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Lucie Blažková

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Jméno a příjmení: **Lucie Blažková**
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Z á s a d y p r o v y p r a c o v á n í :

Autorka se ve své práci zaměří na dva romány z druhé poloviny 20. století - R. Bradbury: Fahrenheit 451 (1951) a G. Orwell: 1984 (1949). Obě tato díla vznikla v kontextu poválečné snahy západního myšlení vypořádat se s nedávnými tragickými událostmi a jako taková se silně dotýkají problematiky svobody a jejího omezení. Cílem této práce bude texty porovnat s důrazem na jejich formu a míru kontroly či manipulace myšlení jedince i společnosti, vliv na jejich svobodu, soukromý život apod. Práci uzavře kapitola shrnující předchozí zjištění. Autorka pro svou analýzu využije relevantní (níže specifikované) zdroje.

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Vedoucí bakalářské práce:

Mgr. Ladislav Vít
Katedra anglistiky a amerikanistiky

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prof. PhDr. Petr Vorel, CSc.
děkan

L.S.



Mgr. Šárka Bubíková, Ph.D.
vedoucí katedry

V Pardubicích dne 30. listopadu 2011

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Abstract

This paper is focused on British and American post-war literature, namely on *1984* by George Orwell and *Fahrenheit 451* by Ray Bradbury. Both novels share many common features concerning gaining absolute power over society with the help of mass media, breaking relationships and manipulation. Two different forms of governance are brought to focus and the aim is to prove that both political strategies are equally effective in terms of subduing the society.

Key words

War; power; media; individualism; manipulation

Souhrn

Tato práce se zabývá britskou a americkou poválečnou literaturou, jmenovitě novelami *1984* od Geroge Orwella a *Fahrenheit 451* od Raye Bradburyho. Obě díla sdílejí mnoho podobných rysů týkající se absolutní nadvlády nad společnostmi, které politické strany dosahují za použití mass médií, zničením vztahů a manipulací. Práce se zaměřuje na dvě odlišné formy vládnutí a dokazuje, že obě politické strategie jsou stejně efektivní k dosažení absolutního podrobení společnosti.

Klíčová slova

Válka; moc; média; individualismus; manipulace

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To the future or to the past, to a time when thought is free, when men are different from one another and do not live alone - to a time when truth exists and what is done cannot be undone:

From the age of uniformity, from the age of solitude, from the age of Big Brother, from the age of doublethink - greetings!

-Winston, 1984

Introduction

The Twentieth century is marked with two milestones: World War I and World War II. These military conflicts exposed the frailty of Nineteenth-century positivism, the principles of liberal democracy and the aspirations of modernity. The belief that western societies are superior, advanced and cultivated were shattered into pieces. On the one hand both wars brought pain, cruelty and restraints to human lives. On the other hand, they contributed to new inventions applied to warfare on an unprecedented scale. This paper deals with the impact of the world wars on literature and, namely, on its imagining and rendering of the relation between an individual and society. The works in purview are two major novels dating from the aftermath of the Second World War: *1984* (1949) and *Fahrenheit 451* (1953) written by G. Orwell (1903–1950) and the recently deceased R. D. Bradbury (1920–2012), respectively.

Both novels, whose common denominator is the problematic of individualism, the power of media and its misuse, the decline of family life and the unquestionable power of government, might be considered as manifests warning against the repetition of history. Orwell was lucid about his artistic intentions and post-1930s poetics in his essay “Why I Write” (1970). There he objects to the injustice caused to the Spanish people during the Spanish Civil War, in which he, like several other intellectuals of his generation participated on the Republican side. Orwell mentions that everything he wrote after 1936 was, directly or indirectly, against totalitarianism and for democratic socialism, as he understood it. One of his last words written in this essay refers to his intention to write a novel which, he implies, is bound to be a failure. The novel is *1984* and it ironically became, along with *The Animal Farm* (1945), one of the most important texts warning against political power and the threat of radical politics and totalitarianism of the Right or the Left stamp. As in *Fahrenheit 451*, the novel is powered by fear of the power of media and television in particular. Bradbury’s *Fahrenheit 451* deals with the large-scale influence of television in post-war era when the technological progress, expansion and consumerism in the United States of America was enormous. Not only was the television used for the purpose of informing, but it also entertained the masses. Thus, Bradbury transforms television from a tool of entertainment into a powerful means for breaking the society apart, for

disintegrating a community. Besides that, both novels share several common features that lead to the decline of the society and the chance of taking power over the citizens by the government. Each chapter in the present study deals with a particular topic and the structure is outlined below.

The subject of the first chapter is the importance and power of the media performed on many levels. It begins by introducing the term “mass media”; the second section is dedicated to broadcasting in the United States in the after-war period and its struggle with printed media. The practical part analyzes the role of television and press in both novels as well as their use in manipulating with citizens and alternating truth.

The second chapter deals with the representation in the novels of the potential of media and authority to affect the function and bonds inside traditional social units, such as the family and partner relationships.

The Last chapter aims at the strategies of gaining an ultimate and absolute power over members of the society employed by governmental authorities. Each of its three parts starts with its own theoretical base contributing to the collective theme of the whole chapter. The first section deals with the question of individualism, its perception from a psychological point of view and the importance of destroying it in both novels. The second begins with a brief account of the deployment of propaganda in the course of the Second World War and scrutinizes its unquestionable power as displayed in *1984*. The last section describes the absolute authority of the government and the final treatment of citizens unwilling to resign on their personal freedom.

In general, both books are approached from a comparative perspective through extracts showing their common features concerning the topics outlined. The actual purpose of this paper is to prove that both authors present two seemingly different forms of governance as leading to the same outcome consisting in an absolute power over the citizens and the erasure of humaneness due to the suppression of their individual wills.

Character list

George Orwell - 1984

Winston is the main character. After falling in love with Julia, he wants to defy the Party. After being caught by the Thought Police, he is exposed to brutal torturing and discovers secret of the Party's ideology.

Julia is Winston's co-worker and later his lover. She is the only object of Winston's desire. They both are caught by the Thought Police and tortured (presumably) in the Ministry of Love.

Katherine is Winston's ex-wife. He demonstrates broken relationships on their meaningless marriage.

O'Brien is Winston's superior, later in charge of Winston's re-education by torturing. He gives Winston an insight into the ideology of the Party.

Ray Bradbury - Fahrenheit 451

Montag is the main character. At first he firmly believes that burning books is right. After meeting Clarisse, he realizes that his life is filled with unhappiness and starts to read books.

Mildred is Montag's wife, who is completely devoted to the "family" in form of the television.

Clarisse is Montag's young neighbour. She is "seventeen and crazy". (Bradbury, 2008, 14) Thanks to her Montag starts to realize that he is not happy in the society he lives in.

Captain Beatty is Montag's superior. He explains to Winston why it is necessary to burn books and keep people entertained by all means. In the end he is killed by Montag during burning Montag's house down.

Mr Faber is an old man Montag sought for so that he would help him understand the importance of books.

1. Mass Media

According to Oxford Dictionary, media as such are defined as “the main ways that large numbers of people receive information and entertainment that is television, radio, newspaper and the Internet.” (2010, 955) It is also important to define the term “mass communication”, which is a process whereby professional communicators use technological devices to share messages over some distance to influence large audience. (Wilson, 1993, 14) The word “influence” is focal, as it is the unquestionable power of mass media and their impact on citizens, their decisions and behaviour that is subject of this chapter.

1.1. Brainwash and Entertainment

1.1.1. Television

It is particularly television that has become widely used in the United States since its mass expansion during war period. A study dealing with the development of the television finds important to recognize that the TV age in USA coincides with the era of post-Cold War, extending from the late 1940s into the late 1980s. (Tichi, 1991, 7) By virtue of the concern with current affairs and interest in entertainment, television sets became an integral part of every American family. In the course of time television not only became the mediator of news and entertainment, but also the centre of the family life.

“The television set dominated the living room in most homes. ... In many cases the warm flicker of the fireplace was pre-empted by the television’s electronic glow.”

Arthur J. Pulos, *The American Design Adventure*, 1988 (in Tichi, 1991, 42)

The increasing influence of the television on family life and entertainment clearly affected Bradbury’s writing, as his whole novel is basically set around this topic. His novel might be understood as an open struggle between technological progress and printed media, which was in fact happening in the US in late forties of the 20th century. Reading books and watching television were considered as two worlds where television was perceived as a threat of annihilation for the written media and books. (Taylor, 2004, 175)

“Publishers and authors can only hope . . . that after the novelty of television has worn off, people will again prefer a good book, to the spectacle of two unknown prize-fighters staggering around a ring, or a syrupy-voiced huckster proclaiming the virtues of Dinkelspiel’s Deodorant.”

Bennett Cerf, *Saturday Review of Literature*, 1948 (in Tichi, 1991, 42)

Wilson (1993, 37) claims that together with mass media and mass culture raised the number of people who criticised the contemporary society and blamed the mass media for its intellectual destructiveness. The main problem was that the broadcasted programmes were customised to mass culture audience without elevating the cultural level. Another wave of criticism was connected with the fact that both news and entertainment were treated superficially. Television became preoccupied mainly with celebrities, entertainment and advertising rather than with focus on informing or educating.

Bradbury’s *Fahrenheit 451* together with other anti-TV public discourse is considered to be “a trumpet call to rescue the human mind from a new technological age.” (Taylor, 2004, 175) Television in this novel is pictured as a device successfully used for fulfilling the government’s strategy of keeping the society entertained with not much time to think. The reason why it is primarily television and not other communication media that keeps citizens amused describes Adams (1992, 125) who claims that “the television is less abstract and thus more accessible even for people, who are on the peripheries of the linguistic systems.” The following extract concerning description of broadcasted programmes in the novel supports Adam’s theory.

More sports for everyone, group spirit, fun, and you don’t have to think, eh? Organize and organize and super-organize super-super sports. [...] The mind drinks less and less. Highways full of crowds going somewhere, somewhere, somewhere, nowhere. (Bradbury, 2008, 75)

Following Guy Debord’s quote can be considered as a great metaphor for this particular extract from the book. “[...] The spectacle is the bad dream of modern society in chains, expressing nothing more than its wish for sleep. The spectacle is the guardian of that sleep.” (Debord, 1992, 18)

“Sleep” in this context refers to closed minds of the citizens who have chosen life full of joy and occupation with the television. The result of this sleep leads to permanent “happiness” with the lack of interest in current affairs and politics. Due to uniformity of the programmes, the viewers are constantly brainwashed and unconsciously manipulated. Brainwashing and another important role of the television concerning family relationships in *Fahrenheit 451* will be further described in following chapters.

Much like Bradbury depicts negative consequences in relation with the television in *Fahrenheit 451*, Orwell’s *1984* also adverts to threat of this device and its power. Not only depicted he television as a tool used for brainwashing, but moreover for spying on the citizens.

Day and night the telescreens bruised your ears with statistics providing that people today had more food, more clothes, better houses, better recreations—that they lived longer, worked shorter, hours, were bigger, healthier, stronger, happier, more intelligent, better educated [...] (Orwell, 2000, 68)

The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it. [...] There was of course no way of knowing whether you were being watched at any given moment. (Orwell, 2000, 6)

Due to the persistent broadcasting and spying through the television, people are kept in permanent fear and are victims of constant brainwashing. The fact that the device can never be turned off makes the living conditions of the citizens even more unbearable. Despite not having chance to decide, in the same way as in *Fahrenheit 451*, the television is the inseparable part of the citizens’ lives. In addition, the description of the function of the television as a device for spying on the citizen can be compared with Panopticon¹, a prison designed by Jeremy Bentham.

Inmate of the Panopticon “is seen, but he does not see; he is the object of information, never a subject in communication. [...] Hence, the major effect of the Panopticon is: *to induce the inmate a state of conscious and permanent visibility that assures the automatic functioning of power.*” (Foucault, 1997, 200, emphasis added)

¹A prison designed in an annular composition with a tower in the centre. A madman, a patient or a condemned man was placed in individual cell with windows on both front and back sides. The guard in the tower could watch each cell but the prisoner didn’t know when exactly he was being surveilled. This caused mental uncertainty and it was the main instrument of discipline. (Foucault, 1997, 200)

1.1.2. Press

Press in the United States at the beginning of the 20th century is characterized as responsible and with emphasis on objectivity. For example The *New York Times*, purchased by Adolph Ochs nearly before its bankrupt in 1986, became within forty years one of the most respected newspaper for its comprehensive and accurate news. However, there still was presence of sensationalism whose demand escalated with the “Roaring Twenties”. So called Jazz Journalism brought tabloids and its content concerning crime, violence and sex stories. (Wilson, 1993, 164)

Press in case of *Fahrenheit 451* serves the same function as the television and tabloids. Purpose of its content is not to inform, but to entertain.

Politics? One column, two sentences, a headline! Then, in mid-air, all vanishes! Whirls man's min around about so fast under the pumping hands of publisher, exploiters, broadcasters that the centrifuge flings off all unnecessary, time-wasting thought! (Bradbury, 2008, 73)

According to van Dijk (1995,11) “it is crucial to understand and study the mental representation, attitudes and ideologies shared by groups of readers or viewers.” In case of *Fahrenheit 451*, the society has been turned into mass whose interest is happiness caused by ignorance, thus it is logical that all media are focused on recreation than on informing. Even though the press brings some amount of information concerning current affairs, it is clear that the form of the news is structured to only evoke the presumption of being informed. Needless to say this strategy eases the manipulation of the citizens performed by the government. In 1984, the main problem relevant to the newspaper is mainly the veracity of its content. This topic is further described in following subchapter.

1.2 Alternating and Manipulating the Truth

Taylor (2004, 224) claims that authorities seeking to brainwash and manipulate the masses need to be able to control all media and adds that particularly totalitarian states devote much of their efforts to this task. This opinion supports Wilson (1993, 53) who affirms this observation from authoritarian point of view and says that “media should be controlled so that they do not interfere with the mission of the government.”

This theory is presented on an actual function of the mass media in former Soviet Union where all mass media were owned and operated by the state. The people in charge of communication had to be loyal party members so they would know how to interpret information without disagreement with the actual agenda of the political party. (Wilson, 1993, 55)

How to further increase effectiveness of the strategy concerning manipulating the truth describes van Dijk (1995, 11):

[...] mind control by the media should be particularly effective when the media users do not realize the nature or the implications of such control and when they “change their minds” of their own free will, as when they accept news reports as true or journalistic opinions as legitimate or correct.

Orwell in his novel describes in a great detail manipulating citizens with the help of alternating and fabricating the truth. The fact that the news is alternated in accordance with the needs of the Party is mentioned several times throughout the whole novel.

[...] if all records told the same tale-then the lie passed into history and became truth. ‘*Who controls the past,*’ ran the Party slogan, ‘*controls the future: who controls the present controls the past.*’ (Orwell, 2000, 34, emphasis added)

Most of the material that you were dealing with had no connection with anything in the real world. [...] Statistics were just as much fantasy in their original version as in their rectified version. (Orwell, 2000, 39)

Today he should commemorate Comrade Ogilvy. It was true that there was no such person as Comrade Ogilvy, but a few lines of print and couple of faked photographers would soon bring him into existence. (Orwell, 2000, 44)

Winston works in the Ministry of Truth where he ironically enough alternates facts from the past. Following extract deals with the routine concerning rewriting past events so that they suit the present information given by the Party.

The Times of the nineteenth of December had published the official forecast of the output of various classes of consumption goods in the fourth quarter of 1983. [...] Today’s issue contained a statement of the actual output, from which appear that the forecasts were in every instance grossly wrong. Winston’s job was to rectify the original figures by making them agree with the later ones. [...] *Day by day and almost minute by minute the past was brought up to date.* (Orwell, 2000, 37-38, emphasis added)

It is remarkable to notice that neither he nor anybody else who actually works in the Ministry of Truth pays special attention to the act of alternating the past. They somehow take it as a common practise and also do not have a choice to understand it otherwise. Why it is so explains van Dijk:

[...] “ordinary people” usually have active and controlled access only to everyday conversations with family members, friends, or colleagues. Their access to dialogues with officials of professionals is usually constrained in many ways. [...] They generally have no direct influence on news content, nor are they usually the major actors of news reports. (van Dijk, 1995, 12)

By the “officials of professionals” are in case of *1984* considered supreme organs of the Party. Dijk (1995, 12) says that if the elites [owners of media companies] control all the media patterns such as talks, text, meetings, reports, press conferences, or press releases, they are finally even more powerful than the media itself. Orwell glossed this in *1984*: “Whatever the Party [the government] holds to be truth, *is* truth.”(2000, 226) The cooperation between the government and media is undeniable. Then it is quiet ironic to realize that media are the most effective tool to keep people blind and uninformed.

In *Fahrenheit 451* the reader is not directly introduced to proofs that the media are manipulated, but he is given a chance to realize this fact on his own. Very important clue that the media are corrupted occurs at the end of the book when Montag is on the run after he killed captain Beatty. He was already hiding in the woods, but the persecuting was still in progress. He finally meets a group of men sitting around a fire and watching a small television broadcasting the chase.

Granger [one of the men]: They’re faking. You threw them of at the river. They can’t admit it. They know they can hold their audience only so long. The show’s got to have a snap ending, quick! [...] So they are sniffing for a scapegoat to end things with a bang. Watch. *They’ll catch Montag in the next five minutes!* (Bradbury, 2008, 190, emphasis added)

Eventually, an innocent man walking down the street is caught and killed by the Mechanical Hound². The important part of this extract is the fact that media authorities are willing to kill innocent people to satisfy the audience in order to keep

²Eight-legged mechanical creature for the purpose of finding, haunting and killing people who break the law.

their attention. Another example of manipulation is the general truth that firemen were always supposed to set up fire, not to fight it. There is no direct explanation and origin of this statement as well as there is no concrete evidence proving otherwise. Same as in *1984*, the veracity of such statements are also unquestionable because of the one collective truth that has been repeated for many years and actually becomes *truth*.

The main purpose of this subchapter is to outline the importance of media and television in particular when manipulating citizens. The common feature connecting these two novels is the negative perception of the media and its various use for the benefit of the government. Each writer pictures the television and media as such in more or less different way, yet the outcome concerning its unquestionable power and the threat they may represent is the same.

2. Society

The tighter bonds people create within their relationships, the easier it is to protect themselves against authorities, which want to interfere in their personal freedom. Therefore, governments in both novels put much effort into breaking family structures and encourage vanishing relationships between men and women.

2.1 Family Life and Children

Mother, father and children form a traditional structure of family life which is known for centuries. Both novels deal with the same phenomenon concerning destroying this structure in order to ease gaining power over the citizens. The common feature of this strategy is that family and social values are ruined from the very beginning of a person's life, as it is described in *Fahrenheit 451*: "We've lowered the kindergarten age year after year until now we're almost snatching them [children] from the cradle." (Bradbury, 2008, 79) Bullock (1993, 46) states that "when attachments with parent are severed by separation, children feel threatened which can be detrimental to their self-esteem and interpersonal relations."

There is a discussion present in *Fahrenheit 451* where one of Mildred's friends describes relationship with her children:

I plunk the children in school nine days out of ten. I put up with them when they come home three days a month; it's not bad at all. You have them into the "parlour" and turn the switch. It's like washing clothes; stuff laundry in and slam the lid. (Bradbury, 2008, 125)

As a result of the lack of attention and excessive occupation by the television, children become violent and form groups which provide them with the feeling of safety and strength. Bradbury also focuses on the schooling system and the way children are educated. Following extract is Clarisse's monologue describing an average day at school:

[...] An hour of TV class, an hour of basketball or baseball or running, another hour of transcription history or painting pictures, and more sports [...] we never ask questions, or at least most don't; they just run the answers at you, and us sitting there for four more hours of film-teacher. [...] (Bradbury, 2008, 41-42)

The daily schedule and the content of taught subjects remind of the structure of the news described in the first chapter. Children have been occupied with more or less entertaining subjects that will boost their interest in related things in their future life. Especially the fact that they never ask questions is fundamental here, as they will grow up in citizens without ability of critical thinking. As a matter of fact, schooling slowly changes strong individuals into mindless parts of the society.

Children in *1984* have been manipulated since their early childhood as well. The Party uses their docility in turning them into little spies who spy on their own parents.

Nearly all children nowadays were horrible. What was worst of all was that by means of such organisations as the Spies they were systematically turned into ungovernable little savages, and yet this produced in them no tendency whatever to rebel against the discipline of the Party. [...] It was almost normal for people over thirty to be frightened of their own children. (Orwell, 2000, 25)

The family could not actually be abolished, and, indeed, people were encouraged to be fond of their children in almost the old-fashion way. The children, on the other hand, were systematically turned against their parents and taught to spy on them and report their deviations. The family had become in effect an extension of the Thought Police. (Orwell, 2000, 122)

The conditions children grow up in both of novels inevitably lead to breaking family structures which will later reflect in their future life and their own families and relationships. The consequences are the subject of the following subchapter.

2.2 Marriage, Sex Life and Intimacy

According to Fletcher and Simpson (2000, 102) “[...] the partner and relationship ideas should be based around three evaluative dimensions: (a) warmth, commitment and intimacy; (b) health, passion, and attractiveness; and (c) status and resources.” This chapter focuses mainly on (a) and (b), the situation among adults and their perception of sexual life and intimacy.

Orwell in *1984* provides readers with exhausting description of the importance of destroying passion and sexual life. The desired consequence of such activity is non-functional marriage resulting in citizen's occupation only with the service to the Party and their complete devotion to the authorities.

The sexual act, successfully performed, was rebellion. Desire was thoughtcrime. (Orwell, 2000, 63)

Not merely the love of one person, but the animal instinct, the simple undifferentiated desire: that was the force that would tear the Party to pieces. (Orwell, 2000, 115)

When you make love you're using up energy; and afterwards you feel happy and don't give a damn for anything. [...] If you're happy inside yourself, why should you get excited about Big Brother and the Three-Year Plans and the Two Minutes Hate and all the rest of their bloody rot? (Orwell, 2000, 121)

In addition, when Winston is tortured (presumably) in the Ministry of Love, Mr. O'Brien, who is in charge of his pain, shares with him the future plans of the Party. The strategy covers all aspects of abolishment of the sexual life, pleasure, and, as described in previous subchapter, the complete breakdown of marriage and relationships.

We have cut the links between child and parent, and between man and man, and between man and woman. No one dares trust a wife or a child or a friend any longer. But in the future there will be no wives and no friends. Children will be taken from their mothers at birth, as one takes eggs from a hen. The sex instinct will be eradicated. [...] *There will be no loyalty, except loyalty towards the Party.* There will be no love, except the love of Big Brother. (Orwell, 2000, 242, emphasis added)

Before Winston experienced an incredibly brutal torturing, he had had an intimate relationship with young Julia throughout the second part of the book. But he was also married once, so he gives the reader a valuable insight into his mind and shows him the difference between marriage according to the Party, and the passionate sexual life and love with Julia.

Following extracts show that the Party's strategy is fulfilling the desirable outcome. Winston describes the sex and intimacy with Katharine, his wife:

[...] He endured living with her only for one thing – sex. [...] As soon as he touched her she seemed to wince and stiffen. ... She would lie there with shut eyes, neither resisting nor co-operating, but *submitting*. [...] They must, she said, produce a child if they could. So the performance continued to happen, once a week quite regularly, whenever it was not impossible. [...] She had two names for it. One was “making a baby”, and the other was “our duty to the Party”. (Orwell, 2000, 62)

The Party's strategy can be compared to situation in Nazi and Soviet regimes where marriage and having children also played very important role. The leaders' vision was that by taking under control reproduction and setting reproduction policies, population would be easily formed and the societies shaped. It is also important to mention that leaders wanted women to regard their maternity as a necessary service for the welfare, especially in Nazi Germany, where the creation of pure Aryan society was the crucial goal. (Geyer, Fitzpatrick, 2009, 87).

The same situation in term of broken marriage and family life is pictured in *Fahrenheit 451*. Even though the sex life and having children is not considered as a service to the government and is allowed, people do not live sexually and have no warm relationships of their own will. The real family is substituted with television broadcasting where actors are called relatives and are considered to be full-valuable members of the households. In the course of time, Montag starts to realize the evilness of the so-called family and is disturbed by the fact that television replaced real relationships, social interaction, love and warmth.

Nobody listens any more. I can't talk to the walls [TV set designed in the size of wall itself] because they're yelling at me. I can't talk to my wife; she listens to the walls. I just want someone to hear what I have to say. (Bradbury, 2008, 107)

Millie, does – he licked his lips. Does your “family” love you, love you *very* much, love you with all their heart and soul, Millie? (Bradbury, 2008, 100)

Final example demonstrating dysfunctional relationships is that when captain Beatty comes to Montag's house to burn it down. It was Mildred who pushed the alarm button and reported Winston for keeping books in their house. As his wife, she should have stand behind him, but she no longer took him as a husband at all.

2.3 The Destroyed Society

Children upbringing and destruction of family structures described in previous subchapters lead to outcome focusing on how all these aspects affect the society as a complex unit. There will be cited extracts mostly from *Fahrenheit 451*, as Bradbury must have seen the decline of the social values as a more important issue than Orwell, and paid to this agenda more attention.

His character little Clarisse, who is an embodiment of old, tradition relationships, is the main reason why Montag starts to apprehend the society he lives in from a critical point of view. Following extras picture family in which Clarisse has grown up and are swiftly put in contrast with the society Montag is used to live in.

My uncle says there used to be front porches. And people sat there sometimes at night, talking when they wanted to talk, rocking, and not talking when they didn't want to talk. My uncle says the architects got rid of the front porches because they didn't look well. But my uncle says that merely rationalizing it; the real reason, hidden underneath, might be they didn't want people sitting like that, doing nothing, rocking, talking; that was the wrong *kind* of social life. People talked too much. *And they had time to think.* (Bradbury, 2008, 83, emphasis added)

There are too many of us, he [Montag] thought. There are billions of us and that's too many. Nobody knows anyone. (Bradbury, 2008, 25)

She [Clarisse] was the first person in a good many years I've really liked. She was the first person I can remember who looked straight at me as if I counted. (Bradbury, 2008, 94)

We have everything we need to be happy, but we aren't happy. Something is missing. (Bradbury, 2008, 107)

Despite of not mentioning it directly, the main reason of his unhappiness is decline of the family values and constant loneliness in the society where the only valuable relationship is the relationship with the figures on the television. The phenomenon of man's loneliness will be also further discussed in last chapter in terms of individualism. In case of the current problem, unhappiness caused by the lack of relationships must be substituted with different forms of occupation in order to lead troubled thoughts away.

In case of *1984*, the desirable outcome is provided by the service to the Party.

It was always the women, and above all the young ones, who were the most bigoted adherents of the Party, the swallows of slogans, the amateur spies and nosers-out of unorthodoxy. (Orwell, 2000, 12)

When considering the facts described in chapters 2.1 and 2.2, it is easier to understand that women are easier targets for propaganda and brainwash. Their mother instincts are suppressed and so is their role as wives. Even though the obsession with the service to the Party may be considered as crucial mainly for

women who want to escape from their unhappiness and unfulfilled maternity, also men are not spared from everyday work in order to occupy their minds.

In principle a Party member had no spare time, and was never alone except in bed. It was assumed that when he was not working, eating or sleeping he would be taking part in some kind of communal recreation. (Orwell, 2000, 75)

The preparations for Hate Week were full in swing, and the starts of all the ministries were working overtime. Processions, meetings, military parades, lectures, waxwork displays, film shows, telescreens programmes all had to be organised; stand had to be erected, effigies built, slogans coined, songs written, rumours circulated, photographs faked. (Orwell, 2000, 134)

By “communal recreation” is meant the same thing as in *Fahrenheit 451* the act of individual thinking. The second paragraph shows that hard work is completed with brainwash and energetic propaganda which substitutes human’s emptiness with desirable emotions expressing concern only in the Party, and anger against all violators of its agenda. It is clear that citizens in both of the novels are turned into masses, which according to Arendt (1968, 15) share a common feature concerning isolation and lack of normal social relationships.

To conclude this chapter, both authors used decline of the family structures and values as a tool for breaking man’s spirit and thus breaking the society itself. The process of destroying society starts from the very beginning of a person’s life and successfully proceeds to the very end. All these aspects then lead to absolute dependence of the citizens on the political parties.

3. The Absolute Power

Previous chapters depict some of the strategies of gaining power over citizens. These are all small fragments, which – when put together, make a complex unit leading to the absolute power. People are manipulated through media and entertainment, family structures are destroyed and what remains is to make from the individuals a group completely devoted to their leaders. Arendt (1968, 4) says that “Hitler and Stalin could have not maintained the leadership of large populations, survived many interior and exterior crises, and braved the numerous dangers of relentless intra-party struggles if they had not had the confidence of the masses.”

The final manipulation and strategies to gain such support describe following subchapters.

3.1 The End of Individualism

According to the Macmillan English Dictionary (2002, 731) individualism means following: “The belief that the freedom of individual people is more important than needs of society or government.” It is also important to define the term individual itself: “Individual is a person considered separately in relation to their feeling, ideas, and thoughts.” (Macmillan English Dictionary, 2002, 731)

Fromm (1997) in his study concerning individualism as such examines theory that all human beings long for freedom and can rely on their self support. Interestingly, the arguments he provides show that individual, when standing alone, is the weakest unit in society, and looks for safety in different forms of groups and communities. He claims that (1997, 18, emphasis added):

Man, the more he gains freedom in the sense of emerging from the original oneness with man and nature and the more he becomes an „individual“, has no choice but to unite himself with the world in the spontaneity of love and productive work *or else to seek a kind of security by such ties with the world as destroy his freedom and the integrity of his individual self.*

Citizens in both novels have chosen the second opportunity, the destruction of their own freedom. After breaking apart all of the social structures, they once again seek for abstract certitude and affirmation that they do not have to face the whole world on their own. Totalitarian way of governance provides them with the desirable consolation of becoming a part of some entity and they do not protest even at the

price of giving up on their personal freedom. Fromm (1997, 122) says that authoritarianism is a way how to acquire strength which the individual lacks when standing on his own and describes this phenomenon as a mechanisms of escape.

He [Fromm] also discusses individualism from a different point of view where such term is only a fake presumption. Modern human beings are described as “automatons” who unconsciously submit to different authorities that give them a feeling of conformity. People then think they are self-willing individuals and do not realize their insecurity. Such authority is for example public opinion and the press on the human beings to act according to what current society considers as proper behaviour. They start to say what they are supposed to say, they think what they are supposed to think. They become individuals, yet without original identity and interests. Such “automatons“ then unconsciously suffer and are easily manipulated with any ideology and any leader, as far as it promises an excitement and offers new meaning and order to the individual’s life. (Fromm, 1997, 218-221)

Further, the term “individual” also implies that a personal opinion is something that should value. Thus it is interesting to compare this description with Fromm’s theory of “own opinion”:

Ask an average newspaper reader what he thinks about a certain political question. He will give you as ‘his’ opinion a more or less exact account of what he has read, and yet-and this is the essential point-he believes that what he is saying is the result of his own thinking. (Fromm, 1997, 165)

In both novels the phenomenon of own opinion is made through manipulating the truth described in the first chapter. Media as powerful means in the service of the government has the potential to instil thoughts and opinion into citizen’s mind. As written in *1984*: “Whatever the Party holds to be truth, *is* truth.” (Orwell, 2000, 226) The ability of critical thinking is severed by media that hold only one truth and the citizens have no chance to disprove it.

In abstract speaking, the end of individualism means the end of the psychic freedom and start of the imprisonment of an unhappy individual’s soul, which finds a feeling of conformity in form of devotion to the political parties.

Another aspect of destroying human beings from the inside by all means is described in *1984*. Not only the authorities are aware of the power of thoughts, they found a way how make citizens have no thoughts at all. A new language is invented,

so-called Newspeak. It was invented to supersede Oldspeak (Standard English) and principle of this language is to make impossible to think against the Party, as there will be no words to describe these undesirable thoughts.

The word free still existed in Newspeak, but it could only be used in such statements as “This dog is free from lice” or “This field is free from weeds”. It could not be used in its old sense of “politically free” or “intellectually free”, since political and intellectual freedom no longer existed even as concepts, and were therefore of necessity nameless. (Orwell, 2000, 270)

In the year 1984 nobody speaks only Newspeak yet, but it is expected to substitute Oldspeak completely by the year 2050. (Orwell, 2000, 271)

Both novels do not only have strong main characters, but also guides, that Montag and Winston take as role models at first. In case of *1984*, it is Mr. O’Brien and in *Fahrenheit 451* represents this role captain Beatty. Both strongly believe in the politics of the government and give an insight into bases of the cruel ideology. They share several common features, for this chapter, the importance of destroying the man as an individual is chosen as a focal point.

Throughout the third part of *1984*, after he is caught by the Thought Police, Winston experiences cruel torturing. O’Brien unfolds the darkest ideology of the Party concerning destroying human beings from the inside and Winston realizes that there is no use in fighting against the Party:

Reality exists in the human mind, and nowhere else. Not in the individual mind, which can make mistakes, and in any case soon perishes: only in the mind of the Party, which is collective and immortal. (Orwell, 2000, 226)

During tortures, O’Brien implies that the interest of the Party is not to destroy enemies but to change them (Orwell, 2000, 229). This “change” is achieved by unbearable torturing which causes the final, desirable effect.

Even if we chose to let you live out the natural term of your life, still you would never escape from us. What happens to you here is forever. [...] We shall crush you down to the point from which there is no coming back. Things will happen to you from which you could not recover if you lived a thousand years. Never again will you be capable of ordinary human feeling. Everything will be dead inside you. *Never again will you be capable of love, or friendship, or joy of living, or laughter, or curiosity, or courage, or integrity.* [...] We shall

squeeze you empty, and then we shall fill you with ourselves. (Orwell, 2000, 232, emphasis added)

It is important to realize that all the things under emphasis are connected with the previous chapters. The destroying of feelings and all joys of life is not finished until each and every member of the society is totally broken down. Actions taken by the government in the previous chapters only prepared partial bases for the final and absolute takeover over human beings.

The end of individualism is also depicted in *Fahrenheit 451*, yet in a different way. The difference is that the transformation of the society into a non-thinking crowd is not practised through torturing, but through entertainment.

People want to be happy, isn't it right? [...] Well aren't they? Don't we keep them moving, don't we give them fun? (Bradbury, 2008, 78)

Don't give them any slippery stuff like philosophy or sociology to tie things up with. [...] Any man who can take a TV wall apart and put it back together again, and most men can nowadays, is happier than any man who tries to slide-rule, measure, and equate the universe. (Bradbury, 2008, 80)

This all represents Beatty's crucial thought:

We must all be alike. Not everyone born free and equal, as the Constitution says, but everyone made equal. (Bradbury, 2008, 77)

Evidence of the fact that this is successfully happening is a moment when little Clarisse speaks to Montag and describes to him how she feels about the contemporary society. Her description shows that Beatty's wish of similarity of all human beings come true. The main thought of the extract is put in italic.

People don't talk about anything. [...] They name a lot of cars or clothes or swimming pools mostly and how swell! *But they all say the same things and nobody says anything different from anyone else.* (Bradbury, 2008, 43, emphasis added)

Hannah Arendt describes the importance of the end of individualism in totalitarian state.

Total domination, which strives to organize the infinite plurality and differentiation of human beings as if all of humanity were just one individual,

is possible only if each and every person can be reduced to a never-changing identity of reactions, so that each of these bundles of reactions can be exchanged at random for any other. (Arendt, 1968, 136)

It is clear that both authors were influenced by the events and structure of a totalitarian way of gaining power. Arendt's definition shows that both novels describe the same problem, even though both of them address individualism from different perspectives.

3.2 Propaganda as a Form of Manipulation

Previous chapters dealt with brainwashing in form of media, namely television, alternated history and news. This sub-chapter focuses on manipulation and control through propaganda performed on a daily basis. The psychologist Marjorie Van de Water (1938, 234) claims that:

Propaganda is an assault against intelligence. To succumb to it is to dethrone and set blinded emotion. For successful propaganda never appeals to the mind. It rouses the emotions. It takes advantage of all the prejudices, the hates and loves that are already in man's heart. And it directs these forces against the individuals, the nations, the parties, or the policies which the propagandist is undertaking.

Successful propaganda can be performed on many levels. The ideology is spread through various forms of media such as television, radio, posters. Thanks to improvement of technologies, propaganda became advanced and even more successful. The power of propaganda acknowledges Odstrčilová (2009) who conducted research concerning advertising and propaganda for the benefit of recruiting new soldiers in the interwar period in Great Britain, with the result showing that targeted propaganda became an indispensable part of the government when reaching desirable outcomes.

One aspect of her observation is that very important role in propaganda purpose played cinema, as the number of the cinema rapidly grew in the interwar period thanks to technological progress. (Odstrčilová, 2009, 5) Why is it the cinema that is mentioned will be further described in following subchapters, as gathering in front of large screens reminding of cinemas is used as an essential part of propaganda in 1984.

Odstrčilová (2009, 13-15) in her research paper studies the content and form of propaganda leaflets and posters, where it is important to notice that successful propaganda depends on pressure on emotions of the targeted group. The observation concerning many posters showing young men proud to serve their country or posters with emotionally extorting content targeted on citizens with families is a great example of ingenious propaganda.

Van de Water (1938, 234) claims that propaganda appeals to the emotions, not to the intelligence. The principles of propaganda are also described in Hitler's *Mein Kampf* and his strategy of using it is in accord with Van de Water's theory.

The great masse's receptive ability is only very limited, their understanding is small, but their forgetfulness is great. As a consequence of these facts, all effective propaganda has to limit itself only to a very few points and to use them like slogans until even the very last man is able to imagine what is intended by such a word. (in Wilson, 1993, 312)

Propaganda as such is greatly described only in *1984*.

3.2.1. Big Brother

The term Big Brother coined by George Orwell is presently very popular. It has become a synonym for a tool of power which causes lack of privacy and evokes a feeling of instability and fear. Throughout *1984* Big Brother plays a crucial role, as it is mainly the awareness of his existence that keeps citizens under control. He is originally pictured as a man with the black-moustachio'd face with dark eyes, black hair and full of power and mysterious calm. (Orwell, 2000, 6, 17) When pictured on a poster, the caption always reads BIG BROTHER IS WATCHING YOU. (Orwell, 2000, 6) Even though he is only a fictional, his power is astonishing.

Orwell describes him in many ways, the most interesting one could be that Big Brother is thought to have the same power as the belief in God has nowadays. The following extract shows fanatic behaviour of a young woman who is watching propaganda film within *Two minutes hate*³. The plot is picturing Emanuel Goldstein (his character will be further described in following subchapter) as a traitor and his intentions concerning revolution. After she is madden, the face of Big Brother

³ An everyday gathering in front of large screens when propaganda movies are projected to the citizens.

appears on the screen and starts to console the viewers that no one will ever harm the Party.

Little sandy-haired woman had lung herself forward over the back of the chair in front of her. With a tremulous murmur that sounded like "My Saviour!" she extended her arms towards the screen. Then she buried her face in her hands. It was apparent that she was uttering a prayer. (Orwell, 2000, 18)

The resemblance of God also supports the facts that Big Brother is the same as God pictured as a man, the caption implies that he is almighty and omniscient, he evokes very strong feelings, but has never been seen as a real man. The power of Big Brother is so strong also because of the frequency citizens are confronted with him.

Even from the coin the eyes pursued you. On coins, on stamps, on the covers of books, on banners, on posters and on the wrapping of a cigarette packet-everywhere. Asleep or awake, working or eating, indoors or out of doors, in the bath or in the bed-no escape. (Orwell, 2000, 27)

In one part of the book, Winston takes a children's history book and assesses its cover depicting Big Brother:

The hypnotic eyes gazed into his own. It was as though some huge force were pressing down upon you-something that penetrated inside our skull, battering against your brain, frightening you out of your beliefs, persuading you, almost, to deny the evidence of your senses. (Orwell, 2000, 73)

Clearly, the strategy of the Party's propaganda is to permanently surround citizens with symbols evoking fear and sense of being watched, so they do not dare rebel against the Party or question its power.

3.2.2. Emanuel Goldstein

Another very powerful part of the Party's propaganda is a figure called Emanuel Goldstein. The Party uses him during Two Minutes Hate and Hate Week, when people are brainwashed with the help of this fictitious character who is pictured as a traitor and the archenemy of the Party. In a short description, Goldstein used to be an important figure of the Party until he was accused of engaging in counter-revolutionary activities. He was condemned to death but mysteriously escaped and disappeared.

Even though the programme of the Two Minutes Hate varied from day to day, some of the features were always the same. The important fact is that the Two Minutes Hate was always performed in form of movies projected on telescreens reminding of cinema as is known nowadays. The power of the propaganda is thus even stronger thanks to direct and aggressive targeting at human's feelings.

A hideous, grinding screech, as of some monstrous machine running without oil, burst from the big telescreen at the end of the room. It was noise that set one's teeth on edge and bristled the hair at the back of one's neck. As usual, the face of Emmanuel Goldstein had lashed onto the screen. [...] He *was abusing Big Brother, he was denouncing the dictatorship of the Party, he was demanding the immediate conclusion of peace with Eurasia, he was advocating freedom of speech, freedom of the press, freedom of assembly, freedom of thought.* (Orwell, 2000, 14, emphasis added)

During the Two Minutes Hate, people are expected to express their feelings full of anger and hysteria. Then it is quite important to realize that all the topics Goldstein shouts are actually basic human rights that ironically push the citizens over the edge and represent something they should be afraid of. This proves that people are brainwashed on an extremely high level and are completely under control of the Party.

It is also believed that Goldstein is plotting many attacks against the Party from the inside and that he is a founder of the Brotherhood⁴. In this case Goldstein is a very helpful tool for the Thought Police, which will be described in the following subchapter.

3.3 Absolute Power over Masses

As shown in previous chapters, absolute power does not consist of the power over the body, but the over the mind. When all aspects described in previous chapters are covered, there is only one little step to gain a complete control over citizens. Arendt (1968, 42) says that "Terror is used by totalitarian regimes even when its psychological aims are achieved: its real horror is that it reigns over a completely subdued population." In both novels terror at its highest cruelty is used against citizens who are not willing to resign on their rights.

⁴A fictitious secret community founded by Emanuel Goldstein which plans on destruction of the Party. Brotherhood is used for unrevealing citizens who, same as Winston, try to find truth and fight the Party.

Establishing the Secret Police during world wars was one of the strategies for unveliling and fighting against enemies of the state. In Nazi Germany, so called Gestapo was created in 1933 after Adolf Hitler took power, and was performed under the command of Heinrich Himmler. The first targets of Gestapo were the Nazi political opponents, also homosexuals and other sexual minorities were not spared. Once unsuitable citizens were arrested, the standard practice was torturing or deportation into concentration camps, executions and they were never heard of again. Another task of Gestapo was to reduce the Poles, Ukrainians, Byelorussians and Russians, but the most important one was to eliminate the Jews from Europe. (Richter, 2012)

Arendt (1968, 127) discusses the Secret Police as an inevitable part of the totalitarian way of governance, where opponents and people with dangerous thoughts concerning political as well as intellectual and artistic subject have to be eliminated. Its parallel can be considered the Thought Police in *1984*.

3.3.1. Thought Police and Final Process in 1984

The Thought Police in *1984* is an organization whose task is to detect and arrest people who are or might be enemies of the Party. “A Party member lives from birth to death under the eye of the Thought Police. Even when is alone he can never be sure that he is alone.” (Orwell, 2000, 190) When putting into contrast Orwell’s Thought Police and description of the Secret Police described in previous subchapter, the reference on secret police of totalitarian leaders is evident.

When Winston is accused of the thoughtcrime by the Thought Police, he is arrested and imprisoned (presumably) in the Ministry of Love. He does not know what is ahead of him, which is interesting, because such information was never shared by the Party and still, the Thought Police was the most feared organization: “People who had incurred the displeasure of the Party simply disappeared and were never heard of again. One never had the smallest clue as to what had happened to them.” (Orwell, 2000, 43)

Arendt (1968, 131) adds that one of the most important, yet difficult tasks for the Secret Police, is not to murder the victims or get rid of their bodies, but to ensure complete disappearance of them in terms of memories traced behind them. This subject is in case of *1984* also covered by the Secret Police where once people disappear, most likely in the night, their names are removed from the register, all

records concerning what the victim have ever done are wiped out, their existence is denied and forgotten. The usual term for such action is that people are *vaporized*. (Orwell, 2000, 20)

People are clearly obedient because of the consequences in form of disappearing. But it is also interesting to notice that throughout the novel, there is not described a single violation of citizens or its public exposition as a warning. Why it is so might explain Michele Foucault from the psychological point of view:

Punishment will tend to become the most hidden part of the penal process. This has several consequences: it leaves the domain of more or less everyday perception and enters that of abstract consciousness; its effectiveness is seen as resulting from its inevitability, not from its visible intensity; it is the certainty of being punished and not the horrifying spectacle of public punishment that must discourage crime. (Foucault, 1997, 9)

What exactly happens behind walls of the Ministry of Love is a final process of gaining the absolute power over the citizens. O'Brien shares with Winston the verities of the Party's strategies with the enemies. At first, when O'Brien wants Winston to guess what is going to happen next, Winston says that he is there to confess. Whereupon O'Brien tells him the disturbing truth that he is there to be cured, that the Party does not destroy its enemies, but change them. (Orwell, 2000, 229)

The Party's crucial strategy is to submit the citizens' mind. The question is whether it is possible to gain control over person's mind against his will. In case of *1984* the answer is positive.

The real power, the power we have to fight for night and day, is not power over things, but over men. [...] Power is in inflicting pain and humiliation. Power is in tearing human minds to pieces and putting them together again in new shapes of your own choosing. (Orwell, 2000, 241)

Our civilization is founded upon hatred. In our world there will be no emotions except fear, rage, triumph and self-abasement. (Orwell, 2000, 241)

The proof of the Party's astonishing power is that Winston, in spite of his conviction, is broken and becomes a part of the soulless society the Party has been creating. In the end the final stage of his "recreation" is fulfilled when Winston is sitting in the Chestnut Tree Coffee.

Two gin-scented tears trickled down the sides of his nose. But he was alright, the struggle was finished. He had won the victory over himself. *He loved Big Brother.* (Orwell, 2000, 268, emphasis added)

3.3.2. Final Process in Fahrenheit 451

In case of *Fahrenheit 451*, the main sin against the law is reading books and it can be easily compared to thoughtcrime in *1984*. It is believed that books make men think and then make them unhappy. As it was mentioned in previous chapters, critical thinking and own opinion are the most threatening activities that could tear political state apart. The punishment in this novel is practised in the form of burning books and whole houses, there are also described few cases when people are burnt together with the residence. An important thought comes to Montag's mind when burning houses: "Always at night the alarm comes. Never by day! Is it because the fire is prettier at night? More spectacle, a better show?" (Bradbury, 2008, 53) With the entertainment described in the first chapter, his perception of such events is more than accurate.

Throughout the novel, Montag is acknowledging the truth concerning burning books thanks to captain Beatty and Mr Faber, a man he searched for the purpose of understanding the past and finding truth about books. Captain Beatty can be compared to Mr O'Brien in *1984* for his enthusiasm and strong believe in that what he does is for good of everyone. In Mr Faber's words "[...] Remember that the Captain belongs to the most dangerous enemy of truth and freedom, the solid unmoving cattle of the majority." (Bradbury, 2008, 104)

When Beatty explains to Montag his truth and confidence, it is plain that he strongly believes in what he says and always argues that people want to be happy and books steal the happiness from them. Books have the ability of picturing reality which might be fulfilled and it would consequently raise a desire for such things and revolt against the government. People would once again realize the beauty of relationships and love that had been destroyed. Books represent an escape of a human's mind, which is inadmissible for political parties.

Once, books appealed to a few people, here, there, everywhere. They could afford to be different. (Bradbury, 2008, 72)

With school turning out more runners, jumpers, racers, tinkerers, grabbers, snatchers, fliers, and swimmers instead of examiner, critics, knowers, and

imaginative creators, the word “intellectual”, of course, became the swear word it deserved to be. (Bradbury, 2008, 76)

Beatty’s explanation that the civilization is so vast that they can’t have their minorities upset and stirred by the imaginary worlds in books (Bradbury, 2008, 78) manifests a well-considered strategy of the government to keep the citizens under control. The government is afraid of mayhem and possible civil dissatisfaction, thus it chooses to keep people constantly happy without bothering about things. He adds how to make this possible:

Give the people contests they win by remembering the words to more popular songs or the names of how much corn Iowa grew last year. [...] *They’ll feel they’re thinking*, they’ll get a sense of motion without moving. And they’ll be happy. [...] Don’t give them any slippery stuff like philosophy or sociology to tie things up with. That way lies melancholy. (Bradbury, 2008, 80, emphasis added)

Even though Mr Faber’s role is to show Montag the beauty of the books and that they are worth fighting for, he also admits that there is only a slight chance to win this fight.

The public itself stopped reading of its own accord. You firemen provide a circus now and then at which buildings are set off and crowds gather for the pretty blaze, but it’s a small sideshow indeed, and hardly necessary to keep things in line. And out of those few, most, like myself, scare easily. Can you dance faster than the White Clown, shout louder than “Mr Gimmick” and the parlour „families”? If you can, you’ll win your way, Montag. In any event, you’re a fool. People are having *fun*. (Bradbury, 2008, 113)

In the end, for those who survive the attack on their house, the major punishment might be comprehended as solitude in a world where intelligence and beauty is substituted by ignorance and stupidity. When Montag asks Faber whether there are any professors like him, or former writers, historians, linguistics he answers: “Dead or ancient. The older the better; they’ll go unnoticed.” (Bradbury, 2008, 112) This can be considered as the final process with those who try to be different, individual and capable of independent critical thinking. They become outcasts and enemies of the state.

Conclusion

This paper has been aimed at analysis of two major writings from post-war period, *1984* by George Orwell and *Fahrenheit 451* by Ray Bradbury, with the objective to compare content of these novels in terms of manipulation with citizens and political power.

The first chapter introduced the mass media and their use for the benefit of the political parties. The struggle between books and television was described in the introductory chapter for its resemblance with events described in *Fahrenheit 451*, where television was pictured mainly for entertaining masses and books burned because of the political ideology. *1984* introduced television as a tool used for spying on citizens that was possible thanks to simultaneous broadcasting. Even though both novels dealt with the technological phenomenon in different ways, the comparison of its use showed one important common feature - the ability to manipulate. The television and mass media as such were in both novels used for informing citizens with false or unimportant news that were in correspondence with agendas of the political parties.

The second chapter was focused on broken relationships and decline of family values. Both authors set plots of their novels in societies where people did not experience any warm relationships and children lost respect towards their parents. In *1984* it was the government to blame for its ideology that all humans' emotions and sexual desire had to be suppressed in order to ease manipulation with the individuals. In case of *Fahrenheit 451*, the analysis showed that society traded real relationships for relationships with figures on the television on their own will and thus destroyed their family bonds consciously.

The third chapter discussed many different topics with one collective outcome - the absolute power over the citizens. The introductory chapter was aimed at individualism and the phenomenon "individual" itself. The importance of destroying individuals was explained from psychological point of view and then applied on extracts from the novels. This comparison showed its accuracy as it was proved that miserable individuals are the easiest target for manipulation which results in complete loyalty to political parties.

Propaganda was brought to focus in the second part of the third chapter because of its undeniable importance when gaining power over masses. The first part

was dedicated to propaganda in Great Britain during World War I and its use for recruiting soldiers. Propaganda was further described in the name of Big Brother and Emanuel Goldstein, two fictitious characters in *1984*, that helped the Party keep citizens obedient and without revolutionary thoughts.

The second subchapter was aimed at the Thought Police in *1984* and its resemblance with the Secret Police during world wars, where people with dangerous thoughts against politics of the state were imprisoned and executed. Brief history of Gestapo was introduced and subsequently compared to secret organs described in *1984*.

The main object was to compare two seemingly different forms of governance and prove that both strategies are equally effective when gaining power over citizens and whole nations. Many common features of the novels were discussed and the final subchapter showed that the aim of the paper was fulfilled. Characters in both novels who somehow tried to rebel against authorities were suppressed without causing any harm to the political parties. The society remained under control of the government thanks to well considered manipulation causing breaking family structures, loss of individualism and permanent fear from being caught and punished. This paper showed that political parties hold power beyond imagination regardless of applying it in authoritarian or more or less liberal way.

Resumé

Cílem této bakalářské práce je analýza dvou významných děl ze čtyřicátých let dvacátého století, *1984* do George Orwella a *Fahrenheit 451* od Raye Bradburyho. Vzhledem k válečným událostem, které otřásl celým světem, tato dvě díla mohou být chápána jako varování před lidskou touhou po moci a absolutní nadvládě. I když každé z děl prezentuje formu vládnutí jiným způsobem, výsledkem je vždy naprosté podrobení obyvatelstva a přímé nebo nepřímé porušování jejich základních lidských práv.

George Orwell pojal své dílo jako obraz totalitního způsobu vládnutí, kdy jsou obyvatelé jeho fiktivní společnosti zbaveni veškerého soukromí a práva jakéhokoliv projevu myšlení. Román je zasazen do temného prostředí Londýna zdecimovaného válkou a čtenář tak více propadá síle beznaděje, kterou Orwell tak mistrně vykresluje. George Orwell byl znám pro svou kritiku jakékoliv formy vládnutí a tento jeho poslední román je jasným manifestem podporující jeho politické postoje.

Román Raye Bradburyho představuje na první pohled bezproblémovou a šťastnou společnost, kde jediným hmatatelným důkazem o politické nadvládě je pálení knih za účelem permanentního štěstí, které by knihy mohly narušit. Knihy jsou zde vykreslené jako hlavní příčina lidského strádání, díky svému podněcování myslet a vykreslování lepšího fiktivního světa. Bradbury se ve svém díle dále věnuje převážně síle technologií, které jsou příčinou změny životních hodnot a následného rozpadu společnosti.

Na první pohled jsou tato dvě díla naprosto odlišná, ale po bližším zkoumání je jasné, že sdílejí mnoho společných jmenovatelů, vedoucích k jedinému požadovanému cíli, a to k úplné nadvládě politických autorit.

První kapitola se zaměřuje na mass média a jejich využití ve prospěch vládnoucích orgánů. V obou románech je to převážně televize, která hraje hlavní roli v manipulaci s obyvatelstvem, ať už přímou, nebo nepřímou formou. Úvodní kapitola objasňuje důležitost tohoto média v obou knížkách díky poválečným událostem, kdy se díky rapidnímu vývoji technologií, televize stala nedílnou součástí většiny domácností. Televize zastávala roli zdroje informací a zábavy, ale se vzrůstajícím zájmem společnosti o zábavu, počáteční úkol informovat se stal sekundární aktivitou. Tento aspekt týkající se zábavy byl hojně kritizován

americkou inteligencí a byl považován za důvod úpadku kultury a vzdělanosti v tehdejší i budoucí společnosti.

Analýza románu *Fahrenheit 451* ukazuje, že Bradbury se nechal inspirovat tímto aspektem, kdy společnost je okupována převážně právě televizí. Lidé jsou permanentně obklopeni programy se zábavným podtextem a jsou tímto způsobem nevědomě manipulováni. Média jsou zde vykreslena jako nástroje, které mají pouze navodit pocit informovanosti a zastávají pouze roli zábavnou, díky které lidé přestávají přemýšlet o vážných věcech a oddávají se jen permanentnímu pocitu štěstí.

V případě románu *1984*, Orwell vykreslil podstatu televize a její využití přímo ve prospěch vládnoucích orgánů a to ve formě přístrojů, které dokáží jak vysílat tak přijímat obraz zároveň. Díky tomu se televize stává nástrojem sledování obyvatel a vede k absolutní ztrátě soukromí. Jeho pojetí televize je v práci přirovnáno k vězení Panopticon, které navrhl Jeremy Bentham na konci osmnáctého století, kdy v kruhově navržené budově dozorce vidí vše, ale zajatci neví, kdy přesně jsou pozorováni. Stejně jako vězni v tomto vězení, i obyvatelé Orwellovy společnosti, jsou díky této strategii permanentního dozoru poslušní a orgány vlády je mohou snadněji ovládat.

Obě díla dále představují mass média jako nástroj pro manipulaci obyvatel ve formě zkreslených zpráv, vždy ve prospěch vládnoucích orgánů. Tento fenomén je vykreslen převážně v románu *1984*, kde minulé události jsou nepřetržitě aktualizovány, aby vždy korespondovaly s aktuální politikou Strany (v orig. *the Party*).

Druhá kapitola této práce se zabývá otázkou vztahů a důležitosti jejich zničení v autoritativní formě vládnutí. Je známo, že čím silnější pouta si mezi sebou lidé vytvoří, tím hůře jsou poté ovladatelní. Obě díla proto popisují manipulaci s obyvateli a jejich city k ostatním lidem již od ranného dětství, kdy jsou ochabovány vztahy s matkou a otcem a pravou autoritou se poté stává pouze stát. Tato loajalita je poté provází celý jejich život, bez toho aby někdy zpochybnili své autority.

Hlavním a nejdůležitějším cílem vlády v obou knihách je zničit veškeré vztahy mezi muži a ženou. Obě společnosti se vyznačují tím, že lidé tam více než spolu, žijí vedle sebe. V *1984* je intimní vztah navíc považován za ideozločin (v orig. *thoughtcrime*), protože láska a rozkoš vyvolávají v lidech pocit štěstí a odvádí jejich myšlenky od práce a loajality ke Straně. To potvrzuje milostný poměr Winstona s Julií, kdy si Winston uvědomuje jak je život bez lásky prázdný, a stává se jedním z předmětů jeho zatčení.

Fahrenheit 451 na druhé straně popisuje strategii ničení vztahů ve formě vytvoření vztahu nového, a to mezi člověkem a médiem. Přímo televize se stává novou rodinou a reálné lidské vztahy jsou nahrazovány těmi fiktivními. Společnost žije jen z příběhů a životů „rodiny“ na obrazovkách a tím se snižuje veškerá interakce mezi všemi obyvateli, tudíž se z nich stává jednodušší oběť pro manipulaci.

Poslední kapitola je souhrnem kapitol předešlých, kdy manipulace médiem a vztahy vede ke konečnému požadovanému výsledku, a to absolutní moci nad společností.

První část se věnuje otázce individualismu a důležitosti jeho zničení při aplikování autoritativní nadvlády. Pojmy jako individualismus a jednotlivec jsou rozebírány z psychologického hlediska a dány do kontextu studie Ericha Fromma, psychologa, který se zabývá problematikou manipulace a ovládání lidí. Jeho teorie, že jednotlivec jako takový se cítí ve světě ohrožený a proto hledá různé druhy autority, podporují argumenty o důležitosti zničení vztahů popsané v předešlé kapitole. Obě společnosti vykazují stejné známky osamocení jednotlivce a jeho větší náchylnost k přímému se podřízení autoritám a dobrovolnému vzdání se svých práv. Tato kapitola také přináší fakt, že moc nad jednotlivcem se nedosáhne mocí nad jeho tělem, ale nad jeho psychikou, což je hlavním předmětem politiky Strany v *1984*.

Druhá část se zaměřuje na problematiku denní propagandy, která obklopuje obyvatele románu *1984*. Úvod této části je věnován propagandě za první světové války ve Velké Británii, kde díky cíleně mířené propagandě bylo možné rekrutovat neuvěřitelné množství vojáků. Na příkladech je ukázáno, že úspěšná propaganda musí být založena na emocích, ne na inteligenci. Tyto poznatky jsou uvedeny do kontrastu s propagandou v románu *1984*, která je založena na dvou pilířích, a to fiktivních charakterech Velkého bratra (v orig. *Big Brother*) a Emanuela Goldsteina.

Velký Bratr je známou postavou i v nynější společnosti právě díky jeho síle v tomto románu. Je synonymem pro ztrátu soukromí a manipulaci. V práci je rozebírána jeho role jako vševídnoucí postava, která je ale pouze fiktivní a není reálná lidská bytost. Jeho síla spočívá ve frekvenci s jakou se obyvatelé s jeho postavou konfrontují, a to každý den již od útlého dětství. Velký bratr je jednou z nejdůležitějších zbraní Strany jak ovládat obyvatele.

Postava Emanuela Goldsteina je v knize také stěžejní fiktivní postavou, která slouží ve prospěch úspěšné propagandy. Emanuel Goldstein je bývalý člen Strany,

než byl obviněn z revolučních aktivit a je také považován za zakladatele tajné organizace Bratrstvo (v orig. *the Brotherhood*). V průběhu románu je ale zřejmé, že Bratrstvo je pouze fiktivní organizace sloužící jako past pro obyvatele, kteří nejsou spokojeni s nynější vládou Strany a chtějí se podílet na jejím svržení.

Vyhledávat obyvatele, kteří se dopouštějí ideozločinu je práce ideopolicie (v orig. *the Thought Police*). Struktura a nástroje ideopolicie jsou víceméně jasnou paralelou na tajné policie ve světových válkách. Stejně jako bylo úkolem Gestapa za druhé světové války vyhledávat a likvidovat nepohodlné osoby, stejná práce je připisována právě ideopolicii v *1984*.

Zatčení Winstona a Julie ideopolicíí vede k finálnímu procesu s jejich životy. Oba dva jsou brutálně mučeni za účelem naplnění ideologie Strany: nepřátele nezabíjejí, ale mění. Na konci jejich utrpení jsou oba dva zlomeni a přijímají Stranu a Velkého bratra za své. Ideologie Strany je naplněna, lidé nemají šanci vyhrát boj s autoritativní formou vlády, kterou Orwell vykresluje.

V románu *Fahrenheit 451* je stejně jako v *1984* za největší zločin považováno individuální myšlení, které může ohrozit vládnoucí orgány. Zde hlavní hrozbu představuje čtení knih pro jejich schopnost popsat lepší život, po kterém by časem mohli obyvatele toužit a začít projevovat svou nespokojenost. Knihy jsou proto páleny společně s celými rezidencem a jejich vlastníci se stávají vyvrheli společnosti.

Cílem této práce bylo dokázat, že dvě na první pohled odlišné formy vládnutí vždy vedou k jednomu cíli, a to naprostému ovládnutí jedince a manipulaci s jeho životem.

Oba autoři zvolili víceméně stejné nástroje manipulace a i když každý román vypráví jiný příběh, jejich společné rysy donutí čtenáře k zamyšlení. Jedním takovým rysem je fakt, že obě díla byla napsána před více než půl stoletím a jsou lehce aplikovatelná na dnešní dobu. Ať už je to varování před politickou mocí, nebo rozvojem technologií, žádné z děl by nemělo upadnout v zapomnění. Ba právě naopak. Dnešní generace by si měla uvědomit jejich sílu a opatrovat poselství, která oba autoři zanechali, protože s tímto záměrem byla tato díla bezesporu napsána.

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