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**British Dystopian Novel and its Vision of Threats to the Individual**

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## ZADÁNÍ DIPLOMOVÉ PRÁCE

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### Z á s a d y p r o v y p r a c o v á n í :

Práce se zaměří na několik děl britské antiutopické literatury s cílem zmapovat míru, formu a způsoby, jakými vybrané příběhy popisují omezování jedince v jeho svobodném jednání. V úvodní části autorka krátce nastíní hlavní rysy antiutopické literatury, porovná je s klasickými utopickými vizemi (např. Platon, T. More) a zamyslí se nad společenskými důvody popularity tohoto druhu fikce ve dvacátém století. V hlavní části se autorka bude zabývat skupinou románů s cílem definovat, osvětlit a ilustrovat, jak jednotlivá díla vykreslují konflikt mezi jedincem a mocenským aparátem. Zaměří se zejména na různorodost střetů, jejich rozměr a důvody vzniku; to vše se zvláštním důrazem na "kolizi" člověka s ideologií. Práce porovná i pohnutky, které v této tvorbě vedou jedince ke vzpouře proti vládnoucím systémům a k jejich odvrhnutí. Práce bude završena přehledným a logickým závěrem.

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## **Prohlášení autora**

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## SOUHRN

Tato práce se zabývá britskými antiutopickými romány *Nineteen Eighty-Four*, *Brave New World*, *A Clockwork Orange*, které popisují omezování jedince v jeho svobodném jednání. Práce se zaměřuje především na revoltu jedince, spor s autoritou a podstatu strachu. Zahrnuty jsou také hlavní rysy antiutopické literatury, které jsou porovnány s klasickými utopickými vizemi. Pro tento účel bylo použito díla *Utopie* od Thomase Mora. Hlavní část práce tvoří analýza a porovnání výše zmíněných antiutopických románů.

**Klíčová slova:** antiutopie, utopie, autorita, jedinec, manipulace, revolta

## **ABSTRACT**

The aim of this thesis is to find out how the characters of the British dystopian novels (Orwell's *Nineteen Eighty-Four*, Huxley's *Brave New World* and Burgess' *A Clockwork Orange*) are suppressed by various authorities. The paper considers the revolt of the individual, conflict with the government and nature of fear. The study also describes the main features of dystopian literature and compares them with classical utopian visions of More's *Utopia*. The main part of the thesis includes the analysis and comparison of the above mentioned dystopian novels.

**Key words:** dystopia, utopia, authority, individual, manipulation, revolt

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## 1. INTRODUCTION

A term 'dystopia' depicts a hypothetical place, society, or situation in which conditions and the quality of life are extremely bad, as from deprivation, oppression, or terror. The first mention of dystopia appears in the late eighteenth century and the genre becomes popular especially after the period of World War II. The popularity of dystopian literature has arisen from various aspects characteristic for the twentieth century as for instance, horrors of the wars, totalitarian regimes or anxiety about nuclear threat. On the other hand, "utopia," is defined as an ideally perfect place, especially in its social, political, and moral aspects.

The main protagonist of dystopian fiction attempts to rise against the authority or the totalitarian regime which suppresses his freedom but his effort is mostly pointless. The hero is usually forced to accept the government's conditions and submits to the authority. The aim of dystopian fiction is to warn the contemporary society against the possible threats in the future. The writer indicates the patterns of the present day which could lead to dystopia.

The thesis is organized into four main parts. The first chapter deals with a general definition of dystopia and is compared with utopia. This part also includes the characteristics of dystopian fiction in literature and studies the reasons of popularity of this genre in the twentieth century. The following part discusses various aspects within the novels *Nineteen Eighty Four*, *Brave New World* and *A Clockwork Orange* and compares them with the utopian visions. For this purpose a work *Utopia* by Thomas More has been chosen. The emphasized feature of this comparison is a collision of the individual with the authority in the dystopian novels. Another chapter focuses on the following aspects: the origin of the conflict, extent to what the individual is restricted by the authority, revolt of the protagonist and nature of fear experienced by the character. The final chapter aims at the analysis and comparison of the above mentioned aspects and the individual protagonists. The thesis is concluded with an outcome and summary of the analysed dystopian novels.

## 2. ORIGIN OF DYSTOPIA AND UTOPIA

Before the word 'dystopia' is defined it is important to explain the meaning of the contradictory expression 'utopia'. Dystopia could not arise unless the definition of utopia is characterized. As Hedrén explains: "The word 'utopia' is derived from the Greek words for 'no place' and 'good place': 'topos' meaning place and the homonymous prefixes 'eu' meaning good and 'ou' meaning no, so the ideal good place is also no place" (Hjerpe & Linn'er, 4). Therefore, the term utopia can be defined as a place which can never exist in real life or the imaginary world enduring only in our dreams.

The utopian vision of society is the good and desired one. Sir Thomas More depicted Utopia as "a small island harbouring a homogeneous, egalitarian, and pacifistic city state in which social virtues prevail. Evils, such as poverty and misery, are all absent, possibly explaining why Utopia has few laws and no lawyers" (10). This is the depiction of the ideal place and society. However, it is evident that such state can never come into existence and it is almost impossible to believe in its realization.

On the other hand, the word 'dystopia' consists of the Greek prefix 'dys' which means 'ill', 'bad' or 'abnormal'. It indicates that dystopian societies are negative and undesirable.<sup>1</sup>

Furthermore, it is essential to discuss an etymology of the expression dystopia and of dystopian literature generally. Although dystopia is almost as old as *Utopia*, "the elaborate or modern dystopian depiction was born in the late 18<sup>th</sup> century."<sup>2</sup> Before this time, dystopian descriptions were only rhetorical tools and intellectual experiments. Later, the term was used by a British philosopher John Stuart Mill during his parliamentary speech in the late 19<sup>th</sup> century. Dystopian fiction has become more widespread and popular since the end of World War II.<sup>3</sup>

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<sup>1</sup> <http://www.answers.com/topic/dystopia>

<sup>2</sup> [http://hem.passagen.se/replikant/dystopia\\_timeline.html](http://hem.passagen.se/replikant/dystopia_timeline.html)

<sup>3</sup> <http://science.jrank.org/pages/7637/Dystopia.html>

## 2.1 Characteristics of Dystopian Fiction

At this stage, it is necessary to mention some basic features of dystopian fiction. Although there are various definitions from many authors who have attempted to describe this genre, the thesis has focused on two descriptions and compares them together. Gottlieb, in the book *Dystopian Fiction East and West, Universe of Terror and Trial*, presents the following definition of a typical dystopian world as:

“A hell on earth, an absurd, death-bound social-political system where the elite deliberately conspires against its own people, against the most universal principles of justice, with emphasis on nightmarish rigged trials, with make-believe accusations followed by all-too-real sentences to hard labour or death” (Gottlieb, 18).

The author emphasizes three main aspects such as the powerful authority, the oppression of the individual and the threat of punishment or death. Although these features may evoke concern or even disgust of the reader they outline the main characteristics of dystopian fiction and express a certain warning against the possible reader's future.

On the other hand, Booker compares dystopia to the vast Disneyland theme park where docile crowds mill antlike about the place “under the watchful eyes of uniformed overseers – even if those uniforms disguise the overseers as lovable cartoon creatures” (2). Booker further claims that millions of visitors submit to “being herded about the park like cattle, buying what they are supposed to buy, seeing what they are supposed to see” (3).

This example depicts how the elite powers influence and control dystopian societies. The citizens who live in dystopian worlds do not even realize they succumb so easily and that they do anything they are told without any resistance.

Generally, both definitions indicate that the dystopian society lives in the place where there is not much space for the free will, justice or peaceful life. What is even

more frightening is the fact that the victims are neither aware of these unpleasant circumstances nor oppose their tyrant.

Dystopian fiction deals with several issues which are major for the genre. For instance, it often portrays 'deliberate miscarriage of justice' which is represented by the protagonist's trial. As Gottlieb explains: "The protagonist's trial as an emblem of injustice is a thematically and symbolically central device of dystopian fiction" (Gottlieb, 10). It is the conflict between the elite's original utopian promise to establish a lawful society and its subsequent deliberate miscarriage of justice, its conspiracy against its own people. "The mystery of this conspiracy and of the elite's self-justification will be revealed to the protagonist at his own trial, followed by inevitably harsh punishment" (10). Moreover, the experience of the trial is imbued with the nightmare atmosphere typical of dystopia (10).

The author further emphasizes the aspect of the powerful authority including its destructive effects on the protagonist and especially on his identity. As Gottlieb herself claims: "The individual has become a victim, experiencing loss of control over his or her destiny in the face of monstrous, suprahuman force" (11).

As the term suprahuman force had been included it is necessary to mention another characteristics of dystopia which is a certain 'political system'. It is described as one of several types of governments and political systems. These systems include for instance capitalism, communism, fascism, totalitarianism, dictatorship and other forms of social, political or economical control. These governments promote great power over citizens (Carter, 200 – 212).

Furthermore, 'the loss of individual's private world' or the destruction of the demarcation line between the public and the private spheres is one of the most common characteristics of the societies depicted in dystopian fiction (Gottlieb, 11). The state's intention is to deny the bonds of private loyalty and to enforce not only uncritical obedience to the state but also a quasi-religious worship of the state ideology. "The overall effect is that actions and emotions that were previously associated with the individual's private world suddenly become public domain, fully under the punitive control of the state machine" (Gottlieb, 12).

The protagonist's experience and fate is tragic in the sense that it deals with loss on the personal level. He or she loses his position, his beloved, his freedom, and faces a loss possibly even worse than the loss of life: the loss of his private, individual identity (Gottlieb,13).

A typical hero of dystopian fiction has a strong feeling that something in the society is false. As the author, Gorman Beauchamp, in his *Zemiatin's We*, claims that the main protagonist believes he can overturn this conditions for better and he even is not discouraged by the threat of death (Rabkin, 62 – 63).

Another feature is 'the protagonist's pursuit of history' connected with the vital importance of a record of the past. As Gottlieb notes: "One of the most typical "messages" of dystopian fiction is that access to the records of the past is vital to the mental health of any society." (12). The reason is simple and clear. Protagonists are eager to obtain and hold on to a genuine record of the past, a past the totalitarian regime would like to distort or deny completely (12).

Furthermore, it is important to mention 'the representation of male-female relationships'. The Western model of dystopian fiction presents the protagonist's awakening to a kind of love forbidden by the regime. However, the protagonist often disobeys this restriction and takes a step to oppose the ruling regime. He brakes the rules by "falling in love with a woman who offers affection, passion or simply an intimate bond" (Gottlieb, 21). By this act the protagonist protects his individuality and the unique private world.

Dystopias often depict severe social restrictions in the character's lives including the requirement of strict conformity among citizens and a general assumption that dissent and individuality are bad. In a typical dystopia, family is attacked by dystopian societies or it has been completely annihilated. Dystopia often includes human sexuality in order to prevent its disrupting society.<sup>4</sup> Dystopias describe encouragement of promiscuous sexuality and neglect ideals of romantic love, so that the characters do not impute importance to the activity (Rabkin, 5-6).

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<sup>4</sup> [www.answers.com/topic/dystopia](http://www.answers.com/topic/dystopia)

On the other hand, the author, William Steinhoff, in his *Utopia Reconsidered: Comments on 1984*, argues that antisexualism is common as a way of social control (147).

Dystopian fiction often portrays ‘the protagonist’s window of the past’. Especially in dystopian satire, the reader has to recognize his or her distance from the protagonist: he lives on a time-plane different from the reader’s which means that the protagonist exists in the reader’s hypothetical future. On the other hand, what the protagonist defines as the past happens to be the present of the reader at the time the satire is written. It is evident, that the author warns the reader: “Beware: the protagonist’s present could become your future” (Gottlieb, 15).

Dystopian fiction frequently takes place in the future and for this reason more advanced technology than that of contemporary society is a typical feature. It is the group in power which is in control of this technology. On the other hand the oppressed population is limited to a rather primitive technology.<sup>5</sup>

The last typical feature in dystopian societies is isolation of the characters from contact with the natural world. Dystopias generally avoid nature and take place in urban places (4).

## **2.2 The Elements of Plot Development**

Dystopian fiction contains particular stages which define the procedure of the plot from the beginning to the end.

First, it is necessary to discuss exposition and complication. The introduction often opens with war, revolution, uprising or other disaster and it causes a radical change from the good old days to totalitarian dictatorships or bureaucracies. The main conflict arises at the moment when the protagonist realizes the suppression by the authority and he attempts to defend his free will and individuality. The climax of the plot might be described as follows. The main protagonist of dystopian novels frequently

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<sup>5</sup> <http://www.answers.com/topic/dystopia>

lives in hope that there is “a group of people somewhere in the society who are not under the complete control of the state”<sup>6</sup> who would fight along his side against the government. However, the protagonist fails in this intention and does not achieve any change. According to resolution (*dénouement*) there are two options how the dystopian novel can be concluded. Firstly, the main protagonist makes effort to escape from the powers which suppress his freedom but he does not succeed in this struggle and finally conforms to the society or government.

On the other hand, some dystopian novels depict the hero who manages to solve the conflict with the superior power and changes things for his benefit.<sup>7</sup> However, the first and rather pessimistic option is more frequent in dystopian novels.

Finally, it is necessary to mention what the aim of dystopian fiction is. The author makes effort not only depict people living in an unpleasant society but he also emphasizes the fact that there is a certain similarity between the society described within novel and the reader’s own experience.<sup>8</sup> Dystopian fiction functions as “a warning that we should not allow the still curable illness of our present world to turn into the abhorrent pathologies of the world of the future” (Gottlieb, 27). At the same time the authors indicate their “fear of the possible development of totalitarian dictatorship in their own societies” (17).

### **2.3 The Reasons of Popularity of Dystopian Literature in the 20th Century**

It is necessary to mention an aspect which influenced thinking of the generation in the twentieth century. Due to a certain sequence of events or perhaps more accurately ‘accidents’, dystopian literature gained its popularity and prominence. The literature was affected by “the horrors of two world wars, the grisly excesses of totalitarian regimes in Nazi Germany and Stalinist Russia, and the specter of global nuclear holocaust” (Booker, 17). Although one may argue that the generation which was under pressure of such negative circumstances would incline to the positive utopias of earlier

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<sup>6</sup> <http://www.answers.com/topic/dystopia>

<sup>7</sup> <http://www.answers.com/topic/dystopia>

<sup>8</sup> <http://www.answers.com/topic/dystopia>

centuries, contrary is the case. In modern literature reading of negative texts and dystopian novels considerably prevailed. Dystopian literature of this period portrayed a rather sceptical attitude towards science, technological progress and described frightful visions of the world controlled by machines. Scholes and Rabkin, in their book *Science Fiction: History, Science, Vision* argue that the world in the twentieth century was shaped by science. Furthermore, they note that “science allows no retreating in time, and insists on contemplating the consequences of actions” (Booker, 5). This is a clear evidence that man needs to consider the impacts of his inventions and that science and technology do not always serve in favour of human. On the contrary, these disciplines can become rather a threat and danger for the population. Even though this fear of totalitarian regimes and of technological world hegemony was spreading everywhere, the generation of the twentieth century found a kind of comfort and support in dystopian readings which are pessimistic (Booker, 17-18).

It may seem illogical that the generation who was suppressed by the war and by the nuclear threat inclined to the negative dystopian fiction. Nevertheless, this can lead to the conclusion that people might identify themselves with the protagonist of the dystopian literature who also lives in the ‘nightmare’ and makes effort to fight with the oppressor. Similarly, the generation could predict how the future could look like in a short time period in the head of totalitarian regimes or advanced technology.



### 3. DYSTOPIA VERSUS UTOPIA

The word *Utopia* was coined by an English humanist and statesman Thomas More at the beginning of the sixteenth century. In his work of the same name, he depicted an image of an ideal state and organisation of the society, its rules, values and laws. More also criticizes the flaws of English society of that time and contrast it with the idea of ideal state.

This part of the thesis emphasizes several characteristic aspects of dystopian novels, especially from the perspective of the main protagonists, and compares them with utopian visions found in the above-mentioned work *Utopia* by Thomas More.

The first discussed aspect is ‘the individuality’ and ‘the assertion of free will’. In Orwell’s novel *Nineteen Eighty-Four*, Winston is convinced that he is right. He defends his thoughts and truth by a statement: “Freedom is the freedom to say that two plus two make four” (Orwell, 85). However, Winston is manipulated with the government and his opinions are denied as follows: “Whatever the Party holds to be truth, is truth” (255). The protagonist feels that he has been deprived of the right to express his own opinions.

In contrast, More depicts the state of Utopia as a place where everyone has freedom of speech. Somebody’s own opinion is not a crime and tolerance is a necessary condition for the maintenance of any ideal state (More, 133). The religion is the evidence of free will in Utopia. There are several sorts of religion and its citizens are free to worship and to believe in what they consider relevant (Gallagher, 58). This possibility of choice represents the individuality and independence of the citizens.

On the other hand, the free will is suppressed in terms of work since the Utopian law punishes all laziness and lounging on the job. “The time appointed for labor is to be narrowly examined” (Gallagher, 28). Moreover, people are determined to work for six hours per day. The citizens can do what they like in their leisure time but they should not “abuse that interval to luxury and idleness” (Gallagher, 27). This is the evidence that the Utopians must follow certain rules during their working day and they are not allowed to waste their free time with useless activities.

Although there is no real authority who would suppress the free will of the Utopians this law is the indication of the intrinsic or invisible power which retains control over the inhabitants. The citizens are forced to follow certain rules and their individuality is slightly limited. Therefore, the aspect of the ‘suppressed individuality’ can be found in both *Nineteen Eighty-Four* and in *Utopia*.

One of the aspects often depicted in dystopias is the protagonist’s ‘fear of the future’. Whereas societies in the dystopian world live in the state of constant fear (especially of the future), in Utopia, people live joyful life as one family and in “the assured hopes of a future happiness” (42).

Alex, the protagonist of the novel *A Clockwork Orange*, is a victim of the Ludovico’s Technique, a behavioural conditioning that limits his capacity for violence to minimum. Nevertheless, Alex is deprived of his moral choice by this ‘treatment’ and is incapable to integrate into the social life which is under the control of the government. He is excluded from the society after his return from prison and fears the oncoming future: “I want to snuff it,” [...] “I’ve had it, that’s what it is. Life’s become too much for me”<sup>9</sup> (Burgess, 142). This is an evidence of protagonist’s anxiety about the future characteristic of the genre dystopia.

Another features mentioned in this comparison of dystopia and utopia are ‘violence and war’. While war is a very common act of violence appearing in dystopian world, More’s ideal state consists of towns which have no desire to extend their territory (Gallagher, 11). Therefore, Utopian ‘ruler’ deprecates any force or war and all citizens live in peace and mutual solidarity. Generally, the Utopians “detest war as a very brutal thing” (Gallagher, 51).

An apparent contrast to this peaceful ideal state in Utopia is portrayed in Orwell’s novel where the Party of the government promotes a never-ceasing war to retain its dominance over the society of Oceania: “The ideal set up by the Party was something huge, terrible and glittering – a world of steel and concrete, of monstrous machines and terrifying weapons – a nation of warriors and fanatics” (Orwell 77).

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<sup>9</sup> snuff it – to die

However, the main protagonist believes there must have been better times in the past without war and human suffering. He expresses disagreement with the violence that oppresses his freedom: “The only evidence to the contrary was the mute protest in your own bones, the instinctive feeling that the conditions you lived in were intolerable and that at some other time they must have been different” (Orwell, 77).

Furthermore, the aspect of ‘family’ is included. In the dystopian society, family is not supported by the state and the superior authority rather aims at eliminating the idea of parents and children or the links between man and woman. The main protagonist of *Nineteen Eighty-Four*, Winston Smith, is arrested and he is taught the rules of the Inner Party while he leads the dialogue with O’Brien, the main member of the Inner Party. O’Brien reveals the changes in the society which the government made in order to retain its power. Such alternations include abolition of the family which is a typical attribute of Oceania: “We have cut the links between child and parent” (Orwell, 273). O’Brien also predicates the visions of the future which represent the aims of the Party: “Children will be taken from their mothers at birth, as one takes eggs from a hen” (273). This threat reminds Winston of the separation from his family who has been sacrificed for the sake of the State’s policy.

On the other hand in the state of Utopia, the husband and wife have respect for each other and it is nothing unusual to be confined to one person in marriage for the whole life (Gallagher, 47). At the same time the citizens believe that “the begetting of children is a debt which they owe to human nature, and to their country” (Gallagher, 61). This is the obvious contrast to the world of Oceania where the bond ‘mother and child’ is prohibited.

Concerning the ‘politics and ruler’, dystopia often depicts superior governments, especially totalitarian regimes. On the other hand, Utopian society and government is characterized as following: “there is not in the whole world either a better people or a happier government” (Gallagher, 44). A very significant aspect of Utopia is that citizens are not punished for having their own opinion (More, 133). This reality is in contrast to dystopian society whose rights are controlled and restricted by the government.

In the novel *A Clockwork Orange*, Alex is considered as one of the government's victims. F. Alexander, a writer and political dissident, depicts restrictions imposed on Alex by the authority: "I think that you help dislodge this overbearing Government. To turn a decent young man into a piece of clockwork should not, surely, be seen as any triumph for any government, save one that boasts of its repressiveness" (Burgess, 154).

However, in Utopia, the Prince who is in the head of the State, "has no distinction, either of garments or of a crown" (Gallagher, 49). The candidates for the post of Prince are selected by citizens of the State (Gallagher, 26). Most importantly, the Prince can be removed if he is suspicious of enslaving the people (26).

Another aspect that is considered here is 'the law'. Deliberate miscarriage of justice is a typical feature which can be found in dystopian fiction. The government sets its own laws which must be obeyed. On the contrary, in the State of Utopia, the constitution considers as "an unreasonable thing to oblige men to obey a body of laws" (Gallagher, 49).

The main protagonist of dystopian fiction frequently experiences his own trial and consequently he is strictly punished. The novel *Nineteen Eighty-Four* depicts the protagonist Winston who refuses to follow the rules of the Party and is therefore chased by the law. O'Brien, a sophisticated member of the Inner Party, characterizes the restrictions Winston is obliged to undergo for the sake of his disobedience: "Everything that you have undergone since you have been in our hands - all that will continue, and worse. The espionage, the betrayals, the arrests, the tortures, the executions, the disappearances will never cease" (Orwell, 274).

Nevertheless, in More's Utopia "they have no lawyers among them" and "they think it is much better that every man should plead his own cause" (Gallagher, 49). The Utopians believe that in such case truth will be found more easily and without any delay. Generally, The Utopians do not need many laws. It is considered as both difficult to understand and to obey. As all citizens know their 'duties,' there are not any restrictions or necessity to punish them (49).

The 'sexuality' is another trait which this part of the thesis focuses on. Whereas dystopia describes encouragement of "promiscuous sexuality", Utopia depicts its entire opposite. If any of the citizens of the State "run into forbidden embraces before marriage they are severely punished" (Gallagher, 47). Moreover, Utopians consider sex as "the propagation of the species" (Gallagher, 42) as opposed to dystopia rejecting any idea of romantic love and sex for the purpose of reproduction.

The promotion of promiscuous sexuality is described in the novel *Brave New World*. Nevertheless, Bernard Marx retains a long-term relationship with Lenina in contrast to the other members of the society for whom the sexual act is a routine without feelings. By contrast, Bernard yearns to experience emotions, not to follow his sexual instincts only: "To try the effect of arresting my impulses." [...] "I want to know what passion is," [...] "I want to feel something strongly" (Huxley, 77). The main protagonist disobeys the rules of hypnopedia<sup>10</sup> by his emotional relationship with Lenina.

The sexual act is also considered as a symbol of revolt against the authority in the novel *Nineteen Eighty Four*. The main protagonist retains a relationship with Julia. Their intimate relations symbolize an illegal behaviour: "The sexual act, successfully performed, was rebellion. Desire was thoughtcrime" (Orwell, 72). To share any feelings with another person is strictly forbidden. Although Winston is aware of the consequences he regards the relationship with Julia as a way of resistance to the authority.

Furthermore, the theme of 'nature' is discussed. Dystopian fiction often takes place in urban places but lacks nature and the natural world. The reality is different in More's Utopia where people regard nature "as the pleasant relishes and seasoning of life" (Gallagher, 43). For this reason nature plays an essential role in the Utopian society.

The novel *Brave New World* portrays nature like a way of escape for the main protagonist, Bernard Marx. Due to the surrounding nature Bernard realizes his freedom and individuality more intensively: "I want to look at the sea in peace." [...] "It makes me feel as though" [...] "I were more me, if you see what I mean. More on my own, not so completely a part of something else. Not just a cell in the social body" (Huxley, 74-

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<sup>10</sup> the process of controlling one's thoughts through constant repetition

75). Bernard is aware of the power of nature but he also perceives the fact that the World State condemns nature for its uncommercial purpose.

‘History and its records’ is one of the most significant features in dystopian fiction. The totalitarian regimes in dystopias deny and destroy any records of the past so that they can manipulate people’s mind and the elite determines what the truth is or not.

By contrast, records of Utopia contain the whole history of the State and “are preserved with an exact care” (Gallagher, 36). In addition, “men are not tempted to lie or disguise their opinions” (Gallagher, 109).

In the world of Oceania, all records of the past have been destroyed by the government. The main protagonist Winston loses the outline of his own life as he cannot control his memory. Winston’s knowledge can exist “only in his own consciousness, which in any case must soon be annihilated” (Orwell, 38). Winston must accept the Party’s slogan: “Who controls the past, controls the future: who controls the present controls the past” (Orwell, 38).

However, there is a hope for Winston that symbolizes the preserved past. Winston owns a glass paperweight, an object which represents unchanged history. Winston describes the feelings the object evokes in his mind: “It’s a little chunk of history that they’ve forgotten to alter. It’s a message from a hundred years ago” (Orwell, 150). The paperweight substitutes Winston’s lost memory and the past eradicated by the government of Oceania.

The last aspect mentioned in this comparison concerns ‘advanced technology’. Although technology in dystopian societies is characterized as advanced it is controlled by the group in power. Therefore, many technological inventions do not serve for the benefit of common citizens but rather limit people’s life and freedom. On the other hand, the Utopians use technology for the support of the State. For instance, in astronomy they have invented many “instruments, well contrived and divided” which serve for the welfare of their society (Gallagher, 79).

Winston Smith is a minor member of the ruling Party. Therefore, he is not competent to use the privileges appointed for the superior members. Such benefits include advanced technology, something that Winston lacks in his life. For this reason,

the protagonist is rather frightened at the sight of working technology and luxury in the house of O'Brien who is a member of the Inner Party: "The whole atmosphere of the huge block of flats, the richness and spaciousness of everything, [...] the silent and incredibly rapid lifts sliding up and down, [...] everything was intimidating" (Orwell, 172).

This chapter focused on various aspects and differences between the ideal utopian state of justice and the dystopian harsh reality characteristic of the main protagonists within the novels. Nevertheless, these two dissimilar worlds share one common attribute which has been depicted by Gottlieb as follows: "Each dystopian society contains within it seeds of a utopian dream" (8). This dream was betrayed or was fulfilled in ways that show up the unexpected shortcomings of the dream (8).

## 4. ANALYSIS OF THE DYSTOPIAN NOVELS

In the following part, the thesis focuses on several aspects in the selected novels. These main features included in the analysis are: ‘origin and reasons of the conflict between the individual and the authority’, ‘suppression of the individual and his revolt’ and finally ‘origin and nature of fear’.

### 4.1 Origin and Reasons of the Conflict between the Individual and the Authority

This subchapter depicts the initial circumstances which lead the individual protagonists to their revolt and their first realization of the oppression by the authority.

#### Winston Smith

As it has been mentioned above, the protagonist gets into the conflict with the authority after he realizes that his freedom is limited to a minimum. Winston Smith, the main protagonist of *Nineteen Eighty-Four*, lives in the state of Oceania which is dominated by the Inner Party. The authority controls its society and determines the rules which must be obeyed in any circumstances. Nevertheless, Winston defies the system because he realizes certain restrictions in his freedom and individuality. The origin of such limitations appears when Winston perceives an invasion of his own privacy. He notices a poster with a portrayal of Big Brother<sup>11</sup> whose eyesight follows him anywhere he moves. This fact is emphasized by a sign beneath the poster: “BIG BROTHER IS WATCHING YOU” (Orwell, 5). Moreover, the voice coming out of the screen is also an invisible intruder which interferes in Winston’s privacy. Even though Winston turns the voice down he cannot switch it off completely and the words are still distinguishable (Orwell, 6).

Winston is aware there is no escape from the influence of the intruder. There is only one domain which cannot be affected and manipulated by the authority. Orwell entitles this aspect as “the few cubic centimetres inside your skull” (30). It is evident that the protagonist believes that there is a certain part of his personality which is both

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<sup>11</sup> a fictional character and the enigmatic dictator of Oceania



unique and unreachable for the government. Therefore, Winston feels the urge to protect his thoughts and capability of independent decisions which are not manipulated by the authority.

Jenni Calder characterizes Winston and his opposition to his oppressor as follows: “It is a very small, very personal rebellion” (19). Still, it can damage the structure of Ingsoc<sup>12</sup> even if it is a rebellion of an individual. Therefore, the Party cannot allow the individual to act independently (19). This initial clash between Winston and the authority signifies a certain tension which is going to have an increasing intensity later on.

### **Bernard Marx**

On the other hand, Bernard Marx, the main protagonist of Huxley’s novel *Brave New World*, differs from the society of the World State in his separateness and oddity. “He spends most of his time by himself-alone” (Huxley, 36). Bernard also differentiates in appearance from the State’s standards. He was determined to become an Alpha-Plus<sup>13</sup> during a pre-destination process. However a mistake during the procedure caused an abnormality - Bernard’s smallness and ugliness which is a typical feature of a lower caste. The higher society scorns and avoids Bernard for his similarity to Gammas and Epsilons<sup>14</sup> and Bernard becomes an outsider. On account of the exclusion from the society, his behaviour starts to contrast to a set code of conduct and this acting even deepens the gap between him and the inhabitants of the World State. He is chased by “the sense of being alien and alone” (Huxley, 54). The aspect of solitude represents the origin of conflict with the authority of the World State.

Another indication of Bernard’s divergence occurs during his regular participation in a Solidarity Service. All participants worship the Greater Being during the service and listen to his voice. In fact everybody can hear it except for Bernard who only pretends his emotions and reactions to the others: “He heard nothing and, for him, nobody was coming. Nobody - in spite of the music, in spite of the mounting

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<sup>12</sup> the ideology of the totalitarian government of Oceania; Newspeak for “English Socialism”

<sup>13</sup> the indication of the upper class within the World State society being characterized by high intelligence

<sup>14</sup> the inferior social classes described as mentally deficient who do the most menial jobs

excitement” (69). Although Bernard fakes an arousal there are no feelings in his heart. It is a symbol of Bernard’s hopelessness and separateness from the society.

Bernard also refuses to take a drug soma, a symbol for the powerful influence of the World State. He considers soma as a source of manipulation with his personality. Bernard protects his individuality and wants to retain his freedom by the statement: “I’d rather be myself,” [...] “Myself and nasty. Not somebody else, however jolly” (74). This is the evidence that Bernard is not interested in the ‘fake remedy’ which should ease his mind whenever he needs it. The protagonist believes in his own powers and resources that help him to overcome his weakness.

### **John the Savage**

Another protagonist of the novel *Brave New World* is John the Savage. He has been raised in a Reservation in New Mexico, the place where the inhabitants live in rather primitive conditions. It is a contrast to the London World State which is based on a consumer society and technological advances. However, the technology is used to control the society. Moreover, the Savage differentiates in another significant aspect from the civilization of London. He represents a unique human being who has been born naturally of a mother unlike the conditioned castes in the World State. This divergence is the initial impulse to oncoming clash with the government and its principles.

The Savage is transported into this different world and is expected to adapt to the new circumstances. At the beginning, the Savage extols the Brave New World and its residents: “How many goodly creatures are there here! How beauteous mankind is!” (Huxley, 115). He does not anticipate any threats that will be caused just by this community and authority later on.

After a short time that the Savage spends in a new home, he becomes unhappy and disappointed by the World State and criticises the system that the Brave New World is based on. However, being unhappy is a more acceptable reality for the Savage than living in artificial happiness inside such place: “Well, I’d rather be unhappy than have the sort of false, lying happiness you were having here” (Huxley, 146). This statement

also indicates the origin of the conflict between the Savage and the regime within the World State.

### **Alex**

Alex, the main protagonist of the novel *A Clockwork Orange*, is disappointed with the life he lives and he scorns the rules which he refuses to follow. He feels there is no future he could hope for: “I couldn’t help a bit of disappointment at things as they were those days. Nothing to fight against really” (Burgess, 19). On the other hand, he is aware that the source of such emptiness is the government at the head of the State.

Alex criticizes the passivity of the society which is the result of a long term manipulation by the authority. Therefore, he attempts to exclude himself from this destructive influence. Alex expresses his ignorance and attitude towards the government by his violent behaviour. He asserts his free will through establishing a gang and beating men, robbing or raping women. The main protagonist has no intention to apologize or take any responsibility for his vicious acts. Alex expresses his unconcern as follows: “We hadn’t done much, I know, but that was only like the start of the evening and I make no appy polly loggies to thee or thine for that” (Burgess, 15). This indecent assault will later result in reaction of the government to restrict Alex’s further disruption of the State’s system. Even though Alex is aware of the dangers and punishment which could follow he is not discouraged from his violent behaviour. On the contrary, Alex seeks for more provocative events because he knows that it causes the damage to the stability of the government. Moreover, it also strengthens his effort to defy his oppressors and he feels the necessity of taking some action against the State.

## **4.2 Suppression of the Individual and his Revolt**

This part aims at a detailed description of the revolt and the extent to what the protagonists are restricted by the authority.

## Winston Smith

Winston's first attempt to express his individuality is a moment when he begins to write a diary. He sits and hides at the place where he cannot be spotted by the screen. He decides to write his notes with "a real nib" into "a thick, quarto-sized blank book with a red back and a marbled cover" (Orwell, 9) containing "smooth creamy paper" (Orwell, 10). The reason of this choice is clear. Winston considers his diary as a possession that no one knows about and in which he can embody his thoughts and feelings. He is excited by the fact that even with nothing written in it, it is a "compromising possession" (10). Although Winston is aware that this acting is not illegal as there are no laws in Oceania, he realizes what impacts it could have for him (death penalty or 25 years in a force-labour camp).

However, as time passes, writing a diary is not a satisfaction and therapy for Winston any more. He feels an urge that it is necessary to take a different and more significant action against the authority. This decision represents a progress within his revolt. Consequently, Winston takes another step to oppose the authority. He deliberately omits "an evening at the Community Centre" and spends evenings in private. He leads 'ownlife'<sup>15</sup> "meaning individualism and eccentricity" (85) which is unacceptable for the authority and can be rather dangerous for Winston.

Winston also considers hiring a room in a junk-shop (141). The private room has a significant meaning for Winston. It serves both a hiding place and its existence provides privacy and protection against the influence of the Party: "What mattered was that the room over the junk-shop should exist. To know that it was there, inviolate, was almost the same as being in it" (155). Nevertheless, Winston is pursued by a threat of being uncovered by the Thought Police and aware of the risk he is taking: "Folly, folly, his heart kept saying: conscious, gratuitous, suicidal folly. Of all the crimes that a Party member could commit, this one was the least possible to conceal" (141). Winston also realizes that such happiness cannot have a long duration and he can sense presence of death surrounding him and his lover Julia: "Impending death seemed as palpable as the bed they lay on" (156).

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<sup>15</sup> Newspeak term

Winston still believes that there is a place “where there is no darkness”. This place represents “the imagined future” which Winston will never see (107). However, Winston’s hope for better future has not disappeared from his mind yet. Moreover, this hope sustains his effort to arise against the authority and a struggle for his freedom.

The main protagonist anticipates that his emotions and love for Julia must be revealed by the Party one day. Even though Winston will probably acknowledge his ‘guilt’, he is convinced that his emotions and feelings cannot be changed:

“They could not alter your feelings: for that matter you could not alter them yourself, even if you wanted to. They could lay bare in the utmost detail everything that you had done or said or thought; but the inner heart, whose workings were mysterious even to yourself, remained impregnable” (172).

Winston’s first personal encounter with Julia evokes varied feelings in his thoughts. On one hand, the protagonist is frightened that Julia could be an agent of the Thought Police, on the other hand he secretly hopes that she might be an emissary of some underground organization (111). Later he realizes that Julia has been in love with him. First, Winston considers it dangerous to have an emotional and sexual relationship with a woman. He knows that sexual attachment decreases loyalty to the Party. However, this fear is overcome by a feeling of depravation that fills Winston “with a wild hope” (129). More importantly, Winston is convinced that his embrace with Julia has been a battle and struck against the Party (130). Winston considers this passion as the reinforcement of his opposition and as the experience of something he had been deprived of because of the absurd restrictions imposed by the authority.

Winston’s rebellion intensifies while he continues in writing the diary. One day Winston discovers that he is writing automatically certain words into his secret book: “Down with Big Brother” (22). Although he realizes that he is committing a crime this threat does not discourage him from his conduct. For this reason his rebellion starts with a ‘thoughtcrime’ – a crime of faulty thinking. Winston himself writes about ‘thoughtcrime’ into his diary: “Thoughtcrime does not entail death: thoughtcrime IS death” (31). He perceives that he is almost dead but he does not forsake his struggle to

stay alive as long as possible (31). This is an indication of Winston's resolution to continue in the revolt even though he is aware of risking his life. The courage is the necessary aspect for his successful opposition to the authority.

First, Winston participates in the Two Minutes Hate regularly. The protagonist is influenced by the crowd and joins in its hysteria and shouting at the screen. Later, he undergoes a significant change of his personality. He realizes that the hatred which he feels is not directed against Emmanuel Goldenstein<sup>16</sup> but "against Big Brother, the Party and the Thought Police" (18). A hope arises for a moment in Winston's thought when his and O'Brien's<sup>17</sup> eyes meet by accident during the Two Minutes Hate.<sup>18</sup> Winston is convinced that O'Brien thinks in a similar way and he imagines how O'Brien signals to Winston from a distance: "I'm with you." "I know precisely what you are feeling. I know all about your contempt, your hatred, your disgust. But don't worry, I am on your side!" (21). At this stage, Winston believes that there might be some chance to face his oppressors and that O'Brien could even support his actions.

A personal meeting with O'Brien alters Winston's former life. He considers this encounter as an impulse and strengthening of his revolt. He believes that the Brotherhood<sup>19</sup> still endures: "The conspiracy that he had dreamed of did exist, and he had reached the outer edges of it" (164). Orwell describes an intensive moment of freedom and individuality experienced by the main protagonist at this stage. It is happening while Winston is reading a book of Brotherhood he has received from O'Brien. It is depicted as following: "The blissful feeling of being alone with the forbidden book, in a room with no telescreen" (205). Winston does not suspect that these are the last moments of his privacy and security. The next morning Winston and Julia are located and arrested by the Thought Police. After the arrest, the main protagonist cannot determine to what extent his life would be effected although he realizes that Big Brother has control over his free will.

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<sup>16</sup> a former top member of the ruling Party; he started an organization known as "The Brotherhood", dedicated to the fall of the Party

<sup>17</sup> a member of the Inner Party

<sup>18</sup> A regular period in which Party members of Oceania must watch a film depicting the Party's enemies and express their hatred for them

<sup>19</sup> the legendary group of anti-Party rebels

Winston's fate and future is already pre-planned. A following statement predetermines the Big Brother's intention of forming Winston's mind according to a particular code of conduct: "Don't worry, Winston; you are in my keeping. For seven years I have watched over you. Now the turning-point has come. I shall save you, I shall make you perfect" (250). However, there is one condition that Winston has to accept before he achieves his 'perfection'. O'Brien explains the rules to Winston: "You must humble yourself before you can become sane" (255). The authority manipulates with Winston's thoughts and makes him believe that only the government can save him from the decadence. In fact, the protagonist is forced to humiliate himself and he is gradually deprived of his free will. While this is the symbol of perfection for the authority it also signifies the loss of Winston's individuality.

As Winston undergoes an electric 'treatment' his mind starts to change. He paradoxically trusts O'Brien who is moving with a lever on a dial: "He had the feelings that O'Brien was his protector, that the pain was something that came from outside, from some other source, and that it was O'Brien who would save him from it" (256).

O'Brien predicts Winston's deliberate submission to the Party in the future: "When finally you surrender to us, it must be of your own free will" (261). It is a promise of reshaping his both heart and soul and consequently loss of individuality and freedom before a certain death. The threat is completed with O'Brien's description of influence the Party will have on Winston at the end of his trial: "We shall squeeze you empty, and then we shall fill you with ourselves" (262).

Although the main protagonist is forced to convert to faith and rules of Big Brother there are still moments when a thought of the revolt arises: "The old fear, the hatred and the bewilderment came crowding again" (264). At the same time Winston is regularly thought of immortality of the Party: "There is no way in which the Party can be overthrown. The rule of the Party is for ever" (268). "If you want a picture of the future, imagine a boot stamping on a human face-for ever" (274).

O'Brien makes an effort to convince Winston that "Freedom is Slavery" (270). If a human being is alone and free it is evident that he must be defeated and awaiting death. On the other hand if "he can make complete, utter submission, if he can escape from his identity, if he can merge himself in the Party so that he is the Party, then he is

all-powerful and immortal” (270). Nevertheless, Winston still defends his own truth and refuses to abandon a combat with Big Brother. He believes it is impossible to found one’s identity on “fear, hatred and cruelty” (276). He also promotes a thought that the only power which can defeat the Party is “the spirit of Man” (276). There is one more strength that still remains in Winston’s heart and which cannot be taken from him. It is the power of love for Julia. Love represents the most powerful aspect in Winston’s rebellion and the possession which is hidden and protected from the authority.

Winston’s physical condition deteriorates as he is tortured and questioned by the Thought Police regularly. Also his mind undergoes a significant change. This reversal symbolizes Winston’s defeat and loss of pride. O’Brien depicts his victory over Winston: “We have beaten you, Winston. We have broken you up. You have seen what your body is like. Your mind is in the same state. I do not think there can be much pride left in you” (279).

Due to the manipulation with Winston’s mind, his consciousness is finally prepared for a deliberate re-education. Now he understands “the frivolity, the shallowness of his attempt to set himself up against the power of the Party” (282-283). Winston has decided to follow thoughts of Big Brother. Although there are still memories of contrary events which may oppose to truths of the Party, Winston makes himself to believe that these are only “products of self-deception” (284). Orwell compares Winston’s inversion to “swimming against a current that swept you backwards however hard you struggled, and then suddenly deciding to turn round and go with the current instead of opposing it” (284). At this stage, Winston does not realize reasons of his previous revolt any more. He has developed a mechanical rejection of any unclean thought directed against the Party: “The mind should develop a blind spot whenever a dangerous thought presented itself. The process should be automatic, instinctive. Crimestop, they called it in Newspeak” (284). It is evident that Winston becomes an ordinary ‘pawn’ which submits to his manipulator and his previous rebellion changes into a mechanical obedience. The protagonist not only loses his determination to the revolt but he also feels guilty due to the former opposition to the authority.



Winston is sure that death is approaching him. When thinking of the end, a rebellious thoughts come back to him for the last time: "To die hating them, that was freedom" (287). However, this crime committed in his brain condemns Winston to a harsh punishment as he is sent to room 101. This place becomes a nightmare for Winston. The abhorrence is induced by presence of rats that are according to his opinion: "the worst thing in the world" (290). The Party uses rats as means of manipulation and re-education of Winston. O'Brien demonstrates Winston's hatred of rats by an appeal to him: "They are a form of pressure that you cannot withstand, even if you wished to. You will do what is required of you" (291).

The aim of such torture is to force Winston to proceed to the last stage of his recovery. He is obliged to forgo the only strength which maintains his individuality – the love for Julia. The main protagonist fails to control his mortal fear of rats and meets the last demand of the Party - he betrays the person he had loved. When he is threatened by being in a close presence of rats he transfers his punishment to Julia to avoid such abhorrence: "Do it to Julia! Not me! Julia! I don't care what you do to her. Tear her face off, strip her to the bones. Not me! Julia! Not me!" (293). This act is a final and decisive moment in Winston's thought. He realizes that Big Brother has succeeded in depriving him of his free will and distinctness, something has been killed in his breast, "burnt out, cauterized out" (296).

Finally, Winston 'wins' the most significant struggle in his life. He is forgiven all his crimes and attains reconciliation with his own fate. Now, Winston is prepared for the last journey. As a bullet is entering his brain, his last thought is devoted to Big Brother:

"He gazed up at the enormous face. Forty years it had taken him to learn what kind of smile was hidden beneath the dark moustache. O cruel, needless misunderstanding! O stubborn, self-willed exile from the loving breast! Two gin-scented tears trickled down the sides of his nose. But it was all right, everything was all right, the struggle was finished. He had won the victory over himself. He loved Big Brother" (304).

Nevertheless, this struggle is a victory for the Party. Although Winston believes he has achieved peace and inward happiness, he does not realize the loss of the most significant aspects of his personality - the individuality and the liberty.

## **Bernard Marx**

Also Bernard Marx perceives restraints in his freedom by the conditioning<sup>20</sup> and longs for a change: “What would it be like if I could, if I were free – not enslaved by my conditioning” (Huxley, 75). He seeks for happiness that differs from the expectations of the society and of his lover Lenina: “Wouldn’t you like to be free to be happy in some other way, Lenina? In your own way, for example; not in everybody else’s way” (Huxley, 75).

The main protagonist aspires to experience real emotions: “I want to know what passion is,” [...] “I want to feel something strongly” (77). These thoughts represent Bernard’s attempt at disruption of the stability within the community. However, his behaviour does not remain without any notice. Bernard is rebuked and is threatened by a harsh punishment - transference to a Sub-Centre in Iceland.

Nevertheless, Bernard does not consider this warning as a threat to his personality. On the contrary, he feels “embattled against the order of things,” and “elated by the intoxicating consciousness of his individual significance and importance” (81). Bernard faces these fears that even strengthen his spirit: “Even the thought of persecution left him undismayed, was rather tonic than depressing” (81).

Bernard’s ‘unconventional’ behaviour (according to Brave New World norms) cannot be ignored and unpunished. Bernard is considered as a violator who endangers “the security and stability of Society” (122). Therefore it is necessary to weaken his ‘negative’ influence on the population and to transfer Bernard somewhere where “he will have small opportunity to lead others astray by his unfordly example”<sup>21</sup> (122). Such place represents a Sub-Centre in Iceland.

However, Bernard escapes the punishment and his condition in the society significantly changes since the arrival of the Savage<sup>22</sup> at the World State. Bernard is considered as Savage’s guardian and becomes “a person of outstanding importance” (127). The popularity and success influence Bernard’s behaviour and attitude. He reconciles with the world which appeared unsatisfactory to him in the recent past. It is

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<sup>20</sup> a process when the embryos are conditioned to belong to one of five castes

<sup>21</sup> “unfordly” - Ford – an alternative expression for Lord (Christ); named after Henry Ford, the early twentieth century industrialist and founder of the Ford Motor Company; in the World State a respect to religion has been replaced by reverence for technology.

<sup>22</sup> John the Savage has been raised in a Reservation in New Mexico; the only character who has grown up outside of the World State

the first indication of the passivity that will later increase in its intensity and will be a source of Bernard's submission to the authority. However, Bernard still retains "privilege of criticizing this order. For the act of criticizing heightened his sense of importance, made him feel larger" (128).

Bernard is considered to be a conspirator of the uprising which had been provoked by the Savage. He is an obstacle to the aims of the State and must be eliminated. Finally, Bernard reconciles with his fate and leaves for the Sub-Centre in Iceland. Huxley describes his facial expression and attitude to his future as follows: "expression of determined resignation" (198). Bernard's behaviour indicates his conformity to the authority. It also depicts a real nature of his rebellion which reveals to have no significant meaning or distinct results. Bernard does not cause any harm to the stability of the World State as he has been controlled since the very beginning – his will and freedom have been influenced by his conditioning.

### **John the Savage**

The Savage accepts the reality that he cannot achieve his objectives in the World State. Here, having been considered as a slave, he can never be free and equal. Therefore, he makes effort to gain his lost freedom for another victims of the powerful authority. The protagonist attempts to discourage the Delta twins from taking soma during its distribution. He believes he is destined to give them back their liberty: "Don't you want to be free and men? Don't you even understand what manhood and freedom are?" (Huxley, 174). The Savage provokes an uprising which has no significant meaning and is suppressed by the policemen. He wants to encourage the Delta twins to find their own identity which he seeks for too. Nevertheless, the protagonist does not succeed in his original intention to protect the Delta twins from the artificial happiness evoked by the drug soma. In spite of his failure, the Savage does not succumb to the passivity and to the means of manipulation imposed by the government.

However, he is accused of disruption of the State's 'liberty' after depreciation of soma which is considered as the resource of happiness and abandon. On the other hand, he feels he cannot escape from communal life in civilized London and he suffers from lack of privacy.

The Savage refuses to accept welfare and comfort of the World State. He requires the opposite, a sense of danger which fulfils him with a certain degree of freedom: “But I don’t want comfort. I want God, I want poetry, I want real danger, I want freedom, I want goodness. I want sin” (Huxley, 197). The Savage insists on “the right to be unhappy” (197). This decision symbolizes Savage’s bravery and will to fight for his independence.

The Savage also declines to participate in the experiments that the Controller intends to conduct on him. He desires to leave London and be alone and chooses the old lighthouse “to escape further contamination by the filth of civilized life” (203). This “hermitage” serves him as a place for self-discipline and purification of his uneasy consciousness. The Savage seeks consolation in God and prays for forgiveness: “Oh, forgive me! Oh, make me pure! Oh, help me to be good!” (200).

The Savage becomes a spectacle for the citizens of the World State and is treated like a haunted animal. He realizes that even though he has left the ‘Brave New World’ he cannot escape from its influence. There is the only solution that could terminate his suffering - thoughts of death are the comfort in the Savage’s despair: “Besides, thy best of rest is sleep.” [...] “Sleep. Perchance to dream.” [...] “For in that sleep of death, what dreams...?” (209).

The Savage is unable to integrate into the World State society and he seeks a solace in death. He is forced to choose between conformity and death. Although his final choice is rather tragic the Savage still retains the value which expresses his individuality and characterizes his personality. The authority removes the Savage in order to limit the influence he might have on the stability of the State. Nevertheless, it does not succeed in depriving the Savage of his fundamental right of choice.

### **Alex**

The protagonist is arrested after he attacks an old woman who subsequently dies. Alex is questioned by the police. He expresses his opinion on the authority which he describes as a representative of an insincere good that he does not want to be associated with: “Hell and blast you all, if all you bastards are on the side of the Good then I’m

glad I belong to the other shop” (Burgess, 71). By expressing such personal thoughts, the main protagonist initiates his revolt and fights with the system. It is evident that Alex has the courage to assert his free will and that the government does not represent any threat for him.

After the arrest, Alex is manipulated in prison and he is obliged to accept certain rules. For instance, the words of the hymn which is sung during the services in the Wing Chapel express ‘a good intention’ of the state to transform Alex and the prisoners into kind and obedient men: “Weak tea are we, new brewed. But stirring make all strong” (Burgess, 81). The state’s conception of a perfect human corresponds to its prescribed regulations. At this stage, the government begins to apply the constraints to Alex because he needs to be ‘treated’ of his ‘illness’. Nevertheless, the protagonist does not realize the danger or the consequences which he might suffer later on.

Alex is chosen as the first candidate for an experiment with the Ludovico’s Technique<sup>23</sup>. The reasons of this selection are three aspects characteristic for Alex. He is young, bold and vicious (92). The government does not need to make Alex to undergo this process as he believes it is the beginning of his freedom. Although he deliberately chooses this ‘fast’ way for his release from prison he simultaneously loses his free will. At this moment, he is not aware of impacts which this “Reclamation Treatment” (95) might have on his personality and individuality. On the other hand, the aim of the Minister of the Interior is clear and pre-planned in detail: “This vicious young hoodlum will be transformed out of all recognition” (93).

However, there are also negative aspects of the Ludovico’s Technique. The Prison Chaplain wonders if the Technique can make a man good and he doubts its effects on the victims. In his opinion: “Goodness comes from within.”[...] “Goodness is something chosen. When a man cannot choose he ceases to be a man” (84). The chaplain also indicates that being good is not a victory in all circumstances. It is a certain warning and an attempt to discourage Alex from being involved in the process: “It may not be nice to be nice to be good, little 6655321. It may be horrible to be good.” [...] “Does God want goodness or the choice of goodness? Is a man who chooses the bad

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<sup>23</sup> a drug-assisted aversion therapy

perhaps in some way better than a man who has the good imposed upon him?”<sup>24</sup> (96). Nevertheless, Alex decides about his own fate by agreement and by signing a form for the experiment.

In The New State Institute for Reclamation of Criminal Types, the place of Alex’s “treatment”, the protagonist is accommodated in “a very white clean bedroom with curtains” (97). First, Alex does not consider this place as a prison. However, the surroundings only deceive his senses and conceal the fact that he cannot escape from here. His freedom is restricted by the locked door and bars on the window (112). This environment evokes Alex’s anxiety which is the first indication that the protagonist feels the pressure and infringement of his freedom.

Doctor Brodsky<sup>25</sup> tries to persuade Alex there is no point in refusing the treatment and that it is beneficial for him: “Don’t fight against it, please.” [...] “You can’t get the better of us” (116). Brodsky insists on giving a choice to Alex: “You must take your chance, boy. The choice has been all yours” (116). The protagonist gets misled by a friendly tone and by the promise of the benefits he might get in the case of cooperation with the government. Nevertheless, it is evident that Alex can follow only one way which will later lead to his submission.

At the initial stage of the treatment, Alex tries to mislead Doctor Brodsky and pretends his rejection of violent behaviour. Brodsky discovers this deceit and describes a condition in which Alex can achieve full ‘recovery’: “Only when your body reacts promptly and violently to violence, as to a snake, without further help from us, without medication” (116). This statement defines the final consequences of the manipulation with Alex’s personality. It will no longer be the enforced behaviour but an automatic and natural reaction of the protagonist. Doctor Brodsky, the main organizer of Alex’s transformation, finally attains his target as Alex follows the appointed rules and thinks in an appropriate way according to Brodsky. Due to the process of the ‘rehabilitation’ Alex is reduced to a ‘clockwork orange’, the term used as the title of the book written by F. Alexander<sup>26</sup>. He explains the phrase as follows:

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<sup>24</sup> 6655321 - a prison number given to Alex while he is in the New State Institute for Reclamation of Criminal Types

<sup>25</sup> the State-employed behavioral scientist in charge of Ludovico’s Technique

<sup>26</sup> the opponent of the government

“The attempt to impose upon man, a creature of growth and capable of sweetness, to ooze juicily at the last round the bearded lips of God, to attempt to impose, I say, laws and conditions appropriate to a mechanical creation, against this I raise my sword-pen” (Burgess, 27).

The author of this statement emphasizes how the free individual capable of personal development transforms into the programmed machine. It is also the criticism of the government and of the manipulative techniques which are used for taking control of the ‘enemy’.

During the final stage of the ‘treatment’, Alex is observed by the audience who should witness the success of the experiment, and therefore, of the government’s aim. Dr. Brodsky reports the results to the audience:

“Our subject is, you see, impelled towards the good by, paradoxically, being impelled toward evil. The intention to act violently is accompanied by strong feeling of physical distress. To counter these the subject has to switch to a diametrically opposed attitude” (125).

This announcement describes the cruel and destructive impacts of Alex’s former violent behaviour. Nevertheless, the government makes effort to persuade the audience that the State only wishes for well-being of the society. It also represents the hidden warning of how one might end if he tries to oppose the government.

Once again, the Prison Chaplain disapproves with the results of the ‘treatment’ and argues that Alex has been deprived of his fundamental right, right to have a choice:

“He has no real choice, has he? Self-interest, fear of physical pain, drove him to that grotesque act of self-abasement.” [...] “He ceases to be a wrongdoer. He ceases also to be a creature capable of moral choice” (125-126).

On the other hand, a professor who is also a participant of the manipulation urges Alex that he has no right to complain: “You made your choice and all this is a consequence of your choice. Whatever now ensues is what you yourself have chosen”

(126). Although Alex cannot make his own decisions any more, he displays his last attempt at change the circumstances: “Me, me, me. How about me? Where do I come into all this? Am I like just some animal or dog?” [...] “Am I just to be like a clockwork orange?” (126). Alex expresses his complaints of the manipulation with his free will as he realizes what has been done to his individuality. This effort proves the last resistance to the authority but it does not indicate any successful result or achievement. On the contrary, the government lays the blame on Alex and persuades him that his moral decadence is the consequence of his own decision.

Finally, Doctor Brodsky conveys his pride in a fruitful accomplishment of the Ludovico’s Technique and depicts Alex’s potential future to the audience: “He will be your true Christian,” [...] “ready to turn the other cheek, ready to be crucified rather than crucify, sick to the very heart at the thought even of killing a fly” (128).

After Alex is set free from the Institute he realizes that nobody cares about him in the outside world. He experiences isolation and solitude: “Nobody wants or loves me. I’ve suffered and suffered and suffered and everybody wants me to go on suffering” (137). Therefore, Alex considers return to prison rather than being a part of the hypocritical society that scorns him. This rejection represents another fatal effect of the governmental experiments and also the reason for further moral decline of the protagonist.

The feeling of Alex’s isolation evokes thoughts of death which he considers as the only salvation: “Feeling like death was the only answer to everything” (140). Alex’s hopelessness gradually intensifies until the moment when it becomes unbearable. He contemplates the only possibility which could rescue him from his suffering – a suicide attempt. His last thoughts are a certain comfort and hope in his desperate condition: “Open the window to fresh air, fresh ideas, a new way of living” (164).

By the attempt to take his own life, Alex blemishes a reputation of the government. It is considered as a failure of the programme in which the authority laid its hopes on. The headlines in the newspapers reflect the circumstances: “Boy Victim of Criminal Reform Scheme and Government as a Murderer” (168). This moment signifies the ‘failure’ of the authority and a certain hope for the protagonist. The government is



forced to admit its fault and to remove the harm which has been done to Alex due to the Ludovico's Technique. Therefore, Alex will receive the 'compensation' for his previous suffering.

After this incident Alex learns that he has been restored to his own self and enjoys having thoughts of unlawful behaviour once again. It is the result of intervention of the government that has decided to return Alex's identity through a "deep hypnopaedia" (172). According to an interior minister, Alex seems to be cured at this stage (172). Alex is given another chance and it is only his choice how he will decide on his further actions and the future.

Although Alex believes in his regained freedom, he unconsciously accedes to the requirements of the government and he agrees with a support and cooperation with the State. The interior minister conveys his victory and pretends friendship with Alex: "I and the Government of which I am a member want you to regard us as friends. Yes, friends. We have put you right, yes? You are getting the best of treatment. We never wished you harm" (173). Although the authority is obliged to abandon the previous intention to control Alex, it is necessary to ensure that Alex would still cooperate with the State. This collaboration represents the enduring influence of the government on Alex and his free will.

On the other hand, Alex retains his humanity and expresses his moral choice when he decides to act criminally again and imagines violence while he listens to the Beethoven's Ninth Symphony: "I could viddy myself very clear running and running on like very light and mysterious nogas, carving the whole litso of the creeching world with my cutthroat britva." [...] "I was cured all right"<sup>27</sup> (175). The thoughts of vicious behaviour symbolize remaining freedom and individualism in the protagonist's personality.

### **4.3 Origin and Nature of Fear**

This subchapter analyses the nature of fear experienced by the protagonists and the sources which evoke these feelings.

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<sup>27</sup> viddy – to see or look; nogas – feet, legs; litso – face; creech – to shout or scream; britva - razor

## **Winston Smith**

Big Brother himself is a representative of Winston's initial fear and alarm. Winston feels a kind of threat from an appearance of Big Brother whose portrait is present anywhere in Oceania:

“The hypnotic eyes gazed into his own. It was as though some huge force were pressing down upon you – something that penetrated inside your skull, battering against your brain, frightening you out of your beliefs, persuading you, almost, to deny the evidence of your senses” (Orwell, 84).

The enormous face on the poster represents the contrast with Winston who is of a small and thin stature. This evident difference also emphasizes the frailty and vulnerability of the protagonist and it may symbolize the vainness of Winston's opposition to the authority.

Winston is also anxious about the surroundings of his workplace which even intensify the effect of threats and restraints of the authority. The ministry buildings evoke fear in Winston as they have no windows and are surrounded by “a maze of barbed-wire entanglements, steel doors and hidden machine-gun nests.” The area is watched by “gorilla-faced guards in black uniforms” who represent an evil aspect of Big Brother (Orwell, 8).

Winston experiences a trepidation when he is about to write an initial word into his diary. The journal is a secret act symbolizing an objection to the set rules by the authority. As soon as Winston dipped the pen into the ink he “faltered for just a second. A tremor had gone through his bowels. To mark the paper was the decisive act” (11). First there is a certain hesitation in Winston's thought. However, this moment is crucial for his oncoming rebellion and for his self-realization.

There is another fact which frightens Winston. He involuntarily participates in the Two Minutes Hate. Although Winston pretends that he shares feelings of hatred with others, the chanting of Big Brother during the event fills him with horror (20). Winston somehow fights his fear and makes an effort not to show any anxiety. As soon as he is aware that Big Brother watches him on the screen he pretends serenity and peace in his face. He knows he is endangered by a particular threat: “A single flicker of the eyes could give you away” (40). There is even a special term for this crime in

Newspeak<sup>28</sup> called “facecrime” (66). Winston pretends peace and optimism when he faces the screen which is necessary if he wants to avoid any suspicion from the Thought Police. Winston attempts to oppose the authority but his actions are limited by his own fear. Due to his anxiety the protagonist hides his real emotions and individuality.

Winston is tortured physically which causes pain to his body. Nevertheless, physical violence is only the beginning of the protagonist’s subsequent mental suffering: “With that first blow on the elbow the nightmare had started” (246). The pain does not cause loss of consciousness but deprivation of courage: “There were times when his nerve so forsook him that he began shouting for mercy even before the beating began, when the mere sight of a fist drawn back for a blow was enough to make him pour forth a confession of real and imaginary crimes” (246). The aim of the Party’s violent behaviour is to humiliate Winston and “destroy his power of arguing and reasoning” (247). The most powerful weapon of the Party and means of manipulation with the ‘prisoners’ is interrogation. The Party has a clear explanation for this acting. Manoeuvring is a more effectual instrument than physical torture.

Winston experiences solitude and he is afraid that no human being can understand his feelings: “He was a lonely ghost uttering a truth that nobody would ever hear” (31). At the same time he doubts a purpose of writing his diary and he fears and questions himself whether his thoughts and truths would be passed to another generation: “How could you make appeal to the future when not a trace of you, not even an anonymous word scribbled on a piece of paper, could physically survive?” (31). This kind of fear symbolizes the protagonist’s concern for the uselessness of his previous action and revolt.

### **Bernard Marx**

As soon as the threat of being sent to Iceland becomes serious, Bernard’s courage decreases in its intensity and fear overcomes his present rebellion. Feeling of fear is intensified by the sensation of Bernard’s loneliness. Bernard realizes his solitude is caused by his dissimilarity: “If one happens to be decanted different...” The Savage

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<sup>28</sup> based on English but has a reduced and simplified grammar and vocabulary according to the regulations of the totalitarian regime in Oceania. It removes any words which describe the ideas of freedom, rebellion and so on

continues with his unfinished statement and expresses exactly the Bernard's thoughts: "If one's different, one's bound to be lonely" (Huxley, 113).

The society of the World State can be characterized as 'flawless' which is not familiar with the words such as disease or death. It is evident that Bernard shares the same values and he is frightened and disgusted at the sight of the scar visible on the head of the Savage:

"His conditioning had made him not so much pitiful as profoundly squeamish. The mere suggestion of illness or wounds was to him not only horrifying, but even repulsive and rather disgusting. Like dirt, or deformity, or old age" (Huxley, 114).

The Savage provokes an uprising which challenges Bernard to use the opportunity to oppose the authority. On the other hand there is fear and hesitation of punishment which haunts and limits Bernard's behaviour. He is aware that the choice to rise to the challenge could be fateful for him. In the end, Bernard succumbs to his scare and joins in the suppression of the revolt. The fear prevents Bernard from taking any action against the oppressor.

Bernard is arrested after the rebellion provoked by the Savage and is considered as a conspirator. The Savage reveals his inner feelings and critical opinions on the World State during the interrogation. By contrast, Bernard is rather cautious and frightened of a potential punishment on behalf of the Savage for he is considered as his companion: "To be labelled as the friend of a man who said that he didn't like civilization [...], it was terrible" (179). This threat represents the beginning of Bernard's concern for his future.

Bernard's behaviour changes radically when he is threatened by deportation to Iceland. This situation invokes his emotional reactions. To avoid the punishment, he accuses the Savage and Helmholtz Watson<sup>29</sup> for the previous incident and revolt: "I haven't done anything. It was the others. I swear it was the others." Bernard submits to the authority and pleads for mercy: "Oh, please don't send me to Iceland. I promise I'll do what I ought to do. Give me another chance. Please give me another chance" (185).

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<sup>29</sup> an Alpha lecturer at the College of Emotional Engineering

The main protagonist humiliates himself in order to transfer the threat to somebody else. He even displays his willingness to accede to the requirements of the government and abandons his previous endeavour to retain his free will.

### **John the Savage**

The Savage rejects the society values and he displays courage in order to create his own life. Despite his boldness, the Savage experiences a certain fear of the technology which is used to control the community and of its influence on its citizens. He is frightened of the impacts of the reproduction through a technological intervention called Bokanovsky's Process, applied to fertilized human eggs in vitro,<sup>30</sup> causing them to split into identical genetic copies of the original.<sup>31</sup> The Savage depicts his impression after the encounter with the Delta twins who are the result of the Process: "Those loathsome twins, swarming like lice" (Huxley, 203).

The Savage seeks solace in Shakespeare's plays whose language helps him to understand the surrounding world. Whereas the Shakespeare's world represents a kind of human relations like love and passion, the World State rejects such values. The Savage might be capable to love Lenina<sup>32</sup> who falls in love with him but he refuses to have sex with her. The Savage associates sex with pain and humiliation. This fact highlights his distance from the society and represents his fear and disillusionment with the attributes of the World State. Lenina makes effort to seduce the Savage but his reaction to her attempt is rather aggressive and his emotions are expressed by the appearance of his face: "Pale, distorted, twitching with some insane, inexplicable fury" (Huxley, 159).

Both the fears symbolize a gap between the Savage's world and the world controlled by the Authority who eliminates any threat to the stability. The Savage wants to extricate himself from the influence of the power which is a representative of his distress.

### **Alex**

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<sup>30</sup> within a glass

<sup>31</sup> the process can be repeated several times

<sup>32</sup> a vaccination worker at the Central London Hatchery and Conditioning Centre

Although the main protagonist feels no remorse for the crimes he commits, he experiences certain fear of being caught and imprisoned. Alex compares the prison to “the great unearthly zoo” (Burgess, 43) and also expresses his concern: “I just cannot bear to be shut in” (Burgess, 43). Alex behaves in this particular manner because it is an expression of disapproval and fighting big machines which represent the State itself (43). The prison represents the most significant fear for the protagonist as it reminds him of the manipulation with the society that has been ‘imprisoned’ in the State. Alex is frightened of the arrest because it might mean the end of his independence. Moreover, he considers the prison as a symbol of passivity - the vice which has already infected the society but the protagonist wants to avoid it.

Fear is an emotion which Alex is not familiar with by the time when he is arrested for his violent crimes. At this stage, the protagonist loses courage and pugnacity and blames his friends from the gang for all the crimes. Alex makes an effort to prove his innocence and claims that he has been forced to violence by the companions: “It wasn’t me, brother, sir.” [...] “Speak up for me, sir, for I’m not so bad. I was led on by the treachery of the others, sir” (70). This is the evidence that Alex surrenders his previous effort to fight against the authority and succumbs to his own fear. As soon as he denies the previous violent actions he also forgoes his individuality and free will.

The purpose of the Ludovico’s Technique is to discourage Alex from violent behaviour and vicious thoughts. Alex is forced to watch violent movies which should evoke fear, pain and disgust in his subconsciousness. The effect of the movie is intensified with an emotive music and injections that cause sickness. Alex’s reaction to this “treatment” is satisfactory for Doctor Brodsky who is an initiator of the technique. On the contrary, there is an evident agony in Alex’s invocation during the process: “Stop the film! Please, please stop it! I can’t stand any more” (106). The process of the treatment represents a terrifying experience for Alex. The protagonist is aware of the physical and mental suffering and he is also frightened of the oncoming progress. Nevertheless, he does not realize the real threat which can be defined as the ‘transformation into the machine’.

Although Alex has been deprived of violent thoughts, he physically attacks a guard of the prison. However, this act arouses an immediate feeling of sickness and the protagonist even feels an approach of death: “This sickness rose in me as it might be a wave and I felt a horrible fear as if I was really going to die” (120). The protagonist seeks solace in deliverance to dreams: “I had to escape into sleep from then was the horrible and wrong feeling that it was better to get the hit than give it” (121). Alex feels endangered by the negative emotions which are evoked by his own actions. He cannot escape from his fears and from the consequences of the ‘treatment’ but he finds a certain solution in the thoughts of death and in his dreams. It is the protagonist’s hope for the liberation from the power of the authority and also from his suffering.

## **5. COMPARISON OF THE PROTAGONISTS**

This part of the thesis is divided into several subchapters and aims at a detailed analysis of the individual protagonists including their comparison. Generally, the discussed aspects describe the whole procedure of rebellion and the conflict with the authority. The chapter is concluded with a brief summary of the mentioned features.

### **5.1 The Impulse to Revolt and its Characterization**

Winston Smith lives in a state whose authority aim is to prevent independent thought (Oxley, 114). Therefore, Winston is not allowed to express his individuality since he is obliged to follow a given code of conduct. As Jenni Calder implies, Winston has been “infected by the Party ethic” (21). It means he has accepted the restrictions the Party has imposed on him and Winston’s behaviour has become rather mechanical. The first impulse for the rebellion arises when he realizes that his privacy is limited to minimum.

Similarly, Bernard Marx in *Brave New World* is controlled by the authority of the World State. “Individuals are not aware of their vulnerability. They adhere naturally to the values of the state,” argues Calder (53). However, Bernard is slightly different than Winston because “he has been aware of himself as odd, as considered peculiar by others” (Calder, 36). This oddity separates Bernard from the society and evokes his resistance to the authority. Nevertheless, this defiance will hardly develop into a real rebellion in the future. The reason for this improbability is the influence of conditioning on Bernard’s personality. As Calder demonstrates: “The strength of framework and conditioning is such that there is no chance of oddity developing into rebellion” (26).

John the Savage who is brought to the World State from a Savage Reservation in New Mexico believes in a better course of his life. However, his is deprived of such illusions soon after his arrival. The Savage is unsuccessful in finding his freedom and happiness and there is one more aspect he is concerned about. As Calder explains: “One of the things that worries the Savage is the lack of self-denial, the lack of a demand for



courage and endurance, the lack of tests, which for him are essential methods of coping with life” (Calder, 57).

The Savage’s eccentric behaviour resembles Bernard Marx in its oddity. Similarly, the Savage’s peculiar manners and his subsequent revolt are not seriously disturbing (Calder, 52). Although both protagonists do not represent a real threat to the control and stability of the individual governments, target of the authority is to limit Bernard’s and Savage’s actions to minimum.

On the contrary, Alex in *A Clockwork Orange* displays his freedom from the very beginning. He condemns “the tyrannously dull society” (Stinson, 54) and the suppression of individuality in favour of the collective. Alex makes effort to protect his ‘own self’ by means of a language called Nadsat<sup>33</sup> he uses and by his violent actions. As Stinson has argued:

“Alex’s actions, atrocious assaults and all, proceed from deliberate choices of his own free will. The question, “What’s it going to be then, eh?,” [...] reinforces the idea that people are free to choose their own actions” (53).

Alex is determined to be a rebel because he owns two main attributes: “He has energy and commitment” (Stinson, 57). More importantly, the protagonist’s name Alex means “without law” (57). By this definition, Burgess emphasizes the fact that Alex is “an extraordinary teenage rebel” (57).

## **5.2 The Intensity and Procedure of the Rebellion**

Winston Smith’s rebellion is insignificant at the initial stage, beginning with writing a diary. However, it intensifies as the protagonist makes effort to establish his own values and to limit the influence of the Party on his life. The most prominent standpoint of his rebellion is a personal relationship with Julia. This relationship is considered as the centre of the rebellion (Calder, 23). It also indicates the interference in the system of Oceania. In the words of Calder: “A meaningful personal relationship which is not dominated by the Party is criminal. So is a taste for solitude, [...] which could indicate dangerous individualism” (21).

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<sup>33</sup> An argot used by the teenagers. The name itself comes from the Russian suffix equivalent of – “teen”

Winston's rebellion is "an antisocial act, for it is an expression of individuality" (19-20). It is also a historical act as it seeks to discover the past.

Bernard Marx differs from Winston Smith in a manner and procedure of his rebellion. Although Bernard "reveals rebellious symptoms" (Calder, 26), he is not a genuine rebel. He yearns for a freedom and denies the impacts of the conditioning on his free will. In fact, he has hardly any chance to oppose the authority as he is "too much the product of his conditioning" (26). For this reason, Bernard is unable to make any significant progress and his revolt becomes rather passive. Another source of the protagonist's passivity might be the aspect of reconciliation with the government. As soon as Bernard becomes popular in the World State he no longer struggles for his own truth and conforms to the requirements of the authority. In fact, the government does not need to make any endeavour to control Bernard because he has been influenced by his predestination. It is evident that Bernard resembles to Winston Smith in his reconciliation with the oppressor. Nevertheless, Bernard's resistance does not last for a long time and does not represent the real threat to the government. On the other hand, Winston resist to the pressure of the Inner Party until the very end of his life when he finally reconciles with Big Brother.

John the Savage represents the opposite to Bernard Marx. Although he cannot be equal and free in the World State he does not succumb to the pressure of the government and he is not as passive as Bernard is. "It is the Savage who, [...] personifies the rebellion most adequately" (Calder, 26). He is convinced that it is necessary to take any action against the government. This decision symbolizes an evidence of the Savage's effort to change the present course of events, especially his urge to liberate himself from being enslaved. The turning point in his revolt is an uprising of which the Savage is an initiator. He believes he is able to save Delta twins from the supremacy of the authority and he hopes for a new beginning. However, this expectation is not fulfilled as the police intervene against the rebellion. The Savage must be removed because he jeopardizes the stability of the authority that needs to secure "the destruction of an outsider, after his attack from outside" (Calder, 31).

Alex resembles John the Savage in the intensity of his rebellion. Alex, similarly as the Savage (or Winston), refuses to be associated with the government which represents a fake goodness and manipulates with thoughts of the society. He also criticizes the passivity within the society and argues that violence is better than indifference. As an author, Carol Dix, has explained: “For the violence is not bad. It may be evil, but in terms of humanity it is better than inertia” (15).

On the other hand, there is one aspect of Alex’s revolt which differs from the other protagonists. He chooses violence “as an assertion of the will” (Dix, 14). Although it is an uncommon way of a protest against the authority, Alex retains his identity by acting violently. This behaviour indicates both a choice which symbolizes Alex’s freedom and deliberate actions. Carol Dix, describes Alex’s choice of violence as follows: “There is potentially more good in a man who deliberately chooses evil, than in one who is forced to be good. Men are what they are, and are not forced into being so by any social conditioning or pressures” (15). The author emphasizes the importance of free will and warns against the danger of manipulation with an individual.

### **5.3 The Conflict with the Authority**

The rebellion of Winston Smith develops and increases in its intensity until the moment when he and Julia are arrested by the Thought Police. This intervention of the authority causes disruption of the revolt and it represents the promise of final defeat. According to Calder, it also demonstrates the attack on Winston’s “new-found humanity” (20-24).

The main achievement of the Party is a “mental degradation” (Calder, 24) of the protagonist. Physical weakness causes loss of Winston’s determination to a revolt but only manipulation of the mind is the way how the authority can regain the control and dominate over Winston. The protagonist experiences humiliation and both a physical and mental torture. However, he still preserves a certain degree of identity which has not been destroyed by the authority. It is his faith in the spirit of man and love for Julia. The relationship represents a remaining strength in Winston but it also becomes one of the aims of the Party: “The betrayal of Julia is essential to the Party’s purpose” (Calder,

25). The fact that Winston has not betrayed Julia, despite his arrest, demonstrates an active resistance to the authority.

Bernard Marx displays no significant effort to oppose the authority during his rebellion. His actions are not as distinctive as Winston's revolt is but there is a certain similarity between the protagonists. Bernard is, similarly as Winston in Oceania, a disturbing element in the World State. The authority is obliged to reduce Bernard's activities and his "negative" influence on the society: "There is a mechanism for dealing with oddity: it is not destroyed, merely removed to somewhere where it is harmless and cannot infect others" (Calder, 26).

Although the protagonist is threatened with the deportation to a Sub-Centre in Iceland he faces this threat with a courage and it strengthens his spirit. "He is aware of himself as an individual" (36). Moreover, Bernard intends to "transform his oddity into genius, or heroism" (36). The attempt to oppose the oppressor even under pressure can be compared to Winston's resistance to the government.

John the Savage resembles Bernard Marx in his heroic thinking. The Savage gains his values from William Shakespeare whose works provide him with a framework for criticism of the World State (Calder, 40). The protagonist refuses all comfort of the State's society and wants to experience some danger in order to feel his freedom. The Savage seeks help in God and longs for being purified from the sin. However, as the Savage's isolation and confusion increase in intensity it is clear that "he cannot survive in the sterile world of stability" (30-31).

Similarly as Bernard Marx and John the Savage, Alex is also portrayed in a heroic manner: "he brings an articulate passion to his life."<sup>34</sup> The protagonist feels an urge to express his aversion to the authority and "a universal need to assert life and independence in a tyrannously dull society" (Stinson, 54). This attitude conveys Alex's heroic actions and the effort to face the passivity he does not want to be associated with.

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<sup>34</sup> <http://www.literatureonline.cz>

An initial clash of Alex with the authority is represented by the arrest and imprisonment of the protagonist. The intention of the government is to transform Alex into an obedient machine unable of any violence. Alex “is punished for his crimes, by being sentenced to be ‘cured’” (Dix, 15). The manner of punishment of the character in the novel *A Clockwork Orange* corresponds to the way of manipulation with Winston Smith in *Nineteen Eighty Four*. Alex, identically with Winston, suffers “emotionally, mentally, and even physically-as a result of the Ludovico’s ‘therapy’” (Stinson, 58). Although the authorities within these two novels use different tools for regaining the control their target is the same - to subdue the rebels.

#### **5.4 The Individual and his Endurance versus Submission to the Authority**

Winston Smith gradually loses his pride and he does not find any sense in his previous revolt. “He has been forced to deny the value of heroism” (Calder, 23). The protagonist deliberately submits to Big Brother and his physical condition resembles to his defeated soul. The influence of the authority causes Winston’s degradation: “He is taught how to “think right” in Party terms” (21). Winston is deprived of the will for rebellion, relationship with Julia and independence. Calder describes an aspect which is the most destructive for the main protagonist: “He loses every vestige of his personality that contained genuine humanity. It is precisely this capacity that causes his downfall” (22).

Although Winston is aware of his defeat, his last thoughts (before he is shot dead) are devoted to Big Brother and he expresses his attachment to the Party. Due to the Winston’s loss of control over his own personality, the protagonist is obliged to accept the consequences: “His mind has to accept that he is himself, yet self has been obliterated, self cannot be allowed to exist. He exists, yet does not exist” (Calder, 41).

Bernard Marx resembles Winston Smith in a declining tendency of his revolt. Bernard’s popularity within the society (due to the presence of the Savage in the World State) causes his reconciliation with the government and the consequential passivity of

the protagonist. In spite of the fact that Bernard is not a real threat to the system, he is sent to the Sub-Centre in Iceland. Bernard begs to avoid punishment and “loses all self-respect” (Calder, 30). It is an initial indication of the final submission to the government.

Similarly as Winston Smith, Bernard expresses no defiance against the authority and accepts his fate: “In Brave New World there is no need for enemies, because conformity and acceptance are the cohesive factors, and this is one of the reasons why individuality is out of place rather than dangerous” (Calder, 29).

On the other hand, there is a difference between Winston and Bernard in a perspective how the authority influences their humanity. While Winston’s individuality is entirely annihilated, Bernard is considered as an obstacle to the stability of the World State which needs to be removed somewhere where it would be harmless. Calder portrays this contrast as follows:

“Bernard will in exile, (...) find some scope for nourishing his oddness, in a situation where it can do no damage to himself or to the fabric of society. There is nothing like that for Winston. It is the difference between human nature becoming redundant, and human nature destroyed” (43).

Another dissimilarity of the protagonists is a consciousness of the manipulation by the authority. “Huxley’s characters are not aware of what they have lost while Orwell’s Winston Smith becomes increasingly so” (17). Bernard Marx has been deprived of his rebellion instincts but he also loses the most significant right of human nature: “He cannot even be allowed a choice” (37).

The Savage’s revolt is ineffective, similarly as Winston Smith’s rebellion. Both protagonists die due to the manipulation by the authority but there is a contrast that signifies either the final choice or the submission of the individual. While Winston is killed by an armed guide, a member of the government, and he has no opportunity to choose between life and death, the Savage makes a choice to kill himself. Calder characterizes the Savage’s final decision as follows:

“Only the Savage has something of a chance to make a choice between the new world and the old, and destroys himself because his attempt at compromise, an attempt to create a little island of old in the midst of the new, cannot possibly succeed” (26).

Calder depicts the suicide as a sacrifice made by the Savage in order to protect his identity: "Suicide, an ironic indication of choice and self-identity, is the price he has to pay for his humanity" (31). Although the Savage seeks an escape in death he realizes that he retains a certain degree of freedom "even if it means freedom to kill himself" (36). This act indicates a moral victory of the Savage over the government and a hope that his previous revolt was not fruitless. As Calder explains: "The suicide might be seen as the most powerful and independent action against the brave new world" (36).

Alex differs from the other protagonists in the procedure of his rebellion. The characters of the novels *Nineteen Eighty Four* and *Brave New World* are not aware of the oppression by the authority from the beginning and they deliberately accept repression that is imposed on them by the particular governments. Conversely, Alex realizes constraints on his individuality since his youth and he acts violently in order to express his defiance to the authority. Nevertheless, Alex's effort to face the oppressors is destroyed and the protagonist is imprisoned.

It is evident that Alex differs from Winston Smith in his deliberateness to be transformed into a machine in accordance with the government's requirements: "Alex does become a clockwork orange temporarily when, in order to gain a much speedier release from prison, he assents to Ludovico's Technique" (Stinson, 58). On the contrary, Winston is arrested and forced to accept the conditions of manipulation with his mind and body without being given any choice.

Although Alex's will for violent behaviour has been removed by the Ludovico's Technique, the authority decides to return his identity. Due to the "deep hypnopaedia," Alex regains his lost freedom. On one hand, the protagonist accepts the fact that he would collaborate with the government on its targets against the society. The cooperation with the authority signifies an ongoing influence of the oppressors on their victim. On the other hand, Alex is given an opportunity to resolve upon his own future.

At this stage, Alex resembles the Savage as he can make a decision and have a control over his actions. The Savage chooses death in order to take an action against the authority. Similarly, Alex has a right of choice when he decides to return to his previous life based on violence. The choice represents a remaining free will which is necessary for maintenance of the protagonist's humanity. The author, A. A. DeVitis, in his book

*Anthony Burgess*, makes a comment on the aspect of free will and expresses an opinion on violence as a choice: “It is preferable to have a world of violence undertaken in full awareness – violence chosen as an act of will – than a world conditioned to be good and harmless” (Stinson, 58).

## **5.5 The Nature of Fear**

Winston Smith experiences various feelings connected with the suppression of his freedom. The protagonist is frightened of particular objects that surround him and evoke fear. For instance, a presence of Big Brother although there is no evidence that he really exists, or surroundings of his workplace which symbolize the oppression by the authority.

On the other hand, Winston faces a general fear which is the most significant and intensive. He is concerned that his truth and conviction would not be passed to another generation. Calder integrates a realization of this fear with a moment when Winston foregoes the love for Julia: “Everything that he and Julia have done becomes meaningless, any value that their actions and feelings might have had as ends in themselves is negated” (42). Generally, “fear is a key weapon” (48) in the state of Oceania and the authority uses its threats to control the society, especially the enemies of the Ingsoc like Winston.

Bernard Marx experiences a similar fear as Winston Smith at the initial stage of his revolt. Bernard is aware of his rebellious thoughts but he is frightened to take any action which might indicate a serious opposition. This sort of fear is comparable to anxiety felt by Winston when he is about to write the first word into his diary.

On the contrary, Bernard Marx faces a different kind of fear than Winston Smith. He is not afraid of mental or physical torture as Winston is. The protagonist faces the fear of punishment and he makes effort to avoid it. Bernard cannot bear the thought he might be sent to exile to a Sub-Centre in Iceland. As Calder argues: “Bernard’s fears are not of torture and death but of humiliation or, at the worst, comfortable exile” (53). As Calder has mentioned, Bernard tends to transform his oddity into heroism. For this reason he cannot bear the thought of being humiliated.



The Savage is unable to adapt to the conditions that create the “stability” of the World State. He is frightened of the technological advances which are unfamiliar to him due to his primitive savage origin. It is evident that this sort of fear is comparable with Winston Smith’s dismay at the working technology in the house owned by the member of the Inner Party. Winston as well as the Savage is influenced by his origin as he is considered as a minor member of the ruling Party. Both characters undergo negative feelings and fear evoked by the advanced technology.

More importantly, the Savage discommends the passivity of the society which is under the control of the government. The protagonist fears he might be infected by the vices that are the opposite of what he believes in. He is concerned about: “the lack of self-denial, the lack of a demand for courage and endurance” and “the lack of tests” (Calder, 57). According to the Savage, these attributes are “essential methods of coping with life.” (57) Therefore, he cannot identify himself with the World State which is contradictory to his own nature and represents the origin of his fears.

Alex is characterized as the most courageous among all protagonists. He strongly displays his attitude towards both the government and the society and he is not overcome by his fears as the other characters. However, Alex is concerned about the passivity of the society which is not aware of the manipulative influence of the government. He opposes this indifference by his behavior. As Dix argues: “Alex symbolizes violence as an act of assertion, as a positive force” (16). The protagonist makes effort to paralyze the power of the authority and fight against the passivity which symbolizes his fear. The above mentioned fear corresponds to the experience of the Savage who is also frightened of inertia in the World State, especially of “the lack of a demand for courage and endurance” (Calder, 57).

Furthermore, Alex cannot avoid the pressures which are imposed on him due to his violent behavior. He is aware he might be arrested and the thought of being imprisoned fills him with terror. As soon as he faces a real threat of being sent to prison he has a tendency to avoid the punishment and blames the friends from the gang for his crimes. The aspect of eluding capture resembles to Bernard Marx who also accuses the Savage and Helmholtz Watson for the revolt provoked against the stability of the

authority. Both protagonists, Alex and Bernard, humiliate themselves in order to obviate the punishment and their rebellious tendency is suppressed by their own fear.

It is obvious that Alex's identity is shaken after his release from the prison. He demonstrates his insecurity with a following question: "What's it going to be then, eh?" (Burgess, 130). The protagonist expresses a particular concern by considering such matter: "The question plays heavily upon Alex's uncertainty about his future."<sup>35</sup> The concern about the future can be also observable in *Nineteen Eighty Four* where the protagonist Winston worries about the vanity of his message for the future generations.

## 5.6 The Procedure of Rebellion and its Summary

Winston Smith's revolt can be characterized as a gradual progress from acting mechanically to assertion of the protagonist's individuality. Winston attempts to disrupt the totalitarian system which suppresses his freedom and he seeks an escape in the revolt. However, the character does not retain his identity because he is strictly punished for his uprising against the authority. Winston is deprived of free will and individuality which signifies a failure of his revolt. Finally, Winston pays for his effort to retain independent thought with his life.

Bernard Marx resembles Winston Smith in his endeavour to find his humanity which is subdued by the government of the World State. He deliberately excludes himself from the mechanism that represents the authority and yearns to enforce his uniqueness. Nevertheless, Bernard's revolt leads to a decline resulting in the protagonist's conformity and in the subsequent resignation. While Winston Smith is aware of what he has lost, Bernard does not realize the consequences of his defeat. His punishment corresponds to Winston's sentence because both protagonists have no right of choice. On the other hand, Bernard is not punished as ruthlessly as Winston since he

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<sup>35</sup> <http://www.literatureonline.cz>

is sent to exile (considered as “redundant”) where his “inconvenient” behaviour cannot endanger the stability of the state.

The revolt of John the Savage is not successful and does not bring any significant change that the protagonist might have hoped for. The aspect of ineffectiveness of the rebellion resembles Winston Smith. Both protagonist also die as a consequence of assertion of their independent thoughts. Nevertheless, the Savage chooses his death in order to protect his humanity. On the other hand, Winston cannot decide about his last actions and it is the authority that controls his thoughts.

It is evident that the Savage who is not an original inhabitant in the World State is not either impressed or influenced by its system. He retains his individuality from his arrival until his death since he has the right of choice to take the last action against the authority. The Savage commits suicide so as to prove his liberty and independence.

Alex has revolutionary thoughts since his youth. It means that the protagonist is aware of his individuality from an early stage. This is the difference between Alex and the characters of the other novels. He chooses violence as a means of protest against the government. However, Alex cannot escape from the punishment which is represented by the “treatment” labelled as Ludovico’s Technique. Alex is affected by the “rehabilitation” and loses his will for violent behaviour which had been an indication of his freedom. It is obvious that Alex’s revolt reflects a decline from being an individual to being a victim of the government. Alex becomes a machine or a “clockwork orange” that works according to the prescribed instructions which work in favour of the oppressor.

The protagonist finally regains his “old self” due to the “deep hypnopaedia ” and he is given an opportunity to decide about his future again. Although he is willing to cooperate with the government and this fact emphasizes the control that the government still has over Alex, he retains the right of choice symbolizing his remaining individuality.

## 6. CONCLUSION

The aim of the thesis was to compare and contrast various aspects concerning the protagonists in the novels *Nineteen Eighty Four*, *A Clockwork Orange* and *Brave New World*. The paper emphasized especially the conflict between the individual and the authority.

Generally, the loss of privacy or the suppression of free will are the main reasons for the revolt of the main protagonists. The characters differ in the moment when they feel the first impulse to the rebellion. As regards the intensity and procedure of the revolt, Winston Smith, John the Savage and Alex attempt to defend their individuality and oppose the authority. On the other hand, Bernard Marx, remains passive and his revolt does not have any significant progress due to his conditioning. Furthermore, the thesis discussed the initial conflict between the individual and the authority. The characters represent a threat to the stability of the state and therefore it is necessary to prevent the enemies from any action. The aim of the authority is to deprive the protagonists of the independent thought and gain the control of their personality. Another aspect analysed in the final part of the thesis is the successfulness or the failure of the protagonist's revolt. Two heroes die as a consequence of their opposition. Nevertheless, there is an evident difference between them as only one protagonist, John the Savage, retains his right of choice. While Winston Smith is shot dead and he is blindly devoted to Big Brother, The Savage commits suicide in order to prove his free will and the moral victory over the government. Another protagonist, Bernard, submits to the authority and becomes passive. He is sent to exile where he cannot 'infect' the other citizens of the State or disrupt the stable system. The last protagonist, Alex is manipulated by the government and he is deprived of his humanity due to the radical 'treatment' called Ludovico's Technique. Nevertheless, he gets an opportunity to regain his lost identity and can decide on his future. This fact represents both the right of choice and hope for the protagonist.

The thesis has focused on the nature of fear experienced by the characters. The frequent concerns include vainness of the effort to change things for better, fear of punishment, humiliation or advanced technology. The most significant fear is the passivity which is a common feature in dystopian society. The protagonists feel it is

necessary to take some action against the authority that is the source of the inertia. The anxiety about the future is also a typical trait within the novels.

To conclude, the thesis has described and compared how the protagonist of the dystopian novels are suppressed by the authority. The revolts of the characters differ in both its procedure and resolution. Winston Smith attempts to assert his individuality but the authority gains the control over his thoughts and he deliberately reconciles with Big Brother. Similarly, Bernard Marx opposes the government but his rebellion does not have any significant meaning. Bernard's initial revolt leads to a passivity and resignation which indicates the destructive influence of the authority on the protagonist's identity. John the Savage does not achieve any particular results with his revolt but he retains his right of choice. He decides to commit suicide in order to win his last fight with the authority. Finally, Alex represents a victim of the government's experiments. He is deprived of his freedom and transformed from the independent individual to the 'obedient machine'. However, he regains his 'old self' and can determine the course of his future life which also symbolizes his final choice.

Generally, two protagonist, John the Savage and Alex, retain the individuality as they can decide on their death or the future. Even though the Savage pays for his freedom with his life he still he still owns the right of choice. On the other hand, Winston Smith is deprived of his identity and deliberately succumbs to the authority. Similarly, Bernard Marx surrenders to the passivity and abandons his efforts for the revolt.

The protagonists of the dystopian novels fight for their independence and live with a hope that the authority would be overthrown one day. Although there is a little probability that the change might happen during their lifetime, they realize it is necessary to take some action against the oppressor and without the postponement. The most significant attribute of the protagonist's rebellion is not the achievement of the victory but the involvement in the opposition to the powerful authority. These thoughts are best conveyed by the author George Orwell who emphasizes the aspect of heroism and claims that it is better to fight and be beaten than to resign without a struggle (Pechar, 362). This statement proves that the protagonists of the dystopian novels trust in better future no matter how hopeless their situation may seem.

## Resumé

Cílem této diplomové práce je popsat vztah jedince a autority v rámci britských antiutopických románů a porovnání jednotlivých protagonistů.

První kapitola se věnuje obecnému vysvětlení pojmu antiutopie a k tomuto účelu je použito popisu opačného pojmu utopie. Antiutopie reprezentuje společnost, ve které jsou občané utlačováni totalitní mocností a tento žánr je jistým varováním proti možným hrozbám v budoucnosti. Naproti tomu, utopie líčí ideální společenské poměry v pomyslné obci nebo státu. Tato idealizovaná představa je však ve skutečném světě nereálná. Úvodní kapitola také zahrnuje etymologický vývoj antiutopie jako literárního žánru. V jistém smyslu zmíněný pojem existuje již od vzniku Morova díla *Utopie*, tedy od roku 1516. Termín antiutopie poprvé použil britský filozof John Stuart Mill během své řeči v parlamentu na konci devatenáctého století. Ve dvacátém století se objevuje pojem antiutopická beletrie, jehož největší rozmach nastává po ukončení druhé světové války. Tato kapitola také nahlíží na odlišné definice tohoto literárního žánru. Autorka Erika Gottlieb popisuje typické antiutopické prostředí jako peklo na zemi či jako absurdní politický systém, který utlačuje své vlastní obyvatele, nutí je k sebe obviňování a trestá je těžkou prací nebo dokonce smrtí. Jiná autorka, Keith Booker, srovnává antiutopii s obrovským Disneyland parkem, hemžícím se davu lidí jako mravenci, nad nimiž bdí dozorcí v uniformách. Uniformy skrývají pravou tvář těchto 'dohlížitelů' a vytváří dojem, že se jedná o mírumilovné pohádkové bytosti. Všichni návštěvníci se poslušně řadí do zástupů jako dobytčata a nakupují zboží, které jim bylo vnuceno či navštěvují místa, která jim byla předem určena. Všechny tyto aspekty poukazují na skutečnost jakým způsobem autorita manipuluje s jedincem, který si ani neuvědomuje do jaké míry je omezována jeho svoboda a bez jakékoliv úvahy udělá vše co je mu nařízeno.

Kapitola se také podrobněji zabývá charakteristickými rysy antiutopické beletrie jakými jsou například totalitní politický systém, ztráta individuality, zákaz rodinného života či hledání ztracené minulosti. Jak již bylo zmíněno, jedinec žijící v antiutopické společnosti je značně omezován ve svém svobodném jednání a stává se obětí utlačování politickým systémem, který je charakterizován jako totalitní. Mezi takové systémy patří například komunismus, fašismus, diktatura či jiné formy sociální, politické nebo

ekonomické moci. Dalším prvkem typickým pro tento žánr je ztráta protagonistovy identity. Jedinec ztrácí kontrolu nad činy a emocemi, které již nejsou doménou jeho osobnosti, ale jsou zcela pod kontrolou autority neboli státní moci. Představitel přichází o vše co je mu blízké a osobní. Například o blízkého člověka, o svou vlastní svobodu, nejzávažnější je však ztráta jeho soukromí a individuality. Příznačným prvkem antiutopické literatury je také snaha o zachování a následování minulosti. Jedinec se domnívá, že přístup k záznamům, které jsou důkazem skutečných událostí, je nezbytnou součástí dobře fungující společnosti. Jakékoliv dokumenty či předměty zachované z minulosti jsou také jediným vlastnictvím jedince, které není ovlivněno a zmanipulováno totalitním režimem. Z tohoto důvodu se ničení veškerých důkazů z minulosti stává hlavním cílem autority. Ta považuje právě záznamy za rizikový faktor, který by mohl ohrozit její stabilitu a kontrolu nad společností.

Závěr kapitoly je věnován jednotlivým fázím, které tvoří dějovou linii antiutopického románu. Děj mnohdy začíná válečným stavem, revolucí nebo jinou dramatickou událostí, která je příčinou nástupu totalitní diktatury na místo dříve poklidného a svobodného života. Vyvrcholením děje je vzpoura či revolta představitele a především naděje, že jeho přesvědčení sdílí ještě jiný člověk či skupina, kteří by jeho činy podporovali a vyjádřili svůj odpor vůči autoritě. Typický závěr antiutopie popisuje neúspěch hrdiny v jeho úsilí oponovat autoritě a zachovat si svou pravou tvář. Jeho revolta je potlačena a nevede k žádné zásadní změně. Protagonista je potrestán za svou neposlušnost, za kterou mnohdy zaplatí svým vlastním životem. Největší ztrátu v souboji s totalitní mocí však protagonista utrpí poté co se autorita zmocňuje jeho individuality a svobody.

Následující část práce tvoří popis událostí a důvody popularity antiutopické literatury ve společnosti ve dvacátém století. Především první polovina tohoto období byla poznamenána několika událostmi, které lze charakterizovat jako brutální, násilné či ohrožující osobní svobodu. Patří mezi ně například první a druhá světová válka, totalitní režimy v Německu či Rusku, ale také hrozba a strach z nukleární zbraně. Dalo by se předpokládat, že výše zmíněné faktory ovlivnily společnost do takové míry, že lidé inklinovali k četbě spíše pozitivní literatury, například utopických vizí tohoto světa. Opak je však pravdou, neboť právě antiutopická beletrie se stala jakousi útěchou pro válkou a vědeckými pokroky poznamenanou společnost. Důvod popularity právě tohoto

žánru ve dvacátém století je logický. Antiutopie popisuje skeptický pohled na technický pokrok a zobrazuje také vize světa, který je ovládán stroji a jinými technologiemi, tedy problém, který byl v daném období aktuální.

Významnou součástí diplomové práce je porovnání antiutopie a utopie. K tomuto účelu byly vybrány romány *Nineteen Eighty Four*, *A Clockwork Orange* a *Brave New World* společně s klasickým dílem Thomase Mora *Utopia*. Práce v této části analyzuje konkrétní aspekty, na kterých je zřejmý protiklad těchto dvou literárních žánrů. Tyto faktory zahrnují například obavy jedince z budoucnosti, které jsou příznačné pro antiutopickou literaturu. Představitel románu *A Clockwork Orange* vyjadřuje strach z toho co přijde poté co je propuštěn z vězení, místa, kde podstoupil "léčbu," která ho připravila o právo vlastní volby. Po návratu do společnosti však doplácí na své násilné činy z minulosti a je odmítnut těmi, které předtím ohrožoval svým agresivním chováním. Tato bezvýchodná situace je náznakem pochybností z budoucnosti, které protagonistu sužují. Naproti tomu Morova *Utopia* popisuje společnost, ve které převažuje radost ze života a jistota šťastné budoucnosti. Dalším aspektem, kterým se odlišuje antiutopie od utopie je otázka války a násilí. Hrdina románu *Nineteen Eighty Four* žije ve státě, který se nachází v neustálém válečném stavu. Vláda si tímto způsobem zajišťuje kontrolu nad Oceánií a především nad její společností. Představitel odsuzuje manipulaci pomocí násilí a věří, že v minulosti žili lidé v míru a bez válek. Je to však pouhá domněnka, pro kterou není žádného důkazu. Na druhé straně stát Utopie považuje válku za velmi brutální akt a není v jeho zájmu rozšiřovat svá území. Občané žijí v míru a ve vzájemné solidaritě.

Třetí kapitola se zaměřuje na výše zmíněné antiutopické romány a popisuje tři hlavní kritéria u jednotlivých protagonistů: původ a důvody konfliktu mezi jedincem a autoritou, rozsah do jaké míry je jedinec omezován autoritou a jeho revolta a podstata strachu u jedince.

Poslední kapitola obsahuje analýzu a porovnání různých aspektů u jednotlivých protagonistů což je také účelem této diplomové práce. Je rozdělena na šest podkapitol, které se zaměřují na odlišná témata. První podkapitola se zaměřuje na vznik revolty a jeho charakteristiku. Základním faktorem původu revolty je ztráta soukromí nebo pocit omezování vlastní svobody jedince. Rozdílným aspektem je životní období, ve kterém protagonisté pociťují první impuls pro revoltu.



Následující podkapitola popisuje intenzitu a vývoj vzpoury jedince proti autoritě. Hrdinové ve většině případů projevují značné úsilí postavit se proti vládě daného státu a prosadit svou individualitu. Pouze jeden představitel je natolik ovlivněn autoritou, že jeho revolta nemá podstatný vývoj a protagonista je spíše pasivní.

Dále následuje podkapitola, která se zabývá počátečním konfliktem jedince a autority. Cílem hrdinů je oponovat autoritě a nepoddat se pasivitě, která ovládá obyvatele státu v němž žijí. Svou revoltou však narušují stabilitu či kontrolu vlády nad jejími oběťmi. Proto je nutné tyto rušivé elementy odstranit a zabránit jim v jejich činnosti. Autorita zbavuje představitele jeho duševních hodnot za účelem ovládnout jeho osobnost.

Další podkapitola se věnuje závěrečnému vyústění revolty u jednotlivých hrdinů. Dva hrdinové zaplatí za svou revoltu svým vlastní životem, avšak jejich odchod ze světa se ztlačně liší. Zatímco jeden z nich umírá rukou autority a dokonce vyjadřuje oddanost neviditelné síle, která ho ovládá, druhý protagonista si dobrovolně vezme život a dává tak najevo svou nezávislost a morální vítězství nad autoritou. Svou dobrovolnou smrtí si zároveň zachovává právo volby, aspekt, který druhý, výše zmíněný představitel postrádá. Další protagonista se stává pasivním a přijímá podmínky stanovené vládou. Je poslán do exilu, kde již nemůže svým působením ovlivňovat ostatní občany a ohrožovat stabilitu vlády. Poslední představitel je manipulován autoritou a zbaven své lidskosti pomocí drastické metody nazvané 'Ludovico's Technique'. Vláda je však nucena navrátit tomuto hrdinovi jeho ztracenou identitu a ten na základě tohoto zásahu opět získává své zásadní lidské právo, kterým je bezpochyby právo volby. Tato skutečnost také naznačuje jistou naději v budoucím životě protagonisty.

Následující podkapitola zachycuje podstatu strachu, kterou jednotliví protagonisté prožívají. Nejčastější obavy, které hrdinu zužují jsou například strach z marnosti jeho úsilí, obavy udělat první krok v revoltě, strach z trestu, z uvěznění, z ponížení či z vyspělé technologie. Mezi nejvýznamnější a nejčastější faktory, které vyvolávají obavy u představitele patří pasivita, které se protagonista snaží za každou cenu vyhnout. Další neméně důležitý aspekt, který představuje původce strachu jsou obavy z budoucnosti což je také typický znak pro antiutopickou literaturu.

Poslední podkapitola je shrnutím individuálních revolt protagonistů, na které se zaměřila předchozí analýza. Diplomová práce je ukončena shrnutím a závěrem.

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