University of Pardubice

Faculty of Arts and Philosophy

TECHNOLOGY AND INDIVIDUALISM IN THE CITY AND THE STARS

BY A. C. CLARKE

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Bachelor thesis

2013

Univerzita Pardubice
Fakulta filozofická
Akademický rok: **2012/2013**

ZADÁNÍ BAKALÁŘSKÉ PRÁCE
(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení:	**Jakub Konopka**
Osobní číslo:	**H10755**
Studijní program:	**B7507 Specializace v pedagogice**
Studijní obor:	**Anglický jazyk - specializace v pedagogice**
Název tématu:	**Prvky technologie a individualismu v románu The City and the Stars od A.C. Clarke**
Zadávající katedra:	**Katedra anglistiky a amerikanistiky**

Zásady pro vypracování:

Předmětem práce bude román The City and the Stars, který A.C. Clarke publikoval v roce 1956. Cílem bude zaměřit se na problematiku vize existence jedince v technicky vyspělé společnosti. Úvodní část práce stručně pojedná o obecných trendech autorů antiutopické a sci-fi literatury v otázkách zobrazování dopadu technického pokroku na člověka a jeho bytí. V hlavní části autor provede komparativní analýzu Clarkeova díla s žánrově příbuzným Brave New World od Aldouse Huxleyho s cílem charakterizovat dopad vysoce organizované a přetechnizované společnosti na život jedince a jeho lidskost. Práce bude založena na relevantní sekundární literatuře a uzavře ji sekce shrnující předchozí zjištění. Text bude vypracován v souladu s platnými formálními požadavky .

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

CLARKE, Arthur C. The City and the Stars. London: Millennium Paperbacks, 2001. HUXLEY, Aldous. Brave New World. New York: Perennial Classics, 1998. FROMM, Erich. The Fear of Freedom. United Kingdom: Routledge and Kegan Paul, 1942. MANHEIM, Karl. Ideology and utopia: An introduction to the sociology of knowledge. London: Routledge & Kegan Paul, 1960. MOYLAN, Tom and BACCOLINI, Raffaella. Dark Horizons: Science Fiction and the Dystopian Imagination. London: Routledge, 2003. ROBERTS, Adam. The History of Science Fiction. New York: Palgrave Macmillan, 2007.

Vedoucí bakalářské práce: **Mgr. Ladislav Vít**
Katedra anglistiky a amerikanistiky

Datum zadání bakalářské práce: **30. dubna 2012**
Termín odevzdání bakalářské práce: **31. března 2013**

L.S.

prof. PhDr. Petr Vorel, CSc.

děkan
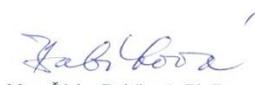
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vedoucí katedry

V Pardubicích dne 30. listopadu 2012

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Annotation

This bachelor thesis examines the novels *The City and the Stars* by A.C. Clarke and *Brave New World* by Aldous Huxley. At the centre of the attention are the main protagonists of the books and the dystopian societies in which they live. The thesis deals with the impacts of technologically advanced cultures on humanity of communities as well as on the humanity of an individual in the two books. The theoretical part of the thesis explores the creation of utopian / dystopian thought and the development and characteristics of dystopian Sci-fi genre during the 19th and 20th century.

Keywords:

Dystopia, technology, *Brave New World*, *The City and the Stars*, humanity

Souhrn

Tato bakalářská práce se zabývá romány Arthur C. Clarka a Aldouse Huxleyho, *The City and the Stars* a *Brave New World*. V centru zájmu se ocitají hlavní protagonisté a antiutopická společnost, ve které žijí. Práce se především zaměřuje, na vztah a dopad technologicky vyspělé kultury na společnost jako celek a na dopad na jedince a jeho lidskost ve vybraných dílech. Teoretická část se soustředí na vznik a vývoj utopické / antiutopické myšlenky a vznik a charakteristiku antiutopické Sci-fi literatury 19 a 20. století.

Klíčová slova:

Distopie, technologie, *Konec Civilizace*, *Město a Hvězdy*, humánnost,

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Introduction

There are many perspectives from which one can perceive the world around him or her. Postmodernism of the twentieth century argues that there is no absolute truth. Reality, knowledge, and values are constructed by a discourse, which means they can also differ from one another; everything is thus relative. With this fact in mind, the discourse of modern science and technology is only one way a person can look at the world and it has no greater purchase on the truth than any other discourses (Postmodernism and Relativism / Encyclopædia Britannica).

Martin Heidegger warned mankind in his *Question Concerning Technology* (1949) that modern technology forces societies to look at the world only through the lens of technology and science. Therefore, it blurs and eclipses all other ways through which the world can be revealed to a person. According to Heidegger, truth has been limited only to knowledge and to facts about the world. Heidegger labels this notion as 'enframing' and warns us about its consequences. The more technology advances, the more it: "…threatens to slip from human control" (1977, p. 5). He argues that the impact technology has on humanity is enormous; hence the humanity is in danger of becoming almost lost. Truth, for Heidegger, is what he calls 'revealing'. It means that truth is not composed only from the knowledge; but it embraces all the ways in which a person can relate to things of the world (1977, p. 11). Heidegger explains that humans are not genuine knowers; people perceive the world also through emotions, desires, goals and so on. In other words, in order to be rich in spirit, a person needs to experience a great variety of truths. Otherwise, one risks a danger of potential dehumanization. Dehumanization is a process by which an individual loses his or her human qualities such as kindness, empathy, pity or even his or her free will (dehumanize / oxfordlearnersdictionaries.com).

Another comment on modern technology Heidegger has is that it looks at everything according to its possible use. He argues that for modern technology nothing is simply 'good' on its own, but 'good for' something. He calls this concept 'standing-reserve'. According to Heidegger, technology transforms humanity into standing-reserve. He demonstrates his thoughts on an example of the profession of a forester. The forester, who previously worked for himself, begins to be commanded by the lumber industry, which in turn is at the mercy of the print industry. The print industry or any other manufacturer of goods, then, transforms the reading public or any other consumers into a source of its own profits (1977, p. 18). Therefore, the technology turns mankind into resources that need to be exploited and exhausted. To prove his fact, he also notes that the usage of the expression 'human resources' places human beings into the position of raw materials such as coal or petroleum (Heidegger: The Question Concerning Technology / hawaii.edu). Such a concept can easily help to blur away one's humanity as it refers to individuals not as humans, but as resources that can be replaced.

This bachelor thesis revolves around such ideas that appear in dystopian literature. Especially, it focuses on the impact of the technological evolution on humanity of an individual and how technology changes ideologies of western cultures. The theoretical part deals with the general understanding of dystopian literature, mainly its main characteristics and origin. This part also examines the main themes of dystopian genre during the nineteenth and twentieth centuries. In order to create a solid image of a dystopian thought, the last two subchapters deal with common characteristics of dystopian genre. The third and the fourth chapter use insights from the chapter one and two to create a comparative analysis of the futuristic visions that appear in *The City and the Stars* by Arthur Charles Clarke and *Brave New World* by Aldous Huxley. The third section explores how both writers depict the influence of technological progress on individuals, and how this technological progress affects the societies in their books. The fourth chapter describes the mental development of the main protagonists of both books; John, the Savage and Alvin, the unique; in terms of their alienation from nature and their connection to technology.

1. Defining dystopia

The term 'dystopia', often used interchangeably with 'anti-utopia' or 'negative utopia', is considered to be the opposite of 'utopia'. To fully understand what dystopia means, it is necessary to define utopia and its development first.

The word 'utopia' as a neologism (the process of creating a new word) was coined by Thomas More in 1516. "In order to create his neologism, More resorted to two Greek words – *ouk* (that means not and was reduced to *u)* and *topos* (place), […] Etymologically, utopia is thus a place which is a non-place, simultaneously constituted by a movement of affirmation and denial" (VIERIA, 2010, p. 4). At the end of the first edition of *Utopia,* there was a poem about the island Utopia. This poem helped to clear the meaning of 'utopia' greatly by distinguishing its three main features:

> (1) it is isolated, set apart from the known world; (2) it rivals Plato's city, and believes itself to be superior to it, since that which in Plato's city is only sketched, in Utopia is presented as having been achieved; (3) its inhabitants and its laws are so wonderful that it should be called *Eutopia* (the good place) instead of Utopia. (VIERIA, 2010, pp. 5)

Even though the term was established in the sixteenth century, it does not mean that the notion of an ideal society had not appeared until then. In fact, utopias are far older than their name. An early example that influenced many utopian writers to come is Plato's book *The Republic*. The dialogue depicts an austere society where the governing class called 'guardians' devotes itself to serving the interests of the whole community. Plato argued that private ownership of goods would corrupt their owners by encouraging selfishness. The guardians thus should live as a large family that shares common ownership not only of material goods but also of spouses and children (Plato / Encyclopædia Britannica).

After having understood the meaning of the word 'utopia', it is not difficult to straighten the meaning of 'dystopia', since the prefix 'dys' is known to stand for ill, bad or abnormal. A 'dystopia', then, would be a negative utopia, a place in which everything is imperfect. The first recorded use of the word comes from the late eighteenth century. A

British philosopher and economist John Stuart Mill used this term during his parliamentary speech about Irish land policy in 1868. Nevertheless, it does not mean that dystopias did not exist before 1800s entirely either. Authors were just less likely to write such stories since the audience or the ruler would punish them. For instance, in the sixteenth century England, any bad word against the king that would appear in a play could lead to the execution of the entire ensemble.

Moreover, Jacob Talmon, Herbert Spencer and others claim that the utopian impulse itself is inherently dystopian since utopianism searches for perfectibility, and thus, it is incapable of accepting anything below its standard. Such ideology might easily result in punitive methods of controlling behaviour which inevitably leads to some form of a police state. Another problem with defining dystopia from utopia is one's perspective of the narrative outcome. Gregory Claeys argues that one person's freedom fighter is another one's terrorist. Such ambiguity should be rather left for discussions than for defining a genre (2010, p. 108).

2. Dystopian development

This chapter focuses on the development of dystopian and science fiction genre during the nineteenth and the twentieth century. It also captures the main themes and basic characteristics of the genre.

2.1. The Nineteenth century

Even though dystopian literature did not really come into the mainstream until the twentieth century, the nineteenth century industrial revolution together with scientific enthusiasm supported the emerging genre. Marry Shelley's gothic novel *Frankenstein* (1818) is often claimed to be the founding text of the science fiction genre, but it is also a satire on the failed aspirations of replacing the divine monopoly on creation by humans as Claeys explains:

> For many, the theme of science- (or scientist) gone-wild, then, first heralds dystopia, […] Thereafter science, technology, utopia and dystopia move forward increasingly in tandem, and after 1900 the characteristic form of the imaginary society would be both dystopian and often formally cast in the genre of science fiction, set normally in the future rather than the past or elsewhere in the here-and now. (2010, p .110)

An early example of a dystopian book is a little known novel *A Sojourn in the City of Amalgamation, in the Year of Our Lord, 19—* by Jerome B. Holgate. The book criticized one of the biggest issues of the 19th century – an interracial marriage (MINÁRIK 2009, p. 11). In the middle of the century Karl Marx introduced the concept of alienation, an assumption that the division between the social classes would inevitably become wider and the condition of the rich would side with utopia while the poor would be pushed towards dystopia and mechanization. "Toynbee's contemporaries agreed with Karl Marx that capitalist industrialization had by 1845 failed to improve the condition of the working class" (HARVIE in MORGAN, 1998, p. 471). The term also received another meaning – human alienation from nature by using technology in everyday life. Ernest Fisher and Marx agreed that human nature is not fixed and unchanging. In fact they argued that as mankind alters the natural

world, it also changes itself; that a person is shaped by the environment as much as the person can shape the environment (An introduction to Marx's theory of alienation / socialistreviewindex.org.uk). Some futuristic fantasies of the late nineteenth century such as Richard Jefferies's *After London; or, Wild England*, or W.H. Hudson's *A Crystal Age* accepted the notion that the most fundamental social evil – "the essential seed of dystopia" as Stableford calls it – was the separation of human beings from a harmonious relationship with the natural environment and its inherent rhythms. This insidious form of alienation is equally corrupting in its effects on the rich and the poor (STABLEFORD, 2010, pp. 265 - 266).

Perhaps the two most important science fiction authors of the nineteenth century period were Jules Verne and Herbert George Wells. Verne's interest in utopian/dystopian thought was discouraged when his book *Paris in the Twentieth Century* (1863) was refused by his publisher. The book was finally published hundred years later in 1994 (ROBERTS 2007, p. 132). It tells a story of a young man who has graduated with a degree from literature, but without being able to use what he had learned, he is running out of money. Freezing to death he walks the streets of Paris. The story contains all sorts of mechanical wonders, but none of them are able to keep him warm. The book pictures a world without art and alerts that it is a cold and mechanized place without emotions (The History of Dystopian Literature / voices.yahoo.com). H. G. Wells, on the contrary, wrote a number of dystopian texts. He often used the topics of authority, leadership and the advancement or threat of technology. In *The Time Machine* Wells describes a world which is divided into two groups, a master-race, the Eloi and an underground slave race, the Morlocks. It is a satire on both communism and schemes of selective breeding. Wells believed in a world-state as mankind's only solution to its social and scientific problems. This state should be led by an elite caste which he described in *A Modern Utopia* (CLEYS 2010, p. 114).

2.2. The Twentieth century

The rise of totalitarianism and political corruption at the turn of the twentieth century led several writers to express their doubts about the future and progression of society. After all, it is due to the events of the first half of the twentieth century that dystopian fiction gained its popularity. Horrors of wars, totalitarian regimes, holocausts and false believes in individuals affected the literature greatly. Dystopian authors of the time posed a problem of

social stability against individual progress and questioned whether those two can co-exist. *We* by a Russian author Yevgeny Zamyatin was the first totalitarian dystopian novel that appeared (1921). The novel inspired George Orwell to write his most famous work *Nineteen Eighty-Four* (1949)*.* Aldous Huxley introduced his masterpiece *Brave New World* in 1932. One of the aims of the book was to show the horrors of H.G. Well's world-state. Orwell's *Nineteen Eighty-Four* was written after the Second World War. His world-state was darker and used punishment and fear instead of the manipulation of a pleasure (CLAYES 2010, p. 119).

With the end of the Cold War and Communism, the fear of totalitarian state slowly vanished. However, the second half of the twentieth century brought new global and social problems and therefore also new reactions to the dystopian genre. The enormous progress of technology boosted globalization. Space race and computers opened the way to the Moon. Worsening state of the environment and absurdity of popular entertainment as well as the growing dependency on technologies and overpopulation created new opportunities for dystopian authors. Ninety years after Jules Verne, an American writer who wrote *Fahrenheit 451 -* Ray Bradbury - alarmed the world about the decreasing importance of art and literature again. His book is one of the most read dystopian novels ever. *A Clockwork Orange* (1962) by British author Antony Burgess is also worth mentioning. The book dealt with the increasing anarchy and violence among the British youth. The main character of the book is a cruel leader of a gang. By the end of the novel he is caught and brainwashed into being unable to think negative thoughts. He quickly realizes that without the ability to defend himself or think negatively, he has no chance to survive in the world he once helped to create. One of the most visible dystopias of the 1980s is Margaret Atwood's *The Handmaid's Tale* (1985), which is considered to be the first feministic dystopia that gained recognition (The History of Dystopian Literature / voices.yahoo.com). The following years brought an even wider spectrum of various themes for dystopian visions. The dystopian genre has not spread only in literature, but hand in hand with the rise of science fiction genre it also has appeared in the emerging cinematography.

2.3.   Characteristics of Dystopian literature

Dystopias usually express original ideas and opinions of their authors. Thus, these books form a heterogeneous genre that is not easy to generalize. Still, there are some common aspects and features that appear in most of the works of the genre.

The key characteristic of each dystopia is a setting, since the purpose of this genre is to make readers discuss, criticize or hypothesize possibilities and probabilities of the dystopian world. Even though the plot usually takes place in the future, it depicts contemporary problems of every society. Therefore, there needs to be some element of the current world that is reflected in the new, darker one. The civilization is often controlled by a small group of people or individuals. The freedom of the citizens is in some way restricted, but the society perceives the life as a perfect utopian world. Thomas Whissen in his book *Classic Cult Fiction: A Companion to Popular Cult Literature* explains that this delusion is achieved by dehumanization, uniformity, fear or lack of the knowledge about the outside world or simply by inability to change. In his opinion:

> This 'comfort state' is endorsed by the government to create a false sense of happiness wherein the government produces an "overall paralysis of any aesthetic sense…everything is machine-made, mass-produced, and sterile, and as a consequence, civilization has lost touch with the qualities that once gave life zest, qualities of passion and vitality, of irrationality and excess that were both its peril and its promise. (1992, p. 15)

In most of the dystopias there is also a group of people who are not under the complete control of the state. It is this society that the main hero of the novel puts his or her hope in. Another role of the setting is to stand against the main character in order to create emotions of absurdity, worthlessness and fear without escaping, but the setting also provides the main character with the opportunities to rise above and become a hero.

The main protagonist is usually different from the rest of the population. Unlike others, he or she understands that something is wrong with the society and questions the existing social and political rules. He or she also tries to change the system, but fails. Because of that, the hero is often excluded from the rest of the inhabitants and tries to escape from the regime that limits his or her freedom. Additionally, to highlight character's qualities, the protagonist

needs to have some friends or a family that represents the ordinary population. As a dystopian writer Gabriela Stalker explains:

> It is common that the main character has acquaintances who are perfect examples of the law-abiding citizens the authority wants them to be. They are important symbols of the general attitudes of the people, and show the effects of the authority's control over them. However, sometimes this principle reverses itself. The main character of the *Uglies* series makes a friend who she learns disagrees with the ideals of the ugly/pretty society and plans to run away. (Characters of Dystopian Society / Writerscafe.org)

A similar paradigm appears in many books. For example, Guy Montag in *Fahrenheit 451* meets Clarissa McClellan and realizes that the life he has is not as perfect as he has thought. Alvin in *The City and the Stars* is the only person that has not experienced reincarnations and therefore has no experience of past lives. It is when Alvin finds Lys and culture that he realizes the flaws of his culture. There can be something unusual about the main character too. For instance, Bernard Max, a major character in *Brave New World*, is extraordinarily short for someone of his caste. It is through the main character that the reader recognizes the negative aspects of the dystopian world.

2.4.   The impact of technological progress on individuals

The following part of the thesis focuses on how sci-fi and more importantly dystopian authors depict the influences of advanced technology on the human mind. The subchapter is divided into two parts, leisure time and industrial world.

Among the most visible results of technical advancement are its effects on work. Considering the real world, however, there are occupations which have undergone a relatively small change. No revolutionary alternation has appeared in the fields of law or school education so far, but that does not apply to science fiction genre. (BORNE, 1952, p. 246) And yet, those roles usually do not exist in dystopias. It is either undesirable by those in power, or it is unnecessary. For example, the profession of a teacher does not exist anymore in *Devil on My Back* (1986) by Monica Hudges. The children in the book are taught by discs implanted to their heads. This opens the question of so called Transhumanism, the possibility

or even desirability of fundamentally transforming the human body by technologies or genetics to enhance body´s abilities.

On the contrary, the industrial world has been completely changed. Workers who could do the whole work from the beginning to the end disappeared. By breaking up professions into partial operations and assigning one limited task to each person, a new wave of semi-skilled workers has appeared. Each of them knows only one piece and may not even know its purpose. Those fractional job positions caused a lowering level of proficiency of the workers. Where one skilled artesian was required to do the whole work 100 years back, a group of several semi-skilled workers is necessary now (FRIEDMANN in BORNE 1952, pp. 246-249). This concept helps of course the totalitarian regimes to control their workers in dystopian literature, if there is any work at all, in *The City and the Stars* and many other futuristic books people do not have to work, since everything is managed by robots or cyborgs. It is obvious that a worker functions more as a mechanized unit that does what is required and leaves. Any emotional connection to the job is lost due to the same repetitive task and if a problem occurs, such workers are usually lost. The loss of emotional response can be seen in already mentioned *Fahrenheit 451,* for example. After Mildred had passed out, the maintenance people came with the stomach pump and the blood transfusion machines. They were not even doctors and they showed no emotions while saving the person from a certain death.

The development of leisure time is the second important characteristic of modern civilizations. Mass production and consumerism helped the creation of a need for instant pleasure. This is yet another great tool for controlling human population that dystopias highlight, because instant emotions are always at the centre of attention, especially the good ones. Thus, an obsession with the instant pleasure is also a common feature of sci-fi and dystopian books. It functions as a way to get over and to forget negative experiences. Human connections have also been affected by growing consumerism. Relationships between people are perceived as an ordinary matter that needs to be consumed, not taken care of. There is no difference between relationships and consumer goods anymore. The role of the relationship is to be satisfied with the person one chooses. The product has to be ready to use. In case of the dissatisfaction or appearance of a newer and better model, the product might be easily replaced by a superior one (BAUMAN 2004: 186).

3. Technopoly

In this chapter the topic examined is the issue of technological progress and its influence on the inhabitants of Diaspar from the novel *The City and the Stars* and the World State described in the book *Brave New World*. For the purposes of the analysis, the section defines the term 'technopoly' and uses the definition to prove that both cultures are technopolies. Last section of the chapter is dedicated to the analysis of the society of Lys, which opposes to Diaspar and represents a rural yet technologically advanced society.

Similarly to Heidegger, Neil Postman argues that the western cultures have become obsessed with the scientific facts; he alerts that if the development does not change its course, many societies will become what he calls a 'technopoly'. Technopoly is a society that is obsessed with the benefits of technology to the point where everything needs to be measured and assessed on the basis of how efficient or logical it is. For Postman, a society becomes a technopoly when:

> It consists in the deification of technology, which means that the culture seeks its authorization in technology, finds its satisfactions in technology, and takes its orders from technology. (1993, p. 71)

Postman explains that technopoly is not only a state of culture. It is also a state of mind. To specify his definition, Postman notes that technopolies often redefine what its inhabitants think of religion, of art, of family, of politics, of history, of truth, of privacy or of intelligence (1993, p. 48). This shift in meanings takes place because such person is, as Heidegger explains, enframing the world only by a logical discourse of science and technology. A person who feels comfortable in technopoly is a person that is convinced that technical progress is humanity's prime achievement and the instrument by which one's most profound dilemmas may be solved. Such thinking can be seen in both Diaspar as well as in the World State.

3.1 Faith in technology

The World State in *Brave New World* has only one goal: technological progress. The morality of the society is not based on basic human values or virtues such as family, freedom or love but instead is rational and focused mainly around industry, economy, or technological growth.

Fascination with the technological progress can be seen throughout the entire book. The word 'progress' itself appears at the very beginning of the novel. In the first chapter, the Director explains to the children a human cloning process: "'Making ninety-six human beings grow where only one grew before. Progress'" (2007, p. 4). The quote shows not only Director's fascination with the technology and the capabilities it provides but also proves Heidegger's assumption about the perception of human beings as a resource to exploit. Thus, the notion helps to dehumanise a person, since the person is not considered to be an individual or even a human being but rather a unit with a specific role and function according to its caste. In the chapter six, Lenina says: "…because progress is lovely, isn't it?" (2007, p. 86) She says this because she will be deprived of the comforts of 'progress' when she enters the Savage Reservation. There are no technological wonders of the World State in the Reservation. At the moment she says that, she is in her idea of heaven, which is a luxury hotel in Santa Fe. Lenina wishes she could stay at the hotel. Her quote reflects the belief of her society that the progress that is presented in the World State is an improvement on what came before – the Savage Reservation that represents the natural and uncontrolled environment that offers no pleasures of civilisation such as a choice of scent or television.

The citizens of Diaspar also blindly believe only in technology and reason. The difference between the two cultures is that Diaspar is far more developed. In fact, Diaspar has reached its final step of development, there is nothing more to invent. Because of that, Diaspar's aim is just consumption and 'being'. This, however, does not change the way inhabitants of Diaspar look at the world they live in. As an example, visual arts in Diaspar are valued by their complexity and precision rather than their creativity or one's appeal on senses. One's subjective aesthetic sense is replaced with the admiration of rules and objective beauty that is following the prescribed technical rules. The reason behind this might be the fact that any item, machine or person in Diaspar lost any unattractive features, any ugliness. When everything is aesthetically appealing, the beautifulness needs to be redefined in order to keep its meaning. In a world driven by reason it is only logical that the reason is used to describe 'beauty' as well:

> She designed and constructed, with the aid of the matter organizers, three-dimensional interlacing patterns of such beautiful complexity that they were really extremely advanced problems in topology. Her work could be seen all over Diaspar. (2001, p. 47)

In addition, each piece of art is evaluated by the society and the fate of the artistic work depends entirely on how many votes it receives. If the masterpiece gets enough votes, it is stored in the memory banks of the city, otherwise the art is dissolved:

> It was the custom of the city's artists-and everyone in Diaspar was an artist at some time or another-to display their current productions along the side of the moving ways, […] it was usually only a few days before the entire population had critically examined any noteworthy creation, and also expressed its views upon it. (2001, p. 24)

In both books the fascination with technology resolves in redefining what the word 'beauty' refers to by using technology and reason. This is one of the processes that take place when a society becomes a technopoly (POSTAMN, 1993, p. 48).

Faith in science is in both cultures so strong that it has a complete control over one's life. In *Brave New World*, the intelligence of an inhabitant of the World State is predestined by technology when one's life is just in a test tube as Mr. Foster says: "The lower the caste, the shorter the oxygen" (2007, p. 11). He explains that technology can make a person ingenious or mediocre intelligent while he or she is still an embryo by changing the received amount of oxygen. It refers to a highly developed 'eugenics', the science of arranging marriage so as to produce the best possible offspring. In this case, the best is not achieved by selective marriage because marriages do not exist in the World State, but the main notion remains. Thus, a person cannot defend himself or herself against those actions. In fact, one's inability to break from his or her predetermined role is also strengthened by behavioural conditioning. The Director confirms the assumption at the beginning of the book while he lectures students: "'All conditioning aims at that: making people like their unescapable social destiny'" (2007, p. 12). All conditioning takes places during the early stage of one's development, so that the person cannot fight it.

A similar paradigm appears also in Diaspar. The citizens of the city are likewise conditioned to believe in technology: "They were as perfectly fitted to their environment as it was to them -for both had been designed together" (2001, p. 9). They are immortal thanks to the ability to move one's mind from a human body to another one. In order to maintain the element of diversity in the city, however, a person is not immediately reborn after one's mind leaves his or her body. In the city lives only a fragment of its population at once. Meanwhile, the rest of the inhabitants are stored as digital information in the memory banks. It is the

central computer that decides who is going to be born and when. Hence the technopoly is not ruled by the man, but by the machine. The central computer represents the final and greatest technological invention and the end of evolution since it is perfect: "The Council ruled Diaspar, but the Council itself could be overridden by a superior power—the all-but-infinite intellect of the Central Computer" (2001, p. 66). The complete trust in technology is also proven in times of danger. When Khedron, the jester, escapes upcoming changes in the society of Diaspar to the memory banks, he leaves to Alvin a note:

> "By now you will have guessed that I have gone back into the Hall of Creation, into the safety of the Memory Banks. Whatever happens, I put my trust in the Central Computer and the forces it controls for the benefit of Diaspar. If anything tampers with the Central Computer, we are all lost. If not, I have nothing to fear". (2001, p. 151)

Firstly, the quote shows that Khedron does not know how to solve the situation he is in and therefore he flees into the memory banks; by doing so he gives up his chance of participation on the shift that the city is about to take. He lets the central computer to decide his fate for him. Free will can be interpreted as a human capacity to act in certain situations independently (Free will / *Encyclopædia Britannica*). Thus, such an action can be seen as giving up a part of his humanity. The excerpt also proves that the person is dependent on technology to the point that he cannot imagine a world without it; much like when Lenina says that the progress is lovely. Secondly, the excerpt presents how people of technopoly behave in times of a crisis. Their solution, if the crisis exceeds a certain level that a person can handle through the reason or technology, is escapism. After Alvin returns to Diaspar with the news that behind the walls of the city lies another civilization, many citizens of Diaspar could not handle such situation:

> ...those who refused to admit the existence of Lys and the outside world no longer had a place to hide. The Memory Banks had ceased to accept them; those who tried to cling to their dreams, and to seek refuge in the future, now walked in vain into the Hall of Creation. (2201, p. 227)

Escapism as a solution to the problems that technology cannot solve appears as well in *Brave New World*: "A gramme is better than a damn" (2007, pp. 46, 77, 100). The quote is one of the many lines that the inhabitants of the World State were conditioned to say and more

importantly to think of when any kind of crisis appears. It refers to the overuse of a dope called soma. After taking soma, one loses any connection to the reality until the body absorbs the dope. From this point of view, soma and memory banks are quite similar because both take control from the person for a certain amount of time and offer a seemingly easy solution to any difficulty.

Another reason why the citizens of both technopolies are unable to decide in a difficult situation is that they are not used to. From psychological point of view, a repetition of any action can lead to the creation of a habit; especially if the repetition is supported by reinforcement such as a state of happiness after taking the dope. A habit, then, is a behaviour that requires limited or no thought (Habit / *Encyclopædia Britannica*). Since soma and the central computer are almost always at disposal and promoted to exploit, people living in those technopolies can easily create such habits and therefore escape the decision making processes without thinking or realizing it.

3.2.   Satisfaction in technology

Postman supports the belief that the technological progress is most efficient when people do not consider themselves as human beings or children of God, but as consumers (1993, p. 42). This notion, together with the notion of a unity, is well established in both analysed societies; the cultures perceive consumerism as the purpose of their life. In *Brave New World* the idea is reflected in the motto of the World State: "COMMUNITY, IDENTITY, STABILITY" (2007, p. 1). 'Community' refers to the belief that no one should ever be alone because being alone threatens the World State's ideology since it supports one's individuality. In the society, everyone belongs to everyone. Each citizen has direct role according to his or her caste, thus he or she has his or her own 'identity'. Finally, through one's work, entertainment and consumption, the society preserves its 'stability' both spiritual as well as material. The consumerist ideals can be captured by hypnopaedic proverbs: "'But old clothes are beastly,' […] 'We always throw away old clothes. Ending is better than mending'" (2007, p. 42).

The World State's inhabitants are purposefully kept occupied so that no one has any time for a spiritual reflection. In *The City and the Stars*, however, consumerism is more connected with the need for an instant satisfaction because economic stability is no longer a problem. If a person requires anything, it is immediately synthetized and at one's disposal. When the item is no longer needed or desired, it vanishes. The material needs of a person are in both cultures met and since the consumers perceive any object only as a tool serving its purpose, fulfilling the

purpose makes them happy (HEIDEGGER, 1977, p. 17). No emotional attachments to the objects are possible because everything is a product of a mass production and therefore any object loses its uniqueness. When item's purpose is fulfilled or the item is damaged, it is destroyed or replaced by another one, completely identical to the previous one. Consequently the technology offers only the material satisfaction, not the emotional one.

In both technopolies, people are rather being entertained than being active participants. Such state of mind does not require any cognitive effort; therefore people are passive in thinking or their cognitive processes are limited to prescribed ways. A good example are 'feelies'. They are the most favourite types of recreation in the World State. Feelies are a type of a movie that stimulates all senses, not just eyes. A person who watches feelies can feel all of the action, especially during the love scenes. When assistant predestinator speaks to Henry about how he could feel the bearskin rug under them as the actors in the movie were copulating on the screen, he says: "There's a love scene on a bearskin rug; they say it's marvellous. Every hair of the bear is reproduced. The most amazing tactual effects" (2007, p. 29). Feelies are essentially meaningless and without plot. Its only purpose is to appeal on one's senses so that a person stays sexually brainwashed. A similar form of a recreation appears in Diaspar. Sagas are active holographic projections that also appeal to all senses of the human body, but it is interactive; so there is no distinction between what is a saga and what is real.

Sagas as well as feelies are products of their societies and hence they reflect the degree of sophistication the cultures are capable of. When John, the Savage confronts the world controller Mustpha Mond, he complains about the dullness of such entertainment: "'*Othello's* good, *Othello's* better than those feelies'" (2007, p. 194). The world controller acknowledges John's statement but explains that any high art can threat the stability of the World State and therefore it is forbidden. Since the extremeness of feelings has been reduced to a plateau; that is the very absence of emotions; inhabitants of the technopoly do not notice such problem as they have never experienced the difference and they are in fact happy. As a result, the stability of the culture is arranged. The need for stability is for the people of Diaspar very important, but the reason is different. First of all, the way Diaspar lives has been unchanged for billions of years, thence people were indoctrinated to know only stability: "Jeserac did not merely believe in stability; he could conceive of nothing else" (2001, p. 30). Second of all, the stability represents unchanging safety and only what is unchanging can outlast forever.

Sagas are the only way the citizens of Diaspar are able to leave the city because each saga takes place in a limited area, which is bordered by natural surroundings:

> The artists who had planned the Sagas had been infected by the same strange phobia that ruled all the citizens of Diaspar. Even their vicarious adventures must take place cozily indoors, in subterranean caverns, or in neat little valleys surrounded by mountains which shut out all the rest of the world. (2001, p. 16)

The surroundings clearly represent the walls and safety of Diaspar. The city is the only place that the inhabitants of Diaspar are familiar with. The outside of the city is unknown. It symbolizes the lack of knowledge; which may resolve into the state of not being in control of the situation. Therefore, such a situation offers a potential danger. As the people of Diaspar have everything they want inside of the city and complete control over it, the only fear they have is the horror of losing the control. The fact that there is no surprise in Diaspar is then logical because a surprise requires an element of ignorance. Hence, the sense of security comes from the technology of the city as well. Additionally, both cultures are without diseases because the environment they live in is completely sterile. The two cultures offer no danger to their inhabitants. When Lenina and Bernard visit the Reservation and face the natural environment she wants to run back to the safety of the World State. She says: "'But how can they live like this?' […] 'But cleanliness is next fordliness' […] 'Let's go away, I don't like it'" (2007, pp. 95 - 97). The excerpt confirms Marx's idea that the environment shapes human behaviour. Since Lenina is used to live in a sterile environment of the World State, she cannot imagine living in a natural environment as do the savages in the Reservation.

According to Postman, the notion of love, families and relationships in general is often redefined in technopolies (1993, p. 48). The words 'mother' and 'father', however their meaning remains unchanged, are considered to be obscene in Huxley's *Brave New World*. The reason behind this might be that the words are a link to the past before Ford and his World State. Firstly, the past refers to the society where individualism was supported and that contradicts the ideology of the World State, therefore the words need to be swept away. Secondly, the words refer to a family; a specific relationship of only a few people. Since the World State promotes pluralism and community such a notion again threatens the promoted ideology. Thirdly, the words present the idea of birth giving not under the complete control of technology or the state. This is the reason why it is considered to be obscene, since the culture has complete trust in the technology; giving an important aspect of life to the uncertainty of nature seems to have no logic to the inhabitants of the World State. This is proved when the Director during the excursion in the first chapter of the book asks students what 'a parent'

means, students uneasily reply: "'Human beings used to be…' he hesitated; the blood rushed to his cheeks. 'Well, they used to be viviparous'" (2007, p. 19). The excerpt again proves Postman's and Heidegger's assumption that the people of technopoly use only logic and science to evaluate the world around them.

The role of a father and a mother, however, exists in Diaspar. When the Central Computer choses to reborn a person, the person is fully grown, but he or she lacks his or her memory of the past reincarnations, thus the person needs someone who would teach him or her how to live in Diaspar until his or her memory recovers; therefore the role of parents has only a formal meaning and no real connections are being made. It is confirmed by Eriston's and Etania's behaviour when they announce Alvin that their guardianship is over:

> "'Alvin,' began Eriston, 'it is twenty years since your mother and I [Eriston] first met you. You know what that means. Our guardianship is now ended, and you are free to do as you please'" (2001, p. 19).

Alvin replied only using a formal response as well, he said: "'I understand. I thank you for watching over me, and I will remember you in all my lives'" (2001, p.19). None of the three characters expressed any deeper emotions; in fact Etania and Eriston do not actively participate on Alvin's development or the development of the plot of the book afterwards.

The only reason for the people of both societies to form a relationship is to join in sexual games. Sexual practices serve exclusively the needs of the body; to satisfy the necessity of instant gratification, no other purpose. In consequence the formation of a relationship has no deeper meaning and its lost is accepted almost without any emotional response, for it is easy to find a replacement. Hence it helps the societies to preserve the stability and the illusion of false happiness. Yet long-term monogamy is not forbidden in Diaspar; unlike in the World State. The reason is that Diaspar's philosophy allows the formation of individuality, even though the absence of any real emotions greatly limits one's character and therefore the quality of such relationships. Polygamous activities appear in both books since the sex is subordinated to the philosophy of consumerism. In Brave New World, polygamous activities are called 'Orgy-porgy' and are even compulsory for higher castes in order to preserve the principles of consumerism and pluralism. Orgy-porgy is promoted from the childhood so that it is considered as a common aspect of one's life. The name of the activity rhymes so that it supports the idea of sex being an innocent game. Another fact to support this is that people are taught to say a short nursery rhyme, while the occasion:

> Orgy-porgy, Ford and fun,
>
> Kiss the girls and make them One.
>
> Boys at one with girls at peace;
>
> Orgy-porgy gives release. (2007, p. 73)

Unlike in Diaspar, in the World State sex is completely a matter of consumerism. It is reflected in the use of the term 'pneumatic', when a female person is aesthetically appealing to a male one says:

> "Lenina Crowne?" said Henry Foster, echoing the Assistant Predestinator's question as he zipped up his trousers. "Oh, she's a splendid girl. Wonderfully pneumatic. I'm surprised you haven't had her". (2007, p. 37)

The word 'pneumatic' has one more meaning in the book. It is used to describe the qualities of arm-chairs in Mustapha Mond's office: "'It's more like a caffeine-solution party than a trial,' he [Helmholtz] said, and let himself fall into the most luxurious of the pneumatic arm-chairs" (2007, p. 191). Huxley on purpose uses the term in two different ways in order to highlight that the society of the World State perceive human body as a piece of an article exactly in a way that Bauman described; a person is perceived as a product, the product must be ready to use immediately and can be easily replaced by another one (2004: 186).

As the final symbol of technopoly can be considered the change of a human body because afterwards technology conquers not only the mind of a person but one's physical appearance as well. Concerning the human body, a lot of modifications have been made in Diaspar:

> Such unnecessary appurtenances as nails and teeth had vanished. Hair was confined to the head; not a trace was left on the body. The features that would most have surprised a man of the dawn ages was, perhaps, the disappearance of the navel. […] and at first sight he would also have been baffled by the problem of distinguishing male from female. […] It was merely that his [male's] equipment was now more neatly packaged when not required; internal stowage had vastly improved upon Nature's original inelegant and indeed hazardous arrangements. (2001, p. 26)

The advancement of Diaspar achieves the disappearance of pain and self-care skills. Consequently, the respect for one's body is lost. Moreover, the notion is supported by the chance of replacing one's body by a new one. Hence it serves to the principles of consumerism as well. Huxley's World State uses cloning embryos to create human beings. Therefore, a great amount of people share the same appearance: "'Ninety-six identical twins working ninety-six identical machines'. […] 'The principle of mass production at last applied to biology'" (2007, p. 5). The excerpt shows how people of the World State perceive human beings only as resources to exploit; exactly in the way that Heidegger suggested (1977, p. 18). People are not 'good' on their own, they are 'good for' maintaining the machines, which are undistinguishable from one another, just like the workers operating them. The fact that human bodies serve the principles of consumerism in *Brave New World* as well is reflected in the usage of dead bodies when one passes away. Each person is cremated so that one can serve the community even after one's death:

> 'Phosphorus recovery,' exclaimed Henry telegraphically. […] 'Now they recover over ninety-eight per cent of it. More than a kilo and a half per adult corpse'. […] 'Fine to think we can go on being socially useful even after we're dead'. (2007, p. 63)

3.3.   Lys as a stable technocracy

Postman states that technocracy precedes technopoly. He calls 'technocracy' the society where technology competes with a more traditional and spiritual ideologies. Therefore, it is a culture with both world views, technological and humanistic (1993, p. 41). Technopoly, then, is a totalitarian technocracy where the humanistic ideologies are suppressed. Postman explains that in technocracy the two worlds rival but the advantages of technology are yet not strong enough to make the humanistic approach irrelevant and therefore invisible.

Lys, in comparison to Diaspar or the World State, depicts a society that respects the basic needs of a human spirit but at the same time uses advanced technology whenever necessary. In other words, it is a society that found stability and peace between the technological approach and the humanistic approach; a society where the two approaches do not compete but co-exist in a symbiosis. The society lives in a close connection with the nature, but is relatively well equipped and highly developed in comparison to the *Brave New World's* Savage Reservation. The notion is supported, for example, by the fact that they use animals as

a means of transport instead of technologically advanced machines. When Alvin is asked to travel across the country of Lys, though he accepts the request, he insists that he would come only if he is not asked to ride one of the racing beasts. Seranis, an elderly of the village replies:

> "I can assure you," said Seranis, with a rare flash of humour, "that no one here would dream of risking one of their precious animals. Since this is an exceptional case, I will arrange transport in which you will feel more at home." (2001, p. 107)

Firstly, the passage confirms that Lys possesses advanced technology, but unlike Diaspar or the World State, Lys uses it only when necessary. Thus, technology serves the practical needs of the society. In the World State, by contrast, the society serves technology since everything subordinates to the technological progress and consumerism. Secondly, the excerpt also shows that the inhabitants of Lys value their pets to the degree that they would not risk exposing the animals to a potential danger. In the World State as well as in Diaspar, the only thing that is valued to the same degree is the progress or the stability of the community. The philosophy of Lys, oppositely, is that it is important to avoid excessive reliance on technology. While the citizens of Diaspar underwent many unnatural modifications of DNA in order to become immortal, the people of Lys chose the natural development. After millennia people in Lys evolved into humans that are capable of telepathy with any living creature. It symbolizes their close connection to the nature.

The technological advancement of Lys, together with the fact that the society is not technologically oriented can be also seen from the conversation between Seranis and Alvin about the mortality of the people of Lys. Seranis explains Alvin that:

> "Long ago, Alvin, men sought immortality and at last achieved it. They forgot that a world which had banished death must also banish birth. The power to extend life indefinitely might bring contentment to the individual, but brought stagnation to the race. Ages ago we [Lys] sacrificed our immortality, but Diaspar still follows the false dream." (2001, p. 142)

First of all, the quote shows that the people of Lys understand that technology and science do not provide philosophies by which to live; Postman uses the same idea to define and distinguish the difference between a technopoly and a technocracy (1993, p. 49). Second of all, the excerpt establishes the validity of the concept that the people of Lys do not perceive and evaluate the world around them only on the basis of the facts and logic as Heidegger

warns. This is the main difference between Diaspar or the World State and Lys. Moreover, unlike the Savage reservation, the environment of Lys is artificially designed. The nature is created with the technology that the people of Lys possess: "Most of the changes did not affect Lys, but it had its own battle to fight-the battle against dessert. The natural barrier of the mountains was not enough, and many ages passed before the great oasis was made secure" (2001, p. 96). Even though Lys is close to the nature, it is their technology that helped the nature to preserve itself. Thus, the people of Lys set themselves to the role of the guardian of the nature while the World State sets itself to the role of an exploiter.

Lys is a decentralized rural society that consists of hundreds of small villages; each of them has its own government, but is overseen by central administration. Each village produces its unique material and intellectual work, therefore the overall culture and community is diverse:

> They passed through many villages, some larger than Airlee but most of them built along very similar lines. Alvin was interested to notice the subtle but significant differences in clothing and even physical appearance that occurred as they moved from one community to the next. The civilisation of Lys was composed of hundreds of distinct cultures, each contributing some special talent towards the whole. (2001, p. 108)

The excerpt shows that each village; also each member of the society as well; is free to choose and develop skills depending on his or her own preferences. Tom Moylan makes a point that Lys represents the classic communist utopia: **"**Most basically, Lys is a society based on unalienated and dignified human labor, producing security and freedom for everyone" (1977, p. 154). This is proved when Alvin asks why the citizens of Lys grow plants:

> When Alvin commented on this, it was patiently explained to him that the people of Lys liked to watch things grow, to carry out complicated genetic experiments and to evolve ever more subtle tastes and flavors. Airlee was famous for its fruits. (2001, p. 104)

Lys is basically a society of philosophers. As Diaspar conquered the material world and death, Lys dominates the realm of mind and life. The idea is reflected in the main characteristics of the two cultures. Diaspar is proud of being immortal whilst Lys is pleased to be able to telepathically communicate with any living creature. Despite the fact that Lys does

not misuse technology and hence is more balanced than the World State or Diaspar, its fear of losing the natural environment causes Lys to be in a way likewise stagnant. The community is closed to itself as well as is Diaspar. When Alvin wants to return to Diaspar, Seranis is displeased. She and her society do not wish to be revealed to Diaspar. She says: "'I am afraid it is not as easy as that,' […] 'If the gates were opened, our land would be flooded with the idly curious and the sensation seekers'" (2001, p. 98). On the one hand, Seranis's behaviour might be viewed as the result of the influences of the natural environment and of Lys's ideology; obviously, her culture lives in a closer connection to nature than to technology. Thus, disclosing to Diaspar may consequently threaten the natural environment because the citizens of Diaspar would have probably brought more technology to Lys. On the other hand, Seranis might be concerned about the clash of ideologies. Diaspar is a result of a capitalist empire whereas Lys is a pastoral communist society. She might fear that the exposure to the capitalist ideas would poison Lys's philosophy. This is confirmed when Seranis says: "'As it is now, only the best of your people have ever reached us'" (2001, p. 98). Since the culture values one's philosophical capabilities, it does not want to be queered by anything below its high standards.

4. Humanity of John, the Savage and Alvin, the Unique

This chapter analyses the development of humanity of the main protagonist of *The City and the Stars* as well as of *Brave New World*. The topic is examined through two aspects that are related to humanity, happiness and love. Aristotle believed that virtues led to '*eudaimonia',* which is a Greek word usually translated as happiness. Although it should be noted, that the meaning of '*eudaimonia'* is similar to well-being rather than any feeling of contentment. Aristotle argues that happiness is an activity of the rational soul. The idea is that living in a way that reaches one's full potential brings the highest state of a long-term flourishing. Such state of well-being is exceeding a short-term satisfaction in Aristotle's eyes:

> Human beings must have a function, because particular types of humans (e.g., sculptors) do, as do the parts and organs of individual human beings. This function must be unique to humans; thus, it cannot consist of growth and nourishment, for this is shared by plants, or the life of the senses, for this is shared by animals. (Aristotle / *Encyclopædia Britannica*)

Aristotle discourages from centring the attention on what Bauman called the need for an instant pleasure. In Clarke's *The City and the Stars,* citizens of Diaspar do not have any connection to work because there is no work anymore. Their technological advancement enabled them to create Eden on Earth. For them, the only purpose of life is to enjoy the infinite wonders that the city provides. As Alystra, a citizen of Diaspar, said: "You are unhappy, Alvin. [...] No one should be unhappy in Diaspar" (2001, p. 14). This contradiction with Aristotle's definition of happiness is displayed through Alvin, the main protagonist. Not having any purpose in his life, Alvin is depressed. While the rest of the population lived thousands of years in the city and thus have become indoctrinated to be only able to live inside of Diaspar, Alvin is a new-born person who has no memories of the past and therefore he does not share such anxiety. Even though most of the activities in Diaspar are based on the immediate appeal to senses, an idle life of immortals adopted to it. For Alvin, by contrast, everything is new and his stance on the limitless consumerism can be interpreted as either positive or negative. Considering his attitude towards erotic life:

> …yet the brevity of his [Alvin] affairs was already famous. They were intense while they lasted-- but none of them lasted for more than a few weeks. […] There were times when he would join whole-heartedly in the erotic games of his

companions, or disappear with the partner of his choice for several days. But once the mood had passed, there would be longs spells when he seemed totally uninterested […] it was certainly bad for his discarded lovers, who wandered despondently around the city and took an unusually long time to find consolation elsewhere. (2001, p. 29)

On the one hand, as discussed in the section concerning the development of relationships, Alvin's actions are influenced by consumerism. "It had never occurred to Alvin that Alystra was beautiful, for he had never seen human ugliness. When beauty is universal, it loses its power to move heart" (2001, p.32). On the other hand, his actions can be also seen as a search for the true and deeper love. "It was not that Alvin was heartless or inconsiderate. In love, as in everything else, it seemed that he was searching for a goal that Diaspar could not provide" (2001, p. 29). Unlike the rest of the Diaspar Alvin finds a purpose in his life – to find an exit from the city. "Alvin stared out towards the limits of his world. […] But at that moment, as his heart yearned for the unattainable, he made his decision. He knew now what he was going to do with life" (2001, p. 28). By doing so Alvin fulfils another step to achieving Aristotle's version of happiness. After studying the plans of the city Alvin is able to find a tunnel that leads from Diaspar. Although the tunnel is sealed, Alvin can see the desert surrounding the city. Not long after that, he finds a way to escape from Diaspar. That is a definite sign of progress being made in his life; whereas the rest of the population are relatively unchanging and the purpose of their life is just 'being' and consumption, Alvin's will and desire helps him accomplish a distinctive change in his life.

When Alvin finds Lys, the second of the two remaining civilizations on Earth, his excitement peeks because Lys is completely different from Diaspar. Lys depicts a society that respects the basic needs of human spirit. Since Alvin carries with himself the thinking of his society, he does not understand the philosophy of Lys. "'Why should anyone accept death when it was so unnecessary'" (2001, p. 106). An idea of death is illogical to Alvin, as his city is a place of a rational reason where technology conquered all natural flaws of a human body, including a departure from life. The excerpt above proves Heidegger's theory of perception the world only through one discourse, in this case the perception of the world only through the lens of reason. During studying Lys's culture Alvin learns about love:

In Lys, it seemed, all love began with mental contact, and it might be months or years before a couple actually met. […] Two people whose minds were open to

one another could hide no secrets. […] only love based upon absolute unselfishness could survive it. (2001, p. 109 - 110)

He also experiences the love of a mother and her child. "And yet, even while they [children] baffled him, they aroused within his heart a feeling he had never known before" (2001, p.106). At this point Alvin starts to look at the world through the emotions rather than through the reason. The shift in the perception of life in Lys gives Alvin the chance to understand the deeper meaning of love and what Diaspar was missing: "Yet now there was no woman in Diaspar who knew or cared for what had once been the final aim of love. There was no real emotions, no deep passions, in the immortal city" (2001, p. 152). Alvin also realizes that finiteness of existence gives life its meaning:

Perhaps such things only thrived because of their very intransience, because they could not last for ever and lay always under the shadow which Diaspar has banished. That was the moment, if such a moment ever existed, when Alvin realized what his destiny must be. (2001, p. 152 – 153)

He recognizes that human beings are not designed to be immortal and that through the misuse of technology and consumerism people of Diaspar lost their connection to the humanity. This shift is confirmed when Alvin returns to his people and meets his former love Alystra:

Her [Alystra] beauty and her unhappiness were so appealing that, even now, Alvin felt his body responding to her presence […] But it was the lure of the body alone; he did not distain it, but it was no longer enough. (2001, p. 154)

The need for instant pleasure no longer moves Alvin, because he has experienced Aristotle's interpretation of happiness in Lys. He understands that the love of mind exceeds the power of immediate delight. The fact that Alvin eventually accomplishes any goal he sets stems not only from his uniqueness, the notion that he is a new-born person, but also from his ability to manage any unknown situations and chaos. Unlike the people of Diaspar, Alvin perceives the world around him with reason as well as with emotions; therefore he is capable of decision making processes that are not based on logic only. He elaborates unknown situations as best as he can in accordance with his virtues. Thus, living by Aristotle's values Alvin also inspires both cultures to break from the vicious circle of prejudices and stagnation. At the end of the book he gives up his starship by sending it to a distant universe to find his ancestors. He does so seeing that the ship would otherwise tempt him to use it. The starship symbolizes an

unnecessary technological advancement. Alvin is aware of the fact that both Lys and Diaspar have long time before they are ready to start exploring space again. Therefore this technology is redundant and Alvin has learnt that using unneeded technology leads only to stagnation and dehumanization. He does not abandon only the ship, he forsakes any expendable technology.

John, the Savage, the major character of *Brave New World*, is the epitome of a noble savage who proves the corruption of the World State. Huxley wrote that the focus of the book is not science itself, but science as it affects people (2007, p. xliv). 'Noble Savage', then, is a literary concept of a man in his natural state, untouched by modernity and technology, such person is pure and less corrupted than the civilized man. The noble savage represents the initial goodness of one not exposed to the influences of technology and civilization in general (Noble Savage / *Encyclopædia Britannica*).

John grows up in the natural environment of the Savage Reservation. Much like Lys, the savage society is close with the nature. Disconnected and rejected, John is not truly a part of the Reservation or later of London. Even though the savages do not accept John because of his origin and colour, he accepts some of their cultural beliefs as his mother, Linda, explains:

> "Because [she] never could make him [John] understand that that was what civilized people ought to do. Being mad's infectious [she] believe. Anyhow, John seems to have caught it from the Indians. Because, of course, he was with them a lot. Even though they always were so beastly to him and wouldn't let him do all the things the other boys did". (2007, p. 105)

John does not discard the savage culture since it in many ways is similar to the values of the Shakespearean world. Contrariwise, Linda is not successful in conditioning John to the principles of World State because the culture is based on brainwashing and pluralism rather than the freedom and individualism he had experienced through the Shakespeare's books. Shakespeare's imaginative world is his only society, a place he inhabits with misguided idealism. The plays gave voice to all of his repressed emotions. He understands the concept of love and marriage. This is proven by the fact that he tries to stop his mother from engaging in sexual activities with the members of the tribe as his mother, Linda explains:

> "Even though he did get so upset whenever a man ... Quite as a tiny boy, even. Once (but that was when he was bigger) he tried to kill poor Waihusiwa–or was it Popé?–just because [she] used to have them sometimes". (2007, p. 105)

John follows his ideals, however unwisely. He compares himself to *Hamlet* because in this play, Hamlet thinks about the possibility of murdering his stepfather Claudius, the man copulating with his (Hamlet's) mother Gertrude. Likewise John hates and thinks about killing Popé, who is in a way his stepfather as well and is sleeping with John's mother. John can be viewed as 'tabula rasa' that is being corrupted by the exposure to several ideologies at once. The result of Linda's conditioning and the conditions he grew up in made him unable to draw a distinct line between the reality of the World State and the different religious beliefs he has picked up. Thus, the societies in Shakespeare's books have both, good and negative influence on John. As Linda idealizes the society she grew up in, John creates false assumptions about the World State. When Bernard asks John to return to the civilized world with him, John gets excited.

The Savage falls in love with Lenina. He thinks of her as a Juliet from *Romeo and Juliet*. He idealizes her: "…he was thinking of Lenina, of an angel in bottle-green viscose, lustrous with youth and skin food, plump, benevolently smiling" (2007, p. 120). John asks Bernard, whether he is married to Lenina. When Bernard replies that he is not, John's excitement peeks and he continues to quote Miranda from *The Tempest*. He says: "O brave new world, O brave new world that has such people in it" (2007, p. 121). It is obvious that John does not fully understand Shakespeare's lines, because his love and excitement is pure as he does not know what the society of the World State is like.

John's false ideas about the ideal World State start to fall apart when he moves to London and starts to explore the reality of the society. As John's guide, Bernard writes a report to Mustapha Mond, where he states: "The Savage, […] shows surprisingly little astonishment at, or awe of, civilized inventions" (2007, p. 137). It is mainly because John is unable to distinguish the real world from his fantasies. This is confirmed when station master explains to John that the Bombay Green Rocket can move at twelve hundred and fifty kilometres an hour. John replies: "Still, Ariel could put a girdle round the earth in forty minutes" (2007, p. 137). John is mixing the realness of technology with the fiction of literature. It can be also interpreted as that John finds literature equally important as technology because literature to him represents one's free will and emotions whereas technology supports only the reason and non-human behaviour. When John is given a tour in an elementary school, the provost explains the Savage several technical facts about the school, but John seems to be interested only in the literature, not the science and asks whether the children are taught Shakespeare. The provost explains that such literature is not in the

interests of the World State; it is logical since it supports one's seclusion and uncontrolled, unconditioned thinking. Such a cognitive process is a threat to the stability of the faceless pluralism because a 'totalist' philosophy demands absolute loyalty and submission of the citizen to the state, while Shakespeare's books support individuality (CLAYES 2010, p. 120). Similarly, John also disapproves of taking the dope soma. He understands that the dope takes one's free will from the person and offers nothing but a sense of false happiness. After John refuses to come to Bernard's party Bernard cannot handle the situation and takes soma. When he wakes up, John tells him: "Well, I'd rather be unhappy than have the sort of false, lying happiness you were having here" (2007, p. 156).

His disappointment with the culture rises when John expresses his love to Lenina. He is very attracted to her, but he fights his temptation. It is a sign that John is not interested in the joy of instant pleasure, but the real love. He wants to prove her that his feelings to her are genuine by doing something worthy that would symbolize his dedication to her:

> "At Malpais, you had to bring her [the bride] the skin of a mountain lion – I [John] mean when you wanted to marry someone." […] "I mean, I'd sweep the floor if you wanted." "But we've got vacuum cleaners here," said Lenina in bewilderment. "It isn't necessary". (2007, p. 166-167)

Lenina does not understand the other cultures. Her response shows only the rational reasoning because the reason is the only way by which she examines the world around her. The line also depicts how technology replaces the need for a human being and thus makes John's deeds unnecessary and blurs their meaning. When she realizes that John loves her, she quickly takes her clothes off and is prepared for him to take her. All her clothes are rapidly off thanks to zippers. A zipper represents how easily one can take off his clothes, in other words, how easily one can have an intercourse with another person. This is a clear sign of consumerism and how the technology helps vices to take control. Everyone belongs to everyone and monogamy is looked at as an obscenity. John realizes that Lenina is nothing like the pure Juliet. He is furious with Lenina and pushes her away from him. After that he receives a call from a hospital that Linda is seriously ill.

John rushes to his mother only to find her pale, she is unconscious due to the overdosing by soma. When a group of delta children emerges they together with the head nurse show a complete indifference to the Savage and his dying mother. This is due to the death conditioning that the children underwent. When Linda passes away, the head nurse cares only

about what John's cry will do to the delta children and their conditioning: "…'as though death were something terrible, as though anyone mattered as much as all that'" (2007, p. 181). Firstly, the excerpt shows the contradiction between the old; that is the nature represented by John's emotions; and the new; the World State and its technology. Secondly, Huxley uses the behaviour of the head nurse to represent the irony of the contradiction between the old and the new because a nurse as a profession is in the real world generally looked at the one that is supposed to help people and care, but the head nurse in the book expresses no sympathy with John or his mother.

John blames himself as much as technology represented by soma for the death of his mother. This is the point when John realizes the real meaning and irony of Shakespeare's lines: "O brave new world that has such people in it". He could not fully understand Shakespeare at the beginning of the book because he represented the noble savage. *The Tempest*, however, is a work made by a civilized man, but John has experienced enough of the civilization to poses the required knowledge at this point. Viewing soma as the cause of his misfortune, he tries to cleanse the society by stopping the soma distribution, but fails. He is brought before Mustapha Mond, a World Controller for Western Europe, who represents Plato's guardians from *The Republic* (ATWOOD in HUXLEY, 2007, p. xiv). John argues with Mustapha about the importance of a free will and real emotions over the stability and stagnation, but fails.

John decides to run from the technopoly back to the nature. He finds an abandoned lighthouse where he hides. After that, he undergoes purification from the civilization by whipping himself. He does so because the pain he feels is real. There are several interpretations why John whips himself. One perspective is that John is a religious man:

> He spent the hours on his knees praying, now to Heaven from which the guilty Claudius had begged forgiveness, now to Zuñi to Awonawilona, *now* to Jesus and Pookong, now to his own guardian animal, the eagle. (2007, p. 215)

The idea is also supported by the fact that when John confronts the World Controller, he says that: "What about self-denial, then? If you had a God, you'd have a reason for self-denial" (2007, p. 209). John is concerned what will happen to his soul after he dies. Another perspective why John self-mutilates is that the pain is the closest he can get to sex, since both feelings are intense. The feelings are the closest John can get to the humanity.

His almost peaceful privacy does not last long. He is assaulted by the media, and then crowds intrude his privacy. John realizes that he cannot escape from the civilization. The symbolism behind this might be that once the noble savage is touched by the corruption of the civilization, he can never be completely pure again. When Lenina herself approaches him, John attacks her with a whip. Lenina symbolizes the physical temptation John tries to suppress. His anger stems from the idea that he is not strong enough to completely overpower his bodily needs. A riot breaks out and turns into a sexual orgy which John joins and takes soma. By doing so, the corruption of the noble savage is complete. When John wakes up the next day and realizes what has happened, filled with despair and self-loathing, he kills himself. John's suicide represents his disgust at becoming sexually indiscriminate, in the same way that Linda and Lenina were conditioned to behave.

John as well as Alvin tries to achieve Aristotle's happiness. Either of them is able to find a purpose in their lives, but only Alvin is successful in reaching his goals. There are several implications that indicate this. Alvin's aim is to find a way from Diaspar, then to reveal the truth about his ancestors and finally to break the stagnation of his society. While John sees the purpose of his life only in marrying Lenina. The distinction between the two goals is that Alvin's aims are based on both, his rational decision to pursue the unknown and the emotional need to connect with another person; basically, Alvin sets himself to the role of an explorer and later to the role of a leader. John's goal, however, is based on emotions only. This is where the similarity between the two characters is parting. Aristotle believed that the happiness is of the rational soul supported by one's virtues, not solely based on emotions. This notion is also highlighted by the fact that Alvin considers every possibility before he acts, but John is more driven by his emotions and acts instantly without giving many thoughts to his actions. While John simply relies on his virtues to decide what to do, Alvin considers both, reason and his virtues.

5. Conclusion

The development of the dystopian / utopian genre as well as the development of the Science Fiction literature corresponds with the development of mankind and technology. As were human societies shifting from a tool using cultures to the technocracies after the industrial revolution, the first waves of profound thinkers about the topic also appeared. Many of them warned about the consequences of the on-going struggle between technology and humanity; such as Marry Shelley and her gothic novel *Frankenstein* alerted about the possible misuse of the science. Others like Karl Marx or H. G. Wells proposed solutions which were later exploited and escalated during the Second World War. The power of the atomic bomb attracted the main stream audience and thus the question concerning technology became a popular topic of ordinary people. With growing dependency on technology the genres flourish as well.

Huxley himself admitted that his original intention while writing *Brave New World* was to ridicule H.G. Wells and to create a satire of Wells' belief in one world state ruled by a superior caste. While Huxley's visions present the outcomes of such beliefs in a relatively near future – six hundred years after the death of the capitalist Henry Ford – Clarke's imagination envisions the possible results of the clash between the ideologies of the twentieth century in the distant future. Clarke thinks of technology as a necessity that can indeed solve any problem in contrast with Huxley who considers technology to be corruptive.

Both authors use their main characters to highlight the flaws of the both capitalist and communist ideologies as well as the problems connected with the misuse of technology. The reactions of the authors' societies to Alvin's and John's actions differ. This is caused by the main difference between the two characters, the initial setting. While John grows up in a close connection with the nature, Alvin faces the dehumanization from the beginning, since he lives in a technologically oriented society. It is after encountering the people of Lys that Alvin recognizes what he had been denied in Diaspar. This is the basic contradiction between John and Alvin, because John knows from the start what being a human means and requires. He depicts the notion of a noble savage; Alvin does not because some of his actions at the beginning of the book are the same as of his society. For example, his attitude to the sexual games is positive when the story starts. He perceives intercourse only as a way to satisfy body's needs. It is after being purified in Lys that Alvin realizes the deeper meaning of love and fights his animalistic needs. Although Clarkes' character shows certain elements of a

romantic hero whose corruptions have been redeemed by the nature, he is more connected to the nineteenth century bildungsroman. Alvin rises from a strange individual to a bourgeois messiah who manages to put the two different societies together. He is meant to rule the societies not to be an outcast. As Alvin grows up during the novel, he puts away his rebellion and joins the technocrats of his society to terraform the planet.

John, oppositely, is a true romantic hero. He is satisfied in his primitive state, follows his morals and is sympathetic to others. John fights the needs of his body at the beginning, but as the plot develops he succumbs to his temptations. Knowing what he has done, he finds the final escape from the corruptive technology in death. Alvin's actions at the end of *The City and the Stars* also represent him forsaking some unneeded advantages of technology, but only because he has no need for them. Alvin realizes the bad influence of technology while being in the natural environment, but John comprehends the idea when he is in the civilization. The result of the understanding is, however, for the both protagonists the same – escapism to the nature. The characters do not differ much in their personal characteristics; it is more the difference of the initial influence of the environments that shape the distinctions between their behaviours. In fact, Alvin could be possibly replaced by John and vice versa and the plots would probably remain relatively unchanged. It is the setting of the societies that is different. Huxley himself explained in 1946's foreword to *Brave New World* that if he were to rewrite the book, he would offer savage another alternative:

> …the option of living in a community where the economics would be decentralist, the politics anarchist and where science and technology would be harnessed to serve rather than to coerce mankind. (BRADSHAW in HUXLEY, xxvi)

The description that Huxley provides is very much the one by which the society of Lys would be described.

Both writers depict how the means of science can radically change the quality and perception of one's life. Diaspar together with the World State represents the fears of many thinkers, including Marx, Heidegger or Postman that by constantly inventing, replacing, and consuming, a society loses its ties with the spiritual and gains new ones with technology. These actions create a culture without a moral foundation and undermine some of the mental processes such as a free will, love or happiness that make human life worth living (Postman, 1993, p. xii). The philosophers believe that being a human means to respect both basic aspects of every human being, the emotions and the reason. If a person focuses only on one of the aspects he or she consequently neglects the other. William Golding proved in his *Lord of the*

Flies that being exposed only to the nature is as well corrupting for a man as the technology on its own. Both reason and emotions can be a powerful ally or the worst enemy to a person.

It seems that Aristotle's ideas about the 'true' happiness were adequate. He believed that a person can achieve a true happiness only if the person has a role unique to humans; that means actions that require logical thinking, for this is the ability that animals lack. The defined role, however, needs to be followed by one's virtues; which can be interpreted as acting in accordance to one's emotions. Only when a person finds stability between those two, the reason and the emotions one can truly achieve the long-term flourishing.

Resumé

Tato bakalářská práce se zabývá vizí dopadu vysoce rozvinuté technologie na lidskost člověka a jeho pocit štěstí v dílech *Město a Hvězdy* od Arthura Charlese Clarka a *Konec Civilizace* od Aldouse Huxleyho. Oba romány spojuje námět technologicky vyspělé kultury, která pro svoji stabilitu a víru v pokrok obětovala humánnost a svobodu jedince.

V úvodní kapitole je formulována hypotéza o negativních účincích technologie na chování člověka a jeho pohled na svět, která je opřena o názory Martina Heideggera a postmodernismus. Následující kapitola pojednává o obecném vysvětlení termínu antiutopie. K tomuto účelu se využívá definice opačného termínu utopie, který vznikl v roce 1516 vydáním stejnojmenného románu Thomase Mora *Utopie*. Tato kapitola také krátce zmiňuje fakt, že tyto myšlenky mají své kořeny již ve filosofii antického Řecka, konkrétně v Platónovi a jeho dialogu *Republika*.

Druhá kapitola nastiňuje obecné trendy autorů antiutopické a sci-fi literatury v průběhu devatenáctého a dvacátého století v souvislosti na historické změny daných období. V první podkapitole, která se týká devatenáctého století, je kladen hlavní důraz na názory německého filozofa Karla Marxe, především jeho teorii odcizení člověka od přírody a prohlubování rozdílů mezi sociálními vrstvami obyvatelstva kvůli technice. Podkapitola také pojednává o knihách a názorech H. G. Wellse, obzvláště o jeho teorii světového super státu vedeného nadřazenou kastou lidí jako jediné možnosti lidstva. Tato část bakalářské práce také zmiňuje Marry Shelley a její gotický román *Frankenstein*, který je často považován za zakládající dílo sci-fi žánru. Následující podkapitola vysvětluje prudký vzrůst popularity antiutopické a sci-fi literatury jako následek technologického vývoje a druhé světové války v průběhu dvacátého století. V této kapitole je zmíněno několik autorů, například Yevgeny Zamyatin, který jako první napsal román zobrazující totalitní antiutopickou společnost a inspiroval jak Aldouse Huxleyho, tak George Orwella.

Z druhé poloviny dvacátých let je zmíněn Ray Bradbury a jeho slavný antiutopický román *451 stupňů Fahrenheita*. Mezi další zmíněné patří Antony Burgess a Margaret Atwoodová. Poslední podsekce této kapitoly vysvětluje základní literární charakteristiky antiutopického žánru jako je hlavní hrdina a prostředí, ve kterém žije, za účelem vytvoření celistvé ideje o tomto typu literatury.

Třetí kapitola využívá definice termínu technopoly, kterou vymyslel kulturní kritik Niel Postman v roce 1993, pro vytvoření rozboru vztahu kultur k technologiím v obou

analyzovaných románech. Jeho představy, spolu s představami německých filosofů Martina Heideggera a Karla Marxe, slouží také k argumentaci a rozdělení kapitoly do jednotlivých podkapitol.

První podkapitola prokazuje nepřiměřenou víru ve vědu a v technologický pokrok civilizací Diaspar a Světového státu. Heidegger v jeho přednášce *Otázka techniky* vysvětluje, že moderní technologie a věda nutí člověka vnímat svět pouze na základě faktů, nikoliv pomocí ostatních subjektivních faktorů. Podle Heideggera člověk, který přebytečně využívá moderních technologií, ztrácí na spojení s přírodou a humánností, které nahrazuje chladnou logikou. Heidegger tvrdí, že věda na vše pohlíží dle toho, jakou má daný objekt funkci. Pakliže se stane lidský vývoj hnacím motorem společnosti, stejně bude nahlíženo i na člověka. Lidé pak začínají figurovat více jako mechanické jednotky než jako lidské bytosti.

Druhá podkapitola zkoumá, že jako následek přílišné důvěry v techniku jednotlivci obou společností ztrácejí schopnost žít mimo prostředí civilizace. Spojení s technologií se stává pro člověka jediný zdroj uspokojení, to má následný dopad na možnosti člověka cítit emoce a svobodně se rozhodovat. Tato sekce potvrzuje Postmanovi obavy, že technologie příliš ulehčuje život a tak nedává lidem dostatečný prostor pro samostatné rozhodování.

Závěrečná podkapitola analyzuje třetí vyspělou kulturu jménem Lys, která se objevuje v románu *Město a Hvězdy*. Pro analýzu této civilizace se využívá Postmanova termínu technocracy, který je odvozen a vysvětlen na odlišnosti s termínem technopoly. Podkapitola prokazuje schopnost této společnosti najít vyvážení mezi vztahem k technologiím a k přírodě.

Čtvrtá kapitola se zaměřuje na vývoj lidskosti hlavních hrdinů obou románů, Johna a Alvina. Humánnost je zkoumána skrze dva aspekty, lásku a přístup k technologiím. Pro potřeby této kapitoly se využívá Aristotelova definice pocitu štěstí, která vysvětluje, že k dosažení dlouhodobé spokojenosti člověk musí splnit dvě podmínky. Člověk musí mít stanovený cíl či smysl života, který je racionální a vyžaduje lidskou logiku. Tento cíl poté musí být posléze následován pomocí lidských ctností a emocí. Tak se opět dosáhne vyváženosti mezi emocemi a rozumem.

Bakalářská práce je zakončena shrnutím poznatků z předchozích kapitol a závěrem.

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