages, and philosophy have been abandoned (*Fahrenheit 74*). Instead, students watch TV during lessons (*Fahrenheit 41*). In a world where stability is provided by entertainment (another similarity to *Brave New World*), a person who reads books and acquires knowledge becomes a threat to the established order. The reader carries the risk

of sharing and spreading knowledge, and this can lead to the point where people will become aware and will start to rebel against the way the world is organized and run. This is where the idea arose of firefighters being the guards of order, protectors of citizens' happiness who will leave no stone unturned to eliminate everything that stands in the way of this happiness – books.

Owning and reading books is not the only thing that is forbidden in Bradbury's dystopia. People can also be arrested for walking (*Fahrenheit* 15-16). The author of the novel experienced such a situation himself, and it also contributed to some extent to the writing of *Fahrenheit 451*. One evening, as Bradbury and his friend were walking back from a restaurant, they were suddenly stopped by a policeman (Weller 214). The officer wanted to know what they were doing because apparently the sight of two people walking seemed suspicious to him (Weller 214). The American writer replied boldly that they breathed air and "put one foot in front of the other" (Weller 214). In the end, the policeman did not arrest them, but Bradbury was so outraged by the incident that he decided to use it in his novel. In *Fahrenheit 451*, the reason the government keeps people inside their houses is that it is easier to control citizens knowing their whereabouts and routine activities. The government knows that people watch television in their homes. On the other hand, a pedestrian may fall off the government's radar. A person walking around can go to hidden corners and, for example, find something that the government does not want to reveal to anyone. Moreover, if people went outside, they would certainly meet and talk to each other. The authorities most likely do not want citizens to exchange views and opinions, as this leads to broadening horizons. Due to conversation, people can change their view of the world and come to the conclusion that they do not like their current lifestyle. They can then demand changes from those in power or rebel and overthrow the government.

In Bradbury's dystopia, it turns out that the fire department also observes interpersonal relationships (*Fahrenheit* 80-81). To prevent children from becoming attached to their parents, and vice versa, offspring are taken to state institutions, such as kindergartens, almost "from the cradle" (*Fahrenheit* 81). The government fears that the influence of relatives may eradicate from children's minds the things that are inculcated into them at school (*Fahrenheit* 81). Moreover, even the parent-child relationship leaves much to be desired. One of Mildred's friends - Mrs. Bowles, has a very superficial approach to children. She believes that people should have children, but not out of love and care for them. The woman claims that the only purpose of having children is to prolong the human race (*Fahrenheit* 126). For Mrs. Bowles, the only advantage of having children is that the

offspring sometimes look like the mother (*Fahrenheit* 126). Mrs. Bowles has two children, but she does not seem to care about them. She is glad that she does not have to see them often, and when they are together, the woman just tolerates their presence (*Fahrenheit* 126). As she admitted, she only sees them "three days a month" (*Fahrenheit* 126). And when they do meet, the woman turns on the TV for them so that she does not have to talk to them (*Fahrenheit* 126). So, Mrs. Bowles does not seem to love her children. In turn, Mildred's other friend - Mrs. Phelps, does not have children and does not intend to ever have any (*Fahrenheit* 125). She thinks that people who decide to have children are crazy (*Fahrenheit* 125). As for the children themselves, she claims that they cause only trouble and destroy lives (*Fahrenheit* 126). The attitude of both women towards their husbands is virtually the same. Both women's husbands went to fight in the war, but both Mrs. Bowles as well as Mrs. Phelps does not care whether the men they married will be killed or not (*Fahrenheit* 123-124). Mrs. Phelps even discussed with her husband - Pete, what she should do if he dies. Pete told his wife not to cry for him, think of him, and find another spouse (*Fahrenheit* 124). For both Pete and Mrs. Phelps, this is their third marriage (*Fahrenheit* 124).

Relations between people who should be the most important thing in the world to each other are very shallow. Also, the marriage of the main character - Guy Montag - with Mildred seems to be devoid of love (especially on the woman's part). Mildred prefers to spend time with people from television shows whom she calls her family (*Fahrenheit* 65). When Montag tries to talk to his wife about what is bothering him, Mildred, instead of listening to him and supporting him like a loving wife, brushes him off and tells him to leave her alone (*Fahrenheit* 69). Regardless, the man continues trying to wake her up from the coma that the mass media has put her into. Montag suggests spending time together and read a book (*Fahrenheit* 92). However, Mildred is not interested in the content of the books and stares blankly at the turned-off TV screen (*Fahrenheit* 92). At one point, Montag asks his wife if the TV family Mildred spends most of her time with really loves her (*Fahrenheit* 100). Instead of answering, the woman says it is a "silly question" what hurts the man (*Fahrenheit* 100). Mildred's statement is ambiguous. Perhaps what the woman meant was that it is absurd for people to have feelings for each other. Then Montag's reaction is understandable because if Mildred thinks that having feelings for someone is absurd, it will mean that a wife has no feelings for her husband. That would mean she does not love him.

Considering Mrs. Bowles' attitude towards her own children and Mildred's indifference towards her husband and taking into account the fact that both women spend their time in the same

way - watching TV, it can be concluded that technology and mass media desensitize people. The mass media dehumanizes man because a human being who is insensitive ceases to be humane. Emotions and feelings are an inherent feature of humans.

The only family that functions in a traditional way is the family of Montag's neighbour - Clarisse McClellan. The McClellans spend time together, talk to each other and are not distracted by the television (*Fahrenheit* 15). Both Clarisse and her uncle are antisocial, or at least they are considered as such (*Fahrenheit* 40, 81). Probably because they do not act like others and do not associate with conformist people. It was Clarisse's uncle who was arrested for being a pedestrian (*Fahrenheit* 15-16). Most of what the girl knows about the past is from her uncle's stories. A relative told her about a time when children did not kill each other as they do now in Montag's time (*Fahrenheit* 42). Furthermore, in the past, people were responsible - Clarisse is responsible because she was born into a family that taught her this (*Fahrenheit* 42). What is more, from Clarisse's uncle, one will know that the porches have been removed from the houses (*Fahrenheit* 84-85). The government decided to take such a step because it did not want people to sit in front of their houses and do nothing (*Fahrenheit* 85). This way of social life would give people time to think and talk, and these activities, as is already known, pose a threat to the government. Montag learned from Mildred that the girl was hit by a car (*Fahrenheit* 63). Nevertheless, when Guy later talks to Beatty, it can be deduced that Clarisse's death was not an accident. The fire chief told Montag that the McClellan family had been under surveillance by firefighters for some time (*Fahrenheit* 80). When Beatty says, "the poor girl's better off dead" (*Fahrenheit* 81), one gets the feeling that Clarisse was killed by a government institution and her death was made look like an accident.

451 degrees Fahrenheit is the temperature at which paper begins to burn; the temperature at which books burn; the temperature at which thoughts burn. In Bradbury's dystopian world, firefighters do not save people; they do not even put out fires. Instead, they start a fire on piles of books that have been banned for the sake of civilization so as not to stir up conflicts in an overpopulated and multicultural society. The authorities made the simple assumption that it is better to prohibit everything that may cause controversy among people than to bother with resolving further quarrels and disputes. The author impresses the reason for this whole nightmare on the reader, which began with a lack of critical thinking, expression of doubts, and discussion. In his novel, Bradbury presented the threat posed by the mass medium that television has become. In place of books, described by secondary characters as worthless (*Fahrenheit* 83), there appear

ubiquitous "parlour walls" and "families" whose lives replace real ones. Technological development has displaced the remnants of humanity from citizens, and technology itself replaces knowledge, entertainment, feelings, and family. Despite technological advancement, people around Guy Montag seem emotionally defective and childish. Probably Bradbury, by showing the differences between the characters (mature Clarisse and Montag, infantile and empty Mildred and her friends), wanted to convey that the lack of interest in books, reading, and intellectual development results in stultification, infantilisation - and thus a regression in the development of society.

Chapter 3

The Effects of Taking Away Freedom and Depriving Creation of Close Relations with Relatives on the Protagonists' Fate

In this chapter, the analysis of the characters of the novels: *Nineteen Eighty-Four*, *Brave New World*, and *Fahrenheit 451* will be conducted. Furthermore, it will be demonstrated what influence the environment has on individuals. This will allow to find out whether the characters were able to get out of the unfavourable situation they found themselves in. If they succeeded, it will be described what enabled them to escape or solve the problem. However, if the characters fail, the analysis will show what contributed to their defeat and whether they could have done anything to change their fate.

3. 1 The Fate of Winston Smith and Julia

Winston Smith is the main character of *Nineteen Eighty-Four*. He is a thirty-nine-year-old man suffering from varicose ulcer (*NEF* 3). His appearance is unremarkable: short, slim, and frail; he has fair hair and an erubescence face (*NEF* 3). Winston works in the Ministry of Truth, in the Records Department (*NEF* 12), where his task is to rectify, for example, information in newspapers to make them consistent with the Party's ideology (*NEF* 45). Because he has a good memory, he knows what happened in the past and is aware that the government lies and manipulates people (*NEF* 39). Smith often indulges in deep thought. His tendency to reflect allows him to learn the tricks the Party uses to force people to obey (*NEF* 40).

Winston is a rebel. However, he does not act openly and does not manifest his views, as well as he does not encourage others to fight against the authorities. Such action would be unwise because, due to strict surveillance, Winston would quickly be captured and killed. The man behaves carefully and tries not to be conspicuous. Winston begins by writing a diary (*NEF* 9). He takes this step with full awareness, knowing that if he is caught, he will face death or twenty-five years of work in a forced labour camp (*NEF* 9). In his notebook, Winston writes down words that are

blasphemous for the Party: "down with Big Brother" (*NEF* 21) or "freedom is the freedom to say that two plus two make four" (*NEF* 93). The Party convinces citizens that two plus two equals five (*NEF* 92). Undertaking acts of rebellion in secret may mean that Winston is afraid of being caught and killed. He is not ready to die for freedom. Some may think it is because Winston is not a real hero or rebel, just a coward. On the other hand, it could signify that he is displaying wisdom in this way. Perhaps Winston knows that suffering death would be futile because it would not change anything. According to the protagonist, people must gather and rise against the government together (*NEF* 80).

Probably the strong desire to find allies is the reason why, when Winston hears a voice in his dream saying, "We shall meet in the place where there is no darkness" (*NEF* 29), he comes to the conclusion that it is the voice of O'Brien - a member of the Inner Party (*NEF* 29-30). Winston himself does not know why he thought of O'Brien (*NEF* 30). O'Brien also works at the Ministry of Truth (*NEF* 13). Be that as it may, Winston discerns signs - or simply sees what he wants to see - which tell him that O'Brien is on his side. For example, during Two Minutes Hate, at one point, Winston and O'Brien's eyes meet (*NEF* 20). Winston then becomes convinced that O'Brien thinks the same as him, that he is also against the regime: " 'I am with you,' O'Brien seemed to be saying to him. 'I know precisely what you are feeling. (...) I am on your side!' " (*NEF* 20). Thanks to such incidents, hope lights up in Winston's heart (*NEF* 20). The assumption about the bond between O'Brien and Winston, and about sharing the same views, seems to be confirmed and valid when a member of the Inner Party invites him to his apartment, where he tells him about the Brotherhood (*NEF* 194-207). The Brotherhood is an underground group of conspirators whose goal is to overthrow the State (*NEF* 16). Until then, Winston was not sure whether the Brotherhood really existed or was just an invention of the Thought Police (*NEF* 198). During Smith's meeting with O'Brien, an Inner Party member tells Winston that he (O'Brien) belongs to the group (*NEF* 198). Unfortunately, when Winston, captured by the Thought Police, ends up in the Ministry of Love, where he is tortured, his tormentor is none other than O'Brien (*NEF* 273-274, 279).

Winston clearly made a mistake trusting O'Brien. Was this due to Winston's carelessness? Perhaps the desperate need to find someone who, just like him, wants to change the totalitarian world into a space where freedom reigns has lulled Winston's vigilance. However, it is possible that O'Brien was so good at dissembling, so skilled in psychological tricks, that he ensnared Winston to find out whether Smith was an opponent of the Party. The Inner Party member admitted

during torture that he had been watching Winston for seven years (*NEF* 280), so the reason why the two men had recently become close may have been O'Brien's desire to finally capture Winston. But then again, Smith was unsure if those words were actually spoken by O'Brien (*NEF* 280). All Winston knew was that it was the same voice from his dream (*NEF* 280). From this, it can be deduced that it was probably Winston's fear and obsession with being caught and punished that ultimately led him to failure.

Growing up without a father may be an explanation for Smith's downright irrational and naive clinging to O'Brien. Winston seems to have great admiration for O'Brien. It is conceivable that Winston sees O'Brien as a father figure. Smith's memories of his father are very vague (*NEF* 34). From his childhood, Winston mainly remembers his mother and younger sister (*NEF* 34). O'Brien, in Winston's hunch, is older than him. Winston estimates that O'Brien may be forty-eight to fifty years old (*NEF* 280). Smith sought support, advice, and help to escape the tyranny of the Oceanian authorities. He found understanding in O'Brien. The Inner Party member treated Winston with almost fatherly attention and kindness (*NEF* 181-183). Perhaps that is why, even though Smith is not sure whether O'Brien is friend or foe, he decides to trust him (*NEF* 30). He believes that their bond is unique, deeper than "partisanship" or "affection" (*NEF* 30). This feeling is intensified by a dream that Winston had seven years earlier and which the protagonist constantly thinks about (*NEF* 29). Admittedly, O'Brien actually utters these words once during a conversation with Winston, but only because Smith suggested it to him (*NEF* 205). Certainly, O'Brien had something very different in mind than Winston when he said that sentence. For a rebel, "the place where there is no darkness" means a future free from oppression and control. However, for O'Brien, it is the Ministry of Love where Winston will be enlightened as a result of torture. He will see the light at the end of the tunnel that leads to Big Brother.

Winston is determined to find solutions that would end Big Brother's rule. He sees a chance to free the world from the clutches of totalitarianism in the proletariat. "If there is hope, it lies in the proles" – this is what Winston writes in his diary (*NEF* 80). According to Winston, a successful overthrow of the government is only possible when this social group rebels against the regime (*NEF* 80). Compared to the higher social classes, the proletariat has the advantage of having the largest number of people among it – proles constitute eighty-five percent of the population of Oceania (*NEF* 80). Moreover, the proles are the only ones free from strict government control. People from the proletariat are not indoctrinated with the Party's ideology (*NEF* 82); most of them

do not even have telescreens in their homes (*NEF* 83). Proles are free to have sexual intercourses without restrictions (*NEF* 83). Without being under constant surveillance, the proletariat could easily rebel against the regime. Unfortunately, because proles have no political feelings (*NEF* 82), no political consciousness (*NEF* 82), they cannot know that the Party is manipulating society. Therefore, most likely, the proletariat will never organize an uprising. It once happened that Winston, while walking down a crowded street, heard the screams of proletarian women (*NEF* 80-81). These sounds filled him with optimism because he hoped that the people would finally wake up and that the long-awaited revolution would take place (*NEF* 81). However, Winston was quickly disappointed when he saw that the noises were coming from a market stand where a group of women were fiercely fighting over pots being sold at one of the stalls (*NEF* 81). The problem with proles is that they only care about and go after petty things (*NEF* 81). Winston assumes that in order to rebel, the proles must become conscious, but at the same time, they will not become conscious unless they rebel (*NEF* 81). This paradox seems insurmountable. Especially since the Party keeps the proletariat ignorant and unaware by spreading false news and rumours, as well as by eliminating individuals who pose a threat to the Party (*NEF* 82).

Nevertheless, it can be considered that Winston is right – hope lies in the proles. If one takes into account the number of the proletariat and their unlimited freedom to reproduce, one can hope that eventually, perhaps in a few decades, the proletariat will take control. Oceania's population statistics are as follows: less than two percent of Oceania's population are members of the Inner Party (*NEF* 238); the percentage of people belonging to the Outer Party is not given. However, knowing that the proletariat constitutes eighty-five percent of the population (*NEF* 80), then a simple calculation will show that the Outer Party constitutes about thirteen percent of the total population. Considering that restrictions are imposed on Party members regarding sexual intercourses, it can be concluded that the Party's population will die out in the future. Therefore, there will be no one left who can manipulate the proletariat. And maybe then, left to their own devices, the proles will wake up and start living their own way. Thanks to the fact that the proles have retained their primitive instincts, they live according to the "ancestral pattern" (*NEF* 82), and they can pass on these traditions to the next generations and rebuild the world anew. This time a free world where people can express their thoughts, create relationships, start families, love, and respect each other. But Winston has no influence on this. He can only hope that the world, probably until long after his death, will change thanks to the proletariat.

Members of the Party, both Inner and Outer, have no opportunity to stand against the government. Constant surveillance (*NEF* 240) prevents them from making any attempt to do so. Moreover, the citizens of Oceania are distrustful of one another and almost do not talk to each other (*NEF* 48-49). Furthermore, the attitude of people from the Party does not indicate that they have any desire to change the situation in their state. They are bored, fanatically enthusiastic about Big Brother, or the double-thinking has drummed into people's minds that what the government says is logically true (*NEF* 67-68). Brainwashing has turned citizens into mindless sheep following the shepherd (Big Brother/government). Additionally, London's architecture and poverty can lead people to a state of stagnation and resignation, which contributes to the lack of willingness to take any action to regain freedom.

As described in the previous chapter, the space in *Nineteen Eighty-Four* is designed in such a way as to give people the understanding that they are under constant surveillance. This results in conditioning the behaviour of Oceania's citizens, who obediently live according to the rules set by the government out of fear of punishment (Touhami 65). Due to this conditioning, most people could experience serious changes in their psyche, which would prevent them from even thinking about doing something against the law. What is more, the government uses architecture to isolate citizens from each other (Touhami 40) to prevent them from contacting each other and thus precludes the formation of conspiracies against the government. For example, at Winston's workplace, each employee is in a separate cubicle, where telescreens are also placed (*NEF* 48-49). In such an environment, it is almost impossible to see what the other person is doing, and it is also difficult to make eye contact or start a conversation. Additionally, the four ministries, the Ministry of Truth, Peace, War and Plenty are huge edifices with almost identical appearance (*NEF* 6). Their size makes people around them feel small and insignificant. Furthermore, the appearance of ministry buildings may be intimidating, suggesting that the buildings are so powerful and strong that it is impossible to conquer or attack them (Bernstein 26). Thus, they may evoke in citizens a feeling of being too weak and too small to overthrow the government.

Although Winston is powerless to dethrone the government, he can taste freedom due to getting to know a certain girl. In general, Smith has a negative attitude towards women. He especially dislikes young and pretty ones because, according to him, they are the most ardent followers of the Party's ideology (*NEF* 12). However, one of the girls gets Winston's attention. Winston often passes her in the corridor at the Ministry of Truth (*NEF* 12). Since the girl looks like

many other Party supporters, Winston has no sympathy for her (*NEF* 12). The woman has dark hair, a freckled face, and wears a scarlet sash, which is the symbol of the Junior Anti-Sex League (*NEF* 12). The girl is about twenty-seven years old (*NEF* 12). Winston gets the impression that this woman is more dangerous than the others (*NEF* 12). He even thinks she is a member of the Thought Police (*NEF* 13). Frequently, by strange coincidences, a girl with dark hair is near Winston and stares at him intensely (*NEF* 71, 114-115). At one time, the girl stuck a piece of paper in Winston's hand on which she confessed her love for him (*NEF* 124). From then on, the woman and the man tried to meet regularly. Winston learned that the girl's name was Julia (*NEF* 139).

As it turned out, Julia is twenty-six years old and works in the Fiction Department, where she repairs typewriters (*NEF* 149). The girl is not interested in intellectual development, she does not like reading but she enjoys physical work (*NEF* 149). Julia, like Winston, rebels with small, inconspicuous acts. Moreover, in order not to be arrested, she camouflages herself by maintaining the appearance of an ideal citizen. Julia spends her evenings doing extra work for the Party, for example, preparing banners for Hate Week or handing out literature for the Junior Anti-Sex League (*NEF* 148). For Julia, the most important thing in life is to have fun (*NEF* 151). So, when she undertakes rebellious activities, she does not do it with the future in mind or to change something but for her own benefit and pleasure (*NEF* 151). Winston even told her that she was "(...) only a rebel from the waist downwards" (*NEF* 179). Indeed, when Winston starts talking about Party policy or how Newspeak works, Julia quickly becomes bored (*NEF* 179). While reading Goldstein's book, the girl falls asleep (*NEF* 247). The woman only criticizes the Party on things that directly concern her own life (*NEF* 151). Julia does not have the common good in mind, she does not think about future generations. She is selfish. Julia's acts of rebellion involve having sexual intercourses with Party members (*NEF* 144).

Regardless, Winston and Julia's secret relationship is an expression of rebellion that gives them a sense of freedom. To be able to spend time together safely and without stress, a pair of lovers rent a room above Mr. Charrington's shop (*NEF* 161-162). There, the lovers carelessly indulge in forbidden acts of love (*NEF* 173) and eat high-quality food that is unavailable to most citizens (*NEF* 162-163). There, Julia can also show Winston her feminine side. In their secret nest, the girl decides to put on make-up, perfume, and wear dresses (*NEF* 164). Unfortunately, this period of idyll soon came to an end, as it turned out that Mr. Charrington was a secret agent of the Thought Police (*NEF* 256). Winston and Julia are arrested (*NEF* 253-256). Their last resort in maintaining

their freedom is to prevent the Party members, who torture them, from taking away the feeling of love they have for each other (*NEF* 192-193). Alas, the pain the executioners inflict on them, the physical suffering is too severe. Winston and Julia both break their promise and betray each other (*NEF* 329, 336). After these experiences, they do not have as strong feelings for each other as before. Love was replaced by dislike (*NEF* 336).

Taking into account all the actions undertaken by Winston and Julia described above, it can be said that the characters did everything within the realms of possibility to retain at least a part of their freedom. Of course, they made a mistake trusting O'Brien and Charrington, but until they were arrested, they continued to fight. It can be said that they were persistent and brave. The fact that the couple did not openly encourage people to rise and organize a mass rebellion does not mean that they were cowards. They exhibited prudence. Moreover, Winston and Julia were well aware that the government would eventually catch them. This only makes their determination and bravery even more appreciated, even though they, in the end, failed. Despite the fear of consequences, they continued their revolt. Winston and Julia should not be blamed for the failure. It was the system they lived in, a government that meticulously controlled every aspect of its citizens' lives, that prevented them from succeeding. Nevertheless, the novel ends on a positive note. The Appendix, which describes the rules of Newspeak, is written in the past tense. Furthermore, it is also written in Oldspeak. So, it can be interpreted that the government was overthrown, and the Party collapsed. Perhaps the proletariat has finally woken up and taken matters into its own hands. However, if this did not happen, it is conceivable that there would be more people like Winston living in Oceania who would be aware of the government's manipulation. Thanks to these people, there is hope that the future can be saved.

3. 2 The Fate of Bernard Marx, Helmholtz Watson, and John the Savage

In *Brave New World*, three characters are noteworthy: Bernard Marx, Helmholtz Watson, and John the Savage. These men stand out from the rest of the characters with their sense of otherness and display of individualism. By dint of these traits, Bernard, Helmholtz, and John seem to be suitable candidates to carry out a revolution and change the situation in the World State. However, whether

they succeed will be shown by an analysis of their characters and the circumstances they have to face.

3. 2 a) The Fate of Bernard Marx

Bernard Marx belongs to the elite; he is Alpha Plus (*BNW* 38). The man also has a rather prestigious profession – he is a psychologist (*BNW* 76) specializing in hypnopaedia (*BNW* 40). However, his Achilles' heel is his appearance. Bernard does not look like a typical Alpha. He resembles a member of the middle social group – Gamma (*BNW* 55). The man is eight centimetres shorter than the representatives of the highest class and has a slender body (*BNW* 55). It is believed that Marx's looks are the result of an unfortunate accident that occurred while decanting the man. Reputedly, when Bernard was still in the bottle, alcohol was unintentionally injected into his blood surrogate (*BNW* 39). In a world where respect is earned by physical attributes, Marx is treated with contempt (*BNW* 28, 55). He is not successful with women, and men from his caste mock Bernard (*BNW* 55). This leaves Marx unable to get his bearings; he feels like he does not belong anywhere; he is alienated (*BNW* 56). For fear of being ignored, he avoids people from the Alpha caste (*BNW* 56), and in order to maintain his dignity among the lower classes, Bernard arrogantly treats the Gammas, Deltas, and Epsilons (*BNW* 55).

Moreover, Bernard Marx gained a negative reputation due to his personality. His preferences and behaviour differ from established norms. The psychologist likes to be alone and lead a calm, quiet life (*BNW* 76). In the World State, citizens are conditioned to hate loneliness (*BNW* 207). That is why Marx's lifestyle is repugnant and, therefore, people feel aversion towards Bernard. The man likes walks among nature, and when he is on a date with Lenina, he prefers to talk to her rather than treat her like an object and immediately get her into bed (*BNW* 77). Huxley grotesquely presented the reaction of Lenina, who is outraged that Bernard does not want to take advantage of her but treats her with respect and wants to get to know her better (*BNW* 77). Whereas, when a resigned Marx starts groping her breasts, the girl admits that Bernard is finally behaving like an ordinary man (*BNW* 80).

Thanks to Bernard Marx's tendency to be alone, he can reflect on life and the world around him. He realizes that the World State takes away people's personalities - it is like a machine in

which citizens act as cogs (*BNW 78*). A man wants to be himself; he wishes to be a separate individual, not a slave (*BNW 78*). Bernard, trying to open Lenina's eyes to the government's manipulation, asks her if she would like to liberate herself and become a free person (*BNW 79*). Unfortunately, due to her conditioning, the girl does not understand Marx and loses patience with him (*BNW 79*). Bernard, like Winston in *Nineteen Eighty-Four*, does not openly encourage people to rebel (apart from his conversation with Lenina). Marx keeps his thoughts to himself. This is probably because no one would be interested in his opinion, as people do not respect him because of his appearance. So, all the psychologist can do is criticize society in his thoughts. Bernard, for example, does not approve of the way Henry Foster and the Assistant Director of Predestination talk about women, especially about Lenina. According to Marx, they talk about her as if she were "a bit of meat" (*BNW 39*). Nevertheless, instead of reprimanding them, Bernard suppresses his anger and thinks about how he hates them (*BNW 40*). His lack of reaction results from the fear that if he says something to the men, they might do something to him because both Foster and the Assistant Director are better built and stronger than Marx (*BNW 40*). Additionally, they have numerical preponderance – there are two of them, and the psychologist is alone (*BNW 40*).

Furthermore, Bernard realizes that hypnopaedia is a tool used to manipulate the citizens of the World State. Marx contemptuously calls people idiots because by repeating maxims, they are persuaded to believe that something is true, when in fact, they are being created into robots that will mindlessly serve the state (*BNW 40*). Nevertheless, Bernard tries to keep up appearances and act like everyone else. Unfortunately, such behaviour deepens the man's sense of loneliness. During the Solidarity Service – which is a parody of the religious services, people take soma and loudly sing "orgy-porgy" in anticipation of Lord-Ford's coming (Groth). Marx does not feel closeness to God-Ford, but so as not to make anyone suspicious, the man shouts and stamps his feet like the others (*BNW 72*). Despite trying to unite with believers, Bernard does not feel any better (*BNW 74*). Instead of experiencing satisfaction and satiation, the man seems even more empty than before and is even more bereft (*BNW 74*).

The greatest flaws in Bernard Marx's character – which, as it turns out later, were the main factors that contributed to the failure of his attempt to free himself from the ruling system – are his tendencies to boast, exaggerate his merits, and cowardice. During a meeting with the Director of Hatcheries and Conditioning (DHC), Thomas threatened Bernard that he would send him to Iceland as punishment for not behaving childishly in the sphere of emotions (*BNW 84-85*). After being

reprimanded by the Director, Marx left the study without a word (*BNW* 85). However, when he later related the entire incident to his friend – Helmholtz Watson, Marx described himself as a hero (*BNW* 85). He told Watson how he had stood up to the Director and rudely blurted out, "go to the bottomless past" (*BNW* 85). Notwithstanding, Helmholtz, who knows Bernard too well, was not fooled by this and was irritated by his friend's boasting (*BNW* 85). Watson has awareness that Marx only shows courage after the fact and that when the situation calls for quick-wittedness, the psychologist loses his presence of mind (*BNW* 85). Huxley, when sketching Bernard's psychological portrait, writes explicitly that Marx is fearless only in his imagination (*BNW* 89-90). When push comes to shove, the hypnopaedia specialist is terrified and afraid to prove the militancy he so brags about (*BNW* 90).

The person who seems to understand Bernard and his view of the world is John, called the Savage as he comes from a Reservation inhabited by Indians (*BNW* 100). Marx meets John when he and Lenina go on vacation to the Reservation (*BNW* 100). John is clearly eager to make friends with Bernard and Lenina because they come from what John calls "Other Place" (*BNW* 100), about which his mother - Linda, who also hails from there, told him (*BNW* 101). John, like Marx, feels lonely (*BNW* 118). The Savage is rejected by the society in Malpais due to his mother's origins and her way of behaving – Linda, conditioned to a promiscuous life, steals other women's husbands (*BNW* 108-109, 111). Moreover, in his childhood, children poked fun at John because he wore torn clothes (*BNW* 112). Linda, who had been taught by hypnopaedia that it is better to buy a new thing and throw away the old one, was unable to mend her son's damaged clothes (*BNW* 112).

Bernard and John become friends. Marx even invites Savage and Linda to go to London with him (*BNW* 120). However, the psychologist does this with the intention of humiliating the Director (*BNW* 120). Bernard wants to punish Thomas for the manner in which the Director treated him during the conversation and for threatening Marx with exile to Iceland. The idea of disgracing the DHC came to Marx's mind when John explained to him why he and his mother have been living in the Reservation (*BNW* 101). This story was extremely similar to the one the Director told Marx. At the meeting with Thomas, when Marx asked for permission to go to New Mexico, the Director told the psychologist that he himself had once gone to the Reservation with a girl – Beta Minus (*BNW* 83). Unfortunately, one day, the woman went for a walk and got lost (*BNW* 83). Thomas looked for his beloved, regrettably to no avail (*BNW* 83). The Director assumed that the woman had most likely been eaten by a lion, so he stopped the search and returned to the World State (*BNW*

83). Bernard deduced that John is the son of Thomas and Linda. Revealing that the Director had an illicit affair with a woman and fathered a child in the traditional manner would destroy his career and reputation. Marx brings his plan to fruition, and the Director, humiliated, resigns from his job (*BNW* 130-133).

From that moment on, fortune seems to smile on Bernard. Not only did Marx manage to get revenge on DHC, but people also began to respect the psychologist. However, this is due to John. People are fascinated by the outlander from the Reservation and want to see him (*BNW* 135). Since appointments with the Savage are only possible through the agency of Bernard, the citizens of the World State fawn over Marx; they no longer gossip about his appearance, and women willingly agree to go on dates with a psychologist (*BNW* 135). Suddenly, the world order that Bernard hated no more bothered him (*BNW* 136). Appreciation by society and a sense of comfort were enough for Marx to abandon his ideals. Of course, the man still criticises the system, but he does so because such an attitude gives him importance (*BNW* 136). Thereby, he feels superior to others and appreciated (*BNW* 136). Bernard even dares to share his unflattering opinions about issues that irritate him in the World State (*BNW* 136). People listen to him carefully and are friendly towards him, but behind Marx's back, they express their disgust and hope for Bernard's punishment for his deviance (*BNW* 137). Bernard loses his fifteen minutes of fame after John fails to show up at a party organized by a psychologist (*BNW* 152-154). People are starting to treat Marx again as before: with contempt and no respect (*BNW* 152). After this unfortunate event, the man became his old self (*BNW* 155).

Bernard's last chance to demonstrate his heroism and valour is when John encourages Deltas to fight for freedom and throw the pillboxes of soma out the window (*BNW* 187-188). Marx, observing this situation, is undecided: he does not know whether he should join the riots or let it go without risking arrest (*BNW* 188). At first, he attempts to help people by throwing pillboxes, but in a second, he withdraws, and then again, he grabs the drug (*BNW* 188). However, Marx's fear of punishment prevails when the police enter the building (*BNW* 188). Bernard screams "help" towards the law enforcement officers (*BNW* 188) because he wants to feel useful and relieve himself of the guilt of chargeable nonconformity. Moreover, when Marx's two friends – John and Helmholtz, are arrested, Bernard tries to escape like a coward and almost disowns his companions (*BNW* 189-190). Nevertheless, the psychologist is also arrested and banished to the island (*BNW* 199).

Bernard Marx initially seemed to be a man who might be able to change the fate of the citizens of the World State for the better. The psychologist is intelligent; he is aware that people are being manipulated, and he knows that the system is inhumane and people should not live like this. Bernard even tries to create awareness among the society of the flaws in the organisation of the world but in vain. Unfortunately, other citizens either cannot understand him – like Lenina (*BNW* 79), or they are two-faced and pretend to feel the same as Marx while covertly wishing him ill (*BNW* 137). Their reaction is the result of conditioning. People do not understand Bernard because they do not see the reason why Marx is angry at the system. The citizens of the World State are happy because they get what they want. People are conditioned to like performing their duties (*BNW* 12). They have no desires beyond those to which they are conditioned. Therefore, according to the citizens of the World State, no one should have any reason to rebel. Even Bernard's conditioning is an obstacle that prevents Marx from fulfilling his dream of revolt. Unless Bernard is respected, he does not agree with the way society works. When he gets what he wants – respect and recognition, Bernard is happy and no longer thinks about changing the world for the better. This is because the psychologist did not really want to free other people. The man sought changes in his own life. Bernard yearned for his person to be noticed finally. In the end, Bernard Marx, apart from his appearance, is no different from other Alphas. When he gets what he wants, he is satisfied and needs nothing more – just like the rest of the citizens of the World State.

3. 2 b) The Fate of Helmholtz Watson

Helmholtz Watson is Bernard Marx's best friend – men talk to each other about all their problems (*BNW* 58) and support each other (*BNW* 59-60, 156). Helmholtz, like Marx, belongs to the Alpha Plus caste (*BNW* 57), with the difference that Watson lacks nothing in terms of appearance. He is very masculine – he has a broad chest and well-defined facial features; he is massive and at the same time, agile and fast (*BNW* 57). His additional asset is tumbling black curls (*BNW* 57). Both Bernard and Helmholtz feel alienated from society but for opposite reasons. Bernard feels unaccepted by others because of his uglier appearance, while Helmholtz is aware of his superior abilities (*BNW* 57-58). As a result, what the World State has to offer is not enough for Watson.

Women, social life, and sports ceased to matter to him over time (*BNW* 58). Helmholtz would like to take care of something meaningful. He has a hunch that he should do something worthwhile, but Watson's problem is that he does not know what it is that he could do (*BNW* 58).

On a daily basis, Helmholtz works as a lecturer in the Department of Writing at the College of Emotional Engineering (*BNW* 57). In his spare time, Watson writes regularly for *The Hourly Radio* (*BNW* 57). Creating and writing, whether scripts for feelies or hypnopaedic rhymes, comes easily to him (*BNW* 57). One day, Helmholtz tells Bernard that words have enormous power – they are "like X-rays (...) – they'll go through anything" (*BNW* 60), and they can pierce reader (*BNW* 60). On this score, words should be used to write about things that are, evoke or will do something "more intense, more violent" (*BNW* 60). Simultaneously, Helmholtz expresses dissatisfaction that what he writes about all the time – including articles about Community Sing or improvements in inventions in the World State – does not elicit a piercing effect (*BNW* 60). Eventually, however, the man finds a topic worth attention and creates a poem that has the potential to induce the reactions Helmholtz desires among the audience. The watershed moment that unlocked the writer's inner power could have been Helmholtz's acquaintance with John. Helmholtz and the Savage became friends at their very first meeting (*BNW* 159). For many weeks, the men had long conversations and exchanged observations (*BNW* 159). John's non-modern, more traditional views, as well as his courage to speak his mind, most likely encouraged Watson to write a poem about solitude (*BNW* 159). Unfortunately, because writing about being alone contradicts the teachings of hypnopaedia – citizens are warned against loneliness (*BNW* 158) – Helmholtz's boss threatened him with dismissal (*BNW* 157).

Nevertheless, Watson is not concerned about the punishment he faces but looks into the future with hope because, thanks to John's influence, he has learned to use the inner power lying dormant in his soul to write valuable works (*BNW* 158-159). By composing this type of opuses in which he untrammelled expresses what he thinks and feels, Helmholtz, in a sense, frees himself from the restrictive rules and control of the authorities. Watson is truly happy because he does what he loves; he writes about whatever topic he wants, not only what the state orders him to write. However, it cannot be said that the writer is completely free. Like all other citizens of the World State, Helmholtz Watson is subjected to conditioning. That explains his frivolous reaction – an outburst of laughter – to the solemn scene from *Romeo and Juliet* recited by John (*BNW* 161). When the Savage emotionally utters the word *mother*, Helmholtz finds it so absurd that he is unable to keep

a straight face (*BNW* 161). Nonetheless, Watson realizes that artists need to experience strong emotions to create masterpieces (*BNW* 161-162). Therefore, Helmholtz is aware that the state authorities harm citizens by depriving them of deep feelings.

Making people conscious of government manipulation through literary works could be an effective tactic to galvanise citizens to fight for freedom. Alas, the students to whom Watson reads his poem report him to Helmholtz's superiors, and the man almost loses his job (*BNW* 157-158). The book does not directly say whether any of Helmholtz's texts have been published, but judging by the reaction of his students and boss, it can be concluded that such works have no chance of being published. Relatedly, raising awareness through literature and calling on people to take action to resist the restrictive system run by the World State is doomed to failure. For reason of being conditioned, readers will not immediately understand the message of the text; they will consider it heretical or ridiculous, and, consequently, people may tattle on the writer. Of course, there may be a situation when, as a result of reading a book, a citizen becomes deconditioned to some extent (*BNW* 18). Having regard to the high degree to which people's minds are manipulated and the hatred towards books instilled from childhood (*BNW* 16-17), the chances of changing the way people think are slim. If it were that simple, the students would not tell on Helmholtz.

Despite everything, Helmholtz Watson is not discouraged, and without hesitation, gets involved in the riots caused by John (*BNW* 187-188). Watson throws soma out the window with pure joy (*BNW* 187). The fact that Helmholtz is not afraid of punishment shows that he really cares about transforming the World State into a free country where people have the right to feel a whole range of emotions. Unlike Bernard, Helmholtz does not care about the opinion of others – perhaps because, according to prevailing standards, he is perfect, and everyone accepts him (*BNW* 57). One could easily draw the conclusion that Watson is not driven by selfish motives and sincerely has people's interests at heart, especially when it comes to freely feeling deep emotions and experiencing valuable art. However, taking a closer look at the reason why Helmholtz feels alienated from society, one can see that the writer is not completely devoid of egoism. Because Helmholtz is successful on all levels – professional and social (*BNW* 58), he is looking for new challenges (*BNW* 59-60). His goal is to write something new (*BNW* 193) – a work that will contain his entire literary potential (*BNW* 59-60). It follows, therefore, that Watson wants to change the world, but not out of a pure desire to give people back their freedom, features, and feelings belonging to the human race. Helmholtz wants to live in an environment that will set new

challenges for him so that Watson can prove himself and feel better knowing that he is using the full power of his abilities.

Helmholtz Watson is not worried about his failure to restore freedom to the citizens of the World State. When, as a punishment for helping John in his attempted revolution, the man is exiled to the Falkland Islands (*BNW* 202), he is happy that the climate there will enable him to write better works (*BNW* 201). Helmholtz outwardly seems to be a better candidate than Bernard to change the situation in the World State. His features, such as fearlessness and the desire to give people the right to feel all possible emotions, make Watson come off as an unselfish man. Thanks to this, Helmholtz presents himself as a person who can successfully free people from the bonds of a restrictive system. Unfortunately, the discovery of Watson's true intentions – to write works which content contains a value commensurate with his overall literary potential – reveals that Helmholtz is almost as egocentric as Marx. When Helmholtz gets what he wants – an environment that creates new writing challenges (the Falkland Islands), he seems satisfied. Although it is difficult to read Helmholtz's emotions, because unlike Marx, who constantly expresses his discontent, Watson controls his feelings.

Nevertheless, it begs the conclusion that conditioning stood in the way of Helmholtz Watson's victory in carrying out a revolution in the World State. This process not only prevents the citizens of the World State from properly understanding complex works of literature but also precludes Watson from opening people's minds to true art. As in the case of Bernard – Helmholtz, satisfied that he got what he was looking for, stops worrying about the fate of the World State.

3. 2 c) The Fate of John the Savage

John is the only character in the novel who was conceived in a traditional way and came out of a woman's womb, not from a bottle (*BNW* 101). The man earned the nickname "Savage" due to his origins. John was born and raised in Malpais – the Reservation in New Mexico (*BNW* 101). For citizens of the World State, Indians are primitive people cultivating outdated customs (*BNW* 88-89). John has been imbibing the Native American culture for virtually his entire life. He listened to

the myths of his tribe – Pueblo, and stories about Jesus (*BNW* 111). The inquisitiveness of the knowledge-hungry boy was being satisfied by the village elders (*BNW* 113).

However, despite being shaped by Native American values, John is not accepted by Reservation society. The reason for the man's rejection is his mother – Linda, a citizen of World State, Beta-Minus (*BNW* 104), who got lost during a trip to the Reservation and abandoned by her travelling companion – Thomas – DHC, and the father of John, stayed there (*BNW* 101). Due to her conditioning, Linda is unable to adapt to the rules in force in Malpais, which results in the unfriendly treatment of her son. Because Linda has been visited by many men (*BNW* 111), often married ones (*BNW* 109), in his childhood, other children taunted John (*BNW* 111). They insulted his mother, called her names, and sang abusive songs about her (*BNW* 111). Moreover, John's peers made fun of his torn clothes (*BNW* 112). Of course, Linda, trained by hypnopaedic slogans, did not know how to mend garments (*BNW* 112). Due to his kinship with a woman from another world, John is excluded from all activities organized by the inhabitants of the Reservation (*BNW* 117-118).

Books brought comfort to John in difficult times (*BNW* 112). The boy encouraged himself by repeating inwardly that he was better than the children teasing him because he could read (*BNW* 112). The first and only book that Savage truly came to love was *The Complete Works of William Shakespeare* (*BNW* 113). Repeated reading of the English playwright's plays has shaped John's sensitivity (Buchanan 78). He often identifies with the characters from this book as well as uses quotes to express, for example, his emotions and thoughts on a given topic. Throughout the novel, John utters a quote from *The Tempest* multiple times, and with each subsequent use of the quote, his enthusiasm for World State decreases (Sandhaug 25). This fragment taken from the play is "O brave new world." In *The Tempest*, these words are spoken by Miranda – the daughter of Prospero, Prince of Milan, who was banished to the island as a result of his brother's conspiracy ("The Tempest Work by Shakespeare"). Raised on an isolated island, far from the civilized world, Miranda has never had contact with any human being except her father ("Character Analysis Miranda"). When she finally meets people – her father's brother (Antonio), the King of Naples (Alonso), Alonso's brother (Sebastian), and Lord Gonzalo – whose ship is destroyed due to a storm and the crew is brought to an island inhabited by Prospero and his daughter, Miranda utters words full of delight: "Oh, wonder! / How many goodly creatures are there here! / How beauteous mankind is! O brave new world, / That has such people in 't!" (Shakespeare 5.1. 215-218). Miranda

is impressed by the beauty of the comers, and the sentences she speaks express her enchantment with the appearance of the sailors ("<<Brave New World>>, Meaning & Context"). Due to her isolation, Miranda is naïve and innocent ("<<O brave new world, that has such people in it!>> <<Tempest>> <<Brave New World>>"). Her words clearly emphasize these characteristics when one is aware that these people, who are representatives of the "beauteous mankind," committed cruel acts against Miranda and Prospero.

John loved it when his mother told him about World State (*BNW* 110-111). The boy was fascinated by the Other Place and really wanted to go there. When Bernard Marx invites John to go to London with him, Savage is overjoyed (*BNW* 120). Then, for the first time, John says exactly the same words as Miranda (*BNW* 120-121). At that moment, this quote has a positive tone (Zhamurashvili 147). John is full of hope and enthusiasm (Zhamurashvili 147). He cannot wait to go to see with his own eyes the modern, neat world he has heard so many good things about (Zhamurashvili 147). Unfortunately, the trip to civilization brought only disappointments for the man. The inventions of technological and scientific progress do not impress John as much as Savage expected (*BNW* 137). For a sensitive person like John, a world filled with material things and not caring about people's emotional development is soulless (*BNW* 137-138). World State citizens do jobs that are easy for them, interpersonal relationships are as shallow as possible, and therefore, people are deprived of difficulties – which struggling with would shape their character and personality (*BNW* 138).

The sight of identical-looking Gammas and Deltas doing undemanding work nauseates John (*BNW* 138-139). The Savage is disgusted by the lack of diversity, the casting out of creativity, as well as the subjection of people to mechanized control (Zhamurashvili 147). At this point, John realizes that civilization enslaves and dehumanizes man. Human beings have free will – this is one of the hallmarks of this species. However, in World State, Savage witnesses how human beings are turned into robots. What may influence John's negative reaction even more is people's peaceful consent to such treatment. Observing people being stripped of the characteristics of their species and witnessing their dignity being offended ruins John's image of humanity. Disappointed that the World State has failed to meet his expectations of culture and the high degree of emotional intelligence and wisdom – he hoped to see in the citizens of a progressive state (Zhamurashvili 147) – John once again utters the words "O brave new world that has such people in it" (*BNW* 139).

Because Savage is disillusioned, this phrase is an expression of his pain and resignation caused by the image of degraded human beings.

The last time Miranda's words spring to John's mind is after his mother's death in the hospital, when Savage is watching a crowd of twins jostling to a case with vials of soma (*BNW* 184). Then, a quote from Shakespeare enters John's head as an ironic comment on the ugliness that unfolds before the Savage's very eyes – uniformity and chaos (*BNW* 184). But suddenly, the sound of Miranda's phrase changes tone, and Shakespeare breathes the spirit of fight into the orphaned man (*BNW* 184-185). John interprets the quote from *The Tempest* as an incitement to transform a nightmare into something beautiful (*BNW* 184-185). With this idea in mind, he urges World State citizens to stop taking soma (*BNW* 185), asking them to follow his example and throw the vials of the drug out the window (*BNW* 187). In this way, John hopes to awaken the people of London and bring them freedom (*BNW* 187). Unfortunately, John's attempt to carry out a rebellion is unsuccessful. Deltas, conditioned as the second lowest caste, do not possess high intelligence (*BNW* 22-23). Therefore, the Savage's discourse about freedom is incomprehensible to them. Understanding such a broad and abstract term as *freedom* is too difficult for this social group. John's disquisition only causes confusion (*BNW* 187-188). Deltas at first stare blankly at the Savage, then they get carried away by emotions and start screaming and hitting each other (*BNW* 187-188). Shortly after the uncontrolled rampage erupts, the citizens are calmed down, and John is arrested (*BNW* 189).

Unlike Bernard Marx and Helmholtz Watson, John is not sent to an island as punishment, which he deplores (*BNW* 214). The Controller did not allow him to leave the World State because he wanted to conduct an experiment on John (*BNW* 214). The Savage is enraged, does not agree to such treatment, and decides to go to a secluded place (*BNW* 214), where he commits suicide (*BNW* 228-229). To understand why John chose to take such a desperate step, one needs to go back to his childhood and take a closer look at his relationship with his mother. First of all, John hated all the men who visited Linda (*BNW* 108). He was very jealous of her. Once, there was even an incident when the boy tried to kill one of his mother's partners – Popě (*BNW* 114-115). This scene clearly indicates that John has an Oedipus complex – manifested, among other things, by the son's desire to get rid of his father (McLeod). Admittedly, Popě is not the Savage's father but a man who, in a sense, takes away his mother. Interestingly, in the scene of Popě's attempted murder, there is a reference to another Shakespeare play – *Hamlet* (Buchanan 78). Fuelling his anger at Popě, John

recalls a quote from that play - "That one may smile, and smile, and be a villain" (Shakespeare 1. 5. 108), paraphrasing it slightly: "A man can smile and smile and be a villain" (*BNW* 114). In the end, John fails to kill Popě, but in a sense, the Savage, like Oedipus in the Greek tragedy, inadvertently "kills" his biological father – Thomas, the Director of Hatcheries and Conditioning (Buchanan 78). This happens when Bernard brings Linda and the Savage to the Fertilizing Room, where John calls DHC "father" in front of everyone (*BNW* 130-131). Everyone in the room bursts into laughter because the word *father* is ridiculous to the citizens of the World State (*BNW* 132). Thomas, humiliated, covers his ears so as not to hear the mockery and runs out of the room (*BNW* 132). After this unpleasant incident, Thomas resigned from his director position and never returned to the Centre (*BNW* 133). The ex-director's life and reputation were ruined. John has killed Thomas's social life – the man certainly does not have the courage to go out to people anymore. Thus, in a sense, the Savage buried Thomas alive, killed him (Buchanan 78).

Linda's approach to John from childhood greatly influenced his later obsession with his mother (Buchanan 78). The mother's behaviour around her son was unstable (Buchanan 78). Sometimes, she sang to him soothingly and cuddled him (*BNW* 179); other times, she would fly into a rage and beat John (*BNW* 109) then in a fit of remorse, she would hug him and kiss him comfortingly (*BNW* 110). There were also days when Linda completely neglected her son: she neither washed nor fed him – the woman laid drunk in bed all day long (*BNW* 110). Possibly, her alternating treatment of the child – as an enemy or lover rather than a son – has led John to harbour incestuous desires for Linda (Buchanan 78). The Savage sees his antipathetic attitude and violent actions towards men who try to get close to Linda as acts of heroism (Buchanan 78). As deep affection and fighting for love are seen as abnormal in the World State, John may think that he is better than others because he is willing to make sacrifices for the betterment of the world (Buchanan 78). Self-importance could have been one of the factors that contributed to the man's suicide – it is possible that the Savage, like a martyr, decided to heroically lay down his life to atone for the sins of the World State, just as Jesus died on the cross to save humanity. Moreover, because Freud's books are unavailable anywhere, John does not know that his feelings towards his mother are a normal stage in life that passes with time (Buchanan 78-79). Therefore, he constantly punishes himself for inappropriate urges towards a family member (Zhamurashvili 151) by whipping himself (*BNW* 218).

John's relationship with his mother, as well as his passionate reading of Shakespeare's works, have a strong influence on his interactions with other women. When the Savage sees Lenina for the first time, he does not shamelessly ogle her, as most male citizens of the World State would do. John is so intimidated by the girl's beauty that he tries his hardest not to look at her (*BNW* 101). Just as Romeo from Shakespeare's play fell in love with Juliet at first sight (Fish 5), John immediately lost his head over Lenina as soon as he saw her (*BNW* 101). When Lenina comes to John's apartment in the hope that they will have sexual intercourse, the Savage kisses her hands with adoration, and then suddenly, shaking off his love intoxication, he tells the girl that he first wants to do something to show that he is worthy of her love (*BNW* 166). John's attitude is typical of courtly love literature, where a man in love puts a woman on a pedestal and, like a devoted servant, does everything to deserve her love (Doty 28). Shakespeare's works, which the Savage relishes, contain many elements of courtly love (Doty 107).

A strong emotional bond with his mother makes it significantly difficult for John to create a romantic relationship with another woman. A date at the cinema with Lenina turns into a nightmare for John when a woman – the golden-haired Beta-Plus, appears on the screen, making love to a dark-skinned man (*BNW* 146). This scene reminds John of Linda and Popé lying next to each other (*BNW* 114). Because in Huxley's futuristic world in cinemas, the so-called "feelies," the audience can not only see images and hear sounds but also smell and touch the same things as actors on the screen – John feels the actress's kisses on his lips (*BNW* 146). Due to the Oedipus complex and the guilt associated with it, the Savage experiences overwhelming emotions (*BNW* 147). The actress looks like Linda, and the scene of her intercourse with a man reawakens John's incestuous feelings towards his mother (Buchanan 79). This is why, when Lenina kisses the Savage and then strips naked in front of him, John violently pushes her away and insults her, calling her a "whore" and "impudent strumpet" (*BNW* 170). John, at this point, sees Lenina as his mother. Sexual intercourse with Lenina is almost a mortal sin for the Savage (*BNW* 171). So, calling Lenina names is perhaps John's way of pushing away the sinful temptress.

After Linda's death, John – disgusted with civilization (*BNW* 213), wants to go to a secluded place (*BNW* 214). His desire to lead an austere life (*BNW* 215) indicates that the Savage wants to atone for living in civilization. Furthermore, the man swore to constantly cultivate the memory of his mother (*BNW* 218). John feels guilty about his mother's death. He believes he showed "murderous unkindness" towards the woman (*BNW* 218). Most likely, this "unkindness" was John's

birth itself. If it were not for her son, Linda could return with dignity to the World State, where she would remain young and healthy. But since Linda became pregnant and gave birth to a child (*BNW* 101), it would be humiliating for her to return to London. In addition, the impossibility of returning to the World State – the woman's partner considered her dead and did not look for her (*BNW* 83) – forced her to stay in Malpais, where she grew old and her health deteriorated (*BNW* 102).

Unfortunately, even in the abandoned lighthouse (*BNW* 215), John cannot find peace. A photographer – Darwin Bonaparte – is lurking in the nearby forest and recording John's flagellation (*BNW* 223). From the collected material, Bonaparte produced a film, which turned out to be a great success (*BNW* 224). From that moment on, John's hermitage is haunted by helicopters with crowds of people leaning out of the windows, throwing him food, and demanding the self-flagellation performance (*BNW* 224-226). At first, the Savage resists (*BNW* 226), but when one of the helicopters lands and a young woman (probably Lenina) emerges, John – feeling guilty that Lenina excites sexual arousal in him – angrily moves towards her, calling her names (*BNW* 227). After the girl escapes, the Savage continues whipping himself (*BNW* 228). Seeing Lenina's body with his mind's eye, John whips her and shouts "kill it, kill it!" (*BNW* 228). As a consequence, flagellation, which was supposed to be a form of redemption and distraction from sinful thoughts, became a sexual act ("Summary and Analysis Chapter 18"). A crowd of World State citizens perceives John's attack on Lenina as a sexual close-up and begins to chant "orgy-porgy" (*BNW* 228). At this time, John becomes a participant in "the orgy of atonement" (*BNW* 228) – unwittingly, the Savage merges with the World State, with the civilization from which he desperately wants to escape ("Summary and Analysis Chapter 18"). The following day, when John wakes up groggy from soma, he remembers with shame what he did (*BNW* 228). Devastated and disappointed that he failed to live up to his resolutions to live in chastity and according to moral standards, John commits suicide by hanging (Buchanan 80).

John's suicide can be interpreted in two ways. On the surface, John's decision to end his life appears as a surrender. The inability to bring the citizens of the World State to their senses and his self-loathing for betraying his own beliefs drove the Savage to a desperate act. The man probably saw no way out of the situation. Whatever path he followed, he was unable to derive satisfaction from life. He felt lonely in the Reservation as no one accepted him because of his origins. In turn, the World State was, for him, a nightmare place devoid of any values. The only hope for him to lead a decent life was to live in the wilderness. Regrettably there, unscrupulous citizens of

civilization kept harassing him, demanding entertainment, and ultimately contributed in part to John's death. On the other hand, suicide may turn out to be the Savage's liberation from suffering. By killing himself, the man gained what he wanted – freedom. And thereby, John is victorious. However, if one looks at the issue from the perspective of saving all of humanity – giving people freedom, the Savage, like Bernard and Helmholtz, failed. He did not manage to convert people, and the failure must be blamed on both conditioning and John's incompletely developed personality.

Shaping the psyche and developing patterns of behaviour in people from an early age, and even before birth (in embryos), means that citizens of the World State will most likely never be able to change. Although to an outside observer – like John – the inhabitants of the World State are slaves, the Alphas, Betas, Deltas, Gammas, and Epsilons do not see their own slavery. Without becoming aware of their situation, people belonging to these five castes are incapable of rebellion. The authorities of the World State use technological and scientific inventions to effectively keep people ignorant in order to prevent the abolition of the system. Additionally, by providing citizens with all kinds of goods, the state incapacitates society: people are protected from all deficiencies or discomfort, so when a minor difficulty occurs, they cannot cope with reality other than using the methods provided to them by the state. Despite extreme liberalism and complete moral freedom, people are slaves of the state or rather children who have stopped developing and do not realize their own slavery.

Although it is predominantly the World State's methods of conditioning and manipulating citizens that prevent people from liberating themselves, the personality flaws of the characters in the novel make them unable to repair the defective world because they cannot even repair themselves. Due to his complexes and compensatory search for confirmation of his own value, immature Bernard can change the world only in his imagination. His only motivation to liberate humanity is to obtain the reward of adulation and respect from others. Similarly, Helmholtz Watson, living in affluence, willingly takes advantage of the boons offered by the state and philosophizes out of boredom and a sense of superiority. Both characters do not care about the common good at all – Bernard and Helmholtz act out heroism in order to improve their self-esteem. John, in turn, gives up and turns away from continuing the conversion of society, committing suicide. The Savage was the only person who could carry out a successful revolution; as of the three characters, he was

the only one who was not selfish. Unfortunately, childhood trauma – rejection by his mother and repression of this act, limited his ability to act freely. The inability to find out the truth about himself, to understand the identity conflict of his childhood, as well as the impossibility of resolving this conflict and accepting his alienation – makes John incapable of focusing on the liberation of people. The Savage takes steps to change the world and give people freedom back, but his family situation and lack of self-understanding constantly distract the man from his goal. John should first focus on his own development and forgive his inept parent for incompetent upbringing. Only as a fully formed person, aware and accepting of his advantages and flaws, would he be able to carry out a revolution consistently.

When analysing John's fate, it is worth mentioning that over time, Aldous Huxley changed his approach to the ending of the book. In the foreword to 1946's *Brave New World*, Huxley stated that if he had to rewrite the novel, he would give Savage an additional third alternative (Huxley xliii). In the original version, John has the choice of living in a utopian World State – what Huxley calls insanity or returning to primitive life in the Reservation – which Aldous calls lunacy (Huxley xlii). It then seemed funny to the author to show that people were endowed with free will only to choose between insanity and lunacy (Huxley xlii). Although, according to Huxley, the Indian Reservation was in some respects more humane, it was as abnormal and weird as the World State (Huxley xlii). The writer did not have a positive opinion about primitivism. In a letter to Ottoline Morrell – Aldous's patroness, where Huxley gave an account of his journey to Mexico, the author of *Brave New World* described the country as "strange" and "sinister" and called the natives "dark" and "savage" (Murray). The savages' use of too harsh penances, including severe flagellation, was, for Huxley another form of madness (Huxley xlii).

After many years, Huxley came to the conclusion that sanity, although scarce, was not unattainable (Huxley xlii). Therefore, if Aldous Huxley had the chance to write this novel again, in addition to the two irrational options – utopia and primitive life, he would give John the choice of sanity (Huxley xliii). Sanity would mean living in a community of outcasts from the World State – like John – residing in the vicinity of the Reservation (Huxley xliii). In this society, science and technology would be used as tools to serve man, not the other way around (as in *Brave New World*) (Huxley xliii). Happiness would not be the dominant aim there (Huxley xliii). Everyone would live in accordance with the principle of High Utilitarianism – striving with their actions and thoughts

to achieve the Final End – which is gaining knowledge of God by the individual and the entire community (Huxley xliii).

3. 3 The Fate of Guy Montag and Professor Faber

Unlike the protagonists of *Nineteen Eighty-Four* (Winston Smith) and *Brave New World* (Bernard Marx), who from the very beginning of the novels did not accept the systems in which they lived, the main character of *Fahrenheit 451* – Guy Montag, seems to blindly follow the rules of the regime, not noticing the flaws in the state's system. The first scene in Bradbury's novel shows Montag as a competent fireman, pleased with his solidly executed duty (Feneja 6). For ten years – that is, since he has been working in the fire brigade (*Fahrenheit* 13) – Guy has had a smile of satisfaction on his face (*Fahrenheit* 8), resulting from the belief in his own contribution to making the world better.

The man's instinctive, unreflecting functioning is evidenced by the fragment where, during a conversation with his neighbour – Clarissa McClellan, Montag laughed as if the girl had told him a joke, although, in fact, the woman had not said anything funny (*Fahrenheit* 13-14). In Bradbury's diegetic world, there is a common belief that firefighters have always started fires (*Fahrenheit* 13). So, when Clarissa told Guy that she had heard that the fire department had put out fires in the past, Montag did not even wonder if McClellan might be right (*Fahrenheit* 13-14). The man just laughed, probably because the possibility of it seemed absurd to him. The state has always taught people that firefighters make fires and destroy books that threaten the stability of the system (*Fahrenheit* 13). Although Montag himself cannot even answer why Clarissa's statement made him burst out laughing (*Fahrenheit* 14). One might think that Guy, through years of indoctrination, has become a machine that recreates the appropriate response to a given situation. This was programmed in Montag by government bodies, including the fire brigade, which has been instilling in him the rules that a firefighter must follow (*Fahrenheit* 47).

Nevertheless, the impression that Montag is just a puppet in the hands of his superiors is partially broken when it is suspected that Guy is hiding the books in his own house (*Fahrenheit* 16). Moreover, his constant remarks about the feelings of a person whose house is being burned

down by firefighters randomly interjected into conversations with the fire brigade boss – Captain Beatty (*Fahrenheit* 46), as well as his theft of a book from a woman's house during the intervention (*Fahrenheit* 51) – indicate that from the very beginning, a slight spark of discord has been smouldering in Montag and the will to oppose the regime. Conversations with Clarissa only unleashed Guy's repressed consciousness and roused him to rebel (Feneja 9). However, the most watershed moment responsible for Montag's transformation is the scene when Guy is watching a woman, driven by pride, self-immolating along with her books (*Fahrenheit* 54). The view of a woman dying in flames because she could not live with the knowledge that her books had been annihilated – made Montag think that there must be something very special in books since people are ready to sacrifice their lives for them (*Fahrenheit* 68).

What is more, Guy begins to realize that it is people of flesh and blood who wrote each of the books in existence (*Fahrenheit* 69). These people put a lot of work and time into creating the texts (*Fahrenheit* 69). Montag discerns the devastating aspect of a firefighter's job. He is remorseful that the writer devoted almost his or her entire life to composing the book, and Guy destroys these fruits of hard work in just a few minutes (*Fahrenheit* 69). Perhaps the realization that there is a human being behind each book makes Montag see burning a single volume as murdering one man. The woman's death on a funeral pyre consisting of her own books impresses the extent of the terror to which people are subjected on Guy (Mogen 110). "A blaze of illumination" breaks out in Montag (Mogen 110), the fire of which "will last him the rest of his life" (*Fahrenheit* 69). This fire, the flame that burns inside Guy, is the thirst to fight a cruel system.

Unfortunately, Montag risks his health (*Fahrenheit* 64) by committing acts of rebellion (*Fahrenheit* 51) and witnessing macabre scenes of people burning alive (*Fahrenheit* 54). Arguably, it is the sense of guilt that accompanies harming innocent people and the fear of punishment for his crime of possessing books that contribute to the deterioration of Guy's health. The man does not want to call Beatty to inform him that he cannot come to work due to illness because Montag is afraid that the Captain will discover the truth behind Guy's sudden change (*Fahrenheit* 68). In addition, he fears that during the conversation with his boss, he will break and abandon his decision to quit his job and his decision to stop oppressing people (*Fahrenheit* 67-68). Guy Montag is inwardly torn apart. On the one hand, he wants to satisfy his curiosity and find out what information the books contain. On the other hand, he apprehends the severe punishment for their illegal possession. Importantly, Montag's motivation for learning about the content of the books is to find

things in them that once existed, for instance, in people (*Fahrenheit* 107). These are, for example, life wisdom that comes from experience, feelings of love, and closeness. Clarisse helped Montag become cognisant of being unhappy (*Fahrenheit* 16, 18). There is a distance between Guy and his wife – Mildred (*Fahrenheit* 18 – 19). The spouses live together but lead separate lives. Mildred lives in her own world, into which she does not admit her husband. The woman wears seashells in her ears all the time (*Fahrenheit* 18-19, 62), which makes Montag unable to communicate effectively with his wife. Despite Guy's strenuous efforts to spend more time together, Mildred rejects her husband (*Fahrenheit* 92-93). A lonely man hopes to find a remedy in literature.

Another conflict that is ongoing in Montag's soul is the awareness of the enormous dominion that fire provides and the fear of the danger and evil that this power can cause when misused (Feneja 11). Guy, therefore, faces a dilemma between the primal instinct of wanting to be in control – which involves the risk of bringing catastrophe to humanity – and renouncing this supremacy for the good of the world (Feneja 10). The accumulation of numerous quandaries and doubts about the validity of the tasks performed by Guy as a fireman, as well as the feeling of guilt for the inhumane treatment of book lovers, make Montag feel an aversion to fire, and he rejects it (Feneja 12). It takes place at the moment when Guy refuses to turn on the light in the room - "I don't want the light" (*Fahrenheit* 55), he says. This sentence is, of course, a metaphor for rejecting fire, which is, among other things, a source of light. Simultaneously, Guy feels self-loathing (Feneja 12). He has a sensation as in his hand, the one that stole the book, is poison, and it is spreading to the rest of his body (*Fahrenheit* 55-56). The poison gradually taking over Montag's entire body is a symbolic representation of the firefighter's awakening opposition to the ideology in force (Seed 235).

The first decisive and conscious step in Montag's rebellion process is reading books (*Fahrenheit* 92). However, since understanding their content is difficult for Guy, the man needs a teacher who will explain the meaning of the texts to him (*Fahrenheit* 96). Montag remembers Faber – a retired English professor whom he met in the park a year earlier (*Fahrenheit* 96). Guy decided to head to Faber's house forthwith. During the trip to the teacher, the firefighter's mental condition is shown. Montag is tormented by extreme emotions – he is numb (*Fahrenheit* 100-101), and at the same time, angry as well as thrown off balance by the advertising slogans constantly blaring from the subway radio (*Fahrenheit* 102-103). A toothpaste commercial disturbs Guy in learning Bible passages (*Fahrenheit* 102-103). The fireman appeals for silence like a madman in his mind (*Fahrenheit* 102-103). Montag's maniacal attempt to concentrate on the text causes him to jump

up from his seat and shout at the top of his lungs the word "lilies" from the Gospel of Saint Matthew (*Fahrenheit* 103). The subway passengers stare dazedly at Guy, and he enraged, runs out of the train (*Fahrenheit* 103).

Professor Faber is a distrustful, scared old man (*Fahrenheit* 104). However, his pale face brightens, and his fear disappears at the sight of the Bible held by Montag under his arm (*Fahrenheit* 104). A retired teacher admires Guy's courage when he learns that the man has stolen a holy book (*Fahrenheit* 105). The fireman's boldness prompts Faber to make a personal confession. The professor comes clean with Montag and himself about being a coward (*Fahrenheit* 106). The man explains to Guy that when symptoms appeared, indicating a threat to people's freedom, Faber did not react (*Fahrenheit* 106). He remained silent when the world needed someone to defend it (*Fahrenheit* 106). The professor, therefore, feels complicit in the extermination that hangs over society (*Fahrenheit* 106). In the absence of a reaction from his side, the former teacher gave tacit consent to harm the Earthians (Feneja 11). Perhaps, partly out of guilt, Faber agrees to help Montag understand literature (*Fahrenheit* 115). Furthermore, as part of the fight against the system, the professor decides to make copies of the books (*Fahrenheit* 115-116) so that he and Guy can drop them off at firefighters' houses and thus punish the despotic law enforcement officers with their own weapon (*Fahrenheit* 111). Faber gives Montag a small bullet, which is part of a listening device built by the teacher, through which the two men can stay in touch with each other (*Fahrenheit* 117-119).

Unfortunately, due to the inability to curb his temper, Montag makes a mistake that will cost him a lot in the future. Guy, irritated by the stupidity and lack of humanitarianism of Mildred's friends, decides to scare them by reading them the poem *Dover Beach* by Matthew Arnold (*Fahrenheit* 128-131). This makes Mrs. Phelps cry, probably with emotion (*Fahrenheit* 131), while Mrs. Bowels is furious with Montag for hurting Mrs. Phelps through poetry (*Fahrenheit* 131-132). Montag is so moved by the woman's tears that he begins to doubt the rebellion's rightness (*Fahrenheit* 135). He thinks that maybe Mildred and her friends are right, and it is better just to spend time having fun (*Fahrenheit* 135). The man feels guilty because by trying to force women to like reading, he has made them more unhappy than they already were (*Fahrenheit* 135). Guy is ready to give up. Luckily, the firefighter has a friend by his side – Faber, who supports him and helps him get on the right path (*Fahrenheit* 135-136). Nevertheless, Mrs. Phelps, Mrs. Bowels, and Montag's own wife have already reported the man to the fire department (*Fahrenheit* 151-152),

and as a result, Guy is forced to burn down his own house (*Fahrenheit* 150-151). To make matters worse, Mildred left her husband without a word, as if he had never meant anything to her (*Fahrenheit* 147).

When Beatty, standing with Guy near the ruins of Montag's house, hit the traitor on the head, a green bullet flew out of the man's ear (*Fahrenheit* 153). The fire brigade captain announced firmly that they would also hunt down Faber, whose voice was constantly blaring from the small receiver (*Fahrenheit* 153). Montag did not want to let a bad fate befall his friend, so he grabbed a flamethrower, ready at any moment to obliterate the threat in the shape of Beatty (*Fahrenheit* 153). The captain, instead of defusing a situation and making Guy stop aiming a lethal device at him, provoked Montag, calling him, among other things, a "fumbling snob" (*Fahrenheit* 154). The exasperated firefighter burned his boss in one second (*Fahrenheit* 154). However, later, Guy is overcome with remorse. He cries over Beatty's death (*Fahrenheit* 158). Montag's reaction highlights the contrast between him and the rest of the firefighters. Guy mourns a man like Beatty – his greatest enemy. Montag still has human elements in him – compassion and the ability to distinguish between good and evil. This moment of weakness makes the firefighter want to relieve himself of the guilt for all the harm he has done to others and wishes to turn himself into the police (*Fahrenheit* 157). But despite everything, the man still has the strength to go on because instead of completely sinking into despair, Montag calms down, explaining to himself that Beatty wanted to die (*Fahrenheit* 158). Otherwise, the captain would not have baited Guy to pull the trigger on the flamethrower (*Fahrenheit* 158-159).

A police announcement on the radio publishing an arrest warrant for Montag brings the firefighter back to reality (*Fahrenheit* 160). Guy runs back towards Faber's house because he needs someone to assure him that he has a chance to survive and escape from the oppressive state (*Fahrenheit* 161). On the way, Montag, taking revenge, drops the book at the Blacks' house – where his co-worker from the fire brigade lives with his family, and calls the appropriate services to burn the building (*Fahrenheit* 167-168). Faber, to Guy's relief, is still alive (*Fahrenheit* 168). Montag shares his reflection on recent events with his friend (*Fahrenheit* 169-170). It seems incredible to Guy that in such a short time, he turned from a sedate man with a job and a family into an unemployed, lonely murderer and a fugitive (*Fahrenheit* 169). The teacher lifts the man's spirits by assuring him that Guy does not have to blame himself for anything because his actions were forced by external circumstances (*Fahrenheit* 169). Furthermore, Faber emphasizes the positive

effects of Montag's behaviour. The professor owes firefighter a new surge of life energy and divesting of the fear (*Fahrenheit* 170). Lastly, the teacher instructs Guy to contact him in St. Louis, where Faber is leaving at five in the morning (*Fahrenheit* 171). Before leaving, the fireman advises his friend to burn the blankets, carpets, et cetera, that Montag touched, to wipe the furniture with alcohol, and to do everything he can to remove Guy's smell, as well as other traces of his presence, from the apartment (*Fahrenheit* 175). This will make it more difficult for law enforcement authorities to catch both Montag and Faber.

Just like in the case of John the Savage's whipping himself in *Brave New World*, Montag's escape is viewed by people as an entertainment show. People, chained to the parlour walls, are watching Guy's fight for survival as it was an action film (*Fahrenheit* 177). Nevertheless, this works to the man's advantage because thanks to the broadcast on television, Montag can see where the Mechanical Hound is heading on the screens through the uncurtained windows of the houses and choose a path that will allow him to avoid the encounter with the machine (*Fahrenheit* 177). When Guy reaches the river, he cleverly pours alcohol on his body to wash away his scent, then changes into Faber's clothes (*Fahrenheit* 180). He threw his own raiment into the river, and a few moments later, it was Montag floating in the water (*Fahrenheit* 180). Guy's slow flow down the river gives the man time for reflection. The former firefighter confirms his own conviction that there has been too much destruction, and to change it, people must start storing things and accumulating knowledge in their heads to build a new world on the grubbed-up land (*Fahrenheit* 181-182).

Upon arriving at the land, Montag walks through the forest, deep in which he meets university professors and a priest who are camping out (*Fahrenheit* 184-188, 193). As it turns out, men also hide from the police because of their nonconformity (*Fahrenheit* 194). Montag finds out that each member of this small group of rebels has memorised one book, for example, Plato's *The Republic*, so as not to have to carry them and thus not be punished (*Fahrenheit* 197). The goal of scholars is to pass on knowledge from books to other people, to subsequent generations (*Fahrenheit* 198). The heartening fact is that the number of people, who have learned the content of literary works in order to spread information around the world, reaches many thousands (*Fahrenheit* 198).

Although the novel does not focus on detailed descriptions of the war, there are several mentions of it throughout the book, evoking the feeling of an impending attack. For instance, information about the imminence of a declaration of war is circulating on the radio (*Fahrenheit*

45), and military planes constantly fly over the city (*Fahrenheit* 114). The men Montag met in the forest are awaiting the war and want it to end quickly so that they can later implement their plan of the world's re-education (*Fahrenheit* 198). The long-standing tension of anticipation for the invasion soon subsides when a bomb is dropped on the city (*Fahrenheit* 206-207). Unaware of the danger, people like Mildred most likely spent their final moments staring carelessly at the glass walls, which shattered within a second, and before viewers realized what was happening, they were already engulfed in eternal darkness (*Fahrenheit* 207). Their inert bodies were crushed by falling ceilings or torn to shreds by the force of the explosion (*Fahrenheit* 207). Montag, together with the five scholars, survived the bombardment, hidden in the wilderness far outside the city (*Fahrenheit* 207-208). As for Faber, his fate is unknown. The author left the reader wiggle room for interpretation. It is only known that the professor was already on a bus to St. Louis at the time of the explosion (*Fahrenheit* 205-206). So, it is up to the readers of the novel whether Faber survived or not.

Nevertheless, *Fahrenheit 451* ends on a positive note. Guy Montag has stars in his eyes (*Fahrenheit* 209). A man wants to learn as much as possible about the world; he wishes to unite with it (*Fahrenheit* 209). The last scene in the book presents the scholars walking with Montag at the front, whose intention is to pass on knowledge to the people they meet along the way (*Fahrenheit* 212). Moreover, men want to teach the next generations to respect the dead and the past (*Fahrenheit* 212). In this way, they intend to build a new, better world on the ashes of the old one, burned down by people – just like the Phoenix, which self-immolates and then rises from the ashes to be reborn again (*Fahrenheit* 211).

Analysing the stages of Guy Montag's transformation – from an obedient citizen to a non-conformist rebel – and taking a closer look at his actions, it can be concluded that three factors influenced the firefighter's success: not very strict control system, Montag's character traits, as well as other people. In *Fahrenheit 451*, the control system is not as extensive as in *Nineteen Eighty-Four*; there are no cameras, wiretapping, et cetera. It is citizens who report each other to the fire brigade, and it is people's perceptiveness that determines whether someone gets caught for insubordination or gets away with it. And because people in Bradbury's world are preoccupied with themselves and television entertainment, it is easy for them to overlook the transgressions of their neighbours. Montag managed to smuggle the books into his house because no one was paying any attention to him, not even his own wife. The fact is that in the end, Guy did not escape some

part of the punishment. His behaviour of not hiding his dissident views attracted the attention of Mildred's friends and irritated his wife. Consequently, the angry women alerted the fire service, and the man's house was burned down. But despite this, Montag was able to escape and avoid prison or perhaps even the death penalty.

The main character's boldness also played a key role in the victorious elusion. It takes a lot of courage to burn a person alive. However, knowing Guy's previous outbursts of anger, it was not bravery but a tendency to act impulsively that pushed him to kill Beatty. Although impetuosity is not a positive character trait, it nevertheless saved Montag's life. By getting rid of the captain, the man opened himself a gate to escape.

Another factor contributing to the positive course of Guy's revolution is the people. By dint of the fact that society is not constantly observed like in *Nineteen Eighty-Four* or extremely conditioned like in *Brave New World*, some people have retained the ability to think critically and have not been contaminated by the ideology of the state nor by the stupidity coming from the mass media. These people include Clarissa McClellan and Professor Faber. Clarissa made Montag aware of the inhumane condition of society and exposed Guy to realisation that he was unhappy – which set him on the path of rebellion. In turn, Faber helped Montag understand what a firefighter lacks in life and showed him how to get it. Also, the scholars Guy met in the forest should not be forgotten. Due to Granger and the rest of the group, Montag discovered that there are many people in the world who think like him. Pursuing together a common goal – rebuilding a free, humane world – and mutual support gives hope as well as increase the likelihood that Guy Montag will not only find his own happiness and freedom but also gift others with it.

Conclusion

The aim of this work was to look closely at how values such as freedom and family are presented in science fiction and dystopian novels of the twentieth century. The analysis was carried out on three of the most famous books of this genre: *Nineteen Eighty-Four* by Orwell, *Brave New World* by Huxley, and *Fahrenheit 451* by Bradbury. A comparison of the authors' biographies with their works demonstrated that the writers' life experiences significantly influenced the way they presented the condition of freedom and family in their novels.

The twentieth century was a time of escalation of many threats and evil driven by totalitarian ideology. There were armed conflicts in many countries where each side fought to maintain and expand its sway. In 1917, the Russian Empire was struggling with a revolution that resulted in the communists taking power. In the years 1914-1918 and 1939-1945, the largest armed conflicts of the twentieth century took place, in which countries from all continents took part and which claimed the lives of tens of millions of people. Moreover, from the first half until almost the end of the second half of the twentieth century (1945-1991), the Cold War took place – a rivalry between two superpowers, the United States of America (USA) and the Union of Soviet Socialist Republics (USSR).

Orwell – who took part in the Spanish Civil War and was also interested in the political situation in Soviet Union – in his novel described many political tactics that were used under Stalin, including the change of historical facts. Thus, the writer showed how manipulated people can be in a totalitarian system such as communism. In *Nineteen Eighty-Four*, the main manipulation technique is to sow fear, uncertainty, and distrust among society. The fearful citizens of Oceania, who cannot count on the support of their own families, are easily persuaded – or rather browbeaten – to obey the Party.

A completely opposite form of control was presented by Huxley in *Brave New World*. Perhaps in view of being born into a family of scientists, the British writer focused on the scientific achievements of the twentieth century. In his novel, by the use of genetic engineering, the citizens of the World State are conditioned – from the moment they are in the embryonic phase – to love all aspects of their lives. Thus, the government of the World State produces citizens who love to serve the state. In *Brave New World*, people are unaware that their freedom is being taken away. Because citizens are kept in a sense of happiness, they do not see the problem with the way the

world functions. The World State authorities eliminated the concept of family because close interpersonal relationships arouse strong emotions in people. Emotions threaten stability, which is the World State's motto, as a stable, orderly society is easier to rule.

In turn, Bradbury – a devoted lover of literature, deeply affected by events such as the burning of books by the Nazis or the destruction of volumes during the Red Scare on the orders of Senator McCarthy – depicted a future where reading books is banned. *Fahrenheit 451* differs from *Nineteen Eighty-Four* and *Brave New World* in that, in Bradbury's novel, people gave up reading of their own free will. In his book, the American writer warned against the consequences that may result from the use of television and other mass media – which were developing intensively in the twentieth century. For people in *Fahrenheit 451*, the comfort related to lack of intellectual effort is the greatest priority in life. For convenience, people sacrificed their freedom as well as family ties. Stultifying television programmes lull citizens' vigilance, making them more susceptible to government manipulation. Additionally, characters from television shows are closer to viewers than their own families. People in the novel prefer to spend time in front of the television screen or wearing headphones listening to radio broadcasts rather than sitting down with their loved ones and talking to them.

Although these three novels present different systems and different methods of control, in each of these books, the characters are deprived of the same values – freedom and family. The protagonists are ordinary, unremarkable citizens (except for John the Savage) who notice flaws in the management of the state and want change. Even though the protagonists in Orwell's novel, Huxley's book, and Bradbury's work take rebellious actions, only one – Guy Montag from *Fahrenheit 451* manages to escape and free himself from the oppressive government. However, it should be taken into account that in *Fahrenheit 451*, the system of control is not as strict as in *Nineteen Eighty-Four* or *Brave New World*.

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