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Aldous Huxley's *Brave New World* (1932) and Ira Levin's *This Perfect Day* (1970): A Critical Study of an Advanced industrial Society.

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Dedication

To my parents, family and friends

this humble memoir is dedicated To my aunt Ferroudja,. Without her motivation and the material support she put at my disposition, this thesis would not see the light.

To my friends Bibih, Iron Moh, Meursault and Nina, ‘a friend in need is a friend indeed’.

DJELID Massinissa

In the memory of my beloved brother Menad

I want to dedicate this memoir to my dear father and mother and thank them for their advice, prayers and support.

To all my brothers, sisters, my nephews, nieces, and my dear cousin Yahia

This memoir is also dedicated to my friends Kamelia, Célia and Lydia, I would like to thank them for their constant presence at my side.

To my beloved aunt Semhane and her daughter Zahia,

KABENE Naima

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Abstract

This dissertation falls within social and critical theory. It analyses technological rationality in both Aldous Huxley's *Brave New World* (1932) and Ira Levin's *This Perfect Day* (1970). To fulfill our task, we relied on Herbert Marcuse's theory of **"One-Dimensional Man"** as it is articulated in his work *One-Dimensional Man* (1964). In the first part of chapter one, we have discussed the concept of "Technological Rationality" and the way it redefines social institutions. We have proved that Technology permeates labor, religion and educational institutions and changes their basic and traditional functioning. In the second part, we have analyzed both Huxley's and Levin's futuristic societies in terms of Culture Industry. In fact, this latter postulates to be a mean of securing the established reality from negation by promoting false needs and amusement. In the second chapter, we have investigated the way technological rationality invalidates the elements of High Culture because this latter represents a threat to the established order. We have also discussed the role of the libido 'Sublimation' in the development of High Culture. Albeit we have stressed the importance of sublimation, we have noted that within both societies World State and Family sexual acts are highly appraised. As a result in both societies instinctual drives are repressed. In the second part of this chapter, we have discussed the role of language in both novels. Indeed, we have observed that language postulates for a suitable vehicle of one-dimensional discourse which promotes identification with the system by blocking the transcendental and subversive elements of language.

I) General Introduction

This piece of research falls in the category of social and critical studies. Precisely, its aim is to analyze the advanced industrial society; the affluent technical progress, Culture industry, the liquidation of High Culture, libidinal repression, and the one-dimensional discourse in the following dystopian novel ;**Ira Levin's *This Perfect Day* (1970)**. Contrary to traditional theory which aims to explain and understand society, Critical Theory aims to change and improve an actual social status quo¹. Though highly influenced by Karl Marx preaching that '[P]hilosophers have only interpreted the world, the point, however, is to change it'², critical theory uncovers the limitedness of traditional Philosophy by reconciling theory with practice 'Praxis'³. Consequently, our analysis consists of a critical analysis of an advanced technical society as depicted in the selected work.

Generally, *This Perfect Day* (1970) is inscribed in a long list of Utopia/Dystopia tradition. The word 'Utopia' was firstly coined by **Sir Thomas More (1478-1535)**, Although Utopias were written before the coining of the word, its origin goes back to ancient Greek where it means 'Nowhere' and generally describes an unattainable idealist world⁴. Yet, new words such as 'Dystopia' were added to bewrite about a negative contrast of Utopia; to my knowledge, it was firstly used in 1747 by **Henry Lewis Young** in his work entitled *Utopia or, Apollo Golden's Days*, Dystopia generally describes a 'bad place' totally the opposite of Utopia⁵. Therefore, endeavoring to overcome the vicissitude of the existing socio-political order, human beings strive to create new conditions of existence which improve their daily life experiences. Thus, with technology as a mean of improvement toward a prosperous social order, dreams turn into nightmares, what supposed to enhance human condition turns to be a mean to enslave it⁶. From this perspective, Levin's selected novel is mainly considered as being stifling work which display a blatant image of a subjected human society to technical progress.

In his work *Brave New World* (1932), Aldous Huxley proposes a softer form of Dystopia which is different from that advanced by George Orwell in *1984* (1949). He offers a stunning picture of totalitarianism without physical or brutal repression and torture. In fact, the author displays a futuristic society where people live under one totalitarian regime named “**World State**”, where Science and Technology tends to corrupt human nature and lead to ‘genetic manipulation and biological social stratification’⁷. The author’s herald warns from the nucleus of despotism that is deeply rooted in technical progress. Indeed, Huxley’s dystopia projects a world conditioned by science where freedom refers to an illusive state of being⁸.

Historically, the book is published between the two world wars. Therefore, Aldous Huxley witnessed, at some extent, not only the horror of the war and the Great Depression, but also, while visiting America in 1926, the exuberant American’s mode of life and the introduction of highly mechanized industries like ‘Ford’ with the successful model T (1908-1927) which was ‘the first automobile to be manufactured by purely mass-production methods, such as conveyor-belt assembly and specialised labour’⁹. Thus, such events were highly influential to Aldous Huxley and helped him in writing *Brave New World*.

Similar dystopia depicted in Ira Levin’s *This Perfect Day* (1970). In fact, the book is published during the Cold War, the animosity of the two blocks, the nuclear threat which rambled upon the world and the new mass destructive technologies which were developed at that time, nourished the pessimism of many intellectuals to find a peaceful consensus¹⁰. Ira Levin’s work, therefore displays a futuristic world subjected and controlled by a big computer named “**UniComp**”; a technology which redefines and imposes a specific behavior to people, it is ‘Uni’ who decides for the members’ profession, whether they will or will not have children, which day they are allowed to have sex. Everyone in this subjected world lives in an illusive and artificial peace where people are considered as being members of one big family.

In this respect, this research offers a critical study of technological societies in both respective dystopias, Aldous Huxley's *Brave New World* and Ira Levin's *This Perfect Day*. Since we have briefly highlighted the prominent role of technical progress in both works and made hint to the repressive character of technology, we conclude that the selected corpuses are fit to be directed on an analysis of technological societies.

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II) Review of the Literature

Aldous Huxley's *Brave New World* and Ira Levin's *This Perfect Day* received a large bulk of criticism. Though considering these works, especially *Brave New World*, as an atypical and prophetic works which throw light on the pessimistic future of humanity, many scholars combed these works from different disciplines and perspectives.

Among these scholars, Jerome Meckier, In his article entitled *Aldous Huxley's Americanization of the "Brave new world" Typescript* (2002), believes that through his novel, *Brave New World*, Huxley warns from the danger of science. In fact, he asserts that when a society becomes more scientific and technological, this leads to the reduction of human beings to machines by destroying freedom and individuality¹¹. In addition, Jerome Meckier highlights Huxley's prophecy on the American society. According to this scholar, Huxley, in *Brave New World*, predicted that the future of the world the same as that of America, the transformation of the world to the image of an American universalized world would be ruined by vulgarity, imbecility and destruction by the standardization of ideas¹².

Besides, Brad Buchanan, in his article, *Oedipus in Dystopia: Freud and Lawrence in Aldous Huxley's Brave New World* (2002), reads *Brave New World* from a psychoanalysis perspective. Though Aldous Huxley rejects Freud's ideas, as he affirms that he was neither been influenced nor intoxicated by Freudianism¹³, Brad Buchanan's concerns is not to comment on Huxley's Ambivalent attitude toward Freud, but to demonstrate the manifestation of freudian's notion in *Brave New World*. Therefore, the purpose of his study is centered around one of the most controversial concepts 'Oedipus Complex'. In *Brave New World*, children were conceived in hatcheries and fertilizing room. Thus, this process, According to Buchanan, Huxley's imaginative world, takes over the parental authority and

robs the child from 'his or her oedipal potentialities'¹⁴. In addition to this, the only one human John the savage, Buchanan argues that John's Libido is repressed since his childhood desires toward his mother left unsatisfied¹⁵. The scholar goes on arguing that this repression is well demonstrated when John attends with Lenina the movie, "The Feely" which contains love-making scenes, and because of the influence that his mother's interracial affair with Popé, he qualifies the film as being "horrible". Even his desire to Lenina becomes 'linked to a mixture of sexual arousal and disgust'¹⁶.

M. H. N. Schermer, in his article "Brave New World versus Island – Utopian and Dystopian Views on Psychopharmacology", focuses on the role of psychopharmacological substances in both of *Brave New World* 1932 and *Island* 1962. The biotechnological development proves the technological advancement of the **World State**. The author asserts that '*Brave New World* depicts a world in which humans have become less than human by means of biotechnological and socio-scientific techniques'¹⁷. However, in *Island*, Aldous Huxley displays a more rational use of these techniques which aims to enhance human life condition. In *Brave New World*, Schermer declares that psychopharmacological substances "Soma" stands for Alienation and confiscation of individuality. As a result, the psychopharmacological substances are double-edged techniques. Thus, the more human being uses these substances, the quicker he falls in passivity and dehumanization.

This Perfect day (1970) has also yielded attention. Indeed, many critics are worthy to be highlighted. Among them Stacey Pitsillides and al. in their paper entitled 'Mirroring Sherry Turkle: A Discussion on Authenticity, Humanity and Technology' (2013) discuss the impact of technology on society and the over-reliance on technical device to mediate human relationship. The professors in Visual Arts Goldsmiths Digital Studios, University of London UK claim that in literature which represents fictional societies there are novels, ideas, characters and scenarios of future relations with technology. In fact, sustaining on Jeremy V. Pitt's work entitled '*Introduction to This Pervasive Day, The Potential and Perils of*

Pervasive Computing’ they assert that *This Perfect Day* and *Brave New World* among other dystopian fictions “avoided an apocalyptic nuclear conflict but touched a number of socio-technical nerves (or aspirations) of the time”¹⁸. As it is the case with Ira Levin’s story fiction, *This Perfect Day*, published when technical progress touched its apex in the seventies. The novel, indeed, imagines an utopian society which is controlled by one single computer. In fact, the blind faith that ‘Family’ members have on Unicom, the critic raises a prominent question about the perils of the necessary computing and communication technology for the actual human society and the influence of technology on culture¹⁹.

In *The Novels of Ira Levin* by Markéta Šťovíčková (2013), the author maintains that Ira Levin’s *This Perfect Day* is a dystopia that describes a community which is doomed to suffer under one oppressive and dominant evil power the computer ‘UniComp’. In fact, this computer imposes on the Family a mode of life which they ought accept or ostracize from the actual established order. According to the critic, *This Perfect Day* like many other dystopian literature like Orwell’s *1984* and Zamyatin *We*, criticize the author’s society and incite and seek to make change by convincing the reader of its necessity²⁰. This is why rebellious characters such as the protagonist ‘Chip’ are implanted to awaken people and attract their attention to the need of making a change in the society in order to overthrow the dominating repressive power²¹.

Daniel Forsberg for his part deals with a comparative study between Ira Levin’s *This Perfect Day* (1970) and William Gibson’s *The Neuromancer* (1984). In his article ‘*The Future societies of Ira Levin and William Gibson*’, the author argues that over-trust in technology is a common theme in Utopian novels²². Gibson also stresses that in many novels that deal with a Utopian society like *This Perfect Day*, perfection is proved to be just an illusion²³. Indeed, People are controlled by Technology, Family’s members have an unlimited faith in ‘UniComp’ which is a simple computer, this is why Forsberg claims that Technology is a central theme Levin’s novel, it controls people’s lives in an unbelievable way. He finishes his

work by throwing light on a plausible comparison of Ira levin's utopian world with the present and actual society, as in *This Perfect Day* people are increasingly monitored through credit card transaction and by computer spyware and people consume prescribed drugs to end depression instead of solving the problems from which they suffer²⁴.

III) Issues and Working Hypothesis

From the above review of the literature, it is noticeable that considerable studies have been undertaken on each of *Brave New World* and *This Perfect Day*. Critics combed and decorticated these works from different perspectives. Indeed they scrutinized every aspect of these novels and applied on them different theories. Despite the importance of these investigations and the findings they brought to the academic field, the already mentioned critics remain fragmentary. To our knowledge, the analysis of an advanced technological society in the two novels has not received much attention, and none research has attempted to deal with such subject in both works in the same study. Therefore, other studies are needed to highlight this problematic. Thus, this research paper seeks to add a new contribution in critical studies. In fact, our research analyses the affluent technical progress and its outrageous aspects and effects in both Huxley's *Brave New World* and Ira Levin's *This Perfect Day*.

The aim of this paper is to debunk the technological society in both already mentioned novels. Indeed both authors display in their respective works societies completely subjugated by technology. In other words, technology is no longer a technique used to improve the conditions of existence but a whole system which redefines the social, political, economic and even cultural strata in terms of rationality, and imposes a specific mode of thought.

- **Methodological Outline**

Our substantial analysis will therefore be divided into two major chapters. The first one is dedicated to the analysis of the Technological Rationality and the culture Industry in both

selected works. Along the first part of this chapter, we will revise the Weberian concept of ‘Rationality’ for a better understanding of Herbert Marcuse’s concept of ‘Technological Rationality’ and bring into account the influence of technology on labor, religion and educational institutions. The second part concerns “Culture industry” as a repressive mean in order to secure the actual status quo. Indeed, through this part we will see how Brave New Worlders and Family members are dully oppressed by the established systems of their respective societies.

For the second chapter, we will deal with “Repressive Desublimation” and the one-dimensional discourse. Indeed, through the first part of this chapter, we will analyze the way technological societies invalidate the subversive elements of High Culture. In addition, the two novels display a fervent interest to sexuality, thus, for this part, we will also analyze the way the established system integrates sexuality to its agenda and uses it a device for maintaining its oppression. Moreover, the second part of this chapter deals with the triumph of technological logic in pacifying and immunizing its one-dimensional discourse from the negation. In fact, our concern in this part is to show that the one-dimensional discourse is immunized against negation and subversion by the way of the reconciliation of contradictions and functionalized language. To sum up, our goal in this dissertation is to demonstrate that technological logic is the logic of domination.

IV) Method and Materials

- **Method**

It has so far been clear that the materials selected to study and analyze the idea of an advanced industrial society concern *Brave New World* and *This Perfect Day*. As for methodology, we will appeal to Herbert Marcuse theory of “One-Dimensional Man”. In fact, Herbert Marcuse is one of the key thinker and theorist of Frankfurt School of Social Research. Albeit, Marcuse among other prominent theorists of this Institute, their analysis is centered around the social inertia of the modern twentieth century, they are considered as being the only critical theorists of the modern time.²⁵

In this respect, According to Tom Bottomore, many political, sociological and even economic events contributed to the formation of Frankfurt School among them Bolshevik revolution of 1917, the crisis of Marxism and the failure of central Europeans revolutions. In fact, these events pushed the left wing intellectuals into reappraising the Marxist theory. Thus a new movement flourished under the name of ‘The Western Marxists’ characterized by a philosophical and Hegelian reinterpretation of Marxist theory²⁶.

We can distinguish four periods in the history of this respective school. The first period is from 1923 to 1933 under the directorship of the economist and social historian Carl Grunberg.²⁷ The second period took place from 1933 to 1950 with Max Horkheimer as a director. Historically, during that period, the Nazi took power over Germany which pushed the group into exile to USA. This period is characterized by new perspectives that the school

had undertaken. In fact, the school started to take a new direction in terms of principles with new distinctive ideas of Hegelian/Marxist critical theory. Also this period witnessed the integration of both Herbert Marcuse and Theodor Adorno and the development of a strong interest in Psychoanalysis²⁸. The third period, from 1950 to 1970, with the return from exile, the school began to exert a considerable philosophical and sociological influence in the world with the publication of Herbert Marcuse's *One-Dimensional Man* 1964, which is recognized by many intellectuals of that time as being a socio-philosophical masterpiece.²⁹ The fourth period is from 1970 ongoing. We witnessed the decline of its influence. This period is characterized by a new and revival of Marxist thought and theory of history led by Jurgen Habermas³⁰.

Marcuse's critical theory witnessed multitude intellectual vacillations until his affiliation to the Institute of Frankfurt. From 1928 to 1932, he worked with the German philosopher Martin Heidegger in Freiburg University. During that period, his early intellectual commitment disclosed in the Aesthetics dimension, in fact, he saw in Art an expression of social change³¹.

Though incited by the crisis of Marxism, Marcuse saw in Heideggerian or phenomenological Marxism a way to response to this crisis³². However, dully deceived, Marcuse rejected this Heideggerian philosophy because it avoids in its analysis the various forms of oppression that an individual undergoes within an advanced industrial society³³. Moreover, with the rise of Nazism and Heidegger's affiliation with National Socialism in 1932, Herbert Marcuse left Freiburg for Frankfurt Institute of Social Research³⁴.

Nevertheless, within Frankfurt Institute, Marcuse's quest for radical subjectivity did not die out. It is within the institute that he found his critical ground of study. In fact, it is both Georg Hegel and Karl Marx who provided him with an adequate ground of critical theory³⁵. Though by combining Hegel's dialectical philosophy with Marxist theory, Marcuse formulated a pertinent critic about an advanced industrial society, this Hegelian/Marxist

notion therefore, means the disclosing of Hegelian critical and dialectical concepts in the light of Marxist critical philosophy (Negative Thinking)³⁶. Moreover, this “Negative thinking”, which purpose is to overcome the contradictions of an advanced industrial society, takes an important place among Marcuse’s works like *Reason and Revolution* (1941).

Still, during the first years, Marcuse did not pay more attention to psycho-analysis, however his interest for this discipline culminated in his book *Eros and Civilization* (1955) where he discusses the way an advanced industrial society represses and conditions human being through a manipulation of his instinctual drives. It is with *One-Dimensional Man* (1964) that Marcuse accomplished his critic on the one-dimensional character of modern technological society. In fact, Douglass Kellner declares that ‘The book [One-Dimensional Man] reflects the stifling conformity of the era and provides a powerful critique of new modes of domination and social control’³⁷ In a prospectus Herbert Marcuse claims:

‘This book deals with certain basic tendencies in contemporary industrial societies which seem to indicate new phase of civilization. These tendencies have engendered a mode of thought and behavior which undermines the very traditional culture. The chief characteristic of this new mode of thought and behavior is the repression of all values, aspirations, and ideas which cannot be defined in terms of operations and attitudes validated by the prevailing forms of rationality. The consequence is the weakening and even the disappearance of all genuinely radical critique, the integration of all opposition in the established system’³⁸.

In fact, Herbert Marcuse offers a critical study of industrial and technological societies. Thus in his analysis of modern society, Marcuse notes that technology as mode of production influences the very parcel of society which results in the production of an homogenous state of conformity which integrates the individual into the established order.³⁹

To conclude, from this brief outline of Herbert Marcuse philosophical commitment, we agree that we have carefully settled a pertinent ground theory for our subject matter.

Therefore, Herbert Marcuse's *One-Dimensional Man* theory seems to our knowledge a suitable approach to achieve our critical analysis on advanced industrial society in both Huxley's *Brave New World* (1932) and Levin's *This Perfect Day* (1970).

- **Materials**

- ***Brave New World***

Brave New World is a novel written by Aldous Huxley published in (1932). The novel is about a futuristic society in London called 'World State'. In this society, human life is industrialized, people live under on totalitarian regime totally subdued to technology. The novel offers a rationalized society where everything is done to serve materially the benefit of the system. Indeed, all what characterizes life before the establishment of the system, is either suppressed like religion or abhorred like family, mother, father and so on. The Hatchery produces thousands of nearly identical human embryos with the Bokanovsky process. the embryos are conditioned to belong to one of the castes, Alpha whose embryos are destined to become leaders and thinkers of World State, the Epsilons' embryos are conditioned to perform menial labor because of their low level, Deltas' infants are destined to dislike books and flowers and become eager consumers, Gammas work as machine minders and other manual jobs, while Betas are conditioned to do professions that require technological skills.

The novel starts in the opening with Mustapha Mond, one of the ten world controllers, explaining to the students how the state has succeeded to remove strong desires and human. Yet, considering difference as being a sign of rebellion, Brave New Worlders are thus conditioned to fit the prevailing social order or ostracized and sent to island to keep the disturbers out of World State. People in World State consume the drug 'Soma' to contain and unify them to the system.

Moreover, the novel displays a place out of world State civilization ‘Savage Reservation’ which is untouched by technology and so considered as a horrible wilderness. In fact, this place shelters ordinary human being who are sane. In this place, the reader is acquainted about ‘John the Savage’ and his ostracized mother ‘Linda’. In fact, she him birth in World State, since it is forbidden to give birth, Linda is sent to the reservation. John who read Literature namely Shakespeare’s plays, gets shocked when he discovers in such a developed place literature and art are reduced to nothingness and replaced by the ‘Feelies’. He also could not accept how love is transformed to sexual affairs devoid of real feelings. Though, John disgusts the actual established reality of World State, he protested against the system by rejecting their new, oppressed value. John tries to change the mode of life in World state and tries to awaken people by explaining to them the effect Soma had on them, however his efforts were fruitless. Consequently he is seen by everyone as being a savage creature and at the end he commits suicide.

➤ *This Perfect Day*

This Perfect Day is a novel written by Ira Levin and published in 1970. The story is about a big computer ‘UniComp’ which holds control over the world. In a society called ‘Family’, everyone works in an environment of technological development. Indeed, all of them live a peaceful and happy life. However, all this is nothing but an illusion, In fact the technological development restrained people’s liberty, and everyone performs what a machine (computer) orders them or allows them to do. It is ‘UniComp’ that decides for the members’ professions, who are they going to marry, whether they will or will not have children and which day they are allowed to have sex. In fact, all of them must wear identifying bracelets and without exception they all die at the age of sixty two years old.

Family members take a treatment that is supposed to keep them cured, however, this treatment is the reason of keeping people unconscious. Thus, any rebellion is considered as being a sickness, it is also this treatment that makes people die at the age of sixty two since

they are no longer beneficial for the technological development of the Family. Moreover, those who refuse to take the treatment are called 'Incurables', and thus hide in remote areas such as mountains or islands. 'UniComp' controlled everything, to make things easier women and men can have only four names, (Mary, Anna, Peace and Yin) for women and (Bob, Jesus, Karl and Li) for men. Indeed, no one questioned Uni's authority except the protagonist; Li RM35M4419 nicknamed 'Chip' by his grandfather papa Jane. Chip, thanks to the influence of his grandfather, dared to defy the Family's system, he was injected the treatment twice after they suspected him, however he keeps fighting and succeeds to clean his blood from the effect of the drug. Therefore, he accomplishes his mission and reaches 'UniComp' with his friends and there, he discovers that the programmers of Uni are still alive amongst them 'Wei'. Once there, he was granted a luxurious life in a city underground, Chip preferred to blow up Uni believing that no one should have such a power of controlling the world and people's minds.

Endnotes

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²Ibid.

³Ibid, 180.

⁴Lyman Tower Sargent, Utopianism: A Very Short Introduction (UK: Oxford University Press, 2010), 3.

⁵Ibid, 4.

⁶Chuck Klosterman, “Fail,” (2009), accessed: July 19, 2017, URL: <http://chuma.cas.usf.edu/~pinsky/texts/FAIL%20Klosterman.pdf>.

⁷Nick Levey, Insight Text Guide: Aldous Huxley’s Brave New World (Australia: Insight Publications, 2011), 5.

⁸Andrew Sanders, The Short Oxford History of English Literature (New York: Oxford University Press, 1994), 556.

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¹²Ibid, 450.

¹³Brad Buchanan, "Oedipus in Dystopia: Freud and Lawrence in Aldous Huxley's "Brave New World," *Journal of Modern Literature*, Vol. 25, No. 3/4, Global Freud: Psychoanalytic Cultures and Classic Modernism (Summer, 2002): 75, Accessed : May 05, 2017, URL: <http://www.jstor.org/stable/3831855>.

¹⁴Ibid, 76.

¹⁵Ibid, 79.

¹⁶Ibid.

¹⁷Maartje Schermer, "*Brave New World* versus *Island* — Utopian and Dystopian Views on Psychopharmacology," *Medecine, Health Care and Philosophy*, (June 2007); 10(2): 119, accessed: April 14, 2017, URL: <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2779438/>.

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¹⁹Ibid, 2.

²⁰Markéta Šťovíčková, "The Novels of Ira Levin," (Bachelor Thesis, Tomas Bata University, 2013), 17, accessed: June 25, 2017, URL: http://digilib.k.utb.cz/bitstream/handle/10563/20481/%C5%A1%C5%A5ov%C3%AD%C4%8Dkov%C3%A1_2013_bp.pdf?sequence=1.

²¹Ibid, 29.

²²Daniel Frosberg, “The Future Societies of Ira Levin and William Gibson,” (C-Essay, Gävle University College, 2013), 4, accessed: May 16, 2017, URL: <https://www.google.dz/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&cad=rja&uact=8&ved=0ahUKEwjmn7udjvPVAhUkP5oKHRogByAQFgglMAA&url=https%3A%2F%2Fwww.diva-portal.org%2Fsmash%2Fget%2Fdiva2%3A356126%2FFULLTEXT01.pdf>.

²³Ibid, 18.

²⁴Ibid, 22.

²⁵Craig Calhoun and Joseph Karaganis, Handbook of Social theory, ed. George Ritzer and Barry Smart, (London: SAGE Publications Ltd, 2003), 179.

²⁶Tom Bottomore, The Frankfurt School and its Critics (UK: Routledge, 2002), 11.

²⁷Ibid, 12.

²⁸Ibid, 13.

²⁹Ibid.

³⁰Ibid.

³¹Arnold Farr, “Herbert Marcuse,” <https://plato.stanford.edu/entries/marcuse/>, 2013, accessed: February 14, 2017.

³²Douglass Kellner. quoted in Arnold Farr, “Herbert Marcuse,” <https://plato.stanford.edu/entries/marcuse/>, 2013, accessed: February 14, 2017.

³³Arnold Farr, “Herbert Marcuse,” <https://plato.stanford.edu/entries/marcuse/>, 2013, accessed: February 14, 2017.

³⁴Ibid.

³⁵Ibid.

³⁶Ibid.

³⁷Douglass Kellner, “Introduction to the Second Edition,” in One-Dimensional Man by Herbert Marcuse, (USA: Beacon, 1991), XI.

³⁸Herbert Marcuse, One-Dimensional Man (USA: Beacon Press, 1991), XI-XII.

³⁹Ibid, XII.

V) Results

After analyzing Aldous Huxley's *Brave New World* and Ira Levin's *This Perfect Day* in the light of Herbert Marcuse's theory "One-Dimensional Man", we noted that both novels offer a pessimistic vision of technology as well as of its influence on the modern society. In fact, technology is no more used to improve human but rather to enslave him. Thus, noting the affluent technics on which human being based his faith, both authors express, in their novels, a critic about their respective societies.

Thus, all along our analysis, we came out with some considerable results. The first result is about the influence that technological rationality exercises on labor, religion and educational institutions. In fact, technological rationality permeates these institutions, thereby, it changes completely their traditional functioning. Technology has completely changed the mode of life by imposing a suitable one to the established system. However, it also betrays its expectations, since it does not only seek the achievement and development, technology also leads people to alienation and oppression. This is all done on a purpose in order to make people have one conformist behaviour and thus ensure the continuity of the prevailing system.

The second result concerns Culture industry. throughout Huxley's *Brave New World* and Levin's *This Perfect Day* we noticed that what is called by Horkeimer and Adorno 'Culture Industry' is also used to secure the continuity of both societies' courant systems. Though technological rationality works under the basis of culture industry, this latter is concerned with the commodification of culture and the manipulation of individuals' psyche to integrate them to the prevailing systems. Thus by creating false needs, the systems mould the inner psyche of people to make them contented with the actual status quo. However, promising liberation and happiness, these false needs, in reality, promotes only oppression and

aggressiveness. In fact peoples' minds are benumbed to accept the illusive happiness and put apart their real needs such as Freedom.

The third finding is centered around high culture and sexual drives. In fact, throughout our lecture, we figure out that Art and Literature in both societies, World State and Family, lost their importance and authenticity. People no more read Shakespeare in World State since it is considered as being old fashioned and does not improve the technological development. In Family too, its inhabitants cannot read literature because they do not know other languages. In this case, the established reality aims to invalidate Higher Culture. In a world where science grants everything, no place is remained to culture and literature. In addition to this, sexuality is important for the accomplishment of civilization. In fact, the redirection and the sublimation of sexual drives towards external prowess leads according to Freud, to cultural developments, but in *Brave New World* and *This Perfect Day* the Libido is repressed and desublimated since the instinctual energy is concentrated in the genital part and exteriorized through sexual activity. Herbert Marcuse in *One Dimensional Man* claims that the concentration of erotic energy in genital part of the body blocks the transcendence of Eros into the other zones, thus this blockage results in the weakening of any sort of opposition to the established reality. Therefore, the repression of the instinctual drives constitutes a best mean of oppression and containment.

The last result concerns the one dimensional discourse in the already mentioned novels. In fact, within the realm of *Brave New World* and *This Perfect Day*, language is used as a powerful instrument of subjection and social cohesion. Indeed, we find that this kind of language corresponds to a concept of "Operationalism". In this sense, language refers to a dictated set of operations imposed by the established reality. In this respect, language is devoid from its subversive elements and thus rendered immune against contradiction. In addition to this, we notice that the concept is absorbed by the word and as such the latter embodies the universal significance of the concept. In both novels, this one-dimensional

language promotes identification, unification. Thus, we conclude that language in the sphere of both novels appears to be a mean to convey the one-dimensional thought.

Chapter One:

Aldous Huxley's "*Brave New World*" and Ira Levin's "*This Perfect Day*"; an Iron Cage of Technological Rationality.

In the first chapter we intend to study 'Technological Rationality' in both Aldous Huxley's *Brave New World* (1932) and Ira Levin's *This perfect day* (1970) relying on Herbert Marcuse's theory of *One Dimensional Man*. Undeniably, in his theory on the one-dimensional character of technological society, Herbert Marcuse advocates that 'Technology' and 'Technics' are no longer means used to improve human experience, but simply to enslave human being. In the first part of this chapter, we will deal with the redefinition of social institutions once confronted to technological rationality, that is to say; labour, religious, educational institution. In fact, we will sketch out the influence that Technological Rationality exercises on these institutions and the transformation these latter undergo. For the second part of this chapter, we will discuss the concept of 'Culture Industry' as an important mean at hand in order to exercise a preponderant rational oppression, and to manipulate people for the sake of securing the established system from any upheavals and sense of negation, and integrating them into the system. Though, for better understanding, we agree on the fact that we need to draw up a brief introduction to the concept of 'Rationality'.

In *The Protestant Ethic and the Spirit of Capitalism* (1904), Max Weber defines rational organization of modern capitalist society as being a "[R]outinised, calculated administration within continuously functioning enterprise"¹. Though, this concept of 'rationalization' still one of the most discussed concepts in modern sociology, 'Rationalisation' generally refers to the rational organization of social institutions. In John Scott's *Sociology: The Keys Concepts*,

George Ritzer defines 'Rationalisation' as follows "[T]he search for the best means to an end, but this time guided by rules and regulations"². In fact, this 'Rationalisation' permeates social institutions, and it is undeniable that one of the major characteristics of modern society is the introduction of automation as an instrument of rationality which has completely changed the mode of existence of human being. Therefore, due to technical progress, human being entered a new phase of a more rational and progressive civilization. However, this technical rationality betrays its expectations, the enlightenment project, which aim is to free human being from the prevailing obscurantism and alienation, becomes the best mean of justifying oppression.

1. Establishing the Status Quo: Technological Rationality

The status Quo which we refer to in the subtitle means the way the current things are, and in the case of our study, it refers to the current stagnation of the cultural and social situation. Technology instead of improving and changing the daily life experience, it only confirms and supports the actual state of enthrallment.

Though, In order to avoid ambiguities, concerning the subject matter, one has to distinguish between 'Technology' and 'technics' since these two words yields confusion especially in which context they should use the one or the other. In fact, Herbert Marcuse advocates the discrepancy that settles between the two concepts. By 'Technology', on the one hand, Marcuse means a mode of production or sum of instruments of control that permeate social institutions and redefines or imposes a specific conformist behaviour³. On the other hand, 'Technics' are the tools and instruments which are used for specific toil, it can promote at the same time oppression and freedom as well⁴. Thereby, we can understand that 'Technology' is a mode of production which submits people in an unconscious state and imposes the same conformist behaviour. However, far from considering the neutrality of technics, Marcuse asserts that, by situating the role of technics in technological society, it performs only a pre-destined mission within the established technological reality and its goal

is to secure the continuity of the prevailing system⁵. As it is the case in *This Perfect Day* where the big computer “UniComp” which postulates to be a technique which controls everything:

“[O]nce in a life time experience, to see the machine that’s going to classify you and give your assignments, that’s going to decide where you’ll live and whether or not you’ll marry the girl you want to marry; and if you do, whether or not you’ll have children and what they’ll be named if you have them and of course you’re excited; who wouldn’t be?”⁶

From this quote above, we clearly understand that ‘Unicomp’ the big computer, which know everything, controls every parcel of the Family members in the society. in fact, the main objective of this computer is to ensure and maintain the actual status quo.

Same inertia depicted in *Brave New World*, in fact, within the realm of Wold State, technology invades the life of every citizens from birth to adulthood, as this quote may demonstrates:

“[W]e also predestine and condition. We decant our babies as socialized human beings as Alphas or Epsilons, as future sewage works...’ he was going to say future world controllers but correcting himself” said ‘future directors of Hatcheries’ instead.”⁷

Yet, both societies, “World State” in *Brave New World* and “Family” in *This Perfect Day*, recognize the ubiquitous facet of technology. ‘Uni’ in Levin’s novel which is a computer, which “knows everything about anything”⁸, controls and subjugates the population under one indivisible societal block named after “Family”. Same case depicted with *Brave New World’s* World State where biological and eugenics manipulations and high technical methods like the Bokanovsky process and hypnopaedic conditioning corrupt human nature for the sake of human perfection and progress⁹, as the Director of Hatcheries and Conditioning explains to students the functioning of Bokanovsky process:

“One egg, one embryo, one adult-normality. But a boganovskified egg will proliferate, will devide. From eight to ninety-six buds, and every bud will grow into perfectly formed embryo, and every embryo into full-sized adult. Making ninety-six human beings grow where only one grew before. Progress.”¹⁰

The Director of Hatcheries and Conditioning refers to the way one of the promising technology of World State works. Therefore, with the Bokanovsky process, World State attains a culminant point in terms of technical progress. However, beneficial this process may appear, they only corrupts human nature and confirms the technical oppression they exercise upon World State citizens. In addition to this, the students learn of hypnopaedia “Sleep Teaching” in Neo-Pavlovian conditioning rooms. Hypnopaedia is a form of conditioning by which learning is achieved through repetition. The babies while they are sleeping, they hear particular information which is repeated over and over until it is saved in their memories and thus becomes a part of their knowledge and conscience.

As a result, we argue that both societies are completely submerged by technical advancement. Noting that the aim of these technics is to create a more favourable condition of existence, though, within a technological society, it completely changed its agenda into exercising oppression and reinforcing the struggle for existence.

Furthermore, in his work *One-Dimensional Man*, Herbert Marcuse advocates that technological rationality permeates social institutions; it seeks to destroy old values and assumptions of these institutions by replacing them with favourable and progressive new ones¹¹. As the case of labour institution, Brave New World’s “World State” witnesses a high mechanized and automated, in World state workers are divided into Alpha, the intellectually superior group, followed by the Beta for their status in society and then, Gamma, Delta and Epsilon, the last category’s workers do the hardest works such as mining, it is also the case in *This Perfect Day*, ‘Uni Comp’ in Central London Hatchery designate automated works such

as architecture, medicine..., which the workers are supposed to do without putting into question their unwanted classification. Thus in *Brave New World*, work conditions; from the Central London Hatchery and Conditioning center to World State's factories, the whole labour structure of World State is based on a technical apparatus, in fact, this institution constitutes of a thorough technical and spidery organisation, as this quote on World State's factory of lighting-sets for helicopters, a branch of the Electrical Equipment Corporation may testify :

“And, in effect, eighty-three almost noseless black brachycephalic Deltas were cold-pressing. The fifty-six four-spindle chucking and turning machines were being manipulated by fifty-six aquiline and ginger Gammas. One hundred and seven heat-conditioned Epsilon Senegalese were working in the foundry. Thirty-three Delta females, long-headed, sandy, with narrow pelvises, and all within 20 millimetres of 1 metre 69 centimetres tall, were cutting screws. In the assembling room, the dynamos were being put together by two sets of Gamma-Plus dwarfs. The two low work-tables faced one another; between them crawled the conveyor with its load of separate parts; forty-seven blonde heads were confronted by forty-seven brown ones. Forty-seven snubs by forty-sevenhooks; forty-seven receding by forty-seven prognathous chins. The completed mechanisms were inspected by eighteen identical curly auburn girls in Gamma green, packed in crates by thirty-four short-legged, left-handed male Delta-Minuses, and loaded into the waiting trucks and lorries by sixty-three blue-eyed, flaxen and freckled Epsilon Semi-Morons.”¹²

From this passage, we witness the thorough organization of labour within World State. Since we have proven the prominent role that technology holds in this society, Brave New Worlders thus rely much more on industry rather than other domain. In addition, the reader may recognize that, through this quote, the strict discipline that is installed within the workers attitude. In fact, ingeniously organized, it ensures a profitable yield in terms of work, time and quality.

In this respect, these technical tendencies engender a specific behaviour. Actually, within labour institution of both societies, World State and Family, as all in technological societies, mental abilities are much more appraised than physical abilities¹³. As it is the case within World State's Conditioning Center:

“A young Beta-Minus mechanic was busy with screw-driver and spanner on the blood-surrogate pump of a passing bottle. The hum of the electric motor deepened by fractions of a tone as he turned the nuts. Down, down. A final twist, a glance at the revolution counter, and he was done. He moved two paces down the line and began the same process on the next pump.”¹⁴

This passage involves the division between the worker and the means of production. This separation implies not only the absence of physical effort but also a repetitive action. Therefore according to Marx, the worker who is supposed to be a revolutionary agent of social change because of being ruthlessly exploited, falls in an advanced state of alienation¹⁵. In other words, the labourer who used to experience daily physical pain which pushes him to be conscious about his precarious situation seems to be completely absorbed by the machine. With the introduction of automation, there is a “gradual assimilation of blue-collar and white-collar population”¹⁶, a demand for engineering and mental effort rather than physical effort. Thus, in both societies, the worker shifts from being an active agent in contact with the means of production to a passive one and as a result, the worker remains an unconscious subject of exploitation.

In this respect, the modern political philosopher, Francis Fukuyama claims:

“Industrialization is not simply the intensive application of technology to the manufacturing process and the creation of new machines. It is also the bringing to bear of human reason to the problem of social organization and the creation of a rational division of labour”¹⁷

Thus according to Francis Fukuyama, industrial societies, with a high technicized labour institution, the division of labour constitutes an important principle. Therefore, a technical division of labour increases the economic productivity and the standard living of the people at the same time secures the system from waste¹⁸. In fact, *This Perfect Day's Family* it is Uni, due to its ubiquity, which makes classification of people in which field of labour they will occupy for the sake of a continuous social stability:

. “It [Uni] knows what jobs have to be done and who there is to do them. It knows everything. Now who's going to make the better, more efficient classification, you or UniComp?”¹⁹

Thus, according to this quote, within the realm of Family, it is Uni which classifies people to their appropriate work. In fact, in *This Perfect Day*, this division is so important, because it is through this classification that the system ensures the stability and prosperity of the established reality.

However, in *Brave New World*, World State's division of labour is imposed much more earlier. With the eugenics and biological manipulation, World State conceives mentally and physically the adequate worker for the work he is predestined to. Actually, due to moral education and Elementary Class Consciousness, the worker is contented with his class and social position, as this quote attests:

“Alpha children wear grey. They work much harder than we do, because they're so frightfully clever. I'm really awfully glad I'm a Beta, because I don't work so hard. And then we are much better than the Gammas and Deltas. Gammas are stupid. They all wear green, and Delta children wear khaki. Oh no, I don't want to play with Delta children. And Epsilons are still worse. They're too stupid to be able...”²⁰

From the two quotes above, it is clear that the two societies respectively World State and Family proceed through a thorough and imposed social division of labour. Though with a better social organization, the two systems guarantee stability and prosperity. Since everyone

is contented with his social position and accepted the actual social order, it results in a complete identification with the established reality.

Still, Uni's imposed classification and World State incontestable class organization witness the utmost technical perfection of social division of labour which is according to Marcuse the result from 'the separation of the mental from the material means of production'²¹ However beneficial it may appear for both societies, the whole enterprise constitutes an instrumental means of control and oppression, in Herbert Marcuse's words:

“For the vast majority of the population, the scope and mode of satisfaction are determined by their own labour; but their labour is work for an apparatus which they do not control, which operates as an independent power to which individuals must submit if they want to live. **And it becomes the more alien the more specialized the division of labour becomes. Men do not live their own lives but perform pre-established functions.** While they work, they do not fulfil their own needs and faculties but work in alienation”²² [Emphasis Ours]

In this sense, labour itself as a mean of subsistence, becomes, within the sphere of *Brave New World* and *This Perfect Day*, a mean of control and repression.

In this respect, Karl Marx, in his work *Communist Manifesto*, advocates that the history of all societies is the history of classes' struggle²³. In other words, what constitutes the history of existing societies is the Bourgeois/Proletarian duality. However, far from judiciously sticking to Marx saying, both *Brave New world* and *This Perfect Day* break the shell of this duality, yet only in appearance since the actual state of thing has never changed but remains the same. In fact, in an advanced technological society as World State and Family, both workers and bosses think, for the sake of stability, they cherish the same privilege and the tension between employee and employer tends to disappear. Indeed, each member of these societies thinks that he/she has the privilege of being an important member in the whole societal scheme with no class distinction; as the famous World State's hypnopædic proverb testifies 'everyone

belongs to everyone else'²⁴, and *This Perfect Day's* oath 'One Mighty Family'²⁵. Yet, both societies supposed to reflect a perfect social order where everyone equals everyone, but in reality it is an illusion and each member works for an authority which does not take into consideration their needs and aspirations. Thus, far from attaining classes' equality, it only reveals the ideological character of such advanced societies. As Herbert Marcuse explains it:

“[T]he so-called equalization of class distinctions reveals its ideological function. If the worker and his boss enjoy the same television program and visit the same resort places. if the typist is as attractively made up as the daughter of her employer, if the Negro owns a Cadillac, if they all read the same newspaper, then this assimilation indicates not the disappearance of classes, but the extent to which the needs and satisfactions that serve the preservation of the Establishment are shared by the underlying population”²⁶

From a Marxist perspective, classes' equality would be the ultimate goal of the proletarian social revolution. Though, these advanced industrial societies have all the means to abolish inhuman exploitation and pacify the struggle for existence, however they only confirm and support the prevailing oppressive power.

Though technology affords the means to abolish harsh labour exploitation and promotes the possibility of an emancipated worker by increasing free time and reducing labour time. In fact, it only strengthens oppression and dives the labourer into alienation and excessive work²⁷. Technological rationality consolidates society under one indivisible societal block. It imposes a mode of thought which is favourable for the established reality. Noting that, within a technically organised society, it operates for the sake of keeping and securing the continuity of the system. Therefore, this thorough and rational organisation, for social and economic stability, strives to guarantee the improvement of mode of existence and at the same time secure the minimum waste either in physical effort or material one²⁸. Accordingly, both technical societies namely, *Brave New World's* World State and *This Perfect Day's* Family,

show obsession to transform free-time occupation to full-time occupation, in fact, an optimal mode of life is imposed for people, *This Perfect Day*'s protagonist 'Chip' states:

'Everyone worked harder and longer. Free time was halved; there were classes on Sundays and only a half-day Christmas holiday. Genetics alone could breed new strengths in the coming generations; everyone was in a hurry to finish his training and get on to his first real assignment. On every wall were the white-on-black posters: MARS AGAIN!'²⁹

This quote shows how, within the realm of 'Family', excessive work is imposed during free-time. In this sense, considering this latter as being a waste, it is managed that it would serve to something fruitful for the sake of the system. The same process meanwhile is noticed within *Brave New World*:

'One of the students held up his hand; and though he could see quite well why you couldn't have lower-cast people wasting the Community's time over books, and that there was always the risk of their reading something which might undesirably decondition one of their reflexes,yet'³⁰

However, in World State's system, the purpose of this reduction is quite different. Albeit in *This Perfect Day* it is implicitly mentioned, in *Brave New World* it explicitly states that the goal is to secure the economic stability, as World State's Director of Hatcheries and conditioning exclaims:

"If the children were made to scream at the sight of a rose, that was on grounds of high economic policy. Not so very long ago (a century or thereabouts), Gammas, Deltas, even Epsilons, had been conditioned to like flowers-flowers in particular and wild nature in general. The idea was to make them want to be going out into the country at every available opportunity, and so compel them to consume transport."³¹

In a deep analysis of the three quotes cited above, one can easily argue that the reduction of free-time involves at the same time the reduction of individual liberty, including the part of time out of work which is dedicated to the individual for developing his intellectual and

critical thinking. In addition, this free-time offers to human being the possibility to cherish isolation and nature as well, as Marcuse explains: “the apparatus imposes its economic and political requirements for defense and expansion on the labour time and the free time of man, on the material and on the intellectual culture”³². Therefore, as a result from converting free-time into full-time occupation for the sake of social stability, individual autonomy, within such societies, tends to disappear; “stability. No civilization without social stability. No social stability without individual stability”³³. Yet, the continuous stability of both societies is guaranteed at the cost of individual autonomy. In other words, free time which according to Marcuse is dedicated to enjoy freedom and satisfy his pleasures and his autonomy³⁴, is now exchanged for an illusive and super-imposed stability. By imposing a mode of thought, human creativity is reduced into nothingness; as it is the case with Ashi, Chip’s friend in Levin’s novel, Ashi’s passion for painting as a free-time activity is seen as a waste since it shows no involvement to the Family. As result, this Rationalisation which aims to create better condition of existence in fact postulates to be a mean of enslavement and oppression.

Besides the multitude changes occurred within labour institution, technological rationality permeates not only labour but also many other social institutions. In fact, Technology has not only touched industry but also the home and private affairs³⁵. Religion as a sensitive subject matter in both dystopias, yet in *Brave New World* it is abhorred and even replaced by ‘Ford’ or the case of *This Perfect Day* where religion is non-existent. As one of the world controllers, Mustapha Mond, in Huxley’s novel, expresses his attitude toward religious sentiment:

‘Mustapha Mond shut the book and leaned back in his chair. “One of the numerous things in heaven and earth that these philosophers didn’t dream about was this” (he waved his hand), “us, the modern world. ‘You can only be independent of God while you’ve got youth and prosperity; independence won’t take you safely to the end.’ Well, we’ve now got youth and prosperity right up to the end. What follows? Evidently, that we can be independent of God. The religious sentiment will compensate us for all losses.’ But there aren’t any losses for us to compensate; religious sentiment is superfluous...”’³⁶

Though religion is a matter of spirituality and it cannot improve materially the mode of existence of people, consequently, within both rational societies, religion is seen as a loss of time and futile activity. These societies viewed religion with disdain by considering it as being irrational and classified within old-age mythology. Therefore for the sake of rationality, both societies either execrated the religious sentiment as the case of World State where 'Ford' dethrones the notion of 'Lord' and 'My Life and Work' replaces the Holy Bible, or suppresses it completely as the case of Family. However, the contrary proves to be true, in both societies it is the rational rather than the irrational which postulates to be a concrete mean of mystification. In fact, technology and science supersede religion and conquer every parcel of society as Marcuse advocates 'It was the total mobilization of the material and mental machinery which did the job and installed its mystifying power over the society.'³⁷

Moreover, education as an institution is not spared from rationality. In fact, both *Brave New World* and *This Perfect Day* educational system is subjected to a rational organization. The Hypnopaedic process of World State and Uni's classification of classes testify the involvement of science in the social and educational field. This is well demonstrated by this quote from *This Perfect Day*:

'Between July of 153 and Marx of 162, Chip had four assignments: two at research laboratories in Usa; a brief one at the Institute of Genetic Engineering in Ind, where he attended a series of lectures on recent advances in mutation induction; and a five-year assignment at a chemo-synthetics plant in Chi. He was upgraded twice in his classification and by 162 was a genetic taxonomist, second class.'³⁸

This passage exposes the different assignments that 'Unicomp' chooses for 'Chip'. In fact, every classification is not done randomly or by personal and deliberate choice, but precisely done by the prevailing system to occupy its subject with specific social position.

2. Securing the Status Quo: Culture Industry

Culture Industry is used as a mean to secure its prevailing established reality. Therefore, in order to fulfil this goal and guarantee the stability and prosperity of both societies, we agree that technological rationality works under the basis of Culture Industry. As a major part for stability, both World State and Family mode of production is based on an unshakable scientific truth. Therefore, for preventing any disavowal from the part of their respective people, due to technical progress, they work on the very psyche of people to identify them with the system.

‘Culture Industry’ as a concept was introduced by the Frankfurt School theorists namely Max Horkheimer and Theodor Adorno in their essay *Culture Industry, Enlightenment as Mass Deception* (1946). It refers to the commodification of Culture and the reproduction process to meet the same standard cultural product at different places³⁹. As a result these cultural products are introduced for the sake of securing the continuity of the economy, policy, and the ideology of the prevailing system.⁴⁰

The major characteristic of Culture Industry in order to achieve its goal is to shape and manipulate the very psyche of individuals by moulding their consciousness in order to fit the product to consume⁴¹. Therefore, both World State and Family consent on the fact that their systems imply such methods in order to keep people into passiveness; Family’s TV programs and Wei’s Living Wisdom operate for the sake of unifying the individual with the system. In addition to this, World State Westminster Abbey Cabaret songs reflect the way people accept the established order;

“Bottle of mine, it’s you I’ve always wanted!

Bottle of mine, why was I ever decanted?

Skies are blue inside of you,

The weather’s always fine;

For
There ain't no Bottle in all the world
Like that dear little Bottle of mine.’⁴²

This song approves and at the same time celebrates the conditioning process and creates a homogenous atmosphere for which people must identify. Though Music and Television are considered as being art, within technological societies, they postulate to be repressive apparatuses which, in reality, perform a pre-established task which manipulate the individual consciousness and unify the system⁴³. Art is no longer an autonomous form of expression and a subversive mean to the established reality, but these so-called artistic expressions aim at generating reactions ‘that affirm life as it is, including the structuring of the human psyche into conformist ways’⁴⁴. In addition to this, television becomes a medium of propaganda. It is given to this tool a specific place within the established reality as it is shown in this passage from *Brave New World*:

‘[W]here the dancing images of the television box were the performers in some indescribably delicious all- singing feely; where the dripping patchouli was more than scent-was the sun, was a million saxophones...’⁴⁵

In fact, from the quote above, we can understand that through this device, World State easily conditions and contains its citizen by indoctrinating them with happy images, and therefore suppress any suspicious negative thinking. Same case depicted in *This Perfect Day*. Actually, within Family, specific moment reserved to television so as to inculcate within people’s mind a specific mode of thought:

‘He watched TV attentively that evening -a track meet in Arg, a relay from Venus, the news, a dance program, and Wei's Living Wisdom - and then he went to his room’⁴⁶

Thus from the two passages above, we notice that television in fact occupies a strategic position in terms of indoctrination, containment and ‘to admit the unhappiness that would paralyse them in the real world’⁴⁷. It seeks to suppress what is subversive in people and to replace it with a more favourable and acceptable way of thinking. In this perspective, Adorno and Horkheimer state:

‘The spectator must need no thoughts of his own: the product prescribes each reaction, not through any actual coherence, which collapses once exposed to thought, but through signals. Any logical connexion presupposing mental capacity is scrupulously avoided.’⁴⁸

The efficiency that both societies enjoy, witness the influence of Culture Industry in their everyday life. It imposes a homogeneous behaviour and mode of thinking on every individual and creates a specific one dimensional society. Therefore, as a process of stimulus-response, Culture Industry waits for the individual to behave spontaneously to which he is doomed for⁴⁹. In this regard, *Brave New World’s* Director of Hatcheries and Conditioning explains

“We condition the masses to hate the country,” concluded the Director. “But simultaneously we condition them to love all country sports. At the same time, we see to it that all country sports shall entail the use of elaborate apparatus. So that they consume manufactured articles as well as transport. Hence those electric shocks.”⁵⁰

In this passage, the DHC genuinely explains the way they condition people in order to integrate them into the system and to secure economically this latter. It is also the case in *This Perfect Day*. Family members respond to the imposed system with obedience because of the treatment. They are turned to be unified, having the same objectives such as serving the Family, for instance, after taking the treatment the main character, Chip, becomes a normal member identified with Uni’s system. People are portrayed in *This Perfect Day* as being indoctrinated by Uni, they are even grateful to the system that caused their enslavement; this is well shown in Levin’s novel through this song:

“Christ, Marx, Wood and Wei,
Led us to this perfect day.
Marx, Wood, Wei and Christ,
All but Wei were sacrificed.
Wood, Wei, Christ and Marx,
Gave us lovely schools and parks.
Wei, Christ, Marx and Wood,
Made us humble, made us good.”⁵¹

This quote above is a common song which is sung by every Family member in his childhood. Indeed, this child’s rhyme is an eulogy to the programmers of Uni. In fact, this song promotes identification and unification to the established reality and, at some extent, is like a vow where the singer promises acceptance and devotion to the system.

In this respect, in a review of Marcuse’s *One Dimensional Man*, W. Thompson described one-dimensional man as being a ‘well-fed semi-zombie, shallow in his emotions, impoverished in his human relationships, a philistine puppet, controlled from the cradle to the grave by expert manipulators’⁵². In fact this quote sums up quietly the genre of characters that a given reader may encounter in both *Brave New World* and *This Perfect Day*. World State and Family manipulators shape the tastes and the needs of people through medicines and tranquilizers in order to unify them to the system, as it is explained by *Brave New World*’s Director of Hatcheries and Conditioning ‘All conditioning aims at that: making people like their inescapable social destiny.’⁵³ This leads to the fact that whole enterprise works on manipulating people’s inner psyche in order to plunge them into passiveness as this quotes justify; ‘One cubic centimetre [Soma] cures teen gloomy’⁵⁴ and *This Perfect Day*’s Uni’s Mediocenter regular examinations. In fact, the drug Soma which promises happiness and the regular medical examination postulate for false needs, indeed Culture Industry produces and

fosters the consumption of false needs as Marcuse explains; ‘to reconcile the individual with the mode of existence which his society imposes on him’⁵⁵

Herbert Marcuse distinguishes false needs from true needs by considering the former as being imposed on the individual without any resistance which dully promise liberation and happiness, but, in fact they only perpetuate repression, aggressiveness and enthrallment⁵⁶. Thus, both selected dystopian novels witness the high involvement of people in consuming these needs.

In fact, true needs which tend to liberate people from their passivity such as Freedom of negative thinking, individual autonomy and Freedom of not taking part of the system are in some ways shaded by the false needs.⁵⁷ These latter in fact creates a one dimensional sphere where any instinctive need is repressed and so might not escape the whole system of manipulation. In addition to this, by imposing a one dimensional thought, the system left no room for resistance, in fact, people can survive ‘only by being incorporated’⁵⁸

Both World State and Family members are repressively subdued to false needs and any member who breaks the shell of this established reality as the two characters; *This Perfect Day*’s protagonist ‘Chip’ and *Brave New World* ‘John the savage’, the only human who raised in the reservation away from World State’s technological order are considered as being ill, invalid, incurable and helplessly needing to be reoriented toward the system.

Moreover, these false needs promote security, stability, efficiency, and happiness, however, illusion as it may be qualified, these needs in fact bring satisfaction, yet only in appearance, to the detriment of individual liberty and autonomy as this quote from *Brave New World* may testify;

“Of course it is,” the Controller agreed. “But that’s the price we have to pay for stability. You’ve got to choose between happiness and what people used to call high art. We’ve sacrificed the high art. We have the feelies and the scent organ instead.”⁵⁹

High art may be qualified as being the utmost expression of individual autonomy, however, in World State, high art is absorbed by the industry and exchanged by the feelies which can also be added to the non-exhaustive list of false needs fostered by the prevailing system. In *This Perfect Day* as well, the family members are obliged to take the treatment to avoid sickness and deviation from the established order, as demonstrated in this quote:

“I know he did, Li. So next time anyone tells you about the incurables, you remember two things: one, treatments are much more effective today than they were a long time ago; and two, we've got UniComp looking out for us everywhere on Earth. Okay?”⁶⁰

This quote above testifies the way Family imposes on its people the consumption of false needs in order to get better. In fact, treatments promote identification and bring instant gratification and acceptance toward the prevailing system.

In addition, Culture Industry as Adorno and Horkheimer explain ‘Culture Industry is a based system of a society calls on the breaking of all individual resistance, the renouncement of individuality is the condition of life in this society’⁶¹. Both societies do not allow any difference and those who try to make a change or rebel are ostracized and obliged to give up their quest. Thus, the system imposes its norms and incites people to accept what the system decides for them by taking treatments. Beside the whole containment of people under one block ‘Family’, they must also surrender their freedom as this quote may summarise:

"They weren't non-productive," she said. "They didn't pro-duce things but they made it possible for members to live the way they did. They produced the freedom, or at least they maintained it."

"Yes," he said. "I suppose you're right."

"I am," she said, and moved restlessly from the table.

He thought for a moment. "Pre-U members," he said, "gave up efficiency—in exchange for freedom. And we've done the reverse."⁶²

The system, for the sake of security and efficiency, exchanged freedom for efficiency. In fact, through the promotion of false needs and the manipulation of people consciousness, they are programmed to cherish these needs as being vital without any consideration to true needs or instinctual needs, thereby they still submissively tied to the established reality. In *Brave New World*, due to the material efficiency that World State cherishes, and the countless false needs they produce, the individual is robbed from his critical, vital and subversive thinking, and replaced by an imposed program and an optimal way of living:

“Work, play-at sixty our powers and tastes are what they were at seventeen. Old men in the bad old days used to renounce, retire, take to religion, spend their time reading, thinking-thinking!”⁶³

In fact, this passage show the new mode of life imposed by the established system upon people in order to contain them from any negative thinking and so to identify them with the system.

Furthermore, entertainment occupies a special place within Culture Industry. In fact, due to amusement that the system provides to its subjects, these latter become passive social agent and behave specifically in agreement to the prevailing system and its one-dimensional thought. As this passage from *Brave New World* testifies:

‘Five-stepping with the other four hundred round and round Westminster Abbey, Lenina and Henry were yet dancing in another world-the warm, the richly coloured, the infinitely friendly world of soma-holiday. How kind, how goodlooking, how delight fully amusing everyone was! “Bottle of mine, it’s you I’ve always wanted .” But Lenina and Henry had what they wanted. They were inside, here and now-safely inside with the fine weather, the perennially blue sky. And when, exhausted, the Sixteen had laid by their saxophones and the Synthetic Music apparatus was producing the very latest in slow Malthusian Blues, they might have been twin embryos gently rocking together on the waves of a bottled ocean of blood-surrogate.’⁶⁴

In fact, this quote shows the way Lenina and Henry's amusement moment gives them the opportunity to cherish their every moment. In fact, these amusements are promoted to deviate the individual from taking a subversive stance toward the system. As Adorno and Horkheimer advocate 'Amusement is indeed escape, but not, as it claims from bad reality but from the last thought of resisting that reality.'⁶⁵ Same case in *This Perfect Day*, in fact, within Family, special gardens are made for entertainment and amusement:

'Chip and Karl and their girlfriends rowed out to one of the islands in the Amusement Gardens lake and sunbathed on a large flat rock. Karl drew his girlfriend's picture. It was the first time, as far as Chip knew, that he had drawn a living human being.'⁶⁶

Even in *This Perfect Day* amusement holds a strategic place in the society. In fact, these specific gardens seem to be a moment of peace and isolation, so they can cherish and entertain themselves deliberately, yet only in appearance. Adorno and Horkheimer explain 'Amusement always means putting things out of mind, forgetting suffering, even when it is on display'⁶⁷. In reality, they are specifically conceived in order to integrate people into the established system, the role of this amusement is in fact to blur the reality, therefore the difference between reality and appearance disappears⁶⁸. As a result the victims cannot even identify their discontents.

In addition, the enlightenment project which tends to liberate individual and before all to enlighten him turns to be an instrument of enslavement and repression. In fact, Culture Industry betrays itself and becomes an instrumental device of oppression. Though, for sake of stability and efficiency, both World State and Family, betray their ambitions to create a harmonious condition of living and to pacify the struggle for existence. Horkheimer stresses '[R]eason is rooted in a value, the preservation of life, but in modern times it is reduced to a pure means, an instrument of power indifferent to life'⁶⁹ This shift from objective reason to instrumental reason therefore confirms the irrational character of both societies. In other

words, objective reason which is rooted in reason itself and dictates whether an action is right or wrong, however instrumental reason lies only in the end and determines only the means to achieve a given objective without given attention to the wrongness or the rightness of the act.⁷⁰ In our concern, the two established reality, respectively World State and Family, use any means to achieve their goal without taking into consideration the consequences they may have on the people. In World State, embryos are raised artificially in Hatchery and Conditioning centre as well as in Family where life does not exceed sixty, reveal in fact the oppressive character of these societies. However, far from achieving the promised humanistic condition of existence, both societies dive into an advanced state of enthrallment and oppression. As a result, this technical progress dethrones Man and Reason from the centre of universe and the promise of enlightenment fades away.

To conclude, we believe that both societies, World State and Family completely open an unprecedented phase of civilization with their technically sophisticated systems of oppression, containment and manipulation. In fact, Gustave Le Bon prophetically says that the upheavals of modern civilization would not be done by wars but by the destruction of social, religious and political order, and the creation of new modes of thought which undermine the traditional one⁷¹ Therefore, this explanation reflects the actual mode of thought of both World State and Family.

In the first part of this chapter, we have analysed the impact of ‘Rationalisation’ on both *Brave New World’s* and *This Perfect Day’s* social institutions that is to say Labour, Religious and Educational institutions and the changes these latter undergo. In fact, Technological Rationality changes the world as well as forges new perspectives; however, betraying its promises, it has only drowned the world into the maelstrom of repression and slavery. Therefore, in the second part, we came out with the concept of ‘Culture Industry’ as a repressive power at hand; actually, Technological Rationality built an inescapable fortress based on manipulation and moulding the very psyche of its subjects to suit passively its

established system. All along this part, we analysed the way both societies use Art and Television as a mean of promoting their one-dimensional ideology and make people consent with the prevailing reality. Then we have demonstrated that both societies respectively World State and Family introject into people's consciousness false needs that is to say 'the need it requires them to have for the system to survive'⁷², and as a result people unconsciously exchanged their freedom for a homogenous and illusive happiness. Moreover, we have noticed that amusement and entertainment are instigated to incite people to prevent people from negative thinking and to unify them with the established reality. Thus what postulates to be rational societies reveal in Marcuse's words 'the irrational character of rationality'. Albeit we have analysed the two works in the light of the two concepts; Technological Rationality and Culture Industry, now, in the following chapter we will deal with "Repressive Desublimation" and the one-dimensional discourse in both selected novels.

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Chapter Two :

“Culture, Sexuality and Language”; The Irrationality of Technological Rational Societies.

In this chapter, we will analyze both Huxley's *Brave New World* and Levin's *This Perfect Day* in the light of Herbert Marcuse's concept 'Repressive Desublimation', and language as a one-dimensional discourse. Indeed, in the first part of this chapter, we will study the way these advanced societies invalidate the elements of 'High Culture', literature, in order to integrate them to the prevailing system by repressing the libidinal energy or the libido. For the second part, we will analyze the one-dimensional discourse which characterizes such societies. In fact, language is used as a vehicle to unify people with the prevailing ideology. Though, to get accustomed with the following analysis, we need first to introduce briefly one of the most discussed Freud's psycho-analysis concept 'Sublimation'.

The Austrian neurologist and psychoanalyst Sigmund Freud borrowed this term from Goethe, in fact, by this term, Freud means the redirection of sexual drives into different aim such as creativity, art and literature.¹ in his work *Civilization and its Discontents* (1930), Freud claims that one of the most gratifying satisfaction is doubtlessly the sublimation of the instinctual energy, therefore, the satisfaction that a given artist may feel once his work achieved is according to Freud 'higher' and 'finer'². Beside the gratification that may provide to human being, this sublimation is a feature of cultural development and a process of civilization³. Thus, according to Freud what makes today civilization is, from one part, a whole process of sublimation and the satisfaction of instinctual energy⁴.

1. Maintaining the Status Quo: *Repressive Desublimation*

Literature, philosophy and any artistic expression whether music or painting used to be a benevolent watchdog for the actual reality. They inscribe within what we conspicuously call 'High Culture'. In fact, it represents another dimension which is in contradiction with the established reality as Marcuse claims 'To be sure, the higher culture was always in contradiction with social reality, and only a privileged minority enjoyed its blessings and represented its ideals'⁵. Indeed, higher culture and its transcending elements refute undeniably the one-dimensional reality that human being experiences everyday. However, in most advanced societies such as World State and Family, the opposite turns out to be true. In fact, within the already mentioned technological societies, this cultural sphere is somehow completely invalidated by the established reality, as this quote from *Brave New World* demonstrates:

"Do they read Shakespeare?" asked the Savage as they walked, on their way to the Bio-chemical Laboratories, past the School Library. "Certainly not," said the Head Mistress, blushing.

"Our library," said Dr. Gaffney, "contains only books of reference. If our young people need distraction, they can get it at the feelies. We don't encourage them to indulge in any solitary amusements."⁶

This passage shows clearly that, within the realm of *Brave New World*, universal literature is not promoted and set apart. Though, Shakespeare's writings as a part of high culture which represents in Marcuse saying 'The greatness of a free literature and art, the ideals of humanism, the sorrows and joys of the individual, the fulfillment of the personality...' ⁷ are obliterated, simply because they represent another form of reality, and another dimension which is in contradiction with the actual established reality. Indeed, novels and books are prohibited because they are considered old-fashioned and useless, as the World State controller, Mustapha Mond exclaims:

“But why is it prohibited?” asked the Savage. In the excitement of meeting a man who had read Shakespeare he had momentarily forgotten everything else.

The Controller shrugged his shoulders. “Because it’s old; that’s the chief reason. We haven’t any use for old things here.”

“Even when they’re beautiful?”

“Particularly when they’re beautiful. Beauty’s attractive, and we don’t want people to be attracted by old things. We want them to like the new ones.”

“But the new ones are so stupid and horrible. Those plays, where there’s nothing but helicopters flying about and you feel the people kissing.” He made a grimace. “Goats and monkeys!” Only in Othello’s word could he find an adequate vehicle for his contempt and hatred.

“Nice tame animals, anyhow,” the Controller murmured parenthetically. “Why don’t you let them see Othello instead?” “I’ve told you; it’s old. Besides, they couldn’t understand it.”⁸

This pertinent discussion between ‘John the Savage’ and ‘Mustapha Mond’ summarizes the way of thinking that is fostered within World State. By considering Shakespearean plays as being old and bring no involvement and technical advancement, they are prohibited and even replaced by the feelies.

From the side of *This perfect Day*, literature has no place within Family. ‘Chip’ and his outlaw friends discover relics of books written in foreign languages ‘French, Italian’, as this quote may demonstrates:

“Some of them are enough like the language so that you can understand a word or two,’ she said, ‘but some of them are well look at this one.’ She showed him a book on which backward N’s and rectangular open-bottomed characters were mixed in with ordinary P’s and E’s and O’s, ‘Now what does that mean?’ she said, putting it down.”⁹

Noting that, Chip and his friends neither speak nor write such languages, according to this passage, it is easily to notice that Family inhabitants are unconsciously ignorant about other

languages. Therefore, this cultural inertia reveals the one-dimensional sphere that the system has established within people consciousness.

In this respect, any form of artistic expression is historical. In this sense, literature acknowledges us about the experience of a world which no longer exists, as Marcuse explains 'Its [High Culture] validity was derived from the experience of a world which no longer exists and which cannot be recaptured because it is in a strict sense invalidated by technological society'¹⁰. In other words, literature as an example carries within itself and portrays a parcel of history, as one of Chip's friend 'King' says:

“And suppose you do?” King said. 'Suppose you decipher a language and read a few books in it and find out that we are taught things that are untrue. Maybe everything's untrue. Maybe life in A.D. 2000 was one endless orgasm, with everyone choosing the right classification and helping his brothers and loaded to the ears with love and health and life's necessities’¹¹

From this passage, we clearly understand the kind of anterior Pre-U truth, before the establishment of Unicom, which the reader may encounter within books. In fact, it represents another dimensional sphere which is antagonistic with the established reality. Moreover, as Chip reads Honoré De Balzac's *Father Goriot*, he notices the blatant discrepancy that settles between the pre-U mode of living and their actual modern civilization, as he asserts:

“He looked at Lilac and smiled consolingly at her; her longed-for gift was breaking. 'But with it all,' he said, 'members seem to have felt stronger and happier than we do. Going where they wanted, doing what they wanted, "earning" things, "owning" things, choosing, always choosing - it made them somehow more alive than members today.’¹²

Through this quote, Chip summarizes the privileges that pre-U people cherish in contrast to their era. In fact, according to Chip, literature reflects Marcuse's saying that it confronts that 'which is not' with 'that which is'¹³. Indeed, this confrontation reveals the antagonistic side of

both spheres; higher culture and the established reality. This struggle involves the invalidation of higher culture by the established reality. Since it is considered as being old, useless, and brings no advancement to the prevailing system, the established reality invalidates the subversive elements of high culture in order to maintain its hegemonic ideology.¹⁴

In addition to this, both Huxley's and Levin's dystopias display a world where the established reality supersedes culture. In fact, within the realm of an advanced technical society 'the reality surpasses its culture'¹⁵. Indeed, the two societies, World State and Family, with their rational technicality realize what used to be an ideal to human being as Marcuse explains:

"Man today can do more than the culture heroes and half-gods; he has solved many insoluble problems. But he has also betrayed the hope and destroyed the truth which were preserved in the sublimations of higher culture."¹⁶

Due to technology, both World State and Family's established realities are superior to culture. The realization of the near impossible prowess witnesses the triumph of technology over culture as Mustapha Mond explains:

"Call it the fault of civilization. God isn't compatible with machinery and scientific medicine and universal happiness. You must make your choice. Our civilization has chosen machinery and medicine and happiness. That's why I have to keep these books locked up in the safe. They're smut. People would be shocked if..."¹⁷

In this passage, Mustapha Mond appraises Technology as a means toward perfection. Since this latter can accomplish what used to be impossible to achieve in pre-industrial society, the domain of culture is flattened out. Therefore, its subversive, transcendental elements are invalidated by the actual established reality¹⁸. Thereby the materialization of ideals vitiates culture from its essential and transcendental elements; as this dialogue between John the Savage and Mustapha Mond demonstrates:

“Then you think there is no God?”

‘No, I think there quite probably is one.’

‘Then why...?’

Mustapha Mond checked him. ‘But he manifests himself in different ways to different men. In pre-modern times he manifested himself as the being that’s described in these books. Now...’

‘How does he manifest himself now?’ asked the Savage.

‘Well, **he manifests himself as an absence**; as though he weren’t there at all.’¹⁹[emphasis ours]

The absence of a transcendental deity in World State confirms its high degree of rationality. Since science grants everything wished, no place remains for culture, religion and literature as Marcuse explains:

“The perversion is indicative of the fact that advanced industrial society is confronted with the possibility of a materialization of ideals. The capabilities of this society are progressively reducing the sublimated realm in which the condition of man was represented, idealized, and indicated. Higher culture becomes part of the material culture. In this transformation it loses the greater part of its truth.”²⁰

The same case depicted in *This Perfect Day*. In order to maintain its control on people, these latter were taught that life in pre-U period was instable, aggressive and precarious as this quote demonstrates:

‘The violence, the aggressiveness, the greed, the hostility. There was some of it, I suppose, but I can't believe there was nothing else, and that's what we're taught, really. And the "bosses" punishing the "workers", and all the sickness and alcohol = drinking and starvation and self-destruction. Do you believe it?’²¹

This quote shows the way Family controls its people by giving them a one-sided image of pre-U life. Albeit it is done in purpose to create a feeling of disgust about pre-modern time,

and to unify them with the established reality, technology is seen as the ultimate remedy for pre-U's dire straits, as one of Family's programmer 'Wei' says:

"You shouldn't," Wei said. 'If nothing could be done about it, then you would be justified in accepting it. But an imperfection that can be remedied? That we must never accept.' He cut steak. **"One goal, one goal only, for all of us - perfection,"** he said. 'We're not there yet, but some day we will be: a Family improved genetically so that treatments no longer are needed; a corps of ever-living programmers so that the islands too can be unified; perfection, on Earth and moving "outward, outward, outward to the stars"²² [Emphasis Ours]

This passage summarizes the ambition of the programmer to create with technical progress a stable, unified and perfect society. As it is the case for *Brave New World*, with the materialization of the ideals, Family contains people and unifies them to the established system. Culture reveals to be impotent in front of such technical advancement, since what the former promises, idealizes and protects was already realized, achieved and materialized by the latter.

In this respect, Herbert Marcuse recognizes that the artistic sphere and the established reality represent both different and distinct spheres. Thus, he coined the term 'Artistic Alienation' to express the gap between the authentic sphere of higher culture and the actual established reality²³. Still Marcuse advocates that artistic alienation is sublimation²⁴, by this statement, Marcuse asserts the prominent role that Freud's concept plays in the development of high culture. Indeed, sexuality is important for the accomplishment of civilization, the redirecting of sexual drives toward external prowess such as creativity is for Freud 'a conspicuous feature of cultural development; it is what makes it possible for higher psychical activities, scientific, artistic or ideological, to play such an important part in civilized life'²⁵.

Though we have demonstrated the important role and the involvement of the sublimated sexual energy in the formation of the process of civilization, in industrial and technical society, these sexual drives are manipulated for the sake of containing people within a whole process of desublimation²⁶. Both in *Brave New World* and *This Perfect Day*, the Libido is repressed and desublimated. In other words, desublimation means that instead of redirecting and sublimating the instinctual energy, this latter is concentrated in the genital part and exteriorized through sexual activity. As this passage from *Brave New World* may asserts:

“Oh, she jolly well doesn’t see why there should have been,” Fanny repeated, as though to an invisible listener behind Lenina’s left shoulder. Then, with a sudden change of tone, “But seriously,” she said, “I really do think you ought to be careful. It’s such horribly bad form to go on and on like this with one man. At forty, or thirty-five, it would’t be so bad. But at your age, Lenina! No, it really won’t do. And you know how strongly the D.H.C. objects to anything intense or long-drawn. Four months of Henry Foster, without having another man-why, he’d be furious if he knew .”²⁷

From this passage above, we understand that *Brave New World’s* citizens are praising to sexual activity. Since Libido is liberated through sexual activity, we conclude that libido within the realm of World State is repressed, desublimated.

The same case depicted in *This Perfect Day*, in fact within Family sexual activity is omnipresent. Chip and his friends always enjoy moment of sexual intimacy with their girlfriends:

'Anna,' he said, 'look. Forget it; Forget the whole thing, all right? Just forget it.' He tickled between her thighs, but she locked them, barring his hand.

'Ah, Anna,' he said. 'Ah, come on. I said I was sorry, didn't I? Come on, let's fuck again. I'll suck you first if you want.'²⁸

Though, from this brief conversation between Chip and his girlfriend Anna, one can easily notice that sexuality holds an important place in their everyday life. Indeed, they cherish a high degree of sexual liberation.

Thus from the two quotes above, we conclude that sexual drives are liberated through sexual act. In the introduction to the French edition of *One-Dimensional Man*, Herbert Marcuse claims that the concentration of the erotic energy in the genital part of the body blocks the transcendence of Eros into the other zones, thus this blockage results in the weakening of the any sort of opposition to the established reality.²⁹

In addition to this, in advanced industrial societies, sexuality is integrated in the whole process of industrialization. In fact, within the established reality of both World State and Family sexuality is used as a strategy in order to assimilate people to the established system. As this quote from *Brave New World* may summarize:

‘In a little grassy bay between tall clumps of Mediterranean heather, two children, a little boy of about seven and a little girl who might have been a year older, were playing, very gravely and with all the focused attention of scientists intent on a labour of discovery, a rudimentary sexual game.’³⁰

From this passage, we understand the way World State established system integrates sexuality into its agenda. In fact, the sexual drives ‘Eros’ within World State is reduced to a mere experiment. Thus by integrating sexuality into the whole process of technological rationality, the instinctual drives are manipulated, as a result, the libido is impeded from sublimation and still repressed, as Marcuse explains :

‘[T]he environment partakes of and invites libidinal cathexis and tends to be eroticized. Libido transcends beyond the immediate erotogenic zones – a process of nonrepressive sublimation. In contrast, a mechanized environment seems to block such self-transcendence of libido. Impelled in the striving to extend the field of erotic gratification, libido becomes

less “polymorphous,” less capable of eroticism beyond localized sexuality, and the latter is intensified.’³¹

Thus for Marcuse, within an industrial society, sexuality tends to be desublimated due to the influence of technical environment on the libido. Though this assimilation of the sexual drives restrains the field of a favorable sublimated and results in the total identification of the individual to the system.

From the part of *This Perfect Day*, the same process is depicted. Actually, the liberation of sexuality interferes in the whole functioning of Family as this quote summarizes:

Chip saw Mary KK on Saturday nights and Sunday afternoons. He acted normal with her, smiled through the Amusement Gardens and fucked her simply and without passion. He acted normal at his assignment, slowly following the established procedures. Acting normal began to irritate him, more and more as week followed week.³²

Though this passage throws light on how sexuality becomes a slavishly integrated procedure imposed by the system. Indeed, the repression of libido used as a strategy of containment and oppression by the established system in order to maintain its hegemony over people.

In this respect, the liberation of sexuality is in itself a promotion of oppression as Marcuse advocates ‘Thus diminishing erotic and intensifying sexual energy, the technological reality limits the scope of sublimation. It also reduce the need for sublimation.’³³ Therefore, it is noticeable that people from both societies, World State and Family, are dully and unconsciously repressed and manipulated, except the case of John the savage who is raised in the reservation and Chip and his friends since they no longer take treatments. The promotion of sexuality hinders the sublimation of libido at the same time impedes the development of awareness in a sense of developing a negative thinking in Marcuse’s word:

‘The technological and political conquest of the transcending factors in human existence, so characteristic of advanced industrial civilization,

here asserts itself in the instinctual sphere: satisfaction in a way which generates submission and weakens the rationality of protest.³⁴

2 Immunizing the Status Quo: *The One-Dimensional Discourse*

In his work *Writing Degree Zero* Roland Barthes asserts:

‘All modes of writing have in common the fact of being ‘closed’ and thus different from spoken language...Conversely, writing is a hardened language which is self-contained and is in no way meant to deliver to its own duration a mobile series of approximations. It is on the contrary meant to Impose, thanks to the shadow cast by its system of signs, the image of a speech which had a structure even before it came into existence.’³⁵

Thus by considering writing as being ‘closed’ Roland Barthes advocates that it is a medium of coercion which used to impose and vehicle a given ideology. Moreover, in his analysis of language as a vehicle of ideology in *Brave New World*, Hacène Benmechiche in his article entitled “*Utopia and Dystopia in Aldous Huxley’s Brave New World and George Orwell’s Nineteen Eighty-Four*” advocates that the frequent repetition of slogans such as ‘ending is Better than mending’ or ‘everyone belongs to everyone else’ confirm not only the submission of people to the established system but also remind for orthodoxy and prevent subversive thinking.³⁶ in fact, throughout the novel, language ‘is a powerful instrument of subjection and thus of social cohesion and historical continuity’³⁷.

However, instead of continuing our analysis in the path of Benmechiche, we postulate to study, in this part, language as a one-dimensional discourse which favors an unconscious identification of people with the established system. Indeed, such identification doubtlessly implies the obliteration of any subversive element that language may express, as so it becomes more easily for the system to foster its one-dimensional thought³⁸.

In almost literary dystopias, if not all, the question of language is relevant since language is seen as a medium and a vehicle of ideologies and discourses. Indeed, all of Aldous Huxley and Ira Levin posit the dangerous usage of language. In fact, both dystopias; *Brave New World* and *This Perfect Day* warn us from the ideological character of language once shaped to be a vehicle of a given one-dimensional thought; as Herbert Marcuse explains:

‘In the expression of these habits of thought, the tension between appearance and reality, fact and factor, substance and attribute tend to disappear. The elements of autonomy, discovery, demonstration, and critique recede before designation, assertion, and imitation. Magical, authoritarian and ritual elements permeate speech and language. Discourse is deprived of the mediations which are the stages of the process of cognition and cognitive evaluation. The concepts which comprehend the facts and thereby transcend the facts are losing their authentic linguistic representation. Without these mediations, language tends to express and promote the immediate identification of reason and fact, truth and established truth, essence and existence, the thing and its function.’³⁹

Thus to Marcuse, this one dimensional language blurs the tension between reality and appearance. By this duality of reality and appearance or mediate and immediate, in critical theory, the German philosopher G.W.F. Hegel explains that ‘sense-certainty’ or appearance is insufficient to know the truth because it grasps only what is given to the senses without transcending the immediate experience of what we see, hear or touch and so to unfold the reality of things⁴⁰.

In this respect, in technological society, language tends to identify the thing with its function⁴¹. This process of identification is in fact according to Marcuse ‘a feature of ‘Operationalism’. By this concept, Marcuse means the identification of a given concept with a set of operations⁴². Thus, in both dystopias, *Brave New World* and *This Perfect Day* this functionalization⁴³ of language is blatant. As this quote from *Brave New World* may attest:

‘Sleep teaching was actually prohibited in England. There was something called liberalism. Parliament, if you know what that was, passed a law against it. The records survive. Speeches about liberty of the subject. Liberty to be inefficient and miserable. Freedom to be a round peg in a square hole.’⁴⁴

This passage above spoken by Mustapha Mond about Freedom witnesses the exaggeration of language that a reader may encounter all along *Brave New World*. In fact, within the realm of World State, being free is synonymous with insufficiency and misery. Indeed, “Liberty” which is a huge concept, associated to such attributes is in fact reduced to a mere state of living. Through this reduction, the concept of Freedom loses a major part of its significance. Moreover, in this process the concept is devoid from its subversive elements; such as being free to choose, to consume, which are considered as being deviant to World State norms.

In addition, speaking about pre-Fordian world, Mustapha Mond says: “Or the Caste System. Constantly proposed, constantly rejected. There was something called democracy. As though men were more than physico-chemically equal.”⁴⁵ Here also, Mustapha Mond associates the concept Equality with an attribute ‘Physico-chemical’. In fact, he reduces Equality to physico-chemical characteristics. Therefore, by this reduction, the word is emptied from its transcendental elements. As a result, the word does not generate any negative thinking such as ‘class equality’ to the established reality, as Marcuse asserts ‘Here Functionalization of language helps to repel non-conformist elements from the structure and movement of speech’⁴⁶.

Furthermore, within *This Perfect Day*, the same process of fictionalization is depicted. Actually, Family shapes people’s way of thinking by incorporating into their minds these specific speech tendencies which immunize the established reality from subversion as this quote may demonstrate:

‘Mmm, yes,’ Wei said, ‘but after what a struggle! And what a fragile structure the Unification was until we buttressed it with treatments! No,

the Family has to be helped to full humanity - by treatments today, by genetic engineering tomorrow - and decisions have to be made for it. Those who have the means and the intelligence have the duty as well. To shirk it would be treason against the species.' He put steak into his mouth and raised his other hand and beckoned.'⁴⁷[emphasis ours]

Though, according to Wei, the way Family could attain full humanity is with treatments and genetic engineering. In fact, the word 'Humanity' which is a metaphysical and a universal word which embodies in itself a deep philosophical meditation, since by humanity we understand Humanism a whole mode of thought, is reduced to a scientific achievement. Moreover, other words used in technological society generate a specific behavior within people consciousness. For example such concepts 'Family, Justice, Democracy' in an advanced industrial society, they engender a specific one-dimensional thought already approved by the established reality, as Marcuse advocates:

'As a habit of thought outside the scientific and technical language, such reasoning shapes the expression of a specific social and political behaviorism. In this behavioral universe, words and concepts tend to coincide, or rather the concept tends to be absorbed by the word. The former has no other content than that designated by the word in the publicized and standardized usage, and the word is expected to have no other response than the publicized and the standardized behavior (reaction).'⁴⁸

Thus to Marcuse, such language ascribes within people a behavioral reaction. The concept is absorbed by the word, and the latter embodies the entire significance of the former. Therefore, concepts such as 'Freedom, Justice, family' are devoid from their universality since they refer only to a set of particular operations prescribed by the established system, and systematically respond to a reaction already accepted and immunized by the established reality.

In this respect, in this whole process of functionalization, Herbert Marcuse explains 'the ritualized concept is made immune against contradiction'⁴⁹. Indeed, in order to avoid

subversion, language within the established reality is constrained from its transcendental elements. Actually in the realm of *Brave New World*, the word ‘Mother’ and ‘Father’ are considered in Mustapha Mond’s term ‘Smut’ and explains as follows:

‘Our Ford- or Our Freud, as, for some inscrutable reason, he chose to call himself whenever he spoke of psychological matters-Our Freud had been the first to reveal the appalling dangers of family life. The world was full of fathers-was therefore full of misery; full of mothers-therefore of every kind of perversion from sadism to chastity; full of brothers, sisters, uncles, aunts-full of madness and suicide’⁵⁰

From this passage above, one can easily notice that ‘Family’ as an imposing social institution within society is derided. Philosophically, ‘Family’ is considered as being an important segment of society, in his analysis of the Greek ethical life, Hegel endows family with the divine law which creates a perfect equilibrium, with human law, within the stability of the ancient Greek social world⁵¹. By divine law, Hegel means the role of the family in raising man before his transition to a full accepted citizen and a member of society, and by human law, the philosopher means the state’s affair in regulating the ‘*Polis*’ which somehow the domain of men. As a result, Hegel believes in the harmonious coexistence of these two laws deviation⁵².

However, by prohibiting family, World State proceeds by the dismemberment of an important element from its societal scheme. Though, considered as being dangerous, full of misery, such discourse incites to repel family and favors total administration and reconciliation of the individual with the established reality. As Herbert Marcuse adjudicates:

‘Relatively new in the general acceptance of these lies by public and private opinion, the suppression of their monstrous content. The spread and the effectiveness of this language testify to the triumph of society over the contradictions which it contains; they are reproduced without exploding the social system’⁵³

In fact, this contradiction from which World State suffers is immunized by the discourse this society implants in people's consciousness. By qualifying family with misery, people behave toward this institution as it is prescribed to them by the established system. Thus, the effect of such discourse is reconciliation and total unification people with the system which promotes such language⁵⁴

Moreover, the word family in *This Perfect Day* refers to the whole established society. In fact, contrary to *Brave New World*, in Ira Levin's novel, family as a social institution is present. However, the traditional role ascribed to family is appropriated by the society 'Family'. Since it's Uni who chooses the classification, the work and the spouse, the traditional family is thus impotent to raise its offspring, as this quote may summarize:

'Two,' Mary said, 'but that's hardly important. At least not relatively. What is important are some of the other things you said, things about deciding which classification you would pick if we didn't have UniComp to do the job.'⁵⁵

Though according to this passage, Unicom transcends the traditional family. Indeed, Uni replaces family in terms of decision taking for children. Thus, the presence of family, in *This Perfect Day*, as social institution is somehow useless and trivial.

In addition to this, within the realm of *This Perfect Day*, 'Liberty' refers to a forgotten island. Though, Chip and his friend Lilac thought that this island is the perfect world away from Uni's repression, in fact, it is a prison conceived by Unicom in order to keep away the incurable:

"The young man turned away and put the flask on a shelf below the boat's controls. He sat down on the seat and turned to face them. 'Others,' he said, 'and I'm one of them, think that Uni is using the island, and the lunkies, and all the hidden islands all over the world.'

'Using them?' Chip said, and Lilac said, 'How?'

'As prisons for us,' the young man said.

They looked at him.

'Why is there always a boat on the beach?' he asked. 'Always, in Eur and in Afr - an old boat that's still good enough to get here. And why are there those handy patched-up maps in museums? Wouldn't it be easier to make fake ones with the islands really omitted?'

They stared at him.

'What do you do,' he said, looking at them intently, 'when you're programming a computer to maintain a perfectly efficient, perfectly stable, perfectly cooperative society? How do you allow for biological freaks, "incurables", possible troublemakers?'

They said nothing, staring at him.

He leaned closer to them. 'You leave a few "un-unified" islands all around the world,' he said. 'You leave maps in museums and boats on beaches. The computer doesn't have to weed out your bad ones; they do the weeding themselves. They wiggle their way happily into the nearest. isolation ward, and lunkies are waiting, with a General Costanza in charge, to take their boats, jam them into Steely towns, and keep them helpless and harmless - in ways that high-minded disciples of Christ, Marx, Wood, and Wei would never dream of stooping to.'⁵⁶

From this quote, we understand this island named 'Liberty' in fact represents a prison conceived by Uni for the incurable in order to exclude them from the actual established order. This quote in fact, witnesses the blatant contradiction that Family carries in itself. Though, Liberty, in a strict sense, means to live free and cherish freedom without restrictions. However, within Family, this universal significance of Liberty is somehow subversive and considered as a threat to the established reality. Therefore, this one-dimensional discourse allows the established system to immune its established order from the transcendental elements and the universal significance of the word 'Liberty'. This latter remains unsatisfactory and immune against such contradiction⁵⁷. As a result, as the case of *Brave New World* where Liberty means instability and anarchy, within the realm of *This Perfect Day*, Liberty means prison, oppression and coercion: as Marcuse genuinely explains:

'Thus, the fact that the prevailing mode of freedom is servitude, and that the prevailing mode of equality is super-imposed inequality is barred

from expression by the closed definition of these concepts in terms of the powers which shape the respective universe of discourse the result is the familiar Orwellian language (“peace is war” and “war is peace,” etc.), which is by no means that of terroristic totalitarianism only.”⁵⁸

The prevailing system shapes the language in a way that it can foster its ideology and block the development of the sense of the word. In this sense, the word is rendered immune against contradiction since its subversive and transcendent elements are neutralized. Thus to Marcuse, this imposed meaning given by the system to concepts, creates a fixed image which interprets the one-dimensional character of that society⁵⁹.

In this respect, the reconciliation of the opposite in fact reinforces its acceptance among people’s consciousness and thus promotes the unification of these latter to the system. The illogicality that governs such discourse witnesses the irrational character of technical societies, in Marcuse words: ‘It is the logic of a society which can afford to dispense with logic and play with destruction, a society with technological mastery of mind and matter’⁶⁰. Thus, both World State and Family, display such discourse which in fact reconciles contradiction, and what used to be illogic turns out to be logic. As this quote demonstrates:

‘My good boy!’ The Director wheeled sharply round on him. “Can’t you see? Can’t you see?” He raised a hand; his expression was solemn. “Bokanovsky’s Process is one of the major instruments of social stability!”⁶¹

This passage shows the illogical character of World State. In fact, according to the D.H.C, Bokanovsky process, which is an instrument used to clone human being in order to conceive the appropriate human to the social group he is pre-destined, is a major instrument of social stability. Indeed, this process of dehumanization is merely an instrument of corrupting human nature which⁶², within the realm of World State, tends to be a major instrument of social stability. Albeit this technical device is ethically contrary to what constitutes a perfect social

order, in *Brave New World*, it is considered as an important achievement for society. Thus, the association of Bokanovsky process with social stability appears to be, on the linguistic level, the utmost and surrealistic achievement of conditioning and unification of people to the system. As Herbert Marcuse advocates ‘The universe of discourse in which the opposites are reconciled has a firm basis of such unification-its beneficial destructiveness’⁶³

In this respect, even Family is not spared from such discourse. In fact, *This Perfect Day* presents another form of discourse which is effective not only on the linguistic level, but also on the grammatical one:

‘Sick, pre-U. **Uni was the will and wisdom of the entire Family.** It had made him; had granted him his food, his clothing, his housing, his training. It had granted even the permission for his very conception. Yes, it had made him, and from now on he would be.’⁶⁴ [Emphasis Ours]

Considering Uni as being the will and wisdom, this passage shows the aberration of language within Family. In fact, grammatically, ‘Uni’ is the subject of the sentence above in a bold character, and ‘will’ and ‘wisdom’ are attributes which qualifies the subject noun. Marcuse says that the subject noun is related to the attributes but different from them⁶⁵. In other words, ‘Uni’, the grammatical subject is related to ‘will’ and ‘wisdom’ since these latter are attributes, but the subject does not represent the whole significance of the attributes; ‘will’ and ‘wisdom’. However, in the realm of Family, the discourse is made immune as the subject absorbs all significance of ‘will’ and ‘wisdom’, and as such, ‘Uni’ represents the whole significance of ‘will’ and ‘wisdom’. As a result, the subject blocks the conceptual development of these terms by absorbing the universal significance of these latter. Therefore, such discourse immunizes itself against contradiction and so becomes anti-critical, as Marcuse asserts:

‘If the linguistic behavior blocks conceptual development, if it militates against abstraction and mediation, if it surrenders to the immediate facts, it repels recognition of the factor behind the facts, and thus repels

recognition of the facts, and of their historical content. In and for the society, this organization of functional discourse is of vital importance; it serves as a vehicle of coordination and subordination. The unified, functional language is an irreconcilably anti-critical and anti-dialectical language. In it, operational and behavioral rationality absorbs the transcendent, negative, oppositional elements of reason.’⁶⁶

To conclude, all along this chapter, we have seen that both societies; World State and Family proceed through cultural, libidinal and linguistic repressions. In the first part of this chapter, we have analyzed the way the two established reality invalidate the transcending elements of High Culture. Indeed, we have noticed that high culture is repressed and erased because it represents a threat to the established system. Furthermore, relying of Herbert Marcuse concept ‘Repressive Desublimation’, we have studied the role of sexuality and the sexual drives in both novels. Actually, we have seen that both societies promote sexual activity, in this sense, the liberation of ‘Eros’ through sexual act constitutes an obstacle and a barrier to the sublimation of this instinct. Thus, the non sublimation of the sexual drives is for Marcuse a means of repression and manipulation. For the second part of this chapter, we have seen the way these societies, in order to immunize itself against contradiction, shapes the universe of discourse which is favorable to the established reality. In fact, this discourse unifies people to the one-dimensional thought fostered by this system. Moreover, by reconciling the contradictions, such discourse shapes a discursive sphere which challenges the common logic. Indeed, within the realm of these societies, what used to be illogic postulates to be the ultimate truth and logic.

Endnotes

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³Ibid, 74.

⁴Ibid.

⁵Herbert Marcuse, One-Dimensional Man (USA: Beacon, 1991), 56.

⁶Aldous Huxley, Brave New World (London: Vintage, 1994), 142.

⁷Herbert Marcuse, One-Dimensional Man (USA: Beacon, 1991), 57.

⁸Aldous Huxley, Brave New World (London: Vintage, 1994), 192-193.

⁹Ira Levin, This Perfect Day (England: Clays Ltd, 1994), 112.

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¹²Ibid, 120.

¹³Herbert Marcuse, One-Dimensional Man (USA: Beacon, 1991), 66.

¹⁴Ibid, 60.

¹⁵Ibid, 56.

¹⁶Ibid.

¹⁷Aldous Huxley, Brave New World (London: Vintage, 1994), 207.

¹⁸Herbert Marcuse, One-Dimensional Man (USA: Beacon, 1991), 57.

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- ³⁴Ibid, 75.
- ³⁵Roland Barthes, Writing Degree Zero, trans. Annette Lavers and Colin Smith (USA: Beacon, 1970), 19.
- ³⁶Hacène Benmechiche, "Utopia and Dystopia in Aldous Huxley's Brave New World and George Orwell's Nineteen Eighty-Four" (Magister Thesis, Université Mouloud Mammeri de Tizi-Ouzou, 2008), 81.
- ³⁷Ibid, 84.

³⁸Herbert Marcuse, One-Dimensional Man (USA: Beacon, 1991), 85.

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⁴⁰Robert Stern, Hegel and the Phenomenology of the Spirit (London: Taylor & Francis Group, 2002), 45.

⁴¹Herbert Marcuse, One-Dimensional Man (USA: Beacon, 1991), 87.

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⁴³Ibid, 86.

⁴⁴Aldous Huxley, Brave New World (London: Vintage, 1994), 39-40.

⁴⁵Ibid, 40.

⁴⁶Herbert Marcuse, One-Dimensional Man (USA: Beacon, 1991), 86.

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⁴⁹Ibid, 88.

⁵⁰Aldous Huxley, Brave New World (London: Vintage, 1994), 33.

⁵¹Robert Stern, Hegel and the Phenomenology of the Spirit (London: Taylor & Francis Group, 2002), 137.

⁵²Ibid, 136.

⁵³Herbert Marcuse, One-Dimensional Man (USA: Beacon, 1991), 90.

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⁵⁸Ibid.

⁵⁹Ibid, 91.

⁶⁰Ibid, 89.

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⁶³Herbert Marcuse, One-Dimensional Man (USA: Beacon, 1991), 89.

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⁶⁶Ibid, 97.

General Conclusion

To sum up, in this research about critical analysis of advanced industrial and technical societies in both Aldous Huxley's *Brave New World* (1932) and Ira Levin's *This Perfect Day* (1970), we have relied on Herbert Marcuse's theory of "One-Dimensional Man" as it is articulated in his work with the same title. Though respectively stuck to the already mentioned theory, Herbert Marcuse offers us an adequate ground theory in terms of criticality of technological society. In fact, this critic which analyses the mischievous aspect of technological society, proposes an appropriate syllabus to accomplish our critical study on both selected corpuses in this dissertation.

In the first chapter, after a brief introduction of Marcuse's concept of "Technological Rationality" in the light of the Weber's "Rationalisation", we have analyzed the two selected corpuses in terms of technological rationality. This has allowed us to understand and to prove that technology in fact permeates Labor, Religion and Educational institutions and exercises considerable changes on them in order to fit the actual established order. We have discovered that, with automation, labor becomes intensive, rationalized, more productive but before all a mean which dives workers into alienation and transforms them into machine. Therefore, religion is either absent or abhorred. Since religion is a matter of spirituality and brings no material improvement to the systems, it is set apart and classified as an old mythology. For education, these societies witness the high involvement in the educational field. Indeed, with hypnopaedic process in World State and classes assignments of Unicom, both established systems looked for a better mean to conceive the perfect citizen for its pre-destined place in the social order.

Moreover, in the second part of this chapter, in order to secure its prosperity and stability, we agreed on the fact that technological societies in both novels, respectively World State and Family, work on the basis of Culture Industry. Indeed, the two systems mold the inner psyche

of their respective citizens with false needs in order to integrate them to the established reality. In addition to this, we have explored the way the two prevailing systems foster their ideology through television and songs. In fact, these latter, which supposed to be art, in the realm of both societies, they are integrated to the system and used as a device of indoctrination, and thus to promote identification to the established reality. Furthermore, we have also shown that amusement holds a strategic place in both societies. Indeed, amusement is promoted as a mean to shut down subversion and thus to unify people to the established reality

For the second chapter, in the first part, we have shown the way the established reality invalidates the elements of high culture. This latter which is considered as being the utmost expression of intellectualism and artistry, is invalidated by the established system. Indeed, literature and art represent a distinct sphere of reality which is in contradiction to the established one. Thus, high culture presents a constant threat of change to the actual status quo. Moreover, In the light of the Marcuse's concept "Repressive Desublimation", we have analyzed the role of sexuality in both novels. In fact, the two systems foster and promote sexual activity. Indeed, we have proven that, within the realm of both societies, the concentration of sexual drives in the genital parts constitutes a non-sublimation of the instinct drives. Thereby, we noticed that sexual activity is used by the systems to maintain repression and containment.

For the second part of this chapter, we have studied language as a one-dimensional discourse which immunizes the status quo from contradiction and subversion. Indeed, the prevailing established reality shapes the universe of discourse as that every concept is identified with certain and appropriate set of functions. We have proven that this functionalization of language suits the actual status quo and undermines any universal significance of concepts because these latter carry in themselves transcending elements which are subversive to the actual established order. Moreover, we have shown that this kind of

discourse is behavioral, in the sense that any given concept corresponds to a set of operation dictated by the system. The latter waits for the speaker or writer to behave as it is prescribed to him. Thus, through this analysis, we have shown the irrational character of technological rational societies in both *Brave New World* and *This Perfect Day*.

To conclude, this dissertation has revealed that both Aldous Huxley and Ira Levin advocate, in their respective works, that technological logic is in fact the logic of domination and oppression. They share the common and fundamental point that technology is a mean to enslave and reduce human freedom. Indeed, the two authors reflect in their work the actual state of inertia that human being has conceived by his blind faith toward technical progress. In fact, the two works are considered as being among the mainstream of dystopia genre. They bring to forth a clear-sighted critic about modern times. Thus, for eventual future study, the two works can be studied from a Weberian perspective: *The Theory of Social and Economic Organization* (1915).

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