Projekcije povijesti, umjetnosti i kulture u budućnost distopijskih romana

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Projections of history, art, and culture into dystopian future

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Summary

Utopia is a word coined by Thomas More and it signifies a perfect imaginary society. John Stuart Mill coined the word dystopia, which basically denotes a bad imaginary society. Dystopias are written because writers want to warn the society of potential negative consequences the current situation may cause. Heterotopia is a haven for protagonists of dystopian novels, which is often found in their memories. The most common themes of dystopian novels are eugenics, socialism, totalitarianism, and scientific and technological progress. George Orwell's *Nineteen Eighty-Four* is a dystopian novel because it deals with a totalitarian state in which science is used against the majority of people. In the novel, history is rewritten and manipulated by the Party; all forms of art that do not promote the Party or Big Brother are forbidden, and the society is divided into Big Brother, the Inner and the Outer Party, and the proles. People are always being watched, and the Party uses fear, psychological games, and violence to make people obey. Aldous Huxley's *Brave New World* is a dystopian novel because it describes the lives of artificially created people who live in a World State where the society is divided into castes. Babies are made thanks to ectogenesis, raised by nurses using conditioning and hypnopaedia, and taught to indulge in sexual freedom, worship Henry Ford, and consume soma and as much other goods as they can. Nobody is interested in history; art is considered a waste of time and it is prohibited, their culture is consumerist, and science and technology run people's lives.

Key words: dystopia, history, art, culture, *Nineteen Eighty-Four*, *Brave New World*

Contents

Introduction

Dystopian novels are a source of much information and that is what makes them so interesting. They reveal the most important problems of the time they were written in and what the authors themselves considered to be the scariest thing that could happen if the situation that bothered them did not improve. That being said, it is clear that determining whether something is a dystopia or a utopia is a subjective job. One man's utopia could easily be another man's dystopia. If someone who loves art is to be thrown into the society of *Nineteen Eighty-Four* or *Brave New World*, they would certainly consider them dystopias. George Orwell and Aldous Huxley had similar concerns regarding the society they lived in, but they went in different directions when it came to imagining the future that they believed might come true.

The following chapters examine different aspects of human life influenced by the dystopian society. First, the terms utopia and dystopia are explained along with their characteristics. Then it is explained why George Orwell's *Nineteen Eighty-Four* and Aldous Huxley's *Brave New World* are considered to be dystopian texts. After that, the two novels are analysed in order to see how the dystopian consciousness is manifested in three areas of life – history, art and culture. More precisely, those chapters are an analysis of several things – the forms of art present in the novels, the main characteristics of the two dystopian societies, the reasons and ways in which history is constantly being rewritten in *Nineteen Eighty-Four*, and why most people in *Brave New World* have no interest in it.

1. Defining the term *dystopia*

The term *dystopia* cannot be defined without getting acquainted with *utopia*. Thomas More's novel *Utopia* is the text where it is first mentioned. He coined the word and used it as the name of the island described in his book. More turned to Greek language to create his neologism – the first word being *ouk*, which means "not" (and was later reduced to *u*), and the second word is *topos*, meaning "place". More added the suffix *–ia*, which denotes a place, and created a word signifying a place which is at the same time a non-place (Vieira 4). The term can be defined in several ways – it can indicate a perfect imagined society, the literary form in which utopian texts are written, its own function, which is to influence the reader to take action, and the wish to have a better life because of displeasure with the society one lives in (Vieira 6). When it comes to utopia as a literary genre, there is a fixed narrative structure – a traveller comes to a utopia, is guided through the new society, acquainted with how the utopia functions (economy, politics, religion), and returns to the country he or she came from to tell others that there are better alternatives to organising a society. The process which results in the creation of a utopia is quite simple – the writers take a step back from their own reality, analyse what needs to be changed in the society, and design a better and improved world in which those changes are made (Vieira 7-8).

The belief in the possibility of change and a better future resulted in another neologism – *euchronia*, which basically means "good place in the future". Thinking about the future and how good it could be if certain things changed was not possible without imagining the alternative, the negative things that might happen if nothing was to change. John Stuart Mill first used the word *dystopia* when he tried to come up with a word to denote the opposite of utopia. He coined it by adding the prefix *dys-* (Greek *dus*, which means abnormal, bad, diseased) to More's *topia* (Vieira 16). Just like utopia signifies both good imaginary places and works describing those places, dystopia signifies bad imaginary places and works describing them. Literary dystopia imagines what a place will look like in the future, just like euchronia does, but it is pessimistic and foresees things going badly. The main function of those texts is not to depress the readers, but to shake them up and make them realise that things can go either way and the future depends on them (Vieira 17).

In the closing decades of the nineteenth century, there were two factors which influenced the direction in which dystopias went – eugenics and socialism (Claeys 111). Several decades later, two other basic ideas emerged which served as the starting point for creation of literary dystopian societies – totalitarianism and scientific and technological progress (Vieira 18). The latter was often advertised as something that could potentially make the world a better place, or even transform the society, but using a technological invention, the atom bomb, to kill thousands of people in Japan resulted in people being much less enthusiastic about science and technology (Fitting 140). That and numerous other misuses of technological inventions led to science becoming the central theme of various modern dystopian novels which are, interestingly enough, often mistaken for science fiction.

Another term often mentioned when talking about dystopia is *heterotopia*. Since *hetero* means "different" or "opposite", *heterotopia* would then indicate a place different or opposite the current one. Applied to the context of dystopian texts, heterotopias would then be some sort of "a haven for the protagonists, and are very often to be found in their memories, in their dreams, or in places which, for some reason, are out of the reach of the invigilation system which normally prevails in those societies" (Vieira 18).

The most popular and widely read dystopian novels today are George Orwell's *Nineteen Eighty-Four* and Aldous Huxley's *Brave New World*, and that is why they are the most interesting texts to use for examining dystopian features through the aspects of history, art and culture.

2. George Orwell's *Nineteen Eighty-Four* as a dystopian novel

Nineteen Eighty-Four is a novel in which George Orwell describes the society of Airstrip One (formerly known as Britain) and the downfall of a man who defies the system, Winston Smith. Orwell describes the system governing Airstrip One and the entire Oceania, "Ingsoc", in detail. If one imagines that society as a pyramid, at the very top of it would be Big Brother, the supreme leader who never personally shows up in the novel, so his existence is questionable. After him comes the Inner Party, members of which run the country and control everything. Below them are the members of the Outer Party, whose job is to execute what the Inner Party orders them to. Members of the last group, which is at the bottom of the pyramid, but comprises eighty-five percent of the total population of Oceania, are called proles. They have no power, no rights, and they know nothing other than what the Party wants them to (Nicolson 258). Considering that the person who is supposedly in charge of the state is most likely non-existent, and that all power lies in the hands of few who dictate and control absolutely all aspects of human life, one can easily conclude that Ingsoc is a totalitarian system. The citizens are constantly under the supervision of machines, and if the machines accidentally miss anything, the Party can always count on children. They teach them to tell on their parents if they do anything suspicious. Hand in hand with totalitarianism go science and technology which make people's lives difficult. Instead of changing society into something better, people in charge use science to make themselves more powerful – they play all sorts of sick psychological games which result in people going crazy, use electroshocks for brainwashing, printing machines to change history, bombs to kill their own people as motivation for others to adore Big Brother and hate betrayers, all of that just to remain where they already are.

Winston Smith, a member of the Outer Party, is the one who guides the reader through the world of Airstrip One and introduces the ironclad rules forged by the Party regarding history, art, and culture. In that sense, the reader of the book has the function of the utopian traveller – the reader is taken on a tour by Winston, acquainted with how the system functions, and at the end, the reader goes back into society he or she comes from by simply closing the book. Another interesting thing that leads to the conclusion that *Nineteen Eighty-Four* is a dystopian novel is the fact that Winston often gets lost in his thoughts and memories

of real events, something no one else seems to do or think of. What it means is that Winston takes the reader to his own heterotopia, a place with information and emotions only he has, and believes that this place cannot be taken from him. This he soon finds out to be false, because Orwell takes the reader's tour guide and has him destroyed both psychologically and physically to emphasise just how easily anyone can fall victim to a ruthless system if the majority lets it have that much power.

To truly grasp George Orwell's idea of a dystopia, one must first look into the way the society functions -- its culture. Also, history and art should be analysed because in dystopias they are usually swept under a rug due to being unimportant.

2.1 Projections of history in *Nineteen Eighty-Four*

The past, or rather its susceptibility to change, plays a significant role in George Orwell's *Nineteen Eighty-Four*. It is so important that Ingsoc, the totalitarian system governing the country, names it one of its principles: "Newspeak, doublethink, the mutability of the past" (Orwell 757). The main character, Winston Smith, works in the Records Department of Ministry of Truth, where people eradicate things that were said before, but are no longer true. It is through Winston and his daily tasks that the reader gets the ins and outs of the Department's work. He also writes a diary, an action that represents the beginning of the plot in which he defends his own memory against Party officials attempting to change it (Crick 152). The Party is in control of all records of past events, which are used and manipulated into making the Big Brother and the Party seem infallible. If a claim is made which turns out to be false, all records of that claim are changed in such a way that makes it seem as if Big Brother and the Party predicted the future. For example, the Ministry of Plenty publicly promises that chocolate ration will not be reduced during the current year. Two months later, the chocolate ration has to be reduced from thirty to twenty grammes, and people in Records Department have to change the promise in the original document into a warning that chocolate rations will probably have to be reduced at some point in two months time (Orwell 765). The fascinating thing is that most people believe them. The Party is the only institution that has written records of historical events, and when people who actually experienced those things fail to recall some details, they rely on the only physical evidence they have – rewritten records provided by the Party. When what people remember happening does not correspond to what the records say happened, Party members dismiss their own memory as faulty, and believe the evidence. Over a period of time, that process becomes shorter and people do not even bother remembering, but they simply jump to the conclusion that whatever the Party says is true.

The only past events that have not been edited are told by Winston, who still thinks with his own head and remembers certain situations as they actually happened, before they were rewritten. Since remembering and saying things that are the opposite of what the Party claims is illegal, the way in which Winston shares information with the reader is by creating an aforementioned heterotopia. There he shares memories and doubts about the Party and his

thoughts in general. He remembers a time when Airstrip One had a different name and the country was not always at war:

> Airstrip One, for instance, had not been so called in those days: it had been called England or Britain, though London, he felt fairly certain, had always been called London. Winston could not definitely remember a time when his country had not been at war, but it was evident that there had been a fairly long interval of peace during his childhood, because one of his early memories was of an air raid which appeared to take everyone by surprise. (Orwell 761)

Robert Plank claims that Orwell created Winston as the person he would have been if he were to live in the world of *Nineteen Eighty-Four*. Orwell has to provide more and more details about Winston's past in order to convince the reader that the author and the main character are two separate persons. Because of that, Winston is forced to dwell on episodes from his past (87). He is able to reconstruct some facts about himself by remembering or learning information from others. George Orwell created a society in which the past is forcefully deleted and forgotten, to reconstruct it would be a "thoughtcrime", because the citizens are forbidden and later actually prevented from remembering what happened before (Plank 88).

The never ceasing war that Oceania is fighting is with either Eurasia or Eastasia. At any given point in time, the country is claimed to be at war with one of those countries, and in alliance with the other. If it so happens that Oceania starts fighting a war against the country that the Party until recently claimed to have been an ally, all records of that past war are either destroyed or rewritten so as to make it seem that the current enemy has always been the enemy:

> At this moment, for example, in 1984 (if it was 1984), Oceania was at war with Eurasia and in alliance with Eastasia. In no public or private utterance was it ever admitted that the three powers had at any time been grouped along different lines. Actually, as Winston well knew, it was only four years since Oceania had been at war with Eastasia and in alliance with Eurasia. But that was merely a piece of furtive knowledge which he happened to possess because his memory was not satisfactorily under control. Officially the change of partners had never happened. Oceania was at war with Eurasia: therefore Oceania had always been at war with Eurasia. The enemy of the moment always represented absolute evil, and it followed that any past or future agreement with him was impossible. (Orwell 762)

The memory of the citizens of Airstrip One is under the Party's control. They rely on the information provided for them by the Party, and they never question them. The incongruity between what Winston Smith remembers happening and what the Party claims to have happened bothers him and makes him question the significance of his memories:

> The Party said that Oceania had never been in alliance with Eurasia. He, Winston Smith, knew that Oceania had been in alliance with Eurasia as short a time as four years ago. But where did that knowledge exist? Only in his own consciousness, which in any case must soon be annihilated. And if all others accepted the lie which the Party imposed —if all records told the same tale— then the lie passed into history and became truth. (Orwell 762)

The Party alters the records of past events so much that sometimes not even Winston is sure about what is true, but he is certain that the Party did not invent aeroplanes because he "remembered aeroplanes since his earliest childhood" (Orwell 763).

Since almost everything was destroyed during and after the Revolution, most people born before it occurred cannot know with certainty how old they are. When Winston starts writing in his diary, he is not sure what year it is:

> A sense of complete helplessness had descended upon him. To begin with he did not know with any certainty that this was 1984. It must be round about that date, since he was fairly sure that his age was thirty-nine, and he believed that he had been born in 1944 or 1945; but it was never possible nowadays to pin down any date within a year or two. (Orwell 746)

Another consequence of the Revolution and the Party's reign is the destruction or repurposing of old buildings so as to break any possible connections with the past. Mr Charrington, whose shop Winston occasionally browses, is the only person with whom Winston can talk about the past. He is also the owner of a shop in which one can find all sorts of old things that the Party somehow never manages to get their hands on. While browsing the room above the shop, Winston notices a painting of an old church and recognises it. Charrington remembers the beginning and the end of an old rhyme in which several London churches were mentioned, and the two men start talking about the current locations and functions of those churches:

> 'St Martin's? That's still standing. It's in Victory Square, alongside the picture gallery. A building with a kind of a triangular porch and pillars in front, and a big flight of steps.'

> Winston knew the place well. It was a museum used for propaganda displays of various kinds—scale models of rocket bombs and Floating Fortresses, wax-work tableaux illustrating enemy atrocities, and the like. (Orwell 801)

Since Charrington does not remember the entire rhyme, Winston asks O'Brien whether he can fill in the gaps:

> *'Oranges and lemons,' say the bells of St Clement's,*
> *'You owe me three farthings,' say the bells of St Martin's,*
> *'When will you pay me?' say the bells of Old Bailey,*
> *'When I grow rich,' say the bells of Shoreditch.* (Orwell 850)

The ending of the rhyme is produced by a voice coming from the telescreen when Julia and Winston are caught and arrested in Charrington's room: "Here comes a candle to light you to bed, here comes a chopper to chop off your head!" (Orwell 869). The way in which the singing game was played is also very significant: "It was a kind of a dance. They held out their arms for you to pass under, and when they came to 'Here comes a chopper to chop off your head' they brought their arms down and caught you" (Orwell 800). Just as the children lower their arms and catch the person who is passing through, so do the Party's people catch "thoughtcriminals". The function of the simple innocent children's rhyme is to achieve the effect of extreme horror (Warburg 249), but at the same time it represents the idea of an idyllic past which turns out to be a tactic devised to lure Winston further into a trap (Quinn 249).

2.2 Projections of art in *Nineteen Eighty-Four*

The Party produces and controls all sorts of works of art, just like it controls historical facts and people's memories of them. There are special departments that deal with proletarian books, music, films, and other forms of entertainment. The Records Department's job is "to supply the citizens of Oceania with newspapers, films, textbooks, telescreen programmes, plays, novels . . . from a statue to a slogan, from a lyric poem to a biological treatise, and from a child's spelling book to a Newspeak dictionary" (Orwell 767), but that is only meant for the members of the Party. Everything made for them has to be edited and rewritten so that the proles, who are considered to be at a lower level, can understand it. There is even "a whole sub-section—Pornosec, it was called in Newspeak—engaged in producing the lowest kind of pornography" (Orwell 768) that is meant only for proles. Other than those who work on it, members of the Party are not allowed to look at pornography.

Music is no longer composed by actual musicians and lyricists – there are only "sentimental songs which were composed entirely by mechanical means on a special kind of kaleidoscope known as a versificator" (Orwell 768). While staying at the room above Charrington's shop, Winston hears a woman singing while working outside, and recognises the song: "The tune had been haunting London for weeks past. It was one of countless similar songs published for the benefit of the proles by a sub-section of the Music Department" (Orwell 825). Most commonly, the average Party member hears music on telescreens while a voice reads the news, and that music is usually described as "tinny". At one point, there is a change in the tune played on telescreens and suddenly there is a voice singing:

> *Under the spreading chestnut tree*
> *I sold you and you sold me:*
> *There lie they, and here lie we*
> *Under the spreading chestnut tree.* (Orwell 788)

The Party is also in charge of film production. Winston writes in his diary a short summary of a film he saw and finds very good. The scary thing is not that it is a war film which displays horrific scenes of violence and death, but that the audience considers it an excellent achievement, and even applauds it loudly, with the exception of a prole woman who

is angry because she does not think children, who are in the “flicks” should watch such things (Orwell 747).

When it comes to books, there are probably very few or none at all because they are either edited or destroyed by the Party’s people: “The hunting-down and destruction of books had been done with the same thoroughness in the prole quarters as everywhere else. It was very unlikely that there existed anywhere in Oceania a copy of a book printed earlier than 1960” (Orwell 800). Winston comes across a bookcase in Charrington’s room, but there is nothing in it other than the rubbish published by the Party. The woman Winston has an affair with, Julia, works on the novel-writing machines, and is able to “describe the whole process of composing a novel, from the general directive issued by the Planning Committee down to the final touching-up by the Rewrite Squad” (Orwell 820), but she considers books a commodity and dislikes reading. Several famous writers are mentioned, but in the context of destroying literature: “The whole literature of the past will have been destroyed. Chaucer, Shakespeare, Milton, Byron—they'll exist only in Newspeak versions, not merely changed into something different, but actually changed into something contradictory of what they used to be” (Orwell 774). There is also mention of Rudyard Kipling, whose poetry and rhymes cost a man his freedom: “We were producing a definitive edition of the poems of Kipling. I allowed the word ‘God’ to remain at the end of a line . . . It was impossible to change the line. The rhyme was ‘rod’” (Orwell 875).

Visual arts are only important in the context of propaganda. The only real old-fashioned painting in the novel is the aforementioned painting of St Clement’s Dane in the room above the shop. There are no other paintings, but there are many posters everywhere showing the same thing: “The black-moustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own” (Orwell 744). Later, during Hate Week, a new poster emerged:

> It had no caption, and represented simply the monstrous figure of a Eurasian soldier, three or four metres high, striding forward with expressionless Mongolian face and enormous boots, a sub-machinegun pointed from his hip. From whatever angle you looked at the poster, the muzzle of the gun, magnified by the foreshortening, seemed to be pointed straight at you. (Orwell 832)

Not all posters are designed and printed by the Party. During the preparations for Hate Week or other important events, volunteers make banners and paint posters. On the one hand, posters made in Airstrip One are like traditional artwork in the sense that they convey a message, but on the other, they cannot be more different because the point of traditional art is for the authors to express their creativity and uniqueness, which is the exact opposite of what citizens of Airstrip One are supposed to do. They make art which glorifies the collective thought imposed on them by the Party – they are not to stand out, but blend in.

2.3 Projections of culture in *Nineteen Eighty-Four*

George Orwell has created a dystopian culture in which individuality is a bad thing and conformity should be strived for; everyone is under constant surveillance; language is used for limiting people's thoughts; sex is a crime if people have it for any other reason than to procreate, and the people governing the country are in charge of absolutely everything – from leading wars and producing food to rewriting history and publishing pornographic texts. That kind of atmosphere creates a feeling of discomfort that does not stop when the reader closes the book. The reason it influences the readers in such a way is the merciless piling on of details that the reader cannot help but vividly imagine, as if it was real.

At the very beginning of the novel, the reader is introduced to the neighbourhood, lacking in colour, and the bad condition of Winston's building, which smells of cabbage, whose walls are covered with posters of Big Brother, and whose lift almost never works: "It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours" (Orwell 743). Once Winston enters his apartment, he is forced to listen to a voice from the telescreen, an instrument used not only for providing the citizens with information, but also for surveillance. Every household has one, and the device can be somewhat dimmed, but it cannot be turned off. People can never know when they are being watched, so they must behave and think the way the Party says is appropriate at all times. That means that Party members have to assume that they are under surveillance all the time, and they modify their behaviour. Since everyone has to abide by the same rules, everyone behaves the same, which results in individuality being suppressed (Booker 79-80).

Winston lives alone, but he is sometimes visited by his neighbour, Mrs Parsons, who occasionally has something that needs to be repaired. Since the Victory Mansion, in which they live, is an old and run-down building, it is not uncommon for the tenants to repair things on their own:

> These amateur repair jobs were an almost daily irritation . . . The plaster flaked constantly from ceilings and walls, the pipes burst in every hard frost, the roof leaked whenever there was snow, the heating system was usually running at half steam when it was not closed down altogether from motives of economy. Repairs, except what you could do for yourself, had to be sanctioned by remote

> committees which were liable to hold up even the mending of a window-pane for two years. (Orwell 754)

The Parsons have two children, and it is through them that the reader can understand how families function in Oceania. The Party establishes organisations such as Youth League and Spies, and teaches children to sing songs, yell slogans, worship the Big Brother, and spy on their parents, who quickly become afraid of them because one can often read in the newspapers about "how some eavesdropping little sneak—'child hero' was the phrase generally used—had overheard some compromising remark and denounced his parents to the Thought Police" (Orwell 757). Another thing that makes the children of Ingsoc terrifying little beings, they would always cry to be taken to a popular event – public hangings, which occur approximately once a month. Even though having a family is not prohibited in Oceania, the Party does its best to assure that there are no emotional attachments between family members, a situation which can be used to the Party's benefit. Family, that is to say, becomes "a device by means of which everyone could be surrounded night and day by informers who knew him intimately" (Orwell 822).

When it comes to sexual relationships, the official rule is that they are forbidden outside of marriage. If two Party members want to get married, first they have to be approved by the Party, and approval can easily be refused if the two happen to show any signs of physical attraction:

> The only recognised purpose of marriage was to beget children for the service of the Party. Sexual intercourse was to be looked on as a slightly disgusting minor operation, like having an enema. This again was never put into plain words, but in an indirect way it was rubbed into every Party member from childhood onwards. (Orwell 781)

The reason behind that rule is explained by Julia, who says that sex instinct creates a world that is not controlled by the Party, which is unacceptable. More importantly, lack of sex causes hysteria, which can easily be moulded into excitement over wars, and worshipping the leader (Orwell 821-822). In other words, sexual energy is sublimated into actions that the Party claims improve the welfare of the society.

The Party is divided into the Inner and the Outer Party. Members of the Inner Party have access to higher quality foods and drinks, better apartments, and have special telescreens which can be turned off, but they should not be off for longer than half an hour. Members of the Outer Party drink Victory Gin, smoke Victory cigarettes, they eat bad chocolate, and put

saccharine tablets in their Victory coffee. The first time Winston tastes wine is at O'Brien's, and due to having grown accustomed to drinking gin, he is disappointed by its weak taste. On one occasion, Julia brings him stolen Inner Party goods she bought at a black market, and he is thrilled by the smell and the taste: "Real sugar. Not saccharine, sugar. And here's a loaf of bread—proper white bread, not our bloody stuff—and a little pot of jam. And here's a tin of milk—but look!" (Orwell 826). He is particularly happy about real, good quality coffee, and is enchanted by its smell. Julia also manages to get her hands on real chocolate: "Even before he had taken it he knew by the smell that it was very unusual chocolate. It was dark and shiny, and was wrapped in silver paper. Chocolate normally was dull-brown crumbly stuff that tasted, as nearly as one could describe it, like the smoke of a rubbish fire" (Orwell 815). Aside from bad food, people also use grainy dark brown soap, blunt razor blades, and even new shoe laces are extremely hard to come by. Not only are the Outer Party members forced to consume extremely bad food, but they are also forced to "voluntarily" give money for all sorts of organisations: "About a quarter of one's salary had to be earmarked for voluntary subscriptions, which were so numerous that it was difficult to keep track of them" (Orwell 776).

Every member of the Party has to take part in Two Minutes Hate. It is a sort of a daily ritual where people watch a video in which Emmanuel Goldstein, a supposed traitor and enemy of the state, appears, and they are supposed to yell insults at him. Once his face disappears, Big Brother's face appears: "The little sandy-haired woman had flung herself forward over the back of the chair in front of her. With a tremulous murmur that sounded like 'My Saviour!' she extended her arms towards the screen. Then she buried her face in her hands. It was apparent that she was uttering a prayer" (Orwell 751-752). Two Minutes Hate is directed at Goldstein, but the way the video is made suggests that any face that would appear instead of his would be greeted with the same amount of hate. Orwell gives a detailed description of the ritual, and it is clear that it is due to the pairing of unpleasant and loud noises, and flashy scenes that are hard to look at that the people are taken with such powerful hatred. When Big Brother appears, everyone relaxes because he seems calm and says "a few words of encouragement, the sort of words that are uttered in the din of battle, not distinguishable individually but restoring confidence by the fact of being spoken" (Orwell 751). Undoubtedly, the Party has many psychologists who work on the propaganda material and that is what makes those rituals so successful.

There is another, longer, spectacle people prepare for – Hate Week. The Ministries have their workers staying overtime in order to have everything prepared:

> The preparations for Hate Week were in full swing, and the staffs of all the Ministries were working overtime. Processions, meetings, military parades, lectures, waxwork displays, film shows, telescreen programmes all had to be organised; stands had to be erected, effigies built, slogans coined, songs written, rumours circulated, photographs faked. (Orwell 831)

A sudden change happens six days into Hate Week, when hatred of Eurasia is brought to its highest - it is announced that Oceania is at war with Eastasia, and Eurasia is an ally. People start ripping the posters, banners, and other decorations while yelling angrily because they believe that Goldstein's people are sabotaging them. No one stops to question how or why the shift happened; they automatically assume they are sabotaged. That change brings with it a gigantic load of work for the Records Department because all political literature from the past five years is based on false information that Oceania is at war with Eurasia.

The Party's will to control people even extends to changing how they speak. They strive to destroy Oldspeak, the English language, and replace it with its improved version, Newspeak, whose development is based on the thesis that how people speak greatly influences the way they think and the way they are (Booker 81). Words are created to name things that a society finds important, things that are often used and therefore need to have a name. By limiting the vocabulary with which people can express themselves, the Party believes to be able to eliminate the possibility of heresy. If there is no word for the idea one wishes to express, it becomes too abstract, unthinkable, and therefore, nonexistent. Newspeak is created to make it impossible for people to question the Party, but it also demonstrates that in order to prevent people from thinking and saying things that they do not consider appropriate, the Party is forced to develop a whole new language, which means that they are not as powerful as it may seem (Booker 85-86). Furthermore, the project with Newspeak extends to old literary texts, and works of Milton, Shakespeare, Chaucer, and the like are translated into Newspeak, but all subversive messages are removed due to the restrictiveness of the language.

Unlike the members of the Party, proles are, interestingly enough, not forced to learn and speak in Newspeak and they are not supervised. The only information they get are provided by the Party, and even those contain no significant news, but astrology, sport, and crime. They are not considered to be dangerous because they know only what the Party wants

them to know. Proles are, for the most part, left alone. Occasionally a bomb is dropped on their streets, but they seem to have grown accustomed to it, and some of them are able to hear the bomb falling in time to run to safety:

> ’Steamer!’ he yelled. ‘Look out, guv'nor! Bang over'ead! Lay down quick!’
> ‘Steamer’ was a nickname which, for some reason, the proles applied to rocket bombs. Winston promptly flung himself on his face. The proles were nearly always right when they gave you a warning of this kind. They seemed to possess some kind of instinct which told them several seconds in advance when a rocket was coming, although the rockets supposedly travelled faster than sound. (Orwell 792)

During the preparations for Hate Week, even more bombs are dropped on prole neighbourhoods because they normally do not really care about the war. Making Hate Week spectacle seem even more grand means having a lot of people taking part in it, and the only way to do that is to inspire the most numerous part of the population to join in. This is done by throwing more bombs on them and killing even more people so that they would start hating the enemy enough to actively take part in Hate Week: “Another bomb fell on a piece of waste ground which was used as a playground, and several dozen children were blown to pieces. There were further angry demonstrations, Goldstein was burned in effigy, hundreds of copies of the poster of the Eurasian soldier were torn down and added to the flames” (Orwell 832).

3. Aldous Huxley's *Brave New World* as a dystopian novel

The "brave new world" Aldous Huxley created serves as a satirical warning to people willing to give up their freedom in exchange for governmental control and peace. The title of the novel comes from an exclamation of one of the characters in William Shakespeare's *The Tempest*. Miranda, who was raised on an isolated island, is excited to meet the first men she had ever seen other than her father and future husband, and she says:

> O wonder!
> How many goodly creatures are there here!
> How beauteous mankind is! O brave new world,
> That has such people in't! (Shakespeare 125)

Huxley's character John the Savage repeats the words several times in the novel, but the first time is when Bernard Marx asks him whether he would like to go to London. Just like Shakespeare's Miranda, John is also in for an unpleasant surprise when he finally makes contact with the civilised world (Grushow 82). He functions as a kind of a dystopian traveller. John comes to London, and Bernard, Helmholtz, and Mustapha take him on a tour and explain how things work. Instead of going back to where he comes from, like the utopian traveller would, John is stuck between the dystopia that he calls "brave new world" and his home, which results in his death.

There are several characteristics which prove that *Brave New World* is a dystopian text. Just like abuse of power is George Orwell's great theme, abuse of science is Aldous Huxley's (Claeys 118). People are not only created through eugenic engineering, but technology and science are used to shape them into mindless machines, who are basically prisoners in the sense that they are forced to behave and think in line with what is good for the country (Sion 132). The blind worship of Henry Ford represents total human surrender to technology and machinery, and there is a sort of a totalitarian caste system which allows only one type of behaviour, and that is instilled into people by countless repetitions of sets of sayings, but it comes down to one thought – if the country cannot benefit from what you want to do, do not waste time doing it at all. Those are the ideas on which the culture of *Brave New World* rests, but to understand it better, one should examine how the citizens of Huxley's World State behave and what they think when it comes to two other important features which make a society unique – history and art.

3.1 Projections of history in *Brave New World*

Both Aldous Huxley and George Orwell imagined their dystopian worlds as systems in which history plays a big part, but the difference between its roles in the two novels is great – history is constantly rewritten in *Nineteen Eighty-Four*, and in *Brave New World*, it is considered unimportant (Claeys 118). Orwell's characters would perhaps like to know what really happened in the past, but cannot because there are no original records, and Huxley's characters might be able to find out some things about the past, but nobody aside from Mustapha Mond is even a little bit interested.

The Director retells the story of how hypnopaedia was discovered and mentions a Polish boy called Reuben and his parents. The thing that strikes the reader as unusual is that he has to ask the students whether they know what "parents" are, and what "Polish" is. The students have no problem explaining that Polish is a dead language, just like French and German, but when parents are mentioned, they seem embarrassed, and no one wishes to explain the meaning. The Director finally sums up what one of the students said:

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

While talking to the students who the Director is taking on a tour, Mustapha Mond, the Resident Controller for Western Europe, reminds them that Ford once said that "history is bunk" (Huxley 26). Then he tries to explain to them what it was like to live with one's family in something called home: "Home, home—a few small rooms, stiflingly over-inhabited by a man, by a periodically teeming woman, by a rabble of boys and girls of all ages. No air, no space; an understerilized prison; darkness, disease, and smells" (Huxley 28). The Director immediately starts thinking about the rumours that Mustapha has some old forbidden books such as the Bible, and some poetry books hidden in a safe. His interest in history and art makes him odd, even dangerous for the society. Books or any information on historical facts are not available to people in the World State, and that is why the students listen so carefully to Mustapha. Only few people seem to know about those events, and Mustapha is a rare source of information on the past. He continues describing how families and the society functioned before:

> Mothers and fathers, brothers and sisters. But there were also husbands, wives, lovers. There were also monogamy and romance. “Though you probably don’t know what those are,” said Mustapha Mond. They shook their heads. Family, monogamy, romance. Everywhere exclusiveness, a narrow channelling of impulse and energy. (Huxley 31)

That artificially created society developed over a longer period of time. The Controller explains that in the beginning ectogenesis and the Caste System were banned: “Constantly proposed, constantly rejected. There was something called democracy. As though men were more than physico-chemically equal” (Huxley 38). Mustapha also mentions hypnopaedia being banned: “Sleep teaching was actually prohibited in England. There was something called liberalism. Parliament, if you know what that was, passed a law against it. The records survive. Speeches about liberty of the subject. Liberty to be inefficient and miserable” (Huxley 37).

Then, the Nine Years’ War took place, and the water supplies were poisoned, anthrax bombs were dropped, and even chemical weapons were used. After the War came the Great Economic Collapse, which forced people to choose between World Control or total destruction (Bloom 30). Mond continues to explain how the new government tried to change the society by force, making everyone consume a certain amount of goods, but that resulted in a “Back to Nature” movement. Those people would not buy and consume the amount of goods that the government ordered them to. Instead, they read books and took part in activities that did not involve much consuming, which was bad for the economy. Before using ectogenesis, neo-Pavlovian conditioning, and hypnopaedia, the government tried to respond with violence. Eight hundred people were killed by machine guns in the Golders Green Massacre and two thousand people were gassed in the British Museum Massacre (Huxley 41). Not only were people killed, but monuments were also destroyed. Mustapha Mond lists several things that changed:

> ‘There were some things called the pyramids, for example.’ . . .
> ‘And a man called Shakespeare. You’ve never heard of them of course.’ . . .
> ‘All crosses had their tops cut and became T’s. There was also a thing called God.’ . . .
> ‘There was a thing called Heaven; but all the same they used to drink enormous quantities of alcohol.’ . . .

> ‘There was a thing called the soul and a thing called immortality.’ (Huxley 42-44)

When the people in charge finally realised that things would not change by force, they gradually introduced ectogenesis and conditioning, which helped them create the ideal community, but it did not function perfectly right from the start. There were experiments such as the Cyprus experiment, which was conducted to see whether the society would work properly if it comprised only of members of the highest caste, Alphas. Results of that and many other experiments were taken into consideration when the World Controllers were establishing a new society. It only goes to show how deep science is embedded into people’s lives in that dystopia.

3.2 Projections of art in *Brave New World*

Art in its true meaning is nonexistent in the dystopian society of *Brave New World* – a statement that seems contradictory considering the fact that the title of Huxley's novel is a phrase from William Shakespeare's *The Tempest*. The World State forbids the citizens to do anything that does not involve consumption of goods. Since reading books, painting, listening to music does not make people consume anything, it is made virtually impossible. All books, other than those that serve as instruction manuals, are destroyed after the events with the aforementioned Simple Lifers, and most of art is frowned upon.

The World State establishes an industry whose sole purpose is to come up with various types of stimuli which numb the people's minds (Booker 57). There are several Bureaus of Propaganda which deal with different aspects of those stimuli, and they all have their headquarters in a single sixty-storey building: "Then came the Bureaux of Propaganda by Television, by Feeling Picture, and by Synthetic Voice and Music respectively—twenty-two floors of them. Above were the research laboratories and the padded rooms in which the Sound-Track Writers and Synthetic Composers did their delicate work" (Huxley 55). People who work there are the only ones authorised to produce art, which means that everything is controlled.

Music in this dystopian society is not just music – it is connected with scent and colour, and it always has a purpose. For example, the purpose of music played at Solidarity Service days is to push people into a sex-crazed delirium which results in an orgy. There are also several songs which are sung during that ritual. They are called Solidarity Hymns, and they are sung in order to invite Ford to join them and help them become one during their orgy:

> Ford, we are twelve; oh, make us one,
> Like drops within the Social River;
> Oh, make us now together run
> As swiftly as thy shining Flivver . . .
>
> Come, Greater Being, Social Friend,
> Annihilating Twelve-in-One!
> We long to die, for when we end,
> Our larger life has but begun . . .

Feel how the Greater Being comes!
Rejoice and, in rejoicings, die!
Melt in the music of the drums!
For I am you and you are I. (Huxley 67-68)

And finally, a song which signifies the coming of the Greater Being and the beginning of the consummation of solidarity, that being an orgy:

Orgy-porgy, Ford and fun,
Kiss the girls and make them One.
Boys at one with girls at peace;
Orgy-porgy gives release. (Huxley 70)

Seeing that being decanted from a bottle, having a lot of sex, and worshipping Ford are the only things that a person experiences in the World State - that is what their songs are about:

Bottle of mine, it's you I've always wanted!
Bottle of mine, why was I ever decanted?
Skies are blue inside of you,
The weather's always fine;
For
There ain't no Bottle in all the world
Like that dear little Bottle of mine. (Huxley 63)

If people Huxley created in his dystopian world ever heard songs from the contemporary society, like *Layla* or *Wish You Were Here*, they would be both extremely amused and extremely confused because those songs would make absolutely no sense to them.

That confusion and inability to understand the ideas and feelings a work of art speaks of is one of the reasons there are no books in the World State. When John the Savage, who grew up on the New Mexico reservation reading *The Complete Works of William Shakespeare* asks whether the students at Eton read Shakespeare, he receives a surprising answer: "'Certainly not,' said the Head Mistress, blushing. 'Our library,' said Dr. Gaffney, 'contains only books of reference. If our young people need distraction, they can get it at the feelies. We don't encourage them to indulge in any solitary amusements'" (Huxley 133). Later John asks Mustapha Mond why books are prohibited and he tells him that it is because they are old and beautiful, and they want people to like new things instead of old ones. John proposes to Mustapha to have people read *Othello,* but Mustapha explains to him why that cannot happen:

> Because our world is not the same as Othello's world. You can't make flivvers without steel—and you can't make tragedies without social instability. The world's stable now. People are happy; they get what they want, and they never want what they can't get. They're well off; they're safe; they're never ill; they're not afraid of death; they're blissfully ignorant of passion and old age; they're plagued with no mothers or fathers; they've got no wives, or children, or lovers to feel strongly about; they're so conditioned that they practically can't help behaving as they ought to behave. And if anything should go wrong, there's soma. (Huxley 180)

Aside from that, there is another reason Shakespeare's and other writers' works are not allowed – by reading about passionate individuals who do impulsive and borderline crazy things like killing themselves because they cannot be with their loved one, individuals like Bernard and Helmholtz who do not fit in might begin to realise that the feelings and abstract thoughts they experience but cannot express actually exist and even have a name. The true strength of words can best be seen when John reads several lines from *Hamlet* which describe the sex between Hamlet's mother and his uncle and realises that what Hamlet feels for Claudius is exactly how he feels about Popé, the man who gets drunk with his mother and has sex with her:

> He hated Popé more and more. A man can smile and smile and be a villain. Remorseless, treacherous, lecherous, landless villain. What did the words exactly mean? He only half knew. But their magic was strong and went on rumbling in his head, and somehow it was as though he had never really hated Popé before; never really hated him because he had never been able to say how much he hated him. But now he had these words, these words like drums and singing and magic. These words and the strange, strange story out of which they were taken (he couldn't make head or tail of it, but it was wonderful, wonderful all the same)—they gave him a reason for hating Popé; and they made his hatred more real; they even made Popé himself more real. (Huxley 108-109)

Whenever he is unable to express his thoughts in his own words, John the Savage turns to Shakespeare and recites lines from his works. For example, when he wishes to express his emotional pain, he reaches for *Macbeth*, and when he is mesmerised by Lenina's beauty he murmurs the lines from *Romeo and Juliet* in which Juliet is described:

> He gazed, he clasped his hands, his lips moved. “Her eyes,” he murmured,
>
> “Her eyes, her hair, her cheek, her gait, her voice;
> Handiest in thy discourse O! that her hand,
> In whose comparison all whites are ink
> Writing their own reproach; to whose soft seizure
> The cygnet’s down is harsh …” (Huxley 119)

It is interesting that Huxley chooses to emphasise the low quality of art people in the civilised world have access to by juxtaposing the mass culture of the World State with the high art that John the Savage, who lives in an uncivilised place, enjoys. To Aldous Huxley, dystopia is a place where real art is forbidden, and what is allowed and even encouraged are shallow things with no real meaning, like feelies.

3.3 Projections of culture in *Brave New World*

The entire society of *Brave New World* is based on science. People play games and sports which have been made more complicated by incorporating machinery, consume a drug which has been stripped of all (or at least most) negative consequences, and even their food would be synthesised in laboratories but for the need to keep the population busy farming and producing. The meddling of science into all aspects of human life is best seen in the fact that even babies are produced artificially and conditioned by scientists, rather than raised in families: "babies are incubated in bottles and a system of strictly scientific conditioning ensures that each individual shall perform automatically his allotted function within the community" (Brooke 22).

At the very beginning of the novel, the reader is introduced to ectogenesis and Bokanovsky's Process. The Director of Hatcheries and Conditioning explains how it functions: "One egg, one embryo, one adult—normality. But a bokanovskified egg will bud, will proliferate, will divide. From eight to ninety-six buds, and every bud will grow into a perfectly formed embryo, and every embryo into a full-sized adult. Making ninety-six human beings grow where only one grew before. Progress" (Huxley 3). Furthermore, those ninety-six people would be conditioned to work ninety-six identical machines (Huxley 4).

An embryo can be designed to belong to five different castes – Alpha, Beta, Gamma, Delta, and Epsilon. The most intelligent people are Alphas, and the least intelligent, but physically strongest are Deltas and Epsilons. The latter two castes are created to work menial jobs and being intelligent would just get in the way of that. People wear uniforms in different colours, according to the caste they belong to – Alphas wear grey, Betas mulberry, Gammas green, Deltas khaki, and Epsilons wear black. Intelligence and some aspects of physical appearance are controlled by adding alcohol into the babies' blood-surrogate. For example, Bernard Marx is an Alpha, but he is short, and there are rumours that alcohol is the reason why: "They say somebody made a mistake when he was still in the bottle—thought he was a Gamma and put alcohol into his blood-surrogate. That's why he's so stunted" (Huxley 37). Another thing they put in blood-surrogates are injections for various diseases, depending on where the babies are going to work when they grow up. That means that people are chemically manufactured and designed according to their future job. Only one mistake in the Hatchery can cost someone their life, and at one point, Lenina is so distracted that she makes one:

> Then "My Ford," she wondered, "have I given this one its sleeping sickness injection, or haven't I?" She simply couldn't remember. In the end, she decided not to run the risk of letting it have a second dose, and moved down the line to the next bottle. Twenty-two years, eight months, and four days from that moment, a promising young Alpha-Minus administrator at Mwanza-Mwanza was to die of trypanosomiasis—the first case for over half a century. (Huxley 153-154)

Conditioning begins at a very early age, and it depends on the children's caste. Huxley chose to take the readers to "INFANT NURSERIES. NEO-PAVLOVIAN CONDITIONING ROOM" (14) where a group of eight-month-old babies is being conditioned to hate books and flowers. How it functions is that the nurses bring out vases with colourful flowers in them and several nursery rhyme books that have all sorts of colourful pictures in them, and put them on the floor. Then they bring out the Delta babies who, as is expected, crawl towards the flowers and books. That is when the dreadful conditioning begins:

> The Head Nurse, who was standing by a switchboard at the other end of the room, pressed down a little lever. There was a violent explosion. Shriller and ever shriller, a siren shrieked. Alarm bells maddeningly sounded. The children started, screamed; their faces were distorted with terror. . .
>
> "And now," the Director shouted (for the noise was deafening), "now we proceed to rub in the lesson with a mild electric shock."
>
> He waved his hand again, and the Head Nurse pressed a second lever. The screaming of the babies suddenly changed its tone. There was something desperate, almost insane, about the sharp spasmodic yelps to which they now gave utterance. Their little bodies twitched and stiffened; their limbs moved jerkily as if to the tug of unseen wires. (Huxley 15)

After that, they let the babies see the books and flowers again, but this time the babies immediately start pulling back and crying loudly. The Director explains that they do that because reading and admiring flowers does not make people consume, which means that the World State has no use of it, and therefore, people should not waste time on it. However, people do go to the countryside despite hating flowers, and there is a good reason for it: "'We condition the masses to hate the country,' concluded the Director. 'But simultaneously we condition them to love all country sports. At the same time, we see to it that all country sports shall entail the use of elaborate apparatus. So that they consume manufactured articles as well

as transport'" (Huxley 17). Some of those complicated sports and games are Riemann-surface tennis, Obstacle Golf, and Centrifugal Bumble-puppy, which the children often play. Citizens of the World State are also conditioned to death while they are still young: "Death conditioning begins at eighteen months. Every tot spends two mornings a week in a Hospital for the Dying. All the best toys are kept there, and they get chocolate cream on death days. They learn to take dying as a matter of course" (Huxley 133-134). The children start thinking of death as a final way to be of use to the State because when they die, their bodies are cremated, and phosphorous, which is used in plant fertilisers, is recovered.

Along with conditioning, everyone undergoes hypnopaedia, or sleep learning during the first part of their lives. In order to make everyone function and think the way the State wants them to, the nurses play recordings of various lessons that children are to memorise while sleeping. Huxley describes a hypnopaedic Elementary Class Consciousness lesson played to a group of Betas:

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

They are convinced that they are perfectly happy belonging to a certain caste, and not another one. Deltas and Epsilons are told that they should respect and do whatever Alphas and Betas tell them to, and they even connect stronger body build, which Alphas and Betas have, with higher authority. People are also taught many short and catchy sayings which they often repeat whenever they consider it to be necessary. Those hypnopaedic sayings, which are scattered throughout the novel, help the reader understand how the State wants people to behave, and what they should think. The sayings "Ending is better than mending" and "The more stitches, the less riches" (Huxley 40) mean that anything old that may or may not be broken should be thrown away rather than fixed and reused, which obviously promotes consumerism. To prevent people from concerning themselves with thoughts about the past and the future, and promote the benefits of soma, the following phrase is coined: "Was and will make me ill . . . I take a gramme and only am" (Huxley 86). Sayings which promote cleanliness as a sign of being civilised are: "Civilization is Sterilization" (Huxley 99), and

"Cleanliness is next to fordliness" (Huxley 90). Every thought implanted into people's minds using sleep learning becomes such an inseparable part of their mindset that they cannot understand why someone would do the opposite, and they are not capable of understanding it because they are conditioned to consider anyone who is different to be deficient or crazy. Evidence of that is best seen in the case of Linda, a woman who came from the civilised world to visit the reservation many years back, but she got pregnant and was left there. She has sex with several men on the Savage Reservation because she is conditioned to think positively of promiscuity, and cannot understand why those men's wives beat her and exclude her from social events.

Considering the fact that babies are made in bottles, one would think that sex is forbidden, but it is the exact opposite. Sex and all sorts of sexual games are not only encouraged, but people who do not engage in sexual relations with different partners often enough are considered odd. As the hypnopaedic saying goes, "Everyone belongs to everyone else" (Huxley 31). If children do not want to participate in sexual games with their peers, they are deemed abnormal and sent to a psychologist. It seems that as far as sex is concerned – anything other than having one partner goes. Monogamy is dangerous because exclusive sexual partners could potentially develop feelings for one another, and that emotional attachment can easily make people care for their partner more than they care for the community they belong in. Not putting the World State first on their list of priorities, or, more accurately, having anything else other than the World State on their list of priorities is frowned upon and results in people being banished to something called a Sub-Centre in another country.

Since the World State makes sex an obligation for its citizens, and it is illegal for women to give birth, several solutions regarding contraception are possible. One of those is sterilising women while they are still in the embryo phase, making them "freemartins". A second and most common option is undergoing the Malthusian drill. It is not described in detail, but what the reader does find out is that it takes place three times a week for five years, and it results in women automatically taking all contraceptive precautions (Huxley 64). If the Malthusian Drill fails, women have to go to an Abortion Centre. The State provides the citizens with all possible solutions to potential problems that sex may cause. There are other activities that the State promotes such as playing sports, watching films called "feelies", going to cabarets, all of which are meant to prevent potentially dangerous political energies from building up (Booker 49). Still, sexual freedom remains the most popular form of self-

indulgence, and it would not have that status if the institution of family and all emotional connections between people had not been destroyed.

A particularly interesting invention is a psychopharmacological substitute which physically makes up for all sorts of strong emotions like love, anger or depression that the people are not able to experience due to their conditioning (Schermer 150). It is called VPS and undergoing the treatment is a necessity for people to keep their perfect health: "'Men and women must have their adrenals stimulated from time to time.' . . . 'Violent Passion Surrogate. Regularly once a month. We flood the whole system with adrenin. It's the complete physiological equivalent of fear and rage'" (Huxley 196-197). There is also a Pregnancy Substitute, a series of chemicals given to women when they "feel out of sorts":

> "SYRUP OF CORPUS LUTEUM," Lenina read the names aloud. "OVARIN, GUARANTEED FRESH: NOT TO BE USED AFTER AUGUST 1ST, A.F . 632. MAMMARY GLAND EXTRACT; TO BE TAKEN THREE TIMES DAILY, BEFORE MEALS, WITH A LITTLE WATER. PLACENTIN: 5CC TO BE INJECTED INTRAVENALLY EVERY THIRD DAY..." (Huxley 30)

Science and technology are so advanced that even ageing is impossible. Everyone living in the World State is young and healthy their whole life and the people there do not even know how old age looks like. Lenina is taken aback by the appearance of people living on the Savage Reservation in New Mexico. A skinny old man, who is bent and toothless walks by them, and Bernard explains to Lenina why old people from their society look different than him:

> We keep their internal secretions artificially balanced at a youthful equilibrium. We don't permit their magnesium-calcium ratio to fall below what it was at thirty. We give them transfusions of young blood. We keep their metabolism permanently stimulated. So, of course, they don't look like that. Partly,' he added, 'because most of them die long before they reach this old creature's age. Youth almost unimpaired till sixty, and then, crack! the end. (Huxley 90-91)

It seems that Lenina is even more disgusted by Linda's appearance. Living without the procedures and chemicals necessary to maintain a youthful appearance changed her, and she is now flabby, fat, wrinkly, toothless and bloodshot-eyed, which horrifies Lenina.

The central figure of the society in Huxley's *Brave New World* is Henry Ford. The society worships him, and there is even a sort of a Fordian calendar, which begins in 1908,

when he first introduced Model T and mass production of cars. That means that, the year in which the events in the novel take place, A.F. 632, is actually AD 2540. Henry Ford seems to have replaced God, ectogenesis has replaced pregnancy, and sexual freedom has replaced marriage (Frederick 277). Evidence of "Fordism" actually being a dystopian religion are numerous – for example, the letter T, which signifies Ford's Model T, becomes a symbol which replaces crosses, a symbol most commonly associated with Christianity. That change leads to many others. People make the sign of T instead of the cross, Lenina wears a necklace with a golden T on it, and even the names of some places in England are changed, so Charing Cross becomes Charing-T, Banbury Cross is Banbury-T, and even Big Ben is changed to Big Henry (Reiff 90). Furthermore, people often exclaim "oh, Ford" (Huxley 22), "Ford knows" (Huxley 80), "for Ford's sake" (Huxley 153), and the Controller, Mustapha Mond is called "his fordship" (Huxley 26). There are no priests or masses in churches, but there are Solidarity Service days in Fordson Community Singery, where a group of twelve people gets together, they sing Solidarity Hymns, pass around "the loving cup of strawberry ice-cream soma" (Huxley 67), take part in an orgy, and the entire event is conducted by a man referred to as "the President of the Group", who really just takes on the role of a priest. One of the most renowned religious buildings in the United Kingdom, Westminster Abbey, is also repurposed and renamed. The large church where monarchs are crowned and buried becomes a cabaret: "The electric sky-signs effectively shut off the outer darkness. 'CALVIN STOPES AND HIS SIXTEEN SEXOPHONISTS.' From the façade of the new Abbey the giant letters invitingly glared. 'LONDON'S FINEST SCENT AND COLOUR ORGAN. ALL THE LATEST SYNTHETIC MUSIC'" (Huxley 63). Couples dance while the "musicians" produce sounds, smells and colours which artificially bring people to a climax. Booker even looks at the encouragement of sexual promiscuity in the World State as something that, when closely inspected, could be considered an act in the spirit of Christianity: "Even the sexual permissiveness that is so fundamental to Huxley's dystopia does not necessary run as strongly against the Christian tradition as might first appear. After all, the open encouragement of promiscuity in Brave New World is intended not to stimulate sexual passions, but to reduce them by making sex a virtually meaningless activity" (53). That thesis can easily be dismissed because the Church, being as traditional as it is, would probably never allow such promiscuous behaviour, no matter the reason.

One of the ways in which the World State keeps its citizens happy and obedient is the aforementioned soma. It is a drug best described by Mustapha Mond: "Euphoric, narcotic,

pleasantly hallucinant . . . All the advantages of Christianity and alcohol; none of their defects . . . Take a holiday from reality whenever you like, and come back without so much as a headache or a mythology " (Huxley 45). People usually use it whenever they feel any strong emotion because, as Lenina nicely reproduced the hypnopaedic saying, "When the individual feels, the community reels" (Huxley 77). It serves as an escape from the unpleasant in the real world, but the feeling of happiness it produces is only superficial and temporary. Its real purpose is to help preserve the status quo, and consuming it is mandatory during Community Sings and Solidarity Services, when the World State ideology is celebrated (Schermer 150). Soma, just like all other drugs, has a negative side effect which is often neglected because of the amount of benefits it brings – taking it in larger doses significantly shortens one's life, which is the reason Linda died so fast after returning to the civilised world.

When one looks at the rules, scientific procedures, and all the hypnopaedic sayings on which the foundation of the World State rests, one can conclude that the World Controllers rely more on preventing improper behaviour by conditioning rather than observing the people to see whether they behave appropriately, like it is the case in *Nineteen Eighty-Four*. The dystopian culture of *Brave New World*, in which humanity has disappeared, serves as a warning not to let science and technology dominate people's lives.

Conclusion

Aldous Huxley and George Orwell both imagined a society in which history and art would be neglected and even prohibited, but for different reasons. Orwell's Party hides the truth about the past and changes it to stay in power, and Huxley's people are not even interested in it because they are constantly told that knowing it is useless. Even though some form of art is present in both dystopian societies, it has lost its primary purpose, which is to represent an individual's unique expression, but it is no wonder considering how much effort both governments put into suppressing individuality. The culture of the two societies is similar in that people are divided into groups or castes, and only several people have all the power, which makes those countries totalitarian. Technology and science are used to keep people in line – in *Nineteen Eighty-Four* people are supervised through telescreens and psychologically tortured in order to fix their behaviour, and in *Brave New World,* science is used to brainwash people into acting appropriately and to prevent the need for behaviour correcting.

The two novels are indeed excellent examples of grim dystopias which succeed in shocking the readers by careful and detailed descriptions – one is a sterile, supposedly happy place, and the other a grey and violent one. Whichever one impacts the reader the most, if he or she stops to question things after reading the book, it means that the author of the dystopia has done a good job, and that people are becoming aware of potential future horrors.

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