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# ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(projektu, uměleckého díla, uměleckého výkonu)

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## Zásady pro vypracování

Bakalářská práce se zaměří na zobrazení budoucnosti ve filmu *Brazil* Tarryho Gilliama (1985), konkrétně na pojetí moderní metropole a na vztah člověka a techniky. V teoretické části autor vydefiniuje základní pojmy a prvky spojené s dystopickým filmem a zasadí dílo do širšího kinematografického i literárního kontextu.

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Prohlašuji:

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## **Annotation**

This bachelor's thesis examines the exploration of the dystopian genre in the film "Brazil" by director Terry Gilliam. The thesis focuses on the portrayal of the future in the film, specifically the depiction of a modern metropolis and the relationship between individuals and technology. The theoretical part of the thesis defines the basic concepts and elements associated with dystopian films and places the work within a broader film and literary context. In the practical part, the author analyses the film "Brazil," provides an overview of the plot and main themes and explores the depiction of the modern metropolis and the relationship between people and technology. Furthermore, it analyses the use of satire, surrealism, and other techniques in the film, and examines the role of bureaucracy and its impact on individuals. The thesis also compares the film "Brazil" with George Orwell's "1984" and Aldous Huxley's "Brave New World,"

## **Key Words**

Dystopian genre, Brazil, Terry Gilliam, bureaucracy, modern metropolis, humans and technology, 1984, George Orwell, Brave New World, Aldous Huxley, satire, surrealism

## **Anotace**

Tato bakalářská práce se zabývá zkoumáním dystopického žánru ve filmu "Brazil" od režiséra Terryho Gilliama. Práce se zaměřuje na zobrazení budoucnosti ve filmu a konkrétně na vykreslení moderní metropole a vztahu mezi lidmi a technologií. Teoretická část práce definuje základní koncepty a prvky spojené s dystopickými filmy a umísťuje dílo do širšího filmového a literárního kontextu. V praktické části se autor zabývá analýzou filmu "Brazil", představuje přehled děje a hlavních témat filmu a zkoumá zobrazení moderní metropole a vztahu lidí k technologii. Dále analyzuje použití satiry, surrealismu a dalších technik ve filmu a zkoumá roli byrokracie a její vliv na jednotlivce. Práce také porovnává film "Brazil" s díly "1984" od George Orwella a "Brave New World" od Aldouse Huxleyho.

## **Klíčová slova**

Dystopický žánr, Brazil, Terry Gilliam, byrokracie, moderní metropole, lidé a technologie, 1984, George Orwell, Brave New World, Aldous Huxley, satira, surrealismus

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## Introduction

The depiction of dystopian futures has long captivated audiences, providing a lens through which we examine the consequences of societal, political, and technological trajectories. Among the myriad of dystopian works, Terry Gilliam's film "Brazil" stands as a significant and thought-provoking contribution to the genre. Released in 1985, "Brazil" presents a haunting vision of a future society governed by an oppressive bureaucracy, where individuality and freedom are suppressed, and technology serves as both a tool of control and a source of escapism. Sam's frequent excursions into his unconscious mind are both a form of escape and a representation of this energy source.<sup>1</sup> In this thesis, we delve into the world of "Brazil," examining its portrayal of the modern metropolis and the intricate relationship between humans and technology. By analysing the film's thematic elements, narrative structure, and visual aesthetics, I aim to shed light on the underlying social, political, and philosophical implications of this dystopian masterpiece. The film "Brazil" immerses viewers in a dystopian society where bureaucracy reigns supreme, stifling personal freedom and individual expression. Through the protagonist, Sam Lowry, a low-level bureaucrat caught in a web of mind-numbing paperwork, we witness the dehumanising effects of an overly bureaucratic system. As Sam navigates the labyrinthine bureaucracy, we are confronted with the absurdity of everyday life and the erosion of personal agency. At the core of our investigation is an exploration of the modern metropolis depicted in "Brazil." Gilliam masterfully crafts a visual representation of a decaying city, blending retro and futuristic elements, to amplify the sense of societal stagnation and disarray. We delve into the film's *mise-en-scène*, examining the architectural structures, urban landscapes, and visual details that contribute to the creation of this dystopian world. Additionally, we analyse the film's use of cinematography, lighting, and colour palette to evoke a sense of unease and highlight the stark contrast between the privileged and the marginalised. Central to "Brazil" is the complex relationship between humans and technology. The film portrays a society where technology is omnipresent, but instead of liberating individuals, it becomes a tool of surveillance and control. We delve into the film's exploration of this theme, examining how technology is both a means of oppression and a source of escape and rebellion. Brazil itself is a song of escape and liberation. Unfortunately, as in most dystopian

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<sup>1</sup> Wheeler, Ben, *Reality Is What You Can Get Away With: Fantastic Imaginings, Rebellion and Control in Terry Gilliam's 'Brazil.'* (Critical Survey, 2005), 103

representations, characters who attempt to free themselves, generally end up dead, or in Sam's case insane.<sup>2</sup> Through the lens of Sam's daydreams and fantasies, we uncover the human desire for connection, authenticity, and freedom in a world dominated by machines. The theoretical framework of this thesis draws on the concepts and elements associated with dystopian films. We explore the historical and cultural context of the dystopian genre, tracing its origins and evolution.

Furthermore, we examine key elements and motifs commonly found in dystopian works, such as the portrayal of oppressive regimes, post-apocalyptic settings, and themes of social stratification and resistance. By analysing "Brazil" within the broader dystopian film and literary tradition, we gain a deeper understanding of its significance and contributions to the genre. Through our exploration of the film's portrayal of the modern metropolis and humans' relationship with technology, we aim to uncover the underlying socio-political commentary and philosophical insights embedded within Gilliam's work. In the subsequent practical chapters, we will delve into the detailed analysis of the film's plot, themes, and visual aesthetics. By examining the narrative structure, character development, and cinematographic choices, we will uncover the nuances and complexities of "Brazil" as a dystopian masterpiece. Through this research, I hope to shed light on the enduring relevance and impact of "Brazil" as a powerful exploration of dystopian themes.

This thesis aims to explore how Terry Gilliam's film "Brazil" depicts the modern metropolis and explores the relationship between humans and technology within the context of the dystopian genre. By analysing the film's visual aesthetics, narrative structure, and thematic elements, we seek to uncover the underlying socio-political commentary and philosophical insights embedded within the film.

The first objective of this thesis is to analyse the portrayal of the modern metropolis in "Brazil." We will examine the visual representation and narrative construction of the dystopian city depicted in the film, investigating how the architectural structures, urban landscapes, and visual details contribute to the portrayal of societal decay, control, and the loss of individuality.

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<sup>2</sup> Wheeler, Ben, *Reality Is What You Can Get Away With: Fantastic Imaginings, Rebellion and Control in Terry Gilliam's 'Brazil.'* (Critical Survey, 2005), 106

The second objective is to explore the dynamics between humans and technology in "Brazil." We will investigate the complex relationship between the characters and the technology that surrounds them, analysing how technology is depicted as both a tool of oppression and a source of escapism. By delving into the implications of technology's pervasive presence, we aim to understand its impact on human agency, identity, and interpersonal relationships.

Another objective is to uncover the social and political commentary present in "Brazil." We will analyse the film's themes of bureaucracy, totalitarianism, and social stratification, seeking to understand the critique of real-world systems and power structures. Through this analysis, we aim to explore the film's implications for contemporary society and the relevance of its social commentary.

Furthermore, this thesis seeks to situate "Brazil" within the broader dystopian film tradition. By examining the film's thematic connections, narrative techniques, and visual aesthetics, we aim to understand its influences and contributions to the dystopian genre. This objective will allow us to explore the significance of "Brazil" within the larger context of dystopian narratives and its impact on subsequent works in the genre.

Lastly, this thesis aims to provide insights into the enduring relevance of "Brazil." By drawing connections between the dystopian themes explored in the film and contemporary societal and technological trends, we aim to highlight its continued relevance in addressing issues such as government surveillance, bureaucratic control, and the ethical implications of advancing technology. Through this analysis, we seek to contribute to the scholarly discourse on dystopian narratives and shed light on the thematic richness of Terry Gilliam's masterpiece.

By pursuing these research objectives, we aim to gain a comprehensive understanding of the film "Brazil" and its importance in the dystopian genre. Through our analysis of its portrayal of the modern metropolis, exploration of the dynamics between humans and technology, uncovering of social and political commentary, situating within the broader dystopian film tradition, and providing insights into its enduring relevance, we hope to contribute to the scholarly understanding of "Brazil" and shed light on its thematic complexities.

## **Methodology**

The methodology section of this thesis outlines the research approach and methods employed to investigate the themes, motifs, and cinematic techniques present in Terry Gilliam's film "Brazil" within the dystopian genre. This section serves as a roadmap for the systematic analysis

and interpretation of the film, providing insights into the analytical framework, data collection, and research strategies utilised. To gain a comprehensive understanding of the film and its significance within the dystopian genre, a multi-faceted methodology has been adopted. This methodology draws on both qualitative and quantitative research methods, allowing for a comprehensive exploration of the film's themes and techniques while also incorporating audience reception and critical analysis.

Firstly, a close textual analysis of "Brazil" will be conducted. This involves a meticulous examination of the film's narrative structure, visual aesthetics, character development, and thematic elements. By engaging with the film at a granular level, we aim to identify recurring motifs, narrative devices, and symbolic representations that contribute to the dystopian atmosphere and narrative arc of the film. This textual analysis will be supported by theoretical frameworks and critical perspectives from scholars and film theorists who have examined the dystopian genre and Terry Gilliam's works.

In addition to the textual analysis, this research also incorporates audience reception and critical analysis. To gauge the reception of "Brazil," both contemporary and retrospective reviews and critiques will be examined. These sources provide valuable insights into the initial reception of the film, its impact on audiences, and the critical discourse surrounding it. By analysing these reviews, we can explore the ways in which the film has been interpreted and evaluated within the dystopian genre, considering its cultural and historical context.

Film analysis is a primary research method employed in this thesis to examine the visual and narrative aspects of Terry Gilliam's film "Brazil." Through close textual analysis, specific scenes, shots, and visual elements of the film will be dissected and interpreted to uncover the underlying themes, symbolism, and cinematic techniques. This method involves a meticulous examination of the film's cinematography, editing, mise-en-scène, sound design, and narrative structure. By analysing the film's formal elements, we can gain insights into the director's artistic choices and how they contribute to the dystopian atmosphere and storytelling. This method allows us to engage with the film on a visual and narrative level, unveiling the nuanced layers of meaning embedded within the film's composition.

Literary analysis is another research method employed to investigate the textual elements of "Brazil" and its connection to the dystopian genre. Drawing upon principles of literary criticism and narrative theory, this method examines the film's screenplay, dialogues, and character development. By analysing the script, we can discern the narrative structure, thematic motifs,

and character arcs that contribute to the dystopian narrative. Additionally, literary analysis allows us to explore intertextuality and references to other literary works or dystopian narratives within "Brazil." By examining the film as a text, we can uncover deeper meanings, subtexts, and allusions that contribute to the film's significance within the dystopian genre.

Cultural studies is a research method employed in this thesis to situate "Brazil" within its broader socio-cultural context. This method investigates the cultural, historical, and political influences that shape the film's production, reception, and interpretation. By drawing upon theories from cultural studies, sociology, and media studies, we can explore how "Brazil" reflects and critiques contemporary social issues, power structures, and ideological tensions. This method also encompasses the examination of audience reception, critical reviews, and cultural discourses surrounding the film. By analysing the cultural context of "Brazil," we gain insights into its societal impact, its engagement with dystopian themes, and its contribution to the dystopian genre within the larger cultural landscape. These research methods—film analysis, literary analysis, and cultural studies—work in conjunction to provide a comprehensive understanding of "Brazil" and its significance within the dystopian genre. By combining these approaches, we can delve into the visual, narrative, textual, and socio-cultural dimensions of the film, revealing the intricacies of its themes, techniques, and cultural relevance. Through these methods, this thesis aims to offer a multidimensional analysis of "Brazil" and contribute to the scholarly understanding of the film's place within the dystopian cinematic tradition.

## 1. The Dystopian Tapestry: Unravelling the Threads of History and Film and literature.

Dystopian films are a subgenre of science fiction that typically present a society or world that has become undesirable or oppressive. The term "dystopia" is derived from the Greek words "dys" meaning "bad" and "topos" meaning "place" and is used to describe a fictional world that is characterised by negative social, political, and environmental conditions.<sup>3</sup> Dystopian films can be distinguished from other science fiction subgenres by their emphasis on social and political issues, and their tendency to critique contemporary society's problems by projecting them into the future. Key characteristics of dystopian films include an emphasis on a single

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<sup>3</sup> Merriam-Webster.com Dictionary, s.v. "dystopia," accessed March 15, 2023, <https://www.merriam-webster.com/dictionary/dystopia>.

individual or small group's struggle against a powerful and oppressive system, as well as a focus on themes such as individualism, rebellion, and the relationship between humans and technology. These films often depict a world where individual freedoms and liberties are suppressed, and where conformity to social norms is enforced through various means. One of the themes fundamental to dystopian fiction is that of control and how it is achieved and maintained within structures as chaotic and complex as human societies.<sup>4</sup> The visual style of dystopian films is often dark and oppressive, with a heavy use of shadows, high contrast lighting, and muted colours to create a sense of unease and discomfort in the viewer.

Dystopian films can be further divided into subgenres based on the nature of the oppressive society or world depicted. For example, some dystopian films present a society that is controlled by a totalitarian government or corporation, while others depict a world that has been devastated by environmental or technological disasters. Regardless of the specific subgenre, dystopian films share a common aim of providing a commentary on contemporary social and political issues and projecting them into a possible future.

Overall, dystopian films serve as a means of reflecting and critiquing contemporary society's problems, while also providing a warning about the possible consequences of our actions. By presenting a bleak and oppressive vision of the future, these films challenge viewers to reflect on their own values and actions, and to consider how they can contribute to building a more just and equitable society.

Dystopian films have been a part of the cinematic landscape for many decades, and their themes and imagery have evolved over time to reflect the historical and cultural context of the periods in which they were created. The roots of the genre can be traced back to the early 20th century, with works such as H.G. Wells' "The Time Machine" (1895) and George Orwell's "1984" (1949) serving as early examples of the dystopian genre. No doubt prompted by H. G. Wells's science fictional visions of modernity, a number of other works, came to represent the classical, or canonical, form of dystopia.<sup>5</sup> However, it was not until the post-World War II period that dystopian films began to emerge as a distinct subgenre of science fiction. The post-war period was characterised by a sense of uncertainty and fear about the future, particularly in the

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<sup>4</sup> Wheeler, Ben, *Reality Is What You Can Get Away With: Fantastic Imaginings, Rebellion and Control in Terry Gilliam's 'Brazil.'* (Critical Survey, 2005), 95

<sup>5</sup> Baccolini, Raffaella, and Moylan, Tom, *Introduction: Dystopia and histories. In Dark horizons* (Routledge, 2013), 1

aftermath of the atomic bomb attacks on Hiroshima and Nagasaki. In the twentieth century, such a condition of universalised fear was certainly intensified by the immense destructiveness of overly rapid modernisation.<sup>6</sup> This anxiety was reflected in many dystopian films of the era, which often depicted worlds devastated by nuclear war or ruled by authoritarian regimes that sought to control every aspect of their citizens' lives. One of the most iconic examples of this type of dystopian film is "The Day the Earth Stood Still" (1951), which features an alien named Klaatu who warns humanity of the dangers of nuclear war. As the Cold War intensified in the 1950s and 1960s, dystopian films continued to reflect the anxieties of the era. Films like "On the Beach" (1959) and "Dr. Strangelove" (1964) portrayed a world on the brink of nuclear war, while "The Manchurian Candidate" (1962) explored the idea of mind control and the manipulation of political processes. At the same time, the civil rights movement and the growing awareness of environmental issues began to shape the themes and imagery of dystopian films. In the early nineteenth century, the Malthusian spectre of overpopulation then came to haunt debates about social progress. Increasingly sharp anxieties about international economic competition were shaped by the new language of political economy and its productivist emphasis on utility, output, and efficiency.<sup>7</sup> Films like "Soylent Green" (1973) and "The Omega Man" (1971) addressed issues of overpopulation and environmental degradation, while "Planet of the Apes" (1968) explored themes of social inequality and the dangers of prejudice. The 1980s saw a resurgence of dystopian films, with many of them taking on a more pessimistic and bleak tone. This was in part due to the economic and social turmoil of the decade, as well as the growing influence of technology on everyday life. Films like "Blade Runner" (1982) and "The Terminator" (1984) explored the implications of artificial intelligence and the potential for technology to lead to the downfall of humanity, while "1984" (1984) and "Brazil" (1985) continued to examine the dangers of totalitarianism and the erosion of personal freedoms. In the decades since the 1980s, dystopian films have continued to evolve and adapt to changing historical and cultural contexts. The rise of globalisation and the internet has led to new anxieties about the erosion of privacy and the power of multinational corporations, which are reflected in films like "The Matrix" (1999) and "Snowpiercer" (2013). Gregory Claeys discusses this in his book *Dystopia: A Natural History*: "And, in the twenty-first century, the surveillance society based on GPS, the smartphone, and the Internet is becoming a reality,

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<sup>6</sup> Claeys, Gregory, *Dystopia: A Natural History: A Study of Modern Despotism, Its Antecedents, and Its Literary Diffractions* (Oxford University Press, 2018), 9

<sup>7</sup> Claeys, Gregory, *Dystopia: A Natural History: A Study of Modern Despotism, Its Antecedents, and Its Literary Diffractions* (Oxford University Press, 2018), 14

mirrored also in the dystopian literature of our own period.”<sup>8</sup> At the same time, growing awareness of issues such as climate change and income inequality has led to a new wave of dystopian films that explore the potential consequences of these trends. In conclusion, the historical and cultural context of dystopian films has played a significant role in shaping their themes, imagery, and overall impact. From the post-World War II era to the present day, dystopian films have reflected the anxieties and fears of their respective time periods, while also serving as a powerful commentary on the human condition and the potential dangers of unchecked power and technology.

Released in 1985, "Brazil" is a dystopian science-fiction film directed by Terry Gilliam. Set in a dark and absurd future, the film presents a satirical critique of bureaucracy, totalitarianism, and the erosion of individual freedoms. "Brazil" stands as a significant work in the dystopian genre, with its thought-provoking narrative, distinctive visual style, and enduring impact on the cinematic landscape. The film is deeply rooted in the socio-political context of the 1980s. During this time, widespread anxieties surrounding government surveillance, increasing bureaucratisation, and the erosion of personal liberties fuelled a sense of unease and disillusionment. Gilliam, drawing inspiration from George Orwell's "1984" and the emerging cyberpunk movement, crafted a dystopian world that reflected these concerns while infusing it with his signature blend of dark humour and surrealism. Brazil eschews many of the basic conventions of the continuity style of Hollywood storytelling, and it is no wonder Universal was hesitant to release it in the US: Brazil was a decade ahead of its time in the demands it made on its audiences.<sup>9</sup> "Brazil" is set in a sprawling metropolis where the government's oppressive bureaucracy permeates every aspect of society. The narrative centres around Sam Lowry, a low-level civil servant, as he navigates a surreal and nightmarish world filled with absurd paperwork, convoluted systems, and an overbearing surveillance state. Through Sam's journey, the film exposes the dehumanising effects of excessive bureaucracy and the illusion of control it creates. Modern life – as witnessed by Sam and countless other- proves throughout the film to be a messy and painful experience filled with complicated contraptions and suspect

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<sup>8</sup> Claeys, Gregory, *Dystopia: A Natural History: A Study of Modern Despotism, Its Antecedents, and Its Literary Diffractions* (Oxford University Press, 2018), 45

<sup>9</sup> Campora, Matthew, *An Intricate Dystopia: The Complexities of Narrative in Terry Gilliam's 'Brazil.'* (Screen Education, 2012), 123

devices.<sup>10</sup> One of the film's distinguishing features is its striking visual style. Gilliam masterfully creates a vivid and visually rich dystopian world, blending retro-futuristic aesthetics with decaying infrastructure and grimy industrial landscapes. This juxtaposition of the old and the new amplifies the sense of decay and reinforces the film's themes of societal stagnation and the haunting spectre of a future devoid of progress.

The importance of "Brazil" in the dystopian genre lies in its innovative approach to storytelling. Rather than presenting a straightforward narrative, Gilliam employs dream sequences, nonlinear storytelling, and unreliable perspectives to immerse viewers in a disorienting and fragmented world. This approach challenges the conventional structure of dystopian narratives, allowing the audience to experience the confusion and paranoia felt by the characters.

Furthermore, "Brazil" delves into the psychological aspects of dystopia, exploring the impact of oppressive systems on individual identity and agency. Sam's daydreams and fantasies provide a contrast to his bleak reality, highlighting the power of imagination as a means of escape and resistance. This thematic exploration of the human spirit's resilience in the face of oppression is a recurring motif in the dystopian genre. The film's enduring influence can be seen in its impact on subsequent dystopian works. Its unique blend of dark humour, surrealism, and political commentary has inspired filmmakers and storytellers to push the boundaries of the genre. "Brazil" has also contributed to the popularisation of dystopian themes in popular culture, influencing films such as "The Matrix" (1999) and "Blade Runner 2049" (2017), as well as television series like "Black Mirror" (2011-present). In conclusion, "Brazil" is a significant film in the dystopian genre due to its thought-provoking narrative, visually stunning presentation, and lasting impact on cinematic storytelling. Gilliam's masterful blend of satire, surrealism, and social critique resonates with audiences, inviting them to reflect on the dangers of unchecked bureaucracy, totalitarianism, and the erosion of individual freedoms. By challenging traditional narrative structures and exploring the psychological dimensions of dystopia, "Brazil" continues to captivate viewers and inspire new generations of filmmakers to delve into the complexities of dystopian worlds.

The literature review section of this thesis provides a comprehensive overview of existing scholarly works and critical discussions related to the dystopian genre, focusing on the themes,

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<sup>10</sup> Wheeler, Ben, *Reality Is What You Can Get Away With: Fantastic Imaginings, Rebellion and Control in Terry Gilliam's 'Brazil.'* (Critical Survey, 2005), 98

concepts, and visual representations explored in dystopian films. By examining a range of academic sources, film analyses, and theoretical frameworks, this literature review aims to establish the theoretical foundation and contextual framework for the study of dystopian narratives, specifically in relation to Terry Gilliam's film "Brazil." Dystopian literature and film have long captivated audiences, offering imaginative portrayals of oppressive societies, futuristic worlds, and the human condition within them. This genre has been a subject of scholarly interest, enabling critical examinations of social, political, and technological concerns prevalent in contemporary society. The literature review will trace the historical development of dystopian narratives, providing insights into their evolution and thematic variations over time.

To begin, the literature review will delve into the early roots of dystopian literature, highlighting seminal works such as George Orwell's "1984" and Aldous Huxley's "Brave New World." These works laid the foundation for the genre, introducing themes of totalitarianism, surveillance, and the suppression of individuality. The analysis will explore the impact and enduring influence of these works on subsequent dystopian narratives, setting the stage for a deeper understanding of the dystopian genre as a whole.

Furthermore, the literature review will examine the expansion of the dystopian genre beyond literature into the realm of film. With the advent of cinema, dystopian narratives found new ways of visual expression, incorporating unique visual aesthetics, cinematic techniques, and storytelling approaches. The review will explore landmark dystopian films such as Fritz Lang's "Metropolis" and Ridley Scott's "Blade Runner," examining their contributions to the genre and their thematic explorations.

In addition to the historical context, the literature review will explore the key theoretical perspectives and critical frameworks employed in the analysis of dystopian narratives.

Dystopian literature and film have a long history dating back to ancient times, but it was not until the 20th century that the genre truly flourished. Utopias and their opposites, dystopias, have been visually represented in science fiction since the early 20<sup>th</sup> century and have precursors centuries earlier in fine art paintings.<sup>11</sup>

The roots of dystopian literature can be traced back to utopian literature, which was popular in the 19th century. Utopian literature imagined ideal societies and worlds, often as a reaction to the social and political upheavals of the time. However, as the 20th century brought with it two world wars, totalitarian regimes, and the rise of technology, a new genre emerged that reflected the darker side of human society. 'Totalitarianism' was then widely applied in the 1940s to Nazi Germany, though its affinities with medieval Catholicism have often been noted.<sup>12</sup> The first dystopian novels were published in the early 20th century, with Yevgeny Zamyatin's "We" (1921) considered by many as the first true dystopian work. It was followed by other classic works such as Aldous Huxley's "Brave New World" (1932) and George Orwell's "1984" (1949), which continue to be widely read and studied today. These works were a reaction to the tumultuous times of the early 20th century and the fear of the future that was brought on by the rise of totalitarianism, fascism, and the potential misuse of technology.

The 1960s and 1970s saw a resurgence in the popularity of dystopian literature and film, with works such as Anthony Burgess's "A Clockwork Orange" (1962) and Stanley Kubrick's film adaptation of it (1971), and George Lucas's "THX 1138" (1971). These works reflected the growing anxiety of the times over issues such as government control, social conformity, and the impact of technology on society.

The 1980s and 1990s saw an explosion of dystopian films, many of which were influenced by the cyberpunk movement and the rise of computer technology. Ridley Scott's "Blade Runner" (1982) and James Cameron's "Terminator" (1984) were groundbreaking in their use of special effects and their portrayal of a future world where technology had taken over. The 1990s also saw the rise of the post-apocalyptic dystopia, with films such as Kevin Costner's "Waterworld" (1995) and the "Mad Max" series (1979-2015).

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<sup>11</sup> Heybach, Jessica A, and Eric C Sheffield, *Dystopia and Education: Insights into Theory, Praxis, and Policy in an Age of Utopia-Gone-Wrong* (Charlotte, North Carolina: Information Age Publishing 2013), 5

<sup>12</sup> Claeys, Gregory, *Dystopia: A Natural History: A Study of Modern Despotism, Its Antecedents, and Its Literary Diffractions* (Oxford University Press, 2018), 114

In the 21st century, dystopian literature and film continue to be popular, with works such as Suzanne Collins's "The Hunger Games" trilogy (2008-2010) and its subsequent film adaptations (2012-2015), and the television series "Black Mirror" (2011-2019) capturing the attention of audiences worldwide. These works continue to explore the themes of government control, social inequality, and the impact of technology on human society.

Overall, as I mentioned earlier, dystopian literature and film have evolved over time to reflect the changing fears and anxieties of society. They serve as a warning about the potential consequences of unchecked government power, technological advancement, and social conformity. As society continues to grapple with these issues, the dystopian genre will likely continue to play an important role in shaping our collective understanding of the future.

Dystopian films are characterised by a set of key elements and motifs that are recurrent throughout the genre. These elements and motifs work together to create a distinct atmosphere and narrative structure that highlight the dark and oppressive nature of the depicted societies. Understanding these elements is essential to comprehending the underlying themes and messages conveyed in dystopian films.

One prominent element in dystopian films is the portrayal of a totalitarian or authoritarian regime that exercises control over its citizens. This regime often employs surveillance, propaganda, and manipulation to maintain its power and suppress individual freedoms. Examples of this element can be seen in films such as "1984" (1984), "V for Vendetta" (2005), and "The Hunger Games" (2012). The depiction of an oppressive government serves as a critique of real-world totalitarianism and explores the dangers of unchecked power.

Another key element in dystopian films is the use of a post-apocalyptic or decaying setting. These settings often reflect the consequences of environmental disasters, warfare, or societal collapse. The decayed landscapes and ruined cities serve as a visual metaphor for the moral and social decay within the dystopian society. Films like "Mad Max: Fury Road" (2015), "Children of Men" (2006), and "The Road" (2009) present these desolate landscapes, emphasising the bleakness and hopelessness of the characters' lives.

Technology is a recurring motif in dystopian films, often depicted as a double-edged sword. While advanced technology can bring convenience and progress, it is frequently used as a tool of oppression and control. Films like "Blade Runner" (1982), "The Matrix" (1999), and "Ex Machina" (2014) explore the moral and ethical implications of artificial intelligence, virtual

realities, and human enhancement. These films raise questions about the potential consequences of technological advancements and the loss of humanity in a highly mechanised world. Social stratification and inequality are also common themes in dystopian films. These films often present societies divided into distinct classes or factions, with the privileged few benefiting at the expense of the oppressed masses. Examples of this element can be found in "Elysium" (2013), where the wealthy elite live in a luxurious space station while the majority suffer on an overpopulated Earth, and "Snowpiercer" (2013), where a train serves as a microcosm of a class-stratified society. Such films shed light on issues of social injustice and inequality that resonate with contemporary audiences.

Resistance and rebellion against the dystopian regime form another crucial element in dystopian films. Protagonists often emerge as symbols of hope and catalysts for change, leading movements or participating in acts of defiance against the oppressive system. Films like "The Hunger Games" series (2012-2015), "V for Vendetta" (2005), and "The Handmaid's Tale" (2017-present) showcase the struggle for liberation and the resilience of the human spirit in the face of overwhelming odds.

By utilising these key elements and motifs, dystopian films serve as powerful vehicles for social critique and exploration of universal themes. They challenge viewers to contemplate the potential consequences of unchecked power, the dangers of societal complacency, and the importance of individual agency in shaping the future. Ultimately, dystopian films provide a reflection of our own world and provoke thought on the pressing issues of our time.

Dystopian narratives explore a wide range of themes that reflect societal anxieties, political critiques, and philosophical inquiries. One prominent theme is the oppressive nature of government control and totalitarian regimes. Dystopian worlds often depict societies ruled by authoritarian governments that manipulate and suppress individual freedoms, leading to a loss of autonomy and identity. These narratives delve into the consequences of unchecked power, examining the ways in which individuals navigate oppressive systems and resist or succumb to them. Another common theme is the dehumanising impact of technology and the encroachment of surveillance on personal privacy. Dystopian narratives highlight the potential dangers of advanced technologies, presenting societies where individuals are constantly monitored, their thoughts controlled, and their actions dictated. These narratives raise questions about the ethical implications of technological advancements, the erosion of privacy, and the loss of human

connection and authenticity. Additionally, dystopian narratives often explore the stratification and inequalities within society. These narratives depict stark social hierarchies, where the privileged few maintain their power and wealth at the expense of the marginalised and disenfranchised. Themes of social injustice, class disparity, and systemic oppression resonate throughout these narratives, serving as a reflection of real-world socioeconomic issues.

Dystopian narratives employ various techniques to convey their themes and immerse the audience in their imagined worlds. One such technique is the use of vivid and atmospheric world-building. Dystopian societies are often depicted through intricate visual designs, detailed settings, and unique aesthetics. The visual elements of these narratives, such as dilapidated landscapes, towering megacities, and dystopian architecture, contribute to the sense of a bleak and oppressive future.

Narrative structures in dystopian narratives often revolve around a central protagonist who discovers the flaws and injustices of the dystopian society. Through their journey, the audience gains insight into the intricacies of the world and witnesses the protagonist's transformation as they confront and challenge the existing power structures. The narrative arc typically follows the protagonist's quest for freedom, justice, or rebellion against the oppressive regime.

Dystopian narratives also utilise symbolism and metaphor to convey deeper meanings and social commentary. Symbolic representations, such as recurring motifs or allegorical characters, add layers of complexity to the narrative. These symbols can represent various aspects of society, ideology, or human nature, inviting the audience to interpret and engage with the underlying themes on a deeper level.

Furthermore, dystopian narratives often incorporate dystopian tropes and conventions to create a sense of familiarity and to establish genre expectations. These may include elements such as a disenchanted protagonist, a charismatic antagonist, a resistance movement, or a corrupt ruling elite. These tropes serve as narrative devices to explore the themes and conflicts inherent in dystopian worlds.

In conclusion, the analysis of dystopian narratives reveals the presence of recurring themes and the utilisation of specific techniques. Themes of government control, technological dystopia, and social inequality provide a lens through which dystopian narratives critique contemporary society. The techniques of vivid world-building, narrative structures, symbolism, and the employment of dystopian tropes contribute to the immersive and thought-provoking nature of these narratives. By examining the themes and techniques used in dystopian narratives, we gain

a deeper understanding of the genre's enduring appeal and its ability to reflect and comment on the complexities of our own world.

Dystopian narratives, as explored in this thesis, are characterised by their depiction of oppressive societies, bleak futures, and the exploration of social, political, and philosophical concerns. These narratives often present worlds plagued by totalitarian regimes, technological surveillance, and social inequalities. Dystopian narratives aim to critique existing systems and offer cautionary tales about the potential consequences of unchecked power and societal decay.

Utopian Literature: The term comes from Thomas More's famous work, *Utopia*, where it is used to mean both an ideal society and also one that doesn't exist anywhere. Later, utopia also came to be used to refer to a society that did not exist because it could not exist; it depicted an impossible dream.<sup>13</sup> That is mainly due to the fact that there is very thin line between Utopia and Dystopia. In most of utopian literature, the depiction of utopia is based on equality of human beings, however that is achieved by removing human feelings, dreams and personalities. This could be seen as a negative event that is slowly entering more dystopian characteristics. In contrast to dystopian narratives, utopian literature envisions idealised societies and presents optimistic visions of a better future. Utopian narratives strive to depict harmonious, egalitarian, and just societies where human flourishing is prioritised. These narratives often propose radical social, political, and economic reforms aimed at achieving a perfect society. Utopian literature serves as a form of social critique and imagination, presenting alternative visions of what society could be. While dystopian and utopian narratives appear as opposites, as mentioned before, they are closely intertwined. Dystopias often serve as cautionary responses to utopian visions, highlighting the potential pitfalls and unintended consequences of idealised societies. Modern dystopia has abandoned the faraway journey of the classic utopia and its accompanying conducted tour. The "Brave New World" is now described from within, by a more-or-less rebellious protagonist whose initiatory quest organises the perspective and the maze of mirrors between the imagined future and the actual present.<sup>14</sup> By juxtaposing dystopian and utopian narratives, scholars and writers have engaged in ongoing dialogues about the complexities of

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<sup>13</sup> Ollman, Bertell *The Utopian Vision of the Future (Then and Now)*: (Monthly Review: An Independent Socialist Magazine 2005), 78

<sup>14</sup> Friedman, Régine-Mihal *'Capitals of Sorrow': From Metropolis to Brazil*. (Penn State University Press 1993): 36

societal aspirations, the limitations of human nature, and the trade-offs involved in social transformation.

Science Fiction: Dystopian narratives are often categorised within the broader genre of science fiction, which encompasses a wide range of speculative and imaginative storytelling. Science fiction explores possible futures, scientific advancements, and their impact on society. While dystopian narratives can fall under the science fiction umbrella, not all science fiction works are inherently dystopian. Science fiction narratives may envision futures that are utopian, dystopian, or somewhere in between. They explore technological innovations, space exploration, time travel, and the consequences of scientific progress. Science fiction narratives often blend elements of fantasy, adventure, and social commentary, inviting readers and audiences to consider the ethical, social, and philosophical implications of scientific and technological advancements. While dystopian narratives within science fiction frequently highlight the dark underbelly of societies shaped by technological advancements, science fiction as a genre encompasses a wider range of narratives that explore the potential benefits, challenges, and moral quandaries posed by scientific and technological progress.

In conclusion, dystopian narratives offer a distinct perspective within the literary and cinematic landscape, drawing attention to societal issues, power dynamics, and the implications of technological advancements. While dystopian narratives contrast with utopian literature in their portrayal of oppressive societies, they often serve as cautionary responses to idealised visions of the future. Additionally, dystopian narratives are frequently situated within the science fiction genre, which explores a broader range of speculative and imaginative storytelling. By analysing and comparing these genres, we gain a deeper understanding of their unique characteristics, thematic concerns, and their contributions to our collective imagination.

## 2. Between Circuitry and Chains: Unravelling the Dystopian Metropolis and its Techno-Bureaucratic Maze

The metropolis serves as a critical symbol in dystopian literature, representing urbanization and technological advancement while also encapsulating the dystopian society's values, flaws, and the dire consequences of unchecked progress. In *Brazil*, Terry Gilliam masterfully

crafts a metropolis that mirrors the complexities and oppressions found in such dystopian narratives, making it a rich subject for analysis.

In *Brazil*, the cityscape is vast, with towering skyscrapers, labyrinthine streets, and a dense population. This creates a claustrophobic and entrapping environment, symbolizing the loss of personal space and individual agency within the dystopian society. The city's imposing architecture reflects the overarching control exerted by the ruling elite over the masses.

- **Example from *Brazil*:**
  - **Urban Confinement:** The labyrinthine design of the Ministry of Information's headquarters and the cramped, oppressive living quarters highlight the claustrophobic nature of the metropolis.<sup>15</sup>
  - **Overwhelming Bureaucracy:** The endless rows of desks and filing cabinets in government offices symbolize the overwhelming and dehumanizing nature of bureaucracy.<sup>16</sup>

The metropolis in *Brazil* starkly contrasts the opulence of the ruling class with the squalor of the marginalized. The city is divided into distinct social strata, with the wealthy residing in luxurious high-rises, while the majority of the population languishes in impoverished slums. This socioeconomic divide emphasizes the inherent inequalities and exploitation within the dystopian society.

- **Example from *Brazil*:**
  - **Luxurious High-Rises vs. Impoverished Slums:** The film's depiction of Sam Lowry's mother's opulent high-rise apartment contrasts sharply with the dingy and cramped living conditions of the lower classes.<sup>17</sup>
  - **Dinner Scene:** The opulent, absurdly elaborate dinner scenes among the elite highlight their detachment from the suffering of the lower classes.<sup>18</sup>

In *Brazil*, advanced technologies and surveillance systems are deeply integrated into the urban landscape, eroding individual privacy and autonomy. The constant surveillance, symbolized

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<sup>15</sup> Gilliam Terry, director. "Brazil", 20<sup>th</sup> Century Fox 1985, 0:07:35

<sup>16</sup> Gilliam Terry, director. "Brazil", 20<sup>th</sup> Century Fox 1985, 0:07:35

<sup>17</sup> Gilliam Terry, director. "Brazil", 20<sup>th</sup> Century Fox 1985, 0:12:05 and 1:51:32

<sup>18</sup> Gilliam Terry, director. "Brazil", 20<sup>th</sup> Century Fox 1985, 0:19:45

by the omnipresent cameras and screens, reinforces the sense of being perpetually monitored and controlled, reducing human beings to mere cogs in the machinery of the metropolis.

- **Example from *Brazil*:**

- **Surveillance and Control:** The invasive presence of surveillance screens and technology, such as the malfunctioning ducts, underscores the dehumanizing impact of technological overreach.<sup>19</sup>
- **Information Retrieval:** The scene where Sam is subjected to an invasive and terrifying interrogation by faceless bureaucrats illustrates the loss of personal autonomy and humanity.<sup>20</sup>

*Brazil* portrays a city in decay, with pollution, environmental degradation, and crumbling infrastructure reflecting the consequences of unchecked industrialization. This physical deterioration mirrors the moral decay and loss of ethical values within the dystopian society. : “It doesn’t matter that an economic regime drives the society; it doesn’t matter that a cultural regime of interpellation shapes and directs the people; for the social evil to be named, and resisted, is nothing but the modern state in and of itself”<sup>21</sup>

- **Example from *Brazil*:**

- **Environmental Decay:** The polluted, grimy urban settings and the omnipresent soot and dirt signify the environmental neglect and exploitation inherent in the dystopian society.<sup>22</sup>
- **Crumbling Infrastructure:** The dilapidated buildings and malfunctioning public services symbolize the breakdown of social order and ethical governance.<sup>23</sup>

The metropolis in *Brazil* is dominated by consumerism and materialism, with advertisements and commercialism pervading the cityscape. This emphasis on consumption distracts individuals from the underlying problems and inequalities of the dystopian society,

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<sup>19</sup> Gilliam Terry, director. “Brazil”, 20<sup>th</sup> Century Fox 1985, 0:13:50

<sup>20</sup> Gilliam Terry, director. “Brazil”, 20<sup>th</sup> Century Fox 1985, 2:01:25

<sup>21</sup> Baccolini, Raffaella, and Moylan, Tom, *Introduction: Dystopia and histories. In Dark horizons* (Routledge 2013), 136

<sup>22</sup> Gilliam Terry, director. “Brazil”, 20<sup>th</sup> Century Fox 1985, 1:32:08

<sup>23</sup> Gilliam Terry, director. “Brazil”, 20<sup>th</sup> Century Fox 1985, 0:40:27

illustrating the manipulation and control exercised by the ruling elite through material distractions.

- **Example from *Brazil*:**
  - **Omnipresent Advertisements:** The relentless advertising for cosmetic surgery and luxury goods highlights the superficial distractions imposed on the populace.<sup>24</sup>
  - **Mindless Consumption:** Scenes featuring citizens obsessing over the latest consumer products while ignoring the deteriorating state of their world underscore the shallow materialism that pervades the metropolis. For example, a child is asking a Santa Claus for a credit card.<sup>25</sup>

Employing cultural studies as a research method allows us to situate *Brazil* within its broader socio-cultural context, revealing how the film reflects and critiques contemporary social issues, power structures, and ideological tensions. By examining the cultural, historical, and political influences that shape the film's production, reception, and interpretation, we gain deeper insights into its significance as a dystopian narrative.

*Brazil* was released in 1985, a time marked by significant socio-political changes and cultural anxieties, including the Cold War's tensions and the rise of neoliberal policies. The film critiques both capitalist and communist systems, highlighting the dehumanizing effects of excessive control and surveillance.

- **Historical Context:** The portrayal of an oppressive bureaucratic regime mirrors real-world concerns about government overreach and loss of individual freedoms during the 1980s.
- **Political Commentary:** The Ministry of Information serves as a metaphor for real-world government agencies, illustrating the potential dangers of unchecked governmental power.

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<sup>24</sup> Gilliam Terry, director. "Brazil", 20<sup>th</sup> Century Fox 1985, 1:37:55

<sup>25</sup> Gilliam Terry, director. "Brazil", 20<sup>th</sup> Century Fox 1985, 1:37:48

Initial reactions to *Brazil* were mixed, with some viewers and critics struggling with its dense and surreal narrative. However, over time, the film has been re-evaluated and celebrated as a seminal work in the dystopian genre. Critical reviews have highlighted the film's innovative visual style and bold satirical commentary on contemporary issues.

- **Critical Praise:** Critics like Roger Ebert praised the film's visual style and sharp satirical edge, recognizing its significance within the dystopian genre. “The movie is awash in elaborate special effects, sensational sets, apocalyptic scenes of destruction and a general lack of discipline. It's as if Gilliam sat down and wrote out all of his fantasies, heedless of production difficulties, and then they were filmed - this time, heedless of sense.”<sup>26</sup>
- **Scholarly Analysis:** Scholars have noted the film's intertextuality, referencing works like Orwell's *1984* and Kafka's *The Trial*, which deepen its critique of bureaucratic and totalitarian systems.

By employing cultural studies, we can situate *Brazil* within its broader socio-cultural context, revealing how the film reflects and critiques contemporary social issues, power structures, and ideological tensions. This approach allows us to understand the film not only as a work of art but also as a cultural artifact that engages with the political and social realities of its time. Through this lens, *Brazil* emerges as a multifaceted narrative that continues to resonate with audiences and critics, offering a timeless reflection on the complexities of modern society.

In dystopian societies, bureaucracy often emerges as a powerful instrument of social engineering, manipulating individuals' roles, occupations, and even personal identities to serve the state's needs. This mechanism of control, depicted vividly in Terry Gilliam's *Brazil*, plays a critical role in maintaining the dystopian society's hierarchical structure and perpetuating inequality, corruption, and favoritism.

In *Brazil*, the bureaucracy serves as a mechanism through which the ruling class exercises control and maintains their position of power. Individuals are systematically assigned roles and resources through convoluted bureaucratic processes, highlighting the deep-seated

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<sup>26</sup> Ebert, R. *Brazil movie review & film summary* <https://www.rogerebert.com/reviews/brazil-1986> (1986)

inequalities within the society. The film exemplifies how the allocation of resources and opportunities is often skewed to benefit the elite, leaving the masses disenfranchised.

- **Example from *Brazil*:**

- **Resource Allocation:** The distribution of resources, such as housing and job assignments, is shown to be arbitrary and biased, reflecting the corrupt nature of the bureaucratic system. Sam Lowry's struggle to correct a bureaucratic error that led to the wrongful arrest and death of an innocent man underscores this corruption.

*Brazil* portrays its bureaucracy as a labyrinthine system, designed to confuse and disempower individuals. This bureaucratic maze becomes a metaphor for the dehumanizing nature of the dystopian society, where people are reduced to mere numbers, stripped of their humanity by impersonal and convoluted procedures.

- **Example from *Brazil*:**

- **Bureaucratic Maze:** The Ministry of Information's endless corridors and paperwork create a sense of entrapment and helplessness. The scene where Sam navigates through these convoluted processes to rectify an error illustrates how individuals are overwhelmed by the system's complexity.

In dystopian narratives, bureaucracy often doubles as a tool for propaganda and manipulation. In *Brazil*, the state controls information through bureaucratic channels, shaping narratives to maintain its authority and suppress dissent. The manipulation of information through censorship, rewriting of history, and dissemination of propaganda is integral to the functioning of the dystopian society depicted in the film.

- **Example from *Brazil*:**

- **Information Control:** The Ministry of Information's control over data and history, exemplified by the alteration of records and suppression of truth, underscores the bureaucratic manipulation of reality. The propaganda posters and slogans dispersed throughout the city reinforce the ruling ideology and stifle alternative viewpoints.

Bureaucracy in dystopian works like *Brazil* often leads to profound dehumanization and alienation. Individuals are transformed into bureaucratic cogs within a machine, trapped in a

system that stifles creativity, individuality, and human connection. The rigid adherence to rules and regulations devalues personal relationships and erodes trust, further isolating individuals within the dystopian society.

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- **Example from *Brazil*:**
  - **Dehumanizing Processes:** Sam's interactions with other bureaucrats, who follow procedures without empathy or understanding, highlight the dehumanizing nature of the bureaucratic machinery. For example, after discovering the fact that a wrong person was tortured to death, Sam's boss, Mr Kurtzman, is more worried about his job than about a death of an innocent. There is no remorse, and it is obvious that Mr Kurtzman is more upset that this unfortunate mistake is affecting him.<sup>27</sup> The impersonal efficiency with which Sam's complaints and appeals are handled demonstrates how human needs and aspirations are secondary to bureaucratic conformity.

*Brazil* serves as a critique of real-world bureaucratic systems, exaggerating their flaws to highlight potential dangers and consequences of unchecked administrative power. By depicting an extreme version of bureaucracy, the film challenges viewers to reflect on the balance between efficiency and individual liberties in their own societies.

- **Example from *Brazil*:**
  - **Exaggerated Bureaucracy:** The absurdity of the bureaucratic procedures in the film, such as the overcomplicated paperwork and the necessity of various stamps and approvals, serves to criticize similar tendencies in real-world systems. The film urges viewers to consider the implications of excessive bureaucracy on individual freedom and social justice.

The rise of the modern state as an institution has been a defining feature of human civilization, consolidating power and establishing centralized authority to maintain order, provide essential services, and uphold the rule of law. However, in dystopian literature and speculative fiction, the modern state is often portrayed as a restrictive and oppressive force

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<sup>27</sup> Gilliam Terry, director. "Brazil", 20<sup>th</sup> Century Fox 1985, 0:36:30

that curtails individual freedoms and limits personal autonomy. As outlined in "Introduction: Dystopia and Histories" in *Dark Horizons*, it is argued that "it doesn't matter that an economic regime drives the society; it doesn't matter that a cultural regime of interpellation shapes and directs the people; for the social evil to be named, and resisted, is nothing but the modern state in and of itself".<sup>28</sup>

In many dystopian narratives, the modern state evolves into an all-encompassing entity exercising total control over its citizens. This is vividly depicted in Terry Gilliam's complex film *Brazil*, which presents a postmodern rejection of the state's modernist experience. The film features a bureaucratic system that wields absolute power through a combination of propaganda, coercion, and the suppression of dissent.

- **Example from *Brazil*:**
  - **Dictatorial Control:** The omnipresent government in *Brazil* employs propaganda and fear to maintain control. The character of Mr. Helpmann, a high-ranking official, represents the faceless yet omnipotent nature of the regime, ensuring compliance through surveillance and brutal repression.<sup>29</sup>

In many dystopian narratives, the modern state evolves into an all-encompassing entity that exercises total control over its citizens. A postmodern rejection of the state's modernist experience appears in Terry Gilliam's complex film, *Brazil*.<sup>30</sup> The dictatorial figure in dystopian narratives symbolizes the concentration of power and the erosion of individual liberties. Such figures exercise control over personal beliefs, thoughts, and emotions by manipulating information, distorting truth, and suppressing dissent to maintain a docile and obedient population. Citizens are subjected to constant surveillance, strict regulations, and severe punishments for any form of rebellion or deviance from established norms.

- **Example from *Brazil*:**
  - **Surveillance and Punishment:** The Ministry of Information's surveillance operations are pervasive, with every citizen under constant watch. Sam

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<sup>28</sup> Baccolini, Raffaella, and Moylan, Tom, *Introduction: Dystopia and histories. In Dark horizons* (Routledge 2013),

<sup>29</sup> Gilliam Terry, director. "Brazil", 20<sup>th</sup> Century Fox 1985, 2:02:59

<sup>30</sup> Alsayyad, Nezar, *The Cinematic City: Between Modernist Utopia and Postmodernist Dystopia* (Alexandrine Press 2000), 271

Lowry's eventual persecution for questioning the system illustrates the severe consequences of dissent.

In *Brazil*, bureaucracy is portrayed as a labyrinthine system with complex rules and procedures deliberately designed to confuse and disempower individuals. This bureaucratic maze serves as a metaphor for the dehumanizing nature of the dystopian society, where people are reduced to mere numbers, and their humanity is stripped away.

- **Example from *Brazil*:**
  - **Bureaucratic Maze:** The inefficiency and complexity of the bureaucratic system are highlighted in scenes where Sam Lowry is inundated with paperwork and procedural hurdles, demonstrating how bureaucracy operates with an impersonal efficiency, valuing conformity and adherence to protocols over individual needs and aspirations.

Bureaucracy in dystopian works often serves as a means of propaganda and manipulation. The state controls and manipulates information to maintain its authority and suppress dissent. In *Brazil*, bureaucratic processes such as censorship, rewriting of history, and dissemination of propaganda are integral to the functioning of the dystopian society.

- **Example from *Brazil*:**
  - **Information Control:** The Ministry of Information's manipulation of data and records, as seen in the wrongful arrest of Harry Buttle instead of Harry Tuttle, underscores the bureaucratic control over reality, reinforcing the ruling ideology and suppressing alternative viewpoints.

The use of bureaucracy in *Brazil* explores themes of dehumanization and alienation. Individuals are reduced to bureaucratic cogs within a system that stifles creativity, individuality, and human connection. The rigid adherence to rules and regulations devalues personal relationships and erodes trust between individuals, further isolating them within the dystopian society.

- **Example from *Brazil*:**
  - **Dehumanizing Processes:** Sam Lowry's interactions with other bureaucrats, who follow procedures without empathy, highlight the dehumanizing nature of

the bureaucratic machinery.<sup>31</sup> The impersonal efficiency with which his complaints and appeals are handled demonstrates how human needs and aspirations are secondary to bureaucratic conformity.

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### 3. "Exploring Dystopian Realities: A Comparative Analysis of 'Brazil' and Other Dystopian Films"

Terry Gilliam's film *Brazil* and George Orwell's novel *1984* are seminal works in the dystopian genre, each presenting a chilling vision of a totalitarian society where individual freedoms are obliterated by an omnipotent state. Both narratives explore themes of control, surveillance, dehumanization, and the insidious nature of bureaucratic power. This comprehensive analysis will delve into various aspects of these works, including their protagonists, bureaucratic structures, surveillance mechanisms, technological dystopias, and the symbolic metropolis, while drawing on critical and scholarly sources to substantiate the comparisons.

In both *Brazil* and *1984*, the protagonists are ordinary men who become disillusioned with the oppressive regimes under which they live. Sam Lowry, the protagonist of *Brazil*, is a low-level bureaucrat who dreams of escaping his mundane existence through fantastical flights of

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<sup>31</sup> Gilliam Terry, director. "Brazil", 20<sup>th</sup> Century Fox 1985, 1:09:00

fancy. Similarly, Winston Smith, the protagonist of *1984*, works at the Ministry of Truth, where his job involves altering historical records to fit the Party's propaganda.

- **Sam Lowry:** Sam is initially a compliant cog in the bureaucratic machine, but he becomes increasingly rebellious as he seeks to find the woman from his dreams, Jill Layton. His journey from conformity to rebellion is marked by his growing awareness of the absurdity and brutality of the system.
- **Winston Smith:** Winston harbours silent resistance against the Party's control. His rebellion takes the form of a secret love affair with Julia and his attempts to learn about and join a supposed resistance movement led by Emmanuel Goldstein. Winston's gradual awakening to the oppressive nature of the regime leads to his ultimate capture and torture.

Both characters ultimately face tragic ends, with their attempts at rebellion crushed by the overwhelming power of the state. In *Brazil*, Sam is subjected to torture and retreats into a catatonic state where he imagines himself escaping<sup>32</sup>. In *1984*, Winston is tortured until he betrays Julia and is brainwashed into loving Big Brother, illustrating the futility of resistance against an all-powerful regime.

Bureaucracy plays a central role in both *Brazil* and *1984*, serving as a mechanism of control and dehumanization.

- **Bureaucratic Labyrinth:** In *Brazil*, the Ministry of Information epitomizes the Kafkaesque nightmare of bureaucratic inefficiency and oppression. Sam Lowry's work environment is characterized by endless paperwork, redundant procedures, and a pervasive sense of absurdity. The wrongful arrest of Harry Buttle instead of Harry Tuttle due to a clerical error sets off a chain of tragic and farcical events, highlighting the dehumanizing nature of such an administrative behemoth.<sup>33</sup>
- **Bureaucratic Control in 1984:** Orwell's depiction of the Ministry of Truth, where Winston works, reveals a bureaucracy dedicated to altering reality to fit the Party's narrative. The bureaucracy in *1984* is ruthlessly efficient in maintaining control, with its rigid hierarchies and pervasive surveillance ensuring complete dominance over the

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<sup>32</sup> Gilliam Terry, director. "Brazil", 20<sup>th</sup> Century Fox 1985, 2:18:40

<sup>33</sup> Gilliam Terry, director. "Brazil", 20<sup>th</sup> Century Fox 1985, 0:02:30

populace. The Ministries of Love, Peace, Plenty, and Truth each play a role in perpetuating the regime's power through propaganda, fear, and manipulation.

Both works illustrate how bureaucratic systems can strip individuals of their humanity, reducing them to mere numbers and functions within a vast, impersonal machine. The endless forms, procedures, and regulations in *Brazil* serve to confuse and disempower individuals, mirroring the way the Party in *1984* uses bureaucracy to maintain its iron grip on society.

Surveillance is a key element in the control mechanisms of both dystopian societies. In *Brazil*, surveillance is omnipresent, though often depicted with a satirical edge. In *1984*, surveillance is more sinister and pervasive, serving as a tool of direct oppression.

- **Surveillance in *Brazil*:** The state's surveillance in *Brazil* is both overt and absurd. The Ministry of Information's use of cameras, listening devices, and intrusive monitoring methods creates a pervasive sense of paranoia. The absurdity of the surveillance methods, such as the oversized screens and exaggerated technology, highlights the irrationality of the regime's control.<sup>34</sup>
- **Surveillance in *1984*:** Orwell's *1984* presents a more terrifying vision of surveillance, with the omnipresent telescreens and the Thought Police constantly monitoring citizens. Big Brother's image is ubiquitous, reminding everyone that they are always being watched. This relentless surveillance ensures that any form of dissent is swiftly detected and crushed.

Both *Brazil* and *1984* depict surveillance as a means to enforce conformity and suppress rebellion. The constant monitoring strips individuals of privacy and autonomy, reinforcing the power of the state by creating an atmosphere of fear and suspicion.

Technology plays a crucial role in the dystopian settings of both *Brazil* and *1984*, representing the dehumanizing and oppressive potential of technological advancements.

- **Technology in *Brazil*:** The technology in *Brazil* is often outdated, malfunctioning, and cumbersome, reflecting the inefficiency and absurdity of the bureaucratic state. The reliance on faulty technology, such as the malfunctioning ducts and the complex yet

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<sup>34</sup> Gilliam Terry, director. "Brazil", 20<sup>th</sup> Century Fox 1985, 0:15:05

ineffective machinery, satirizes the notion of technological progress and highlights its potential to dehumanize.

- **Technology in 1984:** In contrast, the technology in *1984* is highly advanced and effectively utilized to maintain the Party's control. The telescreens, which serve as both propaganda tools and surveillance devices, are a constant presence in citizens' lives. The Party's control over technology extends to the manipulation of language and reality itself, with technologies like the Memory Hole used to alter historical records.

Both works critique the blind faith in technological progress, illustrating how technology can be harnessed to serve the interests of a totalitarian state. The malfunctioning technology in *Brazil* underscores the absurdity of the regime's control, while the efficient, oppressive technology in *1984* highlights the terrifying potential for technology to be used as an instrument of tyranny.

The metropolis in both *Brazil* and *1984* serves as a physical manifestation of the dystopian society, representing its values, flaws, and the consequences of unchecked progress.

- **Metropolis in *Brazil*:** The urban landscape in *Brazil* is characterized by its imposing and oppressive nature. The cityscape is vast and overwhelming, with towering skyscrapers, labyrinthine streets, and a dense population. This creates a sense of claustrophobia and entrapment, reflecting the loss of personal space and confinement of individuals within the dystopian society. The city is divided into distinct social strata, highlighting the stark socioeconomic divide and the exploitation of the underprivileged by the ruling elite.
- **Metropolis in *1984*:** Orwell's depiction of Airstrip One, formerly London, is similarly bleak. The city is depicted as dilapidated, polluted, and decaying, mirroring the moral decay and dehumanization of society under the Party's rule. The stark contrast between the luxurious Inner Party quarters and the squalid conditions of the Proles emphasizes the regime's control and the social inequalities perpetuated by the state.

Both cities serve as symbols of control, isolation, and dehumanization, where the physical environment reflects the oppressive nature of the regime. The decaying infrastructure in both works underscores the consequences of unchecked industrialization and the neglect of human welfare.

Dehumanization and alienation are central themes in both *Brazil* and *1984*, where the state's control mechanisms strip individuals of their humanity and reduce them to mere cogs in the machine.

- **Dehumanization in *Brazil*:** The bureaucratic system in *Brazil* dehumanizes individuals by reducing them to faceless, interchangeable parts of the administrative machinery. The film's depiction of Sam Lowry's transformation from a complacent bureaucrat to a rebellious dreamer highlights the struggle to retain one's humanity in the face of overwhelming systemic oppression. The absurdity and inefficiency of the bureaucracy underscore the devaluation of human life and individuality.
- **Dehumanization in *1984*:** In *1984*, the Party's control extends to every aspect of life, stripping individuals of their autonomy and reducing them to instruments of the state. The manipulation of language, the alteration of history, and the suppression of emotions all serve to dehumanize the population, making them easier to control. Winston's eventual capitulation and loss of individuality illustrate the profound dehumanization inflicted by the regime.

Both works depict dehumanization as a fundamental aspect of dystopian societies, where individuals are stripped of their identity, autonomy, and humanity. The bureaucratic and technological mechanisms of control serve to alienate individuals, eroding trust, empathy, and genuine human connections.

Propaganda and information control are vital tools used by the state in both *Brazil* and *1984* to maintain power and suppress dissent.

- **Propaganda in *Brazil*:** The state in *Brazil* uses propaganda to create a distorted reality that reinforces its control. The Ministry of Information disseminates false narratives and manipulates information to maintain the illusion of order and efficiency. The absurdity of the propaganda highlights the irrationality of the regime's control and the dehumanizing effects of state manipulation.

Terry Gilliam's film *Brazil* and George Orwell's novel *1984* are seminal works in the dystopian genre, each presenting a chilling vision of a totalitarian society where individual freedoms are obliterated by an omnipotent state. Both narratives explore themes of control, surveillance, dehumanization, and the insidious nature of bureaucratic power. This

comprehensive analysis will delve into various aspects of these works, including their protagonists, bureaucratic structures, surveillance mechanisms, technological dystopias, and the symbolic metropolis, while drawing on critical and scholarly sources to substantiate the comparisons.

Aldous Huxley's novel *Brave New World* and Terry Gilliam's film *Brazil* are seminal works in the dystopian genre that explore the ramifications of totalitarian control, albeit through different lenses. While *Brave New World* presents a future where a seemingly utopian society masks a deeply controlled and dehumanized population, *Brazil* depicts a nightmarish bureaucratic state where inefficiency and absurdity rule. This comparative analysis examines the protagonists, societal structures, themes of dehumanization and control, use of technology, and symbolic representations within both works, drawing on critical and scholarly insights.

The protagonists of *Brave New World* and *Brazil*, Bernard Marx and Sam Lowry respectively, embody the struggle against an oppressive society.

- **Bernard Marx:** In *Brave New World*, Bernard Marx is an Alpha Plus who feels alienated in a society that emphasizes conformity and superficial happiness. His dissatisfaction with the World State's principles of consumerism, conditioning, and lack of individuality drives him to seek deeper meaning and truth, leading to his eventual exile.
- **Sam Lowry:** In *Brazil*, Sam Lowry is a low-level bureaucrat who dreams of escaping his drab existence and finding love with a woman from his dreams, Jill Layton. His journey from compliance to rebellion exposes the absurdity and brutality of the bureaucratic regime, culminating in his mental escape after being tortured.

Both protagonists' arcs highlight the futility of resistance within their respective societies. Bernard's quest for individuality leads to his isolation, while Sam's search for freedom ends in his psychological retreat, underscoring the overwhelming power of their oppressive environments.

Both *Brave New World* and *Brazil* depict societies where control is exerted through different yet equally dehumanizing means.

- **Control in *Brave New World*:** Huxley's World State exerts control through genetic engineering, psychological conditioning, and a rigid caste system. Citizens are conditioned from birth to accept their roles and find satisfaction in consumerism and hedonism. The use of soma, a drug that ensures compliance and happiness, prevents dissent by numbing the populace's ability to think critically.

- **Control in *Brazil*:** The dystopian society in *Brazil* relies on an inefficient and absurd bureaucracy to maintain control. The Ministry of Information, with its endless paperwork and redundant procedures, creates a Kafkaesque environment that confuses and disempowers individuals. Surveillance and state-sanctioned torture further ensure compliance and suppress dissent.<sup>35</sup>

While *Brave New World* uses advanced technology and psychological manipulation to maintain a facade of utopia, *Brazil* employs bureaucratic absurdity and fear to enforce its dystopian order, reflecting different facets of totalitarian control.

Dehumanization and alienation are central themes in both *Brave New World* and *Brazil*.

- **Dehumanization in *Brave New World*:** Huxley's society dehumanizes its citizens through genetic engineering and psychological conditioning, stripping individuals of their free will and individuality. The rigid caste system and the use of soma ensure that people are content with their predetermined roles, leading to a superficial sense of happiness devoid of true human experience.
- **Dehumanization in *Brazil*:** In *Brazil*, the bureaucratic system dehumanizes individuals by reducing them to faceless entities within an impersonal administrative machine. Sam Lowry's transformation from a complacent worker to a dreamer seeking love highlights the struggle to retain one's humanity in the face of systemic oppression. The absurdity and inefficiency of the bureaucracy underscore the devaluation of human life and individuality.<sup>36</sup>

Both works depict societies where the mechanisms of control strip individuals of their humanity and autonomy, emphasizing the alienating effects of such dehumanization.

Technology plays a crucial role in the dystopian settings of both *Brave New World* and *Brazil*, representing the potential for technological advancements to dehumanize and control populations.

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<sup>35</sup> Wheeler, Ben, *Reality Is What You Can Get Away With: Fantastic Imaginings, Rebellion and Control in Terry Gilliam's 'Brazil.'* (Critical Survey, 2005)

<sup>36</sup> Wheeler, Ben, *Reality Is What You Can Get Away With: Fantastic Imaginings, Rebellion and Control in Terry Gilliam's 'Brazil.'* (Critical Survey, 2005)

- **Technology in *Brave New World*:** Huxley's vision of the future includes advanced reproductive technologies, such as the Bokanovsky process, which creates multiple identical individuals, and the use of hypnopaedic conditioning to instill societal norms. Technology is also used to provide instant gratification and ensure compliance, with soma serving as a tool for social control.
- **Technology in *Brazil*:** In *Brazil*, technology is depicted as outdated, malfunctioning, and cumbersome, reflecting the inefficiency of the bureaucratic state. The reliance on faulty technology, such as malfunctioning ducts and complex yet ineffective machinery, satirizes the notion of technological progress and highlights its potential to dehumanize and oppress.<sup>37</sup>

Both works critique the blind faith in technological progress, illustrating how technology can be harnessed to serve the interests of a totalitarian state, either through advanced manipulation or absurd inefficiency.

The settings in both *Brave New World* and *Brazil* serve as symbolic representations of their dystopian societies.

- **Symbolism in *Brave New World*:** The World State in *Brave New World* is characterized by its sterile, highly controlled environment. The Hatchery and Conditioning Centre symbolize the technological control over human reproduction and social order. The use of soma symbolizes the suppression of individuality and critical thought, ensuring that citizens remain content and docile.
- **Symbolism in *Brazil*:** The urban landscape in *Brazil* is vast and oppressive, with towering skyscrapers and labyrinthine streets creating a sense of claustrophobia and entrapment. The decaying infrastructure and malfunctioning technology symbolize the inefficiency and absurdity of the bureaucratic state. The division between the affluent and the poor underscores the social inequalities perpetuated by the regime.<sup>38</sup>

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<sup>37</sup> Wheeler, Ben, *Reality Is What You Can Get Away With: Fantastic Imaginings, Rebellion and Control in Terry Gilliam's 'Brazil.'* (Critical Survey, 2005)

<sup>38</sup> Wheeler, Ben, *Reality Is What You Can Get Away With: Fantastic Imaginings, Rebellion and Control in Terry Gilliam's 'Brazil.'* (Critical Survey, 2005)

Both settings reflect the oppressive nature of their respective societies, using physical and symbolic elements to underscore themes of control, dehumanization, and social stratification.

- **Critical Analysis of *Brave New World*:** Scholars often highlight Huxley's critique of consumerism, technological control, and the loss of individuality. Critics such as Neil Postman argue that *Brave New World* serves as a warning about the dangers of a society obsessed with instant gratification and technological control, emphasizing the need for critical thinking and individual autonomy.
- **Critical Analysis of *Brazil*:** Critical perspectives on *Brazil* often focus on its satirical depiction of bureaucracy and the absurdity of totalitarian control. Scholars like David Sterritt highlight the film's use of dark humour and surrealism to critique the dehumanizing effects of bureaucratic inefficiency and the pervasive surveillance state.<sup>39</sup>

Both works are lauded for their insightful critiques of societal control and the dehumanizing potential of technological and bureaucratic systems, providing a profound commentary on the dangers of unchecked power.

Aldous Huxley's novel *Brave New World* and Terry Gilliam's film *Brazil* present two distinct visions of dystopian futures, each characterized by unique societal structures, methods of control, themes, and narrative techniques. This analysis will explore the key differences between these two works, focusing on the nature of the dystopian societies, the role of technology, methods of control, character development, thematic focus, and stylistic approaches.

### ***Utopian Façade vs. Bureaucratic Nightmare***

- **Brave New World:** Huxley's dystopia is presented as a utopia on the surface. The World State is characterized by its apparent order, stability, and happiness, achieved through genetic engineering, psychological conditioning, and the drug soma. The society is highly stratified but maintains an outward appearance of harmony and contentment.

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<sup>39</sup> Wheeler, Ben, *Reality Is What You Can Get Away With: Fantastic Imaginings, Rebellion and Control in Terry Gilliam's 'Brazil.'* (Critical Survey, 2005)

- **Brazil:** Gilliam's dystopia is a bureaucratic nightmare marked by inefficiency, absurdity, and decay. The film portrays a society overwhelmed by paperwork, malfunctioning technology, and a pervasive surveillance state. The urban environment is oppressive and chaotic, with a clear sense of disrepair and dysfunction.<sup>40</sup>

### ***Psychological Conditioning vs. Bureaucratic Oppression***

- **Brave New World:** Control is exerted primarily through genetic manipulation and psychological conditioning. From birth, individuals are conditioned to accept their predetermined roles and to seek pleasure through consumerism and soma. This creates a passive, compliant population that rarely questions the status quo.
- **Brazil:** Control in *Brazil* is maintained through an overwhelming and absurd bureaucracy. The Ministry of Information dominates daily life with its endless forms and procedures, and the state enforces compliance through surveillance and torture. The inefficiency of the system creates a sense of helplessness and frustration among the citizens.<sup>41</sup>

### ***Advanced and Efficient vs. Outdated and Malfunctioning***

- **Brave New World:** Technology in Huxley's world is advanced and efficient, used to manipulate and control the population. From the Hatchery and Conditioning Centre to the widespread use of soma, technology ensures the smooth functioning of the society and the happiness of its citizens.
- **Brazil:** Technology in *Brazil* is outdated, malfunctioning, and oppressive. The film satirizes the notion of technological progress with its depiction of malfunctioning ducts, obsolete machinery, and a labyrinthine bureaucratic system that fails to serve the needs of the people.<sup>42</sup>

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<sup>40</sup> Wheeler, Ben, *Reality Is What You Can Get Away With: Fantastic Imaginings, Rebellion and Control in Terry Gilliam's 'Brazil.'* (Critical Survey, 2005)

<sup>41</sup> Wheeler, Ben, *Reality Is What You Can Get Away With: Fantastic Imaginings, Rebellion and Control in Terry Gilliam's 'Brazil.'* (Critical Survey, 2005)

<sup>42</sup> Wheeler, Ben, *Reality Is What You Can Get Away With: Fantastic Imaginings, Rebellion and Control in Terry Gilliam's 'Brazil.'* (Critical Survey, 2005)

### ***Bernard Marx vs. Sam Lowry***

- **Bernard Marx:** In *Brave New World*, Bernard Marx is a discontented Alpha who feels alienated due to his physical differences and dissatisfaction with the superficial happiness of the World State. His journey is one of seeking individuality and meaning, ultimately leading to his exile.
- **Sam Lowry:** In *Brazil*, Sam Lowry is a low-level bureaucrat who dreams of escaping his monotonous life and finding love. His quest for freedom and individuality leads him into conflict with the oppressive state, culminating in his mental breakdown and psychological escape.<sup>43</sup>

### ***Conformity and Happiness vs. Absurdity and Inefficiency***

- **Brave New World:** Themes in Huxley's novel revolve around conformity, the loss of individuality, and the superficial nature of happiness. The use of soma and conditioning ensures that citizens are content but at the cost of their freedom and individuality.
- **Brazil:** Gilliam's film focuses on themes of absurdity, inefficiency, and the dehumanizing effects of bureaucracy. The absurd and often darkly humorous depiction of the bureaucratic state highlights the frustrations and oppressions faced by individuals within such a system.<sup>44</sup>

### ***Literary Dystopia vs. Surrealist Film***

- **Brave New World:** Huxley's narrative is a literary exploration of a controlled, seemingly perfect society. The prose is detailed and descriptive, creating a vivid image of the World State and its inhabitants. The tone is often clinical, reflecting the sterile and controlled nature of the society.
- **Brazil:** *Brazil* employs a surreal and darkly humorous style, blending elements of science fiction and absurdism. Gilliam uses visual and stylistic techniques, such as

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<sup>43</sup> Wheeler, Ben, *Reality Is What You Can Get Away With: Fantastic Imaginings, Rebellion and Control in Terry Gilliam's 'Brazil.'* (Critical Survey, 2005)

<sup>44</sup> Wheeler, Ben, *Reality Is What You Can Get Away With: Fantastic Imaginings, Rebellion and Control in Terry Gilliam's 'Brazil.'* (Critical Survey, 2005)

exaggerated set designs and dream sequences, to emphasize the absurdity and nightmarish quality of the bureaucratic state.

While both *Brave New World* and *Brazil* depict dystopian societies characterized by control and dehumanization, they do so through markedly different approaches and themes. Huxley's novel presents a technologically advanced society that maintains order through psychological conditioning and superficial happiness, whereas Gilliam's film portrays a chaotic, inefficient bureaucracy that controls through absurdity and fear. These differences highlight the diverse ways in which dystopian narratives can critique contemporary societal issues, using distinct methods to explore the impact of totalitarianism and dehumanization on the individual

## 4. Conclusion

In conclusion, the analysis of dystopian narratives, with a particular focus on the film "Brazil," has provided a comprehensive exploration of the intricacies and implications of dystopian worlds in literature and cinema. Through a thorough examination of the film's themes, plot, characters, and techniques, we have gained a profound understanding of the dystopian genre and its significance in contemporary society. The background information on "Brazil" and its importance in the dystopian genre has shed light on the film's historical and cultural context, positioning it as a notable contribution to the dystopian canon. By situating the film within its socio-political and artistic milieu, we have unravelled its underlying significance and its impact on the dystopian narrative tradition. The research question and objectives of the thesis have guided our analysis, enabling us to delve into the multifaceted dimensions of the film and its interconnectedness with broader dystopian themes. By formulating pertinent research inquiries, we have been able to critically examine the various aspects of "Brazil" and its implications for our understanding of dystopia as a literary and cinematic genre. The definition and characteristics of dystopian films have been thoroughly explored, highlighting the key elements that distinguish them from other genres and elucidating their thought-provoking nature. By dissecting the core components of dystopian narratives, such as oppressive societal structures, authoritarian regimes, and the dehumanising effects of technology, we have gained deeper insights into the genre's ability to reflect on the darker aspects of human nature and society. The portrayal of the modern metropolis and its intricate relationship with technology in "Brazil" has been a focal point of analysis, uncovering the film's commentary on urbanisation, alienation, and the growing dependence on technological advancements. Through the film's dystopian lens,

we have witnessed the detrimental effects of an overreliance on technology, leading to the erosion of human connection, privacy, and individuality within the metropolis.

Furthermore, the role of bureaucracy and its impact on individuals in "Brazil" has been meticulously examined, unravelling the layers of control, surveillance, and stifling of personal agency that bureaucracy imposes in the dystopian society. By highlighting the mechanisms through which bureaucracy operates in the film, such as excessive paperwork, absurd rules and regulations, and mindless bureaucracy, we have come to appreciate the profound critique of bureaucratic systems and their dehumanising effects on individuals. The use of satire, surrealism, and other artistic techniques in "Brazil" has played a pivotal role in enhancing the film's dystopian narrative. The satirical elements and dark humour employed throughout the film serve as powerful tools to critique and subvert societal norms, exposing the absurdities and contradictions of the dystopian world. The incorporation of surrealistic imagery and dreamlike sequences further adds to the unsettling and disorienting atmosphere, amplifying the viewer's sense of unease and the surreal nature of the dystopia depicted. Lastly, the comparison of "Brazil" with other seminal dystopian works, such as "1984" by George Orwell and "Brave New World" by Aldous Huxley, has provided valuable insights into the shared themes, divergent narratives, and social commentaries across these influential works. By juxtaposing the dystopian visions presented in these works, we have deepened our understanding of the genre's breadth and diversity, as well as the distinct approaches taken by different authors and filmmakers in exploring dystopian themes. The analysis of "Brazil" in relation to "1984" and "Brave New World" has highlighted the nuanced similarities and differences in their dystopian visions. While all three works depict oppressive societies and explore themes of control, surveillance, and the loss of individual freedom, each offers a unique perspective on these themes and proposes different mechanisms of social control. "Brazil" stands out for its emphasis on the dehumanising effects of bureaucracy and its critique of mindless adherence to bureaucratic systems, providing a distinct lens through which to examine dystopia.

In conclusion, "Brazil" stands as a poignant and thought-provoking example of dystopian storytelling, urging us to question our own society, its institutions, and the paths we are taking. Through a comprehensive analysis of the film's themes, techniques, and its connections with other dystopian works, we have unearthed valuable insights that can inform our understanding of the present and guide our aspirations for a more just, equitable, and humane future. This research contributes to the broader field of dystopian studies, highlighting the importance of critically examining dystopian works to gain insights into our own world and the potential

consequences of societal trends. The analysis of "Brazil" has showcased the power of dystopian narratives to challenge societal norms, provoke discussions about political systems, technology, and bureaucracy, and prompt us to reflect on our own roles and responsibilities in shaping the future. Ultimately, "Brazil" serves as a testament to the enduring relevance and impact of dystopian narratives, demonstrating their ability to offer social commentary, inspire critical thinking, and foster meaningful discourse about the complexities of human societies. By exploring the intricate layers of dystopia in "Brazil" and its connections to other dystopian works, we have embarked on a journey of introspection and engagement with the world around us, encouraging us to strive for a future that safeguards individual liberties, values human connection, and preserves the dignity of all.

## Resumé

Tato bakalářská práce se zaměřuje na důkladné zkoumání dystopického žánru ve filmu "Brazil" od režiséra Terryho Gilliana. Cílem práce je nejen analyzovat samotný film, ale také jej porovnat s jinými významnými dystopickými díly a zkoumat jejich společné prvky, motivy a poselství. Práce je strukturována tak, aby přinesla komplexní a hluboké pochopení dystopického žánru a jeho významu v současné společnosti.

Metodologie mé práce využívá kombinaci výzkumu a analýzy. Prvním krokem bylo provedení důkladného studia o dystopickém žánru, jeho definici a klíčových prvcích. Pro tento účel jsem prozkoumal relevantní literaturu, výzkumné studie a kritické analýzy související s dystopií ve filmu a literatuře.

V rámci metodologie jsem také provedl rozsáhlý sběr dat, který zahrnoval sledování filmu, studium literatury, analýzu kritických textů a diskusí na tematických fórech. Tyto zdroje mi poskytly dostatečný materiál pro zahájení mého výzkumu a analýzy.

Terminologie mé práce zahrnuje klíčové pojmy spojené s dystopickým žánrem a analýzou filmu "Brazil". Mezi tyto pojmy patří dystopie, utopie, moderní metropole, byrokracie, totalitarismus, surrealismus, satira.

Dystopie je literární nebo filmový žánr, který popisuje společnost či svět v budoucnosti, který je negativní, utlačující a plný nedostatků. Utopie se naopak vztahuje k ideálnímu společenskému uspořádání, které často slouží jako protiklad dystopie.

Moderní metropole je charakteristická vysokým počtem obyvatel, vysokou technologickou vyspělostí a často dehumanizací. Byrokracie se v dystopických dílech často objevuje jako mocný systém správy a kontroly, který omezuje individuální svobodu a autonomii.

Totalitarismus je forma vlády, kde je absolutní moc soustředěna v rukou jednotlivce nebo skupiny, která ovládá všechny aspekty společnosti. Technologie v dystopických dílech může být zneužívána k dohledu, manipulaci a ovládnutí obyvatelstva.

Surrealismus je umělecký směr, který se vyznačuje neobvyklými a nereálnými obrazy, které vyvolávají pocit podivnosti a iracionality. Satira se často používá jako způsob kritiky a parodování nedostatků a absurdností společnosti. Tato terminologie je klíčová pro porozumění a analýzu dystopického žánru a jeho interpretaci ve filmu "Brazil".

V úvodní části práce se zaměřuji na definici dystopie, historický a kulturní kontext dystopického filmu, historii dystopického filmu a literatury, podrobnosti o filmu "Brazil" a jeho významu v rámci dystopického žánru. Analyzuji klíčové prvky a motivy dystopických filmů, stejně jako témata a techniky používané v dystopických vyprávěních. Dále provádím srovnání utopické literatury a vědeckofantastických děl s dystopickou budoucností.

Ve své práci se snažím definovat pojem dystopie a jeho význam v kontextu filmové a literární tvorby. Představuji historické a kulturní události, které ovlivnily vznik a rozvoj dystopického žánru, a zdůrazňuji důležitost sociálních, politických a technologických změn jako faktorů přispívajících k vzniku dystopických příběhů.

Dále se zaměřuji na témata a techniky, které jsou často používány v dystopických vyprávěních. Zkoumám zobrazení budoucnosti a dystopického světa, sociální nerovnosti, manipulace a kontrolu jednotlivce, a také použití satiry, surrealismu a jiných literárních a filmových technik.

V rámci své práce provádím také srovnávací studii mezi utopickou literaturou a vědeckofantastickými díly a dystopickou budoucností. Srovnávám kontrastní prvky a ukazují, jak se dystopie liší od utopie a jak dystopická literatura a filmy nabízejí kritický pohled na současnou společnost a varování před možnými negativními vývoji.

V následující části se zaměřuji na portrét metropole, byrokracii, dohled a vzestup moderního státu v dystopickém filmu a literatuře. Analyzuji, jak jsou tyto prvky zobrazeny a jak ovlivňují jednotlivce a společnost v dystopických světech.

Věnuji se důkladnému zkoumání zobrazení moderní metropole v dystopických dílech. Analyzuji její architekturu, atmosféru a fungování jako prostředí, ve kterém se odehrává děj. Sleduji, jak metropole představuje symbol dehumanizace, odcizení a sociálních nerovností, které jsou typické pro dystopické světy. Dále se zabývám rolí technologií a jejich vlivem na metropoli a život jednotlivců.

Dalším významným prvkem, který analyzuji, je byrokracie. Zkoumám, jak je byrokracie zobrazena v dystopických dílech a jak ovlivňuje jednotlivce a jejich svobodu. Analyzuji byrokratické struktury, procesy a nespravedlnosti spojené s byrokratickým aparátem. Zohledňuji také důsledky byrokracie na život lidí a její roli ve vytváření dystopického společenského systému.

Posledním aspektem, který analyzuji, je vzestup moderního státu v dystopických dílech. Popisuji, jak se moderní stát stává mocnou institucí, která omezuje svobodu a ovládá životy obyvatel. Zkoumám, jakým způsobem je moc koncentrována v rukou menšiny a jakým způsobem to ovlivňuje společnost jako celek. Analyzuji manipulaci, propagandu a totalitní prvky spojené se vzestupem moderního státu v dystopických světech.

Ve třetí a závěrečné části mé práce se zaměřuji na detailní analýzu filmu "Brazil" a jeho různých aspektů. Prostřednictvím analýzy filmu odhaluji vyobrazení moderní metropole, vztah mezi lidmi a technologií, byrokracii a totalitarismus.

Představuji podrobný popis moderní metropole ve filmu "Brazil", její architekturu, atmosféru a symboliku. Analyzuji, jak film zobrazuje dehumanizaci, odcizení a sociální nerovnosti, které jsou charakteristické pro dystopické prostředí. Dále zkoumám, jak technologie ovlivňují životy postav a jakým způsobem jsou prezentovány ve filmu.

Dalším důležitým prvkem analýzy je byrokracie a její role ve filmu "Brazil". Zkoumám, jak je byrokracie zobrazována a jak ovlivňuje životy postav. Analyzuji byrokratický aparát, jeho fungování a nespravedlnosti, které s ním souvisejí. Dále se zabývám totalitárními prvky ve filmu a jejich dopady na jednotlivce a společnost.

V neposlední řadě se věnuji srovnání filmu "Brazil" s dalšími významnými dystopickými díly, konkrétně "1984" od George Orwella a "Brave New World" od Aldouse Huxleyho. Tyto dvě

literární klasiky jsou považovány za vrcholná díla dystopického žánru a jejich porovnání s filmem "Brazil" přináší nové perspektivy a hlubší pochopení dystopických témat a jejich interpretace v různých dílech. Práce se zaměřuje na podobnosti a rozdíly ve vyobrazení dystopických světů, postav a společenských problémů, a zkoumá jejich význam pro současnou společnost.

V závěru práce jsou shrnuty klíčové poznatky a závěry, které vyplynuly z analýzy filmu "Brazil" a jeho porovnání s jinými dystopickými díly. Práce zdůrazňuje význam dystopického žánru jako prostředku pro kritické zkoumání společnosti, odhalování problémů a podněcování reflexe. Přináší také vysvětlení, jak různé dystopické díly mohou nabídnout různé perspektivy a pohledy na současný svět.

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