

Ministry of Higher Education and Scientific Research
Mouloud Mammeri University of Tizi-Ouzou
Faculty of Letters and Languages
Department of English



*Memoire Submitted in Partial Fulfillment
of a Master's Degree in English*

Option: Comparative Literature

Subject:

**Ideology and Utopia in Aldous Huxley's *Brave New World* (1932)
and George Orwell's *Nineteen Eighty-Four* (1949)**

Presented by

Dehbia TAIBI

Panel of Examiners:

Riche Bouteldja, Professor, Mouloud Mammeri University, Chair,

Benmechiche Hacène, MAA, Mouloud Mammeri University, Supervisor,

Laouari Boukhalfa, MAA, Mouloud Mammeri University, Examiner.

Academic Year: 2013-2014

Contents

Acknowledgements	i
Dedications	ii
Abstract	iii
General Introduction	1
I- Introduction.....	1
II- Review of the literature.....	2
III- Issue and Working Hypothesis.....	4
IV- Methodological Outline.....	5
V- Method and Materials.....	6
VI- Notes and References.....	10
Results	12
Discussion	13
 Chapter One: <i>Brave NewWorld</i> and <i>Nineteen Eighty-Four</i> as Reflections of their Socio-Historical Eras	
I- Introduction.....	13
II- <i>Brave NewWorld</i> and <i>Nineteen Eighty-Four</i> as Reflections of their Socio-Historical Eras.....	13
1- <i>Brave New World</i>	13
2- <i>Nineteen Eighty-Four</i>	18
III- Conclusion.....	22
IV- Notes and references.....	23
 Chapter Two: Ideological Outlook in <i>Brave New World</i> and <i>Nineteen Eighty-Four</i>	
I- Ideological Elements in <i>Brave New World</i> and <i>Nineteen Eighty-Four</i>	25
1- Ideological Elements in <i>Brave New World</i> and <i>Nineteen Eighty-Four</i>	25

a. <i>Brave New World</i>	26
b. <i>Nineteen Eighty-Four</i>	32
2- Characters.....	39
II- Ideology in <i>Brave New World</i> and <i>Nineteen Eighty-Four</i> : differences and similarities.....	43
III- Conclusion.....	46
IV- Notes and References.....	47
Chapter Three: Utopian Outlook in <i>Brave New World</i> and <i>Nineteen Eighty-Four</i>	
I- Overview on Utopianism.....	51
II-Utopian Outlook in <i>Brave New World</i> and <i>Nineteen Eighty-Four</i>	54
1- <i>Brave New World</i>	55
a. Aldous Huxley as a Social Reformer.....	55
b. John the Savage, Huxley’s Voice in <i>Brave New World</i>	58
c. <i>Brave New World</i> as a Satire on Wellsian Utopia.....	60
d. The End of a Challenge.....	60
2- <i>Nineteen Eighty Four</i>	62
a. George Orwell the “democratic Socialist”.....	62
b. Winston Smith as Orwell’s Voice in <i>Nineteen Eighty-Four</i>	64
c. Fighting <i>Ingsoc</i>	65
d. <i>Nineteen Eighty-Four</i> as a Parody on the Bolshevik Revolution	67
III- Huxley’s and Orwell’s Utopian Outlook.....	68
IV- Conclusion.....	69
General Conclusion	70
Notes and References.....	74
Selected Bibliography	77

Acknowledgements

My very special thanks are owed to my supervisor Mr. Hacène BENMECHICHE for his precious help, assistance and guidance. I have not had the chance to have him as teacher, but I was extremely lucky to have him as a supervisor. I would also like to thank him for his encouragements and humane qualities which helped me to accomplish this modest dissertation. I would also like to thank the members of the board of examiners, Pr. Bouteldja RICHE and Mr. Boukhalfa LAOUARI for the time they have devoted to read and examine my dissertation.

My special thanks go also to Pr. Dalila AREZKI for her motivating comments and advice that provided me with moral support. I also wish to thank all my teachers and everyone who contributed in the making of this dissertation.

To my family and all my friends

ABSTRACT

*This dissertation attempts to study the issue of ideology and utopia in two representative examples of modern English Literature which are Aldous Huxley's **Brave New World** (1932) and George Orwell's **Nineteen Eighty-Four** (1949). Our major interest is to analyze and compare the ideological and utopian elements in the two novels. Our aim through this study is to identify which function each novel was meant to perform, whether ideological or utopian. We take our theoretical bearings from Karl Mannheim's **Ideology and Utopia** (1936). For Mannheim, ideology reflects the concrete historical environment of a particular dominant group that tries to perpetuate the social order, while utopia is an outlook, held by subjugated groups in the same society, of a transformed and idealized future. This competing relationship has resulted in dystopia. Thus, the two dystopias, **Brave New World** and **Nineteen Eighty-Four** are meant to perform a double function for they hold an ideological as well as a utopian outlook. Both, Huxley and Orwell are warning against many political practices they recognize as threats to the British society. In this sense, they are trying to prevent change; meanwhile they are directing people's attention to the kind of society they should strive for and thus, transform it.*

General Introduction

I- Introduction

The first half of the twentieth century was a time of crisis for the utopian thought. The optimistic expectations of the nineteenth century were severely shaken by postmodern condition which was featured by the figures of war and oppositional politics exemplified by totalitarian regimes, negative effects of technological progress, economic crises and the Cold War.¹ The materialization of the previous utopias such as Marx' socialism and wells' scientific utopias led to the emergence of dystopian thought. In *A Modern Utopia* (1905), Wells describes what he considered could be the utopia of the future, a utopia which recalls the Baconian canon in a way that it suggests a world government led by scientists and technocrats along socialist lines.² Yet, the moment these utopias materialized in the real world, they turned to be an ideology of oppression which destroyed human individuality and freethinking.

The postmodern condition which generated hopeless concerns about the future events to come significantly contributed to the emergence of dystopian literature. Dystopian texts were the artistic expression of the age of loss, despair and disillusionment. They may represent an ideal for some people as they may simultaneously represent imperfection for others. This ambiguity of interpretation arises from the attitude of the author himself and the society to which he belongs.

Aldous Huxley's *Brave New World* (1932) and George Orwell's *Nineteen Eighty-Four* (1949) constitute best examples of Britain's literary fiction that deal with portraying a futuristic nightmarish society. Huxley's *Brave New World* offers a projection of what life on earth might become if government controls all aspects of human activity by technological and scientific means. *Nineteen Eighty-Four* exhibits much of the anxiety of post-war Britain blended with totalitarianism. Although the two novels are very different, they address many of the same issues in contrasting ways.

Though George Orwell (1903-1950) when designing his dystopia *Nineteen Eighty Four* was quiet influenced by Aldous Huxley's dystopia *Brave New World*, the novel differs from the latter in the kind of dystopia it offers. Whilst Huxley's novel provides a liberal scientific dystopia, Orwell's novel provides a political socialist dystopia. The difference between the two novels is the outcome of the difference in the thinking of the socio-historical era in which each novel is produced.

II- Review of literature

Aldous Huxley's *Brave New World* and George Orwell's *Nineteen Eighty-Four* had received a huge amount of readings. In *Huxley's Brave New World: Essays*, Gavin Miller states that Huxley's *Brave New World* portrays a world state where immediate gratification of sexual desire ensures a minimum of social conflict. According to him, through *Brave New World*, the novelist Huxley wanted to show that the sexual freedom is just a means adopted by government to keep people from engaging in the state's political affairs. Thus, since the government seeks quiescent individuals so, it encourages sexual expression.³

Another critic who has studied Huxley's *Brave New World* is Bradley W. Buchanan. He argues that through the character John the Savage, Huxley, aimed at exploring the problems and fatal flaws within the very "human" condition he is assumed to be celebrating. Besides, this psychological analysis deals with Freud's role in Huxley's novel. According to the essayist, though Aldous Huxley denies any affinity that he may have had for Freud, the novel presents clear examples of many Freudian theories.⁴

Josephine A. McQuail tackles another issue in Huxley's *Brave New World* with her study of the issue of alienation. For her, the central message that the novelist wanted to convey through his novel is that only the alienated individuals or those who are aware of their alienation in society can achieve human consciousness, if not happiness. Besides, she assumes

that Huxley's novel deals with the theme of alienation on several fronts that are psychological, sexual, biological, sociological and even aesthetic.⁵

Concerning Orwell's novel *Nineteen Eighty-Four*, it was reviewed by Carl E. Rollyson, in his book *Critical Survey of Long Fiction*, as the novelist's most famous book. He states that "As a fantasy set in the future the novel has terrified readers for more than thirty years _ frightened them into facing the prospect of the ultimate tyranny: mind control." Besides, he claims that the novel has affected the language of modern world as much of the novel's language has entered into common language of English speaking peoples.⁶

According to Harold Bloom, Orwell's *Nineteen Eighty-Four* is a literary fiction in which protagonists act in a way that shows civil disobedience. He assumes that central conflict of individual's rebellion against the state, reminds the Christian myth of man's first disobedience pointing to Adam's against God. In these terms, he points to the fact that each novel contains a figure, the embodiment of the state, who asks total adoration and obedience. On the other hand, there is an Adam-like protagonist who, for the love of a woman to whom the critic refers to as Eve, defies this God by claiming his instinctual freedom. Consequently, this brings about the fall of the character from the utopian new Eden. In the case of Orwell's *Nineteen Eighty-Four*, Harold Bloom refers to the figure of Big Brother as the embodiment of the state or the icon of the state. Whereas, he refers to Winston Smith as Orwell's disobedient Adam.⁷

Arun Joshi perceives Orwell's *Nineteen Eighty-Four* as a world of hopelessness where human instincts are fast on decline as they are replaced by mechanical devices. Consequently, *Nineteen Eighty-Four* major themes centred on dehumanization and disappearance of private individual life. Arun Joshi claims that these major themes are well presented through the character Winston Smith whose story is viewed as "the fate of man, who is transmuted into

*inhuman, and is being reduced to an animal who is bound to obey the master, whether the order of the master is desirable or undesirable”*⁸

III- Issue and working hypothesis

Starting from all that has been said above, it is noticeable that many studies have already dealt with Aldous Huxley's *Brave New World* and George Orwell's *Nineteen Eighty-Four*. Through these critics, we notice that the novels have been interpreted differently. They have been studied and analyzed from different perspectives and each critic has decoded a different hidden message. Yet, to my knowledge, critics have given less importance to the concern of whether these novels should be taken as ideological instruments or rather as utopian instruments. More precisely, are these novels meant to perform ideological function or are they meant to perform utopian function instead?

Our suggestion is to conduct a comparative study by exploring the concern of ideology and utopia in the two novels to fill this gap. It is noticeable that Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four* are literary dystopias. Each novel provides a nightmarish society which holds many aspects of the writer's era. Thus, our attempt through this work is to highlight the writers' outlook that can be inferred in each novel, and which contributed in inspiring these dystopian fictions. To achieve our task, we will make appeal to Karl Mannheim's *Ideology and Utopia*. Mannheim has distinguished between 'utopia' and 'ideology', i.e. between two dominant thought systems of a respective period and the ideas and practices that attempt to transcend reality. For him, unlike ideology, which denotes the outlook of a particular dominant group that try to maintain power by veiling the weaknesses of the social order, utopia is an outlook of a transformed, perfected future held by oppressed groups in the same society.

IV- Methodological Outline

We shall divide our work into three chapters. The first chapter consists of the historical background of the two novels. In this chapter we highlight how the totalitarian ideologies and governmental policies that were adopted during the first half of the 20th century contributed in inspiring these dystopian fictions. The second chapter deals with the concern of ideology in the two novels. In this chapter we point out to the way in which the novels show an awareness of the complexity of the world's political system and political institutions. In the third chapter we will shed light on the concepts of utopia and dystopia. Then, we look for the utopian elements in Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four*. The general conclusion sums up the findings or the results reached through this study.

V- Method and Materials

It has been clear so far that the materials selected to study the issue of ideology and utopia are Aldous Huxley's *Brave New World* and George Orwell's *Nineteen Eighty-Four*. As for methodology we shall deploy the theory of sociology of knowledge and make appeal to Karl Mannheim's *Ideology and Utopia*.

The sociology of knowledge is a branch of sociology. It was first developed at the end of the 19th and the beginning of the 20th centuries by the sociologists Emile Durkeim and Marcel Mauss. Their works aimed at showing how the social milieu influences thought, language and logic. The term of "the sociology of knowledge" was coined by Max Scheler. However, this theory was introduced to the world and was established as a scientific enterprise by Karl Mannheim (1893-1947) in his book *Ideology and Utopia* (1936).⁹

The sociology of knowledge is a sociological theory whose main concern is analyzing the relationship between knowledge and society. By sociology of knowledge, the founding father, Karl Mannheim focuses on the empirical study of the effects of the social world on knowledge.¹⁰

According to Mannheim, the sociology of knowledge aims at examining the correlation between ideas or thoughts and the historical setting in which these ideas are produced. Accordingly, it can be considered as a means or a tool for understanding the social roots of knowledge. According to Michael Freeden "*Karl Mannheim realized that it was a feature of any social environment to influence the thought process of human beings and, moreover, that knowledge was 'a co-operative process of group life'.*"¹¹ This means that there are functional relationships between the social structure and knowledge. In this sense, the thinking subject is to be viewed as a social agent. Thus, his actions are to be perceived and interpreted in relation to his position in one of the social strata.¹²

As developed by Mannheim, sociology of knowledge takes for granted and demonstrates the impossibility of “objective” knowledge of society.¹³ In view of that, Mannheim has distinguished also between relativism and relationism. Relativism means that all thoughts are influenced and linked to the historical context of the thinker.¹⁴ By relationism, Mannheim means that there is no absolute truth in social and historical matters. Werner Stark considers that by relationism, Mannheim

means that if we formulate a truth, we should not do so in abstract and absolute terms, but must always include in the formula the concrete conditions to which it is related, i.e. under which it really holds good. For instance: we should not say: ‘x is true’, but ‘x is true, provided there are *a*, *b* and *c*’; not: ‘all men want to maximize their money incomes if they live in a society which has private property as its fundamental institution and is rational, competitive, &c, &c, &c.’¹⁵

Actually, Mannheim’s approach to ideology takes its bearings from ‘relationism’. Mannheim assumes that all points of view have their assumption to truth limited on account of their social determination. Meanwhile, it is their social determination that gives them a distinct truth or accuracy.¹⁶ According to Mannheim ideology stands for the outlook of the ruling elite that recognizes the existing order as ideal by veiling its weaknesses to maintain its power and position. He assumes that:

The concept "ideology" reflects the one discovery which emerged from political conflict, namely, that ruling groups can in their thinking become so intensively interest-bound to a situation that they are simply no longer able to see certain facts which would undermine their sense of domination.¹⁷

Mannheim has distinguished two competing conceptions of ideology that are the particular conception of ideology and the total one. By doing so, he has shown that even their own and not the adversary’s knowledge is ideological and thus socially rooted.¹⁸ By the particular conception of ideology, Karl Mannheim refers to ideology as a common conception which is associated to distortion. He states that:

The particular conception of ideology is implied when the term denotes that we are sceptical of the ideas and representations advanced by our opponent. They are regarded as more or less conscious disguises of the real nature of a situation, the true recognition of which would not be in accord with his interests. These distortions range all the way from conscious lies to half-conscious and unwitting disguises; from calculated attempts to dupe others to self-deception.¹⁹

By the total conception of ideology or *Weltanschauung*, Mannheim refers to thought systems associated with an age or a specific socio-historical group such as a class.²⁰ It focuses upon an epistemology of an epoch consisting of thought categories coined by thinkers such as Aristotle, Kant and Hegel that construe social reality. Thus, different epochs have different thought categories and certain perspective or prospective of standards of socialization.²¹

Mannheim has also paralleled the notion of utopia to this static view of ideology. According to him, Utopia is a futuristic vision of an ideal society controlled by rising groups who *“bent on changing and destroying existing society, saw only its negative aspects and were blind to the situation as it really was”*.²² This means that “utopia” refers to the world view of oppressed groups that seek transformation and change in society. Accordingly, the purpose of a utopian thought is not to identify the present reality, but to offer a rationally reasonable system of ideas to justify and direct change and undergo transformations in society. By doing this, oppressed groups allude to people that the dominating order is inequitable so it needs change. It follows that *“The representatives of a given order will label as utopian all conceptions of existence which from their point of view can in principle never be realized.”*²³

Mannheim assumes that ideology and utopia are two conceptions borne by two competing social strata whose main concern is power. On the one hand, a social group that aims at preserving the status quo. They tend to maintain power by showing that the ‘topia’, which is Mannheim’s words represents *“every actually existing and ongoing order”*²⁴, is an ideal one and thus needs no change. This summarizes the ideological thought. On the other hand, a group that tends to reach power by demonstrating that the existing order is unfair and discriminatory. Hence, this group seeks change and transformation. This summarizes the utopian thought. The latter is to be perceived as ‘a counter ideology’ since as the ideological

thought aims at preserving the prevailing order or the topia, the utopian thought tends to transform it.²⁵ In this sense, Rusen Jorn and Laass Henner State that:

As defined by Karl Mannheim, Ideology does not only depend on a certain perspective_ this holds true for every piece of knowledge, attitude or behavior, but it also pretends that an assertion represents reality. Thus, ideology turns regressive. A utopian-minded attitude, on the contrary, is not congruent with existence. According to Mannheim, a utopian attitude, when guiding human action, leads to a disruption of the existing order.²⁶

Power, then, throughout history, shifts between these two competing social strata that bear two different outlooks that are to be resumed in two closely related concepts that are ideology and utopia. Lyman Tower puts this relation as follows:

There is a utopia at the heart of every ideology, a positive picture_ some vague, some quite detailed _ of what the world would look like if the hopes of ideology were realized. And it is possible for a utopia to become an ideology. The process by which utopia can become an ideology is not entirely clear and undoubtedly varies from case to case, but it is likely that if a utopia is sufficiently attractive and powerful it can transform hope and desire into belief and action to bring utopia into being through a political or social movement. Most utopias do not go through this process and most that do fail. But if a utopia becomes a belief system that succeeds in coming to power in a social community [...] it will almost certainly become an ideology in the process. At that point it will be challenged by one or more utopias which may, but probably will not, succeed in overthrowing the ideology.²⁷

It follows that when a social stratum that represents a utopian thought succeeds in taking control in a given society and tries to maintain its power, their thought will no longer be referred to as utopian, but turns into an ideology instead. Therefore, there occurs a desire from the stratum that holds power to challenge and prevent this transformative process of utopia into ideology, which resulted in a dystopia.²⁸

By applying this theory to the issue, we aim at showing that both, Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four*, have something to say about the society in which they were produced. Besides, we will argue that the two novels reflect the thinking of the first half of the twentieth century that was an anxious era in the history of Britain. Moreover, we will try to find out whether these two novels are to be taken as ideological instruments or rather as utopian ones.

VI- References

- ¹ María Ramírez Ribes, 'The Utopia We Need and New Utopias at the Beginning of the Twenty-First Century', viewed 27 May 2014. <[http:// María Ramírezr. zoomblog. Com /archive/2007/08/16/ The-Utopia-We-Need-And-New-Utopias-At-.html](http://MaríaRamírezr.zoomblog.Com/archive/2007/08/16/The-Utopia-We-Need-And-New-Utopias-At-.html)>
- ² Kenneth O. Morgan, *The Oxford Illustrated History of Britain* (England: Oxford University Press, 2009), 533-536.
- ³ Gavin Miller, "Political Repression and Sexual Freedom", in *Huxley's Brave New World: Essays*, ed. David Garret Izzo and Kim Kirkpatrick, (David Garret Izzo, 2008), 17-18.
- ⁴ Bradley W. Buchanan, "Oedipus against Freud: Humanism and the Problem of Desire in Brave New World", in *Huxley's Brave New World: Essays*, ed. David Garret Izzo and Kim Kirkpatrick, (David Garret Izzo, 2008), 26-29.
- ⁵ Harold Bloom, *Bloom Literary Themes: Alienation* (New York: Infobase publishing, 2009), 31-32.
- ⁶ Carl Rollyson, *Critical survey of Long Fiction* (New York: Salem Press, 2010), 3438.
- ⁷ Harold Bloom, *Bloom's Literary Themes: Civil Disobedience* (New York: Harold Bloom, 2010), 4-6.
- ⁸ Arun Joshi, *Fictional Style of George Orwell* (New Delhi: Atlantic Publisher and Distributors, 2004), 18-19.
- ⁹ George Ritzer and Barry Smart, *Handbook of Social Theory* (London: SAGE Publications, 2003), 100.
- ¹⁰ Karl Mannheim, *Ideology and Utopia*, trans. Louis Wirth and Edward Shills, (London: Routledge & Kegan paul ltd, 1954), 237.
- ¹¹ Michael Freeden, *Ideology a Very Short Introduction* (New York: Oxford University Press, 2003), 12-13.
- ¹² Hacène Benmechiche, 'Utopia and Dystopia in Brave New Word and Nineteen Eighty-Four' (diss., University of Tizi Ouzou: English Department, 2008), 28.
- ¹³ Robert Audi, *The Cambridge Dictionary Of Philosophy, Second Edition* (New York: Cambridge University Press, 1999), 532.
- ¹⁴ Mannheim, *Ideology and Utopia*, 70.
- ¹⁵ Werner Stark, *The Sociology of Knowledge* (New York: Routledge, 2010), 338.
- ¹⁶ John Scott, *Sociology: Key Concepts* (London & New York: Routledge, 2006), 86.
- ¹⁷ Mannheim, *Ideology and Utopia*, 36.

- ¹⁸ M.H. (Behrooz Tamdgidi), 'Ideology and Utopia in Mannheim: Towards the Sociology of Self-Knowledge', *Human Architecture: Journal of the Sociology of Self-Knowledge*, Vol. I, No. 1, (Ahead Publishing House, spring 2002), 123.
- ¹⁹ Mannheim, *Ideology and Utopia*, 49.
- ²⁰ Ibid.
- ²¹ Frederick Morris Warren, *Understanding Ideology* (Maryland: University Press of America, 2010), xiv.
- ²² Freeden, *Ideology a Very Short Introduction*, 13.
- ²³ Mannheim, *Ideology and Utopia*, 176-177.
- ²⁴ Ibid., 174.
- ²⁵ Hacène Benmechiche, 'Utopia and Dystopia in BNW and NEF', 31.
- ²⁶ Rusen Jorn and Laass Henner, *Humanism in the Intercultural Perspective: Experiences and Expectations* (Bielefeld: transcript Verlag, 2009), 121-122.
- ²⁷ Lyman Tower, *Utopianism: A Very Short Introduction* (New York: Oxford University Press, 2010), np.
- ²⁸ Benmechiche, 'Utopia and Dystopia in BNW and NEF', 33.

RESULTS

Result

The writing of our dissertation has allowed us to discover two well known writers and literary works of the English Literature which are Aldous Huxley's *Brave New World* and George Orwell's *Nineteen Eighty-Four*. The problematic we have raised in this research work centers around finding out the underlined function of each novel; whether the novels are meant to perform an ideological function or a utopian one instead. Our study takes its theoretical bearings from Karl Mannheim's *Ideology and Utopia*. We have seen that this theoretical paradigm seems to be the most appropriate for the issue of my study. In fact, Mannheim has distinguished between ideology and utopia. For him, while ideology refers to the outlook of the ruling group that tries to maintain the social order by veiling or turning blind to its weaknesses, utopia reflects the outlook of the oppressed groups in the same society, of a transformed and idealized future. By applying the theory to Aldous Huxley's *Brave New World* and George Orwell's *Nineteen Eighty-Four* we have come to the result that the two dystopias are meant to perform ideological as well as utopian functions. First, we have deduced that the ideological practices in each novel are inspired by the ones the authors witnessed during their life time. Hence, we have come to the inference that by directing people's attention to these dangerous ideological practices, the two authors are, somehow, trying to prevent change in their societies. Besides, we have deduced that the disturbing nightmarish society portrayed in each novel incorporate the novelist's utopian outlook for a better world. We have inferred that the novelists are making people aware of the many ideological practices they saw as threats in their society. Thus, they are urging people to strive for a better society.

DISCUSSION

Chapter One
***Brave New World* and**
***Nineteen Eighty-Four* as**
Reflections of their Socio-
Historical Eras

I- Introduction

The first half of the twentieth century Britain was an era of anxieties and dramatic events. It was a crucial era in the history of Britain as it witnessed, along with scientific and technological progress, two great wars (WWI and WWII), economic crisis and the Cold War. Consequently, the social and cultural life has undergone big shifts as it was torn apart by political, economic and intellectual turmoil of human experience.¹ In view of that, all these social changes has led many British intellectuals to portray British society of that time in their writings and provide predictions of the future. In this sense, Aldous Huxley's *Brave New World* and George Orwell's *Nineteen Eighty-Four* are among the best examples of these writings. Many influences had contributed in the shaping of these two novels which may serve as socio-historical documents as well as prophecies warning of what might come.

II- *Brave New World* and *Nineteen Eighty-Four* as reflections of their Socio-Historical context

1- *Brave New World*

Huxley's novel *Brave New World* is recognized as portraying the conditions of the inter-war period Britain since many social and political events had influenced the process of its writing. When it was published in 1932, the world had recently endured the terrible WWI (1914-1918).² The Russian Revolution of 1917 and challenges to the British Empire abroad raised the possibility of change on a world wide scale. In this sense, Asa Briggs states that:

*Revolution in Russia, culminating in the Bolshevik victory of October 1917, directed attention to fundamental social issues. It was in such circumstances that politicians now began to talk more and more about 'reconstruction', of changing society after war.*³

Besides, Totalitarian states had sprung up in the Soviet Union and the Fascist parties were gaining power in Europe, while another war seemed about to come.⁴

When Huxley wrote his novel in 1931, it was at the beginning of a worldwide depression. The American stock market crash of 1929 had led to the closing of banks, wiping out of many people's savings, and caused unemployment rates to rise. After the WWI European countries such as Britain and Germany had not prospered in the same way as the United States had. Consequently, these countries used to buy American goods during the 1920s. The way in which they often used to pay for their purchases was by borrowing money from American banks. After the Wall Street Crash the banks wanted their money back.⁵

The effects of the crash were beginning to be felt worldwide, including England. These economic problems have resulted in unemployment.⁶ In addition, this issue was more and more worsening by technology which was rapidly replacing many workers, but politicians promised that progress would solve the problem. Instead, workers were forced to accept whatever jobs were offered. Unskilled or semi-skilled laborers, in case they succeeded to get a job, worked long hours without overtime pay and under hard and unsafe conditions.⁷ All in all, in the British society, the Great Depression had brought about "*economic activities to a stand-still, with falling prices, wage cuts, mass unemployment and starvation on a large scale*"⁸

The period also brought a new questioning of traditional morality, especially regarding sex. The old morals were gone and replaced by new ones. Dress, language, and especially fiction expressed a greater openness for both women and men in their sexual lives.⁹ The interwar period has been labeled, by some historians, as a period of sexual revolution, and argued that the 1920s witnessed the appearance of affluent and rebellious youth culture.¹⁰ These changes are rooted in the revolutionary ideas introduced by Sigmund Freud (1856–1939), the founder of modern psychoanalysis, in the twentieth century. Freud's ideas were about the role of the unconscious, sexuality, childhood and family experiences in the formation of the psyche.¹¹

As mentioned before, huge strides had been made in both science and technology during this era. The expansion of transportation and communication was made affordable through mass production. Henry Ford was able to efficiently mass produce cars by using the modern factory assembly line. The latter made the production so cheap that working-class people like Ford's factory workers could afford buying a car as Ford intentionally kept the price of his Model T low enough.¹² In British context, John Stevenson notes that:

Prior to the Great War, the domestic market in Britain had not been large enough to support mass-production car industry, but from the early 1920s car sales mushroomed. In 1914 there were only 140, 000 motor vehicles of all kinds in Britain, by 1931 the figure was 1 ½ million, and by 1939 three million, two million of which were private vehicles.¹³

Though people in industrialized societies eagerly accepted these advances, since they have brought about radical changes to daily life, they also worried about having their familiar way of life lost in the process. Moreover, they felt deprived from their individuality, liberty and true privacy; the socialist policies that states had started to promote in the early twentieth century have limited the expression of freedom and beauty. This was due to the fact that totalitarian regimes require the subjection of the individual to the system. Rapid industrial changes in the work place led to the alienation of the masses. The value of the person becomes relative and can be denied for material or ideological purposes.¹⁴ People were no longer regarded as individuals, but rather as social subjects. In fact, the scientific progress was not irrefutable. Instead, there has always been a questioning on whether science has really served individuals or rather it has exploited them;

There was much discussion of applied science and the latest technological developments, but these could be presented as either an opportunity or a threat. And the nature of the perceived threat was constantly changing— was science destroying traditional social values, or was it being exploited by the establishment to the detriment of the well-being of ordinary people?¹⁵

Since Aldous Huxley has witnessed all these events and shifts within the British society, all these transformations and developments are reflected in *Brave New World*, a totalitarian dystopia that uses technology to, basically, trick its citizens into loving their servitude. First,

Huxley's *Brave New World* mirrors the fears of the socialist/communist movements in Russia as well as fears of technological advances.¹⁶ Ian Ousby notes that Aldous Huxley “with *Brave New World* (1932), turned his attention to the threat of the world domination by scientific totalitarianism”.¹⁷ It is chiefly a critique of the socialist policies that states had begun to advocate in the early twentieth century.

In fact, the greatest socialist influence in Britain came from Russia. Huxley, by 1932, had observed the increasing tendency of Western government to intrude upon people's lives. As a result, this influence is exhibited in his novel and this is perceptible through the characters' names. Many characters have names such as Lenina, Sarojini Engels, Bernard Marx and Trotsky, referring to some politicians in the Soviet era. Besides, other characters' name such as George Edzel, and Joanna Diesel refer to the inventors and industrialists whose contributions to progress and the pursuit of happiness have added to the mechanization and standardisation of human life.¹⁸

Besides, the questioning of religious beliefs and the growth of materialism in Huxley's novel transforms into a religion of consumerism with Henry Ford as its god. People in the novel are produced in much the same way as Ford's cars.¹⁹ The first chapter of novel describes the role of the Fertilising Room and the arrival of decanted babies in transforming society.

The novel satirizes also humanity's exaggerated belief in progress and science. Huxley believed that the Western world gave too much importance to scientific progress. His novel tends to demonstrate how science, when taken too far, can produce devastating impacts on human life.²⁰ For instance, because of technological innovations, the World War I has claimed the lives of nine million people. Consequently, humanity had observed the great devastation that technology such as bombs, planes, and machine guns could cause. Yet, for Huxley destruction may not only be caused by weapons of war, but by other scientific advancements as well. Huxley wrote his novel in an era that has known enormous advances in

fields such as genetics and the biological sciences. In this view, *Brave New World* shows how such scientific advancements stand to corrupt human nature through the application of dangerous processes such as genetic manipulation and biological social stratification.²¹

One of the influences on the story of *Brave New World* is the psychoanalyst Sigmund Freud. People at the time when Huxley wrote his novel were becoming more accepting of casual sex than previous generations. Accordingly, the inhabitants of Huxley's future world have strange attitudes toward sex. For example, promiscuity is thought to be superior to committed, monogamous relationships. So, even small children are encouraged to engage in erotic play.

Other influences on the novel's story include the ideas of the political economist Thomas Malthus and the Russian chemist and behaviorist Ivan Pavlov. According to Malthus what has led to the decline of nineteenth century England was the fact of having too few resources for the increasing population and the irresponsibility of the lower class. In view of that, he believed that in order to prevent a global famine, curtailing reproduction is the best solution.²² Huxley's influence concerning these ideas is quite clear as he designed a world in which reproduction is controlled by scientific means. Indeed, the novel speculates about the consequences of a revolution in reproduction, describing a future in which humans no longer reproduce, but are rather produced according to specifications in laboratories. Consequently, overpopulation has been checked by state directed birth control.²³

Pavlov's ideas that were presented in his stimulus response theory were based on his study of the digestive system, drawing a link between salivation and the stomach's action. His experiments done on dogs, in the late nineteenth and early twentieth centuries, proved that through influencing or training a human or an animal, we can make it think or behave in any manner we desire, to extent that the reaction eventually occurs as a subconscious reflex.²⁴

At the time when Huxley wrote his novel, the greatest resource that the state and the world leaders had to use in order to influence their population, in terms of conditioning, was propaganda. This is represented in the work by hypnopadia, i. e. sleep conditioning. In Huxley's *Brave New World*, after birth, conditioning is done by means of sleep teaching and some sort of Pavlovian training. The Neo-Pavlovian Conditioning Rooms, show best this influence.

Brave New World is perceived as a novel “*which combined scientific prophecy with a parable about a future World State.*”²⁵ It was written in an era that did not yet witness the emergence of dictators such as Adolf Hitler in Germany and Joseph Stalin in Russia who created totalitarian states. These leaders frequently make use of intense policies to control their citizens such as propaganda, censorship and mass murder. George Orwell's dystopian novel *Nineteen Eighty-Four* (1948), which was strongly influenced by Huxley's *Brave New World*, incorporated the grim of these totalitarian states.

2- Nineteen Eighty-Four

Like most of his writings Orwell's *Nineteen Eighty-Four* was shaped by its background. When writing his novel Orwell drew from several past influences and projected them into an imagined totalitarian world state. Orwell was a witness of the tyranny which was a reality in Spain, Germany, the Soviet Union, and other countries, where government oppressed its citizens. *Nineteen Eighty-Four* was written just after World War II ended. Orwell's main objective was to make people aware of the effect of the governmental practices on their lives, and preventing the realization of the kind of future presented in the novel in the real world. Yet, it was obvious that the practices which contributed to the development of such a state were abundantly present in Orwell's time.²⁶

The writing of Orwell's *Nineteen Eighty-Four* was completed during 1948. At that time the postwar Britain was brutally and arbitrarily divided into spheres of influence by the great

powers. John Rodden notes that the fictive London of the novel is to be viewed as a recognizable caricature of the actual post war London in which Orwell's novel was written.²⁷ It is quite clear that the society in *Nineteen Eighty-Four*, though fictional, is a depiction of the political atmosphere of the socio-historical context in which it was produced for Orwell was writing this novel in an age of totalitarianism.

Orwell's differing attitudes towards socialism were the outcome of the era in which he was learning his craft as a writer. The 1930s was the decade when dictators like Hitler and Mussolini came to power, the decade of Fascism. Though, he proclaimed in June 1933 the Nazi party which he called a Nationalist Socialist party, Adolf Hitler, was the great mass murderer leader in human history. Most of his victims did not die in war, but because Hitler or the Fuhrer, as he was called, decided to exterminate them. Most of his victims were Jews, but there were also Poles, Gypsies, Russians and others. Known as the Holocaust, these deaths were the result of the deliberate, systematic murder of innocent victims.²⁸ In this sense, Orwell despised such abuse and distortion of language for political ends. Besides, it seemed to Orwell that some form of socialism, which would protect the individual and his freedom to see things for himself, was the only defense against the advancing fascist armies. Since socialism often thought of freedom as a possible danger to the movement, Orwell came to feel that socialism could have a kind of fascism inside it, waiting to spring on the party member who dared to be different. This idea has been quite apparent in Orwell's writings in general and his *Nineteen Eighty-Four* in particular.²⁹

In addition, events in Communist Russia are of great impact on the plot and themes of *Nineteen Eighty-Four*. During the 1920s there was a power struggle between Leon Trotsky, the Minister of War, and Joseph Stalin, the Secretary of the Communist party. Stalin was a member of the Politbureau which is a small group of party bosses. His function was to manage the day-to-day activities of the communist party. As a result, he continued to grow

even more influential. Becoming liaison between the Central Control Commission and the Central Committee in 1921 allowed him to control the purges designed to keep the party pure.³⁰

Stalin, along with allies Zinoviev and Kamenev, soon proved invincible as they utilized the secret police to put down all plots against them. Trotsky, the Minister of War at that time, urged to somewhat democratize the party, yet his followers were eliminated by being sent abroad. Consequently, Trotsky was forced to resign and eventually he was assassinated by the secret police.³¹

From 1928 until WWII, Stalin enjoyed supreme power. During that time he has brought about many changes to the Russian society such as collective agriculture and industrialization with forced labor. In 1928 the era of five years plan began, each of which set ambitious goals for the next five years. This era was followed by a second five years plan in 1932 since the goals of the first one has never been realized.³²

However, it was quite perceptible that Stalin “*[t]he man who came to power in the late 1920s was not the same Stalin as the tyrant of the 1930s, the warlord of the Second World War, or the old Stalin, who increasingly lost touch with reality and lived in a world of his own.*”³³

During the 1930s, the Soviet regime had held trials in which innocent people were made to confess to fantastic crimes at the time of the first five year plan. Although the prosecution never presented material evidence against anyone, everyone who appeared in court confessed. At that time, some wondered why old communists confessed to crimes that they had not committed. Yet, it was clear that the victims in the NKVD prisons were treated with such extraordinary brutality that few human beings were able to resist. The accused were forced to confess by representatives of the regime and in return they were promised either their own

lives or the lives of members of their families. The Stalinists almost never kept their word, for no one remained to enforce a promise.³⁴ As a result

The terror profoundly changed the character and even the role of the party. One could no longer talk about the dictatorship of the party. The Soviet political system in the 1930s was the dictatorship of Stalin, who stood above and aside from the party, using it when he needed it as he did other instruments of power, most notably the secret police.³⁵

During WWII, Britain, the United States and Australia joined with Russia to fight against Germany. When the war was over, the world was divided into two spheres; the United States which set up its sphere of influence in Europe and Russia had control over Eastern Europe. The confrontation between these two ideologically opposed countries resulted in the Cold War beginning.³⁶ Walker Ross states:

The Western democracies, especially the United States, were deeply opposed to communism, the dominant ideology of the Russian regime. The goal of communist philosophy was to create a classless society in which capitalism was overthrown by working-class revolution that would give ownership and control of wealth and property to one-party state.³⁷

Orwell resented the politics of the dictator leaders he saw rise to power in the countries around him. He witnessed what people endured because of the policies of those dictators. Besides, the political tensions of the early years of the Cold War were of great influence on his writings. In view of that, he set his story in England as a check against factions within British socialism that he feels is open to influence from Stalinism. Big Brother and Emmanuel Goldstein in Orwell's *Nineteen Eighty-Four* certainly resemble Stalin and Trotsky in both physiognomy and philosophy.³⁸ By doing so, he made sure that the reader of his novel will not mistake his intention to show clearly how totalitarianism negatively affects the human spirit since under such circumstances individuals will be deprived from their freethinking.³⁹

Accordingly Orwell's *Nineteen Eighty-Four* is perceived as:

[O]ne of the most influential works of literature of any sort ever published, providing some of the best known images and ideas of post-World War II Western culture. [...] Of course, the impact of *Nineteen Eighty-Four* was greatly enhanced by the context in which it was first published: in the early years of the Cold War, when memories of European fascism were still fresh and anti-Stalinist rhetoric was on the rise.⁴⁰

III- Conclusion

So, it is quite clear that Aldous Huxley's *Brave New World* and Orwell's *Nineteen Eighty Four* are to be perceived as reflections of their historical context and warnings of what might come in the future. Huxley's *Brave New World* is a scientifically informed world controlled by a few people at the top of a World State. The novel represents a world where human life has been almost entirely industrialized and controlled by scientific and technological means. Orwell's *Nineteen Eighty-Four* is about the realization of the utopian communist (totalitarian) state. The novel provides a disturbing image of a state where fear is used by the Party as a tool to control and manipulate individuals.

It is noticeable that both works share similarities as both of them are to be considered as dystopian fictions that bear ideological as well as utopian elements. So, it is worth to investigate the novelists' aim through the writing of these literary works. The novels seem to be warning against some utopian aspirations which might bring about a nightmarish society. Consequently, one can apprehend that they are trying to prevent change in the prevailing order of the era in which they are produced. Yet, they might be apprehended, too, as urging to strive for change for the novels hold the authors' expectations for a better society; so what are these novels meant to perform? Are they to function as ideological instruments or rather as utopian ones?

IV- References

- ¹ Kenneth O. Morgan, *The Oxford Illustrated History of Britain* (England: Oxford University Press, 2009), 533-536.
- ² Ronald T. Sion, *Aldous Huxley and the search for Meaning: A Study of Eleven Novels* (London: McFarland & Company, 2010), 8.
- ³ Asa Briggs, *A Social History of England* (England: Penguin Books, 1999), 287.
- ⁴ Sion, *Aldous Huxley and the search for Meaning*, 8.
- ⁵ Bryn O'Callaghan, *An Illustrated History of the USA* (England: Longman, 2004), 98.
- ⁶ Ibid.
- ⁷ Lina Svenk, 'Cloning as reflection of the outlook on society and mankind: A Comparison Between the Fictional Dystopias in Aldous Huxley's *Brave New World* and Kazuo Ishiguru's *Never Let Me Go*' (diss., Lund University: The Center for Language and Literature, Autumn 2010), 8.
- ⁸ Indu Bala Sinhu and Seema Priyaddarshini Shekhar, *Industrial Relations, Trade Union and Labour Legislation* (New Delhi: Pearson Education, 2009), 66.
- ⁹ Charles Higgins and Regina Higgins, *CliffNotes: Brave New World* (New York: IDG Books Worldwide, Inc., 2000), 7.
- ¹⁰ Simon Szreter and Kate Fisher, *Sex Before Sexual Revolution: Intimate Life in England 1918-1963* (New York Cambridge University Press, 2010), 113.
- ¹¹ Higgins and Higgins, *CliffNotes: Brave New World*, 7.
- ¹² Nick Levey, *Insight Text Guide: Brave New World, Adous Huxley*, (Melbourne: Insight Publications, 2011), 5.
- ¹³ John Stevenson, *Social History of Britain: British Society 1914-1945* (England Penguin Books, 1984), 130.
- ¹⁴ Lina Svenk, 'Cloning as reflection of the outlook on society and mankind', 8.
- ¹⁵ Peter J. Bowler, *Science For All: The Popularization of Science in Early Twentieth Century* (Chicago: University of Chicago Press, 2009), 17.
- ¹⁶ Enotes. Com, *Brave New World by Aldous Huxley* (2008) viewed 12 May 2014, < <http://www.enotes.com/brave> >
- ¹⁷ Ian Ousby, *The Cambridge Guide to Literature in English* (England: Cambridge University Press, 1993), 463.
- ¹⁸ Joanne Woiak, 'Designing a Brave New World: Eugenics, Politics, and Fiction' (University of California Press, Summer 2007), viewed 5 May 2014, <<http://www.jstor.org/stable/10.1525/tph.2007.29.3.105>>

- ¹⁹ David Seed, *A Companion to Science Fiction* (New Delhi: Blackwell Publishing, 2005), 480.
- ²⁰ Suzanne Henderson, *Etude Sur Huxley: Le Meilleur des Mondes* (Paris : Ellipses, 2003), 62.
- ²¹ Levey, *Insight Text Guide*, 5.
- ²² Mahala Yates Stripling, *Explaining Social Issues Through Literature: Bioethics and Medical Issues in Literature* (New York: Library of Congress Cataloguing in Publication Data, 2005), 44.
- ²³ C. C Barfoot, *Aldous Huxley Between East and West* (New York: Editions Rodopi B. V. Amsterdam-New York, 2001), 4.
- ²⁴ James Sexton, *Aldous Huxley Annual: A Journal of Twentieth Century Thought and Beyond* (Berlin: Lit Verlag, 2001), 211.
- ²⁵ Jenny Stringer, *The Oxford Companion to Twentieth Century Literature in English* (New York: Oxford University Press, 2004), 326.
- ²⁶ *CliffNotes1984* (New York: Hungry Minds, 2000), 5.
- ²⁷ John Rodden, *The Cambridge Companion to George Orwell* (Cambridge: Cambridge University Press, 2007), 146.
- ²⁸ Document Set: *Documents in World History (CD ROM)* (New Jersey: Prentice Hall, nd), 525.
- ²⁹ George Orwell, *Nineteen Eighty-Four* (Lebanon: York Press, 2007), XIII.
- ³⁰ MAX Notes: *George Orwell's 1984*, (New York: Research and Education Association, 2001), 3.
- ³¹ Ibid.
- ³² Ibid.
- ³³ Peter Kenez, *A History of the Soviet Union from the Beginning to the End*, (New York: Cambridge University Press, 2006), 104.
- ³⁴ Ibid., 107.
- ³⁵ Ibid., 109.
- ³⁶ Ross Walker, *George Orwell's Nineteen Eighty-Four*, (Melbourne: Insight Publications, 2009), 4.
- ³⁷ Ibid.
- ³⁸ Harold Bloom, *Bloom's Modern Critical Views: George Orwell* (New York: Infobase Publishing, 2007), 134.
- ³⁹ Ibid.
- ⁴⁰ M. Keith Booker and Anne-Marie Thomas, *The Science Fiction Handbook* (England: Wiley Blackwell, 2009), 193.

Chapter Two
Ideological Outlook in Huxley's
Brave New World and Orwell's
Nineteen Eighty-Four

I- Ideological outlook in Aldous Huxley's *Brave New World* and George Orwell's *Nineteen Eighty-Four*

Most dictionaries define ideology as: a set of beliefs on which a particular or political system is based, or which strongly influence the way people behave.¹ However, there is no agreement on the meaning of ideology since it is highly pejorative and highly subjective.

Mannheim was the first thinker to put ideology at the center of social analysis. His approach to ideology takes its bearings from 'relationism'. In this sense, Mannheim assumes that all points of view have their assumption to truth limited on account of their social determination. Meanwhile, it is their social determination that gives them a distinct truth or accuracy. Consequently, this resulted in the theory of ideology being replaced by the sociology of knowledge.² Mannheim argues that people from different sections of society will understand the world in different ways. For him, there is then no single truth against which all ideologies can be judged. Each outlook will have its own principles of truth and accuracy, relying on the socio-historical period within which it is produced. This resulted in the idea that ideologies are always changing and dynamic, and so is knowledge.³

1. Ideological manifestations in *Brave New World* and *Nineteen Eighty-Four*

Aldous Huxley's *Brave New World* and George Orwell's *Nineteen Eighty-Four*, are among those literary fictions which were shaped by the socio-historical era in which they were produced. It was the era when scientific policies and totalitarian ideologies were adopted in many countries in Asia and Europe. Accordingly, the two novels articulate sociopolitical visions.

a. ***Brave New World***

The story of Huxley's *Brave New World* is set in London, located in the World State, in the year of A.F. 632, i.e. 632 years after Henry Ford's introduction of the Model T car which was the first automobile to be manufactured by merely mass-production methods. It is a state where the modern production methods of the assembly line and Taylorism of early twentieth century life are mirrored in "*the cloned and stunted Epsilon bodies and mind: designed for maximum efficiency and minimum humanness, they represent "the total sacrifice of individual interests to the interests of the mechanized community."*"⁴

During the interwar period a principal aspect of Huxley's outlook was his support for the science of eugenics. He believed that human life would be improved by increasing the innate intellectual abilities of the population.⁵ Accordingly, in the future year AF 632, human life is genetically engineered and all aspects of society are controlled by scientific and technological means. Infants in the World State are conditioned to fit one of five social castes that are Alpha, Beta, Gamma, Delta, or Epsilon. At the top of the society, there are the intelligent Alphas and at the bottom end of the social scale we find the Epsilons who are diminutive and stupid.

The ideological practices adopted by the World Controllers in *Brave New World* were inspired by the many totalitarian ideologies and scientific policies Huxley witnessed during his lifetime. *Brave New World* was published in 1932 which was a period of Economic depression in capitalist societies, such as the United States, and the period which witnessed the emergence of fascism in Europe and communism in Russia and China.⁶ All these events are reflected in the novel. Right from the very first paragraph, the slogan of the World State 'community, identity, and stability', allude to the Tripartite slogan of the French Revolution 'liberty, equality, fraternity'. The novel can be read as a critique of those in power who use

science to further their own ends, rather than make the world a better place for everyone as they pretend to do.

Controllers of the World State tend at justifying the means adopted to reach their ends, which consist of social stability and ‘the greatest happiness of the greatest number’. They aim at perpetuating the prevailing social order and preventing change. Hence, children are raised in hatcheries under strict conditioning, both while awake and while asleep to make sure that they will never question their role in society.

The brave new world is a utilitarian society which aims at producing the greatest amount of good for ‘the greatest number of people’. Indeed, Utilitarianism deals with something important in human life which is the promotion of happiness. As principle of this theory, all actions are ethically justified when they lead to happiness and reduce misery.

John Stuart Mill (1806–73) notes,

The creed which accepts as the foundation of morals, Utility, or the Greatest Happiness Principle, holds that actions are right in proportion as they tend to promote happiness, wrong as they tend to produce the reverse of happiness. By happiness is intended pleasure, and the absence of pain; by unhappiness, pain, and the privation of pleasure.⁷

In Huxley’s society, government and industry exist in order to achieve the happiness of all members of society. The World State is a utilitarian state in which ‘the greatest happiness of the greatest number’ has been achieved by means of the advances made in sciences. In fact, the citizens of the World State are mastered and enslaved for the sake of their happiness.

Hypnopaedia or sleep conditioning in the novel are another way the brave new world used in order to manipulate its citizens. This means corresponds to propaganda which was considered as the greatest resource that the world leaders had used in order to manipulate their population at the time when Huxley wrote his novel. Indeed, hypnopaedia is designed so that to meet the ideology of the World State. It is considered by the Director of Hatcheries and Conditioning as “‘*The greatest moralizing and socializing force of all time*’”⁸ By hypnopaedic conditioning, the World Controllers make people believe what may serve their

own interests. In this way, they may make out of these children, submissive, unquestioning and orthodox adults. According to James E. Côté and Anton L. Allahar, Huxley in *Brave New World* affirmed that “*in order for the status quo to be maintained and the established system to run smoothly the disenfranchised must be made to love their servitude or at least not to recognize it as servitude.*”⁹

As everyone in the brave new world is conditioned to believe what the World Controllers want them to believe, no one of the social castes complains about its position in the society or the tasks given to it. Thus, it appears that the problem of hating servitude has been solved as the people of the brave new world are conditioned to love their servitude.

In fact, hypnopaedic conditioning is exploited in order to reinforce the feeling of belonging for the castes. Actually, the caste system is viewed by the World Controllers as necessary since if everyone was clever, no one would be happy to perform the menial tasks in society. In this sense, Epsilons are conditioned to be stupid since their task in the society is restricted to menial tasks. Thus, in Epsilons, as Mr. Foster puts it, “*we don’t need human intelligence*”¹⁰ Besides, each caste is happy as it is conditioned to see its position in society as enviable. For instance, as part of their hypnopaedic conditioning, Betas are told:

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...¹¹

In Mustapha Mond’s view, who is an allusion to Alfred Mond, the industrialist who in 1926 had amalgamated and rationalized the major British chemical companies, the caste system brings about social stability and happiness.¹² When John asked him why they do not make everybody an Alpha Double Plus, Mustapha Mond responded by saying:

“Because we have no wish to have our throats cut... We believe in happiness and stability. A society of Alphas couldn’t fail to be unstable and miserable. Imagine a factory staffed by Alphas—that is to say by separate and unrelated individuals of good heredity and conditioned so as to be capable (within limits) of making a free choice and assuming responsibilities. Imagine it!”¹³

Another way that permits the continuity and prevents the disruption of the prevailing social order in the World State is soma and the feelies. The government in *Brave New World* conditions its citizens to use “soma” and attend the “feelies,” in order to provide them a sense of pleasure. *Soma* is a drug which all the population of the brave new world take to avoid pain and negative emotions. It is to be taken whenever they have feelings of discomfort. Therefore, everyone is constantly happy and has no need to feel pain or sadness. Mustapha Mond demonstrates that life in the World state is an ideal one since, unlike the previous life before the Ford era, when people could not avoid pain, people in the brave new world can easily escape all sorts of pain and sufferings,

“No wonder those poor pre-moderns were mad and wicked and miserable. Their world didn’t allow them to take things easily, didn’t allow them to be sane, virtuous, happy... they were forced to feel strongly. And feeling strongly (and strongly, what was more, in solitude, in hopelessly individual isolation), how could they be stable?”¹⁴

One of the features of Huxley’s era was the widespread of some materialistic attitudes such as consumerism. The novel's slogan '*ending is better than mending*' reflects the obsession with relentless materialism. It was quite noticeable that the capitalists or the barons of industry adopt some strategies in order to reinforce mass consumption. This is due to the fact that the willingness of the masses to consume new goods was crucial to economic growth and prosperity.¹⁵ The means by which the capitalists achieved their goal is by creating needs to urge people to consumerism. In these terms, the world controllers of the brave new world tend to reinforce mass consumption by using some strategies. For instance, they succeeded to abolish the love of nature while keeping the tendency to consume transport and this was by conditioning them to keep on going to the country, even though they hated it. This idea is illustrated by the D.H.C :

“We condition the masses to hate the country,” ... “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.”¹⁶

In Huxley's *Brave New World* family, monogamy, romance and chastity, too, are matters of shame, while promiscuity and sexual experiences produce no blushes.¹⁷ The World Controller points out that the kind of relationships in the World State is too much better than they used to be before the Ford era. He tries to make the students certain that family in a way or another leads to individual's instability. He notes that, "*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.*"¹⁸ Still, he goes further to assume that "...*chastity means passion, chastity means neurasthenia. And passion and neurasthenia mean instability. And instability means the end of civilization. You can't have a lasting civilization without plenty of pleasant vices.*"¹⁹ Through this, he elucidates that promiscuity is a means adopted by the government in order to maintain stability in society.

According to Karl Mannheim, ideologies refer to "*those complexes of ideas which direct activity toward the maintenance of the existing order*"²⁰ In this sense, The utilitarian nature of the World State in *Brave New World* requires the suppression of God, truth and beauty. Mustapha Mond confesses to John the Savage that God really exists, but since He is incompatible with machinery and scientific medicines they decided on annihilating His existence. Mond argues, "*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*"²¹ Actually, in the World State, Ford functions as the substitute for God. Indeed, Mustapha Mond notes that it is thanks to Ford that the emphasis shifted from truth and beauty to comfort, happiness and stability. It is assumed that,

While this novel is most obviously a commentary on scientific advancement and the vision of economic production provided by Henry Ford, it also has a deeply political nature. Huxley believed that rapid technological advancement leads to economic and social confusion, which in turn leads to an increase in governmental control and the centralization of power for the sake stability.²²

In *Brave New World* people can get all they want since they are conditioned to want only what they can get. For instance, Deltas do not desire liberty since they do not know its meaning. To put it in Mond's words, "*they're so conditioned that they practically can't help behaving as they ought to behave.*"²³ Therefore, they are happy for they are safe and never get afraid of death; they are ignorant of passion and old age.

Nevertheless, People in the World State had to pay in return for their happiness and the price was to sacrifice truth and beauty. To control the citizens, the Controllers make sure people are taught only what they need to know to function within society and nothing more. Knowledge is perceived as dangerous and books are strictly forbidden for people since reading something may 'decondition' one of their reflexes. Art and culture, which stimulate the intellect and emotions, are, too, reduced for the sake of keeping social stability and happiness. Only the Controller, Mustapha Mond, has access to the great literature and culture of the past such as Shakespeare's plays. In fact, people were also not permitted to publish new scientific theories. The following passage illustrates best why new theories should not be published in Mond's view,

"A New Theory of Biology" was the title of the paper which Mustapha Mond had just finished reading. He[...]picked up his pen and wrote across the title-page: "The author's mathematical treatment of the conception of purpose is novel and highly ingenious, but heretical and, so far as the present social order is concerned, dangerous and potentially subversive. Not to be published."[...] It was a masterly piece of work. But[...] It was the sort of idea that might easily decondition the more unsettled minds among the higher castes—make them lose their faith in happiness as the Sovereign Good and take to believing, instead, that the goal was somewhere beyond, somewhere outside the present human sphere, that the purpose of life was not the maintenance of well-being, but some intensification and refining of consciousness, some enlargement of knowledge. Which was, the Controller reflected, quite possibly true. But not, in the present circumstance, admissible.²⁴

The World Controller admits that science has led to great achievements in their society such as happiness. Nevertheless, it may lead to less happiness if scientific progress occurs without restraint. According to him new theories should not be published since they may bring about change. He notes,

We don't want to change. Every change is a menace to stability. That's another reason why we're so chary of applying new inventions. Every discovery in pure science is potentially subversive; even science must sometimes be treated as a possible enemy. Yes, even science.”²⁵

Through our analysis of the ideological practices in Huxley's *Brave New World*, we noticed that the novel stands for the scientific outlook of those who aim at reducing freethinking and establishing an ideology of never ending progress. It is about the capitalists' attempt at reducing individual freedom and shaping subjects designed to serve their (capitalists) own ends. Thus, the novel is to be apprehended as an ideology, for Huxley exposes that the realization of a liberal utopia has turned the World state into a nightmarish state or a dystopia. Therefore, he is trying to prevent the materialization of such society in the real world.

b. *Nineteen Eighty-Four*

George Orwell's *Nineteen Eighty-Four* is a novel that presents a futuristic society which is ruled by an authoritarian government. It is set in the year of 1984 in London, the chief city of Airstrip One, a front-line province of the totalitarian state of Oceania. There are four ministries in this state which are the Ministry of Peace (*Minipax*), the Ministry of Plenty (*Miniplenty*), the Ministry of Truth (*minitrue*), and the Ministry of Love (*miniluv*). The three slogans of the party, “*war is peace, freedom is slavery, ignorance is strength*”, are displayed everywhere in the state. The society is divided into three classes that are the Inner Party, the Outer Party and the Proles.

Oceania's citizens are under the rule of a socialist governmental organization known as the Party which is embodied in the image of a powerful leader known as Big Brother. The ideology of Airstrip One is *Ingsoc*; an abbreviation of *English Socialism*. The projected world of *Nineteen Eighty-Four* is a technically advanced society; there are telescreens, speakwrites and memory holes.

The close reading of Orwell's *Nineteen Eighty Four* reveals that the novel is well grounded in the socio-political atmosphere of the post WWII period. It is a portrayal of, as well as a warning against, the many totalitarian ideologies that were adopted by some European and Asian countries during the 1920s and 1930s.²⁶ These ideologies were based mainly on terror, surveillance and propaganda. During that time, governments went on an extravagant activity for restricting individual freedom and insisting on conformity to its policies through power and discursive practices. Besides, the novel is a valid critique of power equations of modern society.²⁷

In Orwell's *Nineteen Eighty Four*, the state insists that love must be expressed only towards Big Brother. The citizens are conditioned to hate others such as Emmanuel Goldstein, the one whom the party proclaimed as an enemy. In fact, the Party's proclaimed great enemy, Emmanuel Goldstein, resembles Leon Trotsky, in part because both are Jewish.²⁸ The "Two Minutes' Hate", for instance, which was based on Stalin's habitual demonization of his rivals, a kind of propaganda, leads people to unwitting self deception. For instance, the protagonist Winston Smith does not hate Emmanuel Goldstein, yet when he takes part in the Two Minutes Hate, his feelings turn into abhorrence towards him. In fact, Goldstein is nothing more than an elusive enemy provided by the Party in order to check people's orthodoxy. The aim of the Party through rituals like Hate Week and the Two Minute Hate is to create a momentary relief where no rational thought is possible. Winston Smith says that:

The horrible thing about the Two Minutes Hate was not that one was obliged to act a part, but, on the contrary, *that it was impossible to avoid joining in*[...]Thus, at one moment Winston's hatred was not turned against Goldstein at all, but, on the contrary, against Big Brother, the Party, and the Thought Police; and at such moments his heart went out to the lonely, derided heretic on the screen, sole guardian of truth and sanity in a world of lies. And yet the very next instant he was at one with the people about him, and all that was said of Goldstein seemed to him to be true. At those moments *his secret loathing of Big Brother changed into adoration*[...]and Goldstein[...]seemed like some sinister enchanter, capable by the mere power of his voice of wrecking the structure of civilization.²⁹[my italics]

This passage reveals that the Two Minutes Hate is a practice used by the Party in order to influence citizens' emotions and make them love Big Brother. In fact, the Two Minutes Hate was inspired by the political practices issued by political leaders such as Stalin and Hitler of which Orwell was a witness during the 1930s. Aldous Huxley in his essay *Brave New World Revisited* (1962), parallels such practices to Hitler's ones, to which he refers to as 'herd poisoning'. According to Huxley, in order to be successful, a propagandist has to learn how to manipulate feelings and emotions. Accordingly, assembling great numbers of people in vast halls and arenas makes them more homogeneously subhuman just like Hitler used to do. Such processes bring about the loss of personal identity and elementary humanity. He notes,

Assembled in a crowd, people lose their powers of reasoning and their capacity for moral choice. Their suggestibility is increased to the point where they cease to have any judgment or will of their own. They become very excitable, they lose all sense of individual or collective responsibility, they are subject to sudden accesses of rage, enthusiasm and panic[...]. In a word, a man in a crowd behaves as though he had swallowed a large dose of some powerful intoxicant. He is a victim of what I have called "herd-poisoning." Like alcohol, herd-poison is an active, extraverted drug. The crowd-intoxicated individual escapes from responsibility, intelligence and morality into a kind of frantic, animal mindlessness.³⁰

In Orwell's *Nineteen Eighty Four*, we see that the fear of war is exploited by the Party to control social unity. The novel depicts a society that resembles a concentration camp. This description was inspired by Orwell's sojourn as war correspondent in the post-war Europe when he visited the Nazi concentration camps in 1945.³¹ The citizens are conditioned, monitored and made to live in eternal fear without protest against totalitarian rule. The purpose of the Party is to implant fear in society so as to make people believe that only government can ensure citizens' security. The government itself bombs the State of Oceania and reports to people that the state is being bombed by their enemies, either by Eastasia or Eurasia. By doing so, the Party proves to people that Big Brother is a kind of protector since he ensures citizens' safety.

In *Nineteen Eighty-Four*, Party members are required to believe that the quality of life in Oceania is excellent and that Big Brother is a figure worth adoring. This could be achieved by deceiving people's mind into believing that reality naturally consisted of whatever was dictated by the Party and nothing more. O'Brien tells Winston Smith, when he is arrested because of committing *thoughtcrime*: "*Whatever the Party holds to be the truth, is truth. It is impossible to see reality except by looking through the eyes of the Party. That is the fact that you have got to relearn, Winston. It needs an act of self-destruction, an effort of the will.*"³² This means that the ideology of the Party consists of distortions of reality leading people to a false consciousness.

Besides this process, the Party also convinces people that the state of Oceania is an ideal one. This is manifested, also, in children's books. These books presume that London in the old days used to be as a terrible society. Children are taught that:

In the old days (it ran), before the glorious Revolution, London was not the beautiful city that we know today. It was a dark, dirty, miserable place where hardly anybody had enough to eat and where hundreds and thousands of poor people had no boots on their feet and not even a roof to sleep under. Children no older than you had to work twelve hours a day for cruel masters who flogged them with whips if they worked too slowly and fed them on nothing but stale breadcrusts and water.³³

Yet, Goldstein's book reveals that, contrary to the way it is described in children's book, the world is not as good as they make people believe. The Book offers a description of how their world used to be better in the old days. It assumes that the world in the current days is more primitive than it used to be. The book explains the mechanics of the Party and "*describes with detachment the philosophical underpinnings of the gruesome conditions that Winston and most of his society are forced to live in.*"³⁴

In fact, "The Brotherhood" under the leadership of Goldstein, is used by the government as a means to break down every rebellious soul. Goldstein's ideology, which is written down in '*the book*', is one of the creations of the Party. The Brotherhood prevents suspicious people from changing anything about the system. Before taking any steps towards challenge and

change in society, people are incorporated into “the Brotherhood”, where the Party can observe them.

O’Brien is to be considered as the Party’s chief ideological instrument in both explanation and enforcement. When Winston is arrested, O’Brien openly exposes the true goals of the regime, and how they only want to dominate the human race. He points out that the main goal of the Party is to achieve power. He states: “*The Party seeks power entirely for its own sake. We are not interested in the good of others; we are interested solely in power. Not wealth or luxury or long life or happiness: only power, pure power.*”³⁵

Besides, terror is used by the party as a means by which they may achieve power. To achieve their ends, it seems to the Party that the most obvious way to make the inhabitants of Oceania obey, is to make them afraid of their leaders. The fear of the punishment for betrayal, keeps people from indulging in any conspiracy. The big posters of Big Brother with the caption stating “BIG BROTHER IS WATCHING YOU”, which can be found on every corner of the street, is one of the strategies of the Party to terrorize people. Those posters give people continuously the feeling that they are being watched.

Besides, in the state of Oceania people’s privacy is attacked in other ways too. For instance, the Thought Police, which is an allusion to the Secret Police in Russia during the 1920s, is one of the most efficient strategies the Party adopted in order to control people. Besides, people freedom is restrained by creating institutions such as the Spies, which refers to the policy of turning children into spies. This means that even members of a person’s own family may report them if, in a moment of weakness, they show an act of unorthodoxy such as saying something the authorities might not approve of. This attack on privacy leads to a removal of family relationships.

One thing noticeable in the novel is that people take for granted easily what the Party proclaims since they can never find any counterevidence. The Party destroys past event, thus

all that is recorded is what is true for that moment in time. Hence, people in Oceania have no reason to mistrust what they see or hear. It is so difficult for people to realize that what is proclaimed by the Party are lies since history is frequently destroyed and modified. This is similar to what happened in Russia during and after the Bolshevik Revolution. In an essay entitled "*The Prevention of Literature*" Orwell highlights the point from falsifying history:

From the totalitarian point of view history is something to be created rather than learned. A totalitarian state is in effect a theocracy, and its ruling caste, in order to keep its position, has to be thought of as infallible. But since, in practice, no one is infallible, it is frequently necessary to rearrange past events in order to show that this or that mistake was not made, or that this or that imaginary triumph actually happened. Then, again, every major change in policy demands a corresponding change of doctrine and a reevaluation of prominent historical figures[...]Totalitarianism demands, in fact, the continuous alteration of the past, and in the long run probably demands a disbelief in the very existence of objective truth.³⁶

Orwell, in the same essay, provides us with the example of the pamphlet outlining the recent events in the Russian Revolution, written by Maxim Litvinov in 1918. He demonstrates that it makes no mention of Stalin, but gives high praise to Trotsky, and also to Zinoviev, Kamenev and others. Yet, since time when such a pamphlet became an undesirable document came, it was suppressed "*[a]nd if for some reason it were decided to issue a garbled version of the pamphlet, denigrating Trotsky and inserting references to Stalin, no Communist who remained faithful to his Party could protest.*"³⁷

In these terms, when Winston is talking to O'Brien about the photograph of Jones, Aaronson and Rutherford, which he has seen eleven years before, he feels confused by the way O'Brien could deny the existence of such photograph. It is obvious that these three figures are an allusion to Trotsky, Zinoviev and Kamenev who were executed by Stalin. O'Brien does not only deny the existence of the photograph, but he denies also remembering the fact that he knows that the photograph existed. Winston feels puzzled,

If he could have been certain that O'Brien was lying, it would not have seemed to matter. But it was perfectly possible that O'Brien had really forgotten the photograph. And if so, then already he would have forgotten his denial of remembering it, and forgotten the act of

forgetting. How could one be sure that it was simply trickery? Perhaps that lunatic dislocation in the mind could really happen: that was the thought that defeated him.³⁸

Actually, in Orwell's *Nineteen Eighty-Four*, History is constantly rewritten to suit the current goals of the Party. The destruction of history, then, is a means adopted by the Party in order to keep up its domination over people. This is well illustrated in one of the Party's slogan stating that, "*who controls the past...controls the future: who controls the present controls the past.*"³⁹

Another process designed to control rational thought is 'doublethink' which means to hold as true two mutually exclusive facts. It is inspired by the English *intelligentsia*, which fell in line with Soviet ideology instead of standing against it.⁴⁰ When it is applied to an opponent, it means the habit of daringly claiming that black is white, in contradiction of the plain facts. Whereas when it is applied to a Party member, it is to be aware of holding and accepting simultaneously two contradictory opinions that represent lies. For instance, it is to believe that:

democracy was impossible and that the Party was the guardian of democracy, to forget whatever it was necessary to forget, then to draw it back into memory again at the moment when it was needed, and then promptly to forget it again: and above all, to apply the same process to the process itself. That was the ultimate subtlety: consciously to induce unconsciousness, and then, once again, to become unconscious of the act of hypnosis you had just performed. Even to understand the word 'doublethink' involved the use of doublethink.⁴¹

In Oceania, even language is designed to inculcate orthodoxy. *Newspeak* which is Oceania's official language was created with the intention of meeting the ideological needs of Ingsoc or English Socialism: "*The purpose of Newspeak was not only to provide a medium of expression for the world-view and mental habits proper to the devotees of Ingsoc, but to make all other modes of thought impossible.*"⁴²

The Party leaves no hope for revolution because there are never any opponents alive to revolt. Heretics are not suppressed, they are to be converted, which weakens every base for a revolution. They are taken to the Room 101 where people are threatened with their greatest

fears in the world. In Winston Smith case, the greatest fear was rats. This strategy of urging people to confess is inspired by what happens to the victims in the NKVD prisons, in Russia, where the accused were forced to confess by the Stalinists. They were treated with such extraordinary brutality that few human beings were able to resist.⁴³

The proles in Oceania are treated by the Party as animals and provided them a life of squalor and poverty. Besides, they are tranquilized with cheap beer, widespread pornography, and a national lottery. All this was meant by the Party to achieve an aim. As Goldstein's Book, or the Party Book, explains, the proles are treated this way in order to prevent a proletarian revolution to happen.

To maintain its power in society, the Party uses many means in order to make people accept a new sense of reality. The best example of all this is Big Brother on whom all the inhabitants believe, while, in fact, he does not exist. Big Brother is nothing more than an imaginary figure, created by the Party, and who symbolizes the embodiment of the Party. In Orwell's view

Totalitarianism, however, does not so much promise an age of faith as an age of schizophrenia. A society becomes totalitarian when its structure becomes flagrantly artificial: that is, when its ruling class has lost its function but succeeds in clinging to power by force or fraud. Such a society, no matter how long it persists, can never afford to become either tolerant or intellectually stable. It can never permit either the truthful recording of facts, or the emotional sincerity, that literary creation demands.⁴⁴

Orwell's *Nineteen Eighty-Four* shows how the realization of socialism, which was once a utopia turned into mere ideology. The novel demonstrates the bad effects of the socialist practices on individuals. In this sense, the novel can be read as a political dystopia for it provides a portrait of a nightmarish state where individuals are oppressed by the worst means.

2. Characters

Characters are always who articulate the novelist attention in his literary work. They are the means by which the novelist vehicles and transmits his messages. In Huxley's *Brave*

New World and Orwell's *Nineteen Eighty-Four* characters are to be taken as social subjects. Most of them reflect the thinking of their societies; they are submissive and unquestioning, though they, sometimes tend to be suspicious about matters in their society. The groups in power in the two novels succeeded to create orthodox members who accept explanations of their everyday lives. The characters, Lenina Crowne in *Brave New World* and Parsons in *Nineteen Eighty-Four*, are to be analyzed as members of a society whose thought is shaped by what Mannheim calls the first type of ideological mentality, and which is the case "*in which the conceiving and thinking subject is prevented from becoming aware of the incongruence of his ideas with reality by the whole body of axioms involved in his historically and socially determined thought*"⁴⁵

Lenina Crowne's behavior matches the ideology of the brave new world since she never questions the social order of the World State. She appears as a conventional woman who fits the kind of a society in which pleasure and materialism are the only values. She is a member that believes truly in the principles of the government in the brave new world such as "...*every one belongs to everyone else,*", "*every one works for everyone else, we can't do without anyone,*" and "*everyone is happy now*"⁴⁶

Lenina embodies all the principles of the brave new world's government. She is proud of her being a Beta and happy for not belonging to another social caste. She is a promiscuous woman, big consumer of soma and a person that despises solitude. Whenever she talks to someone, she often makes use of what she was conditioned to through hypnopaedic lessons. When Bernard Marx tells her about his desire to be alone, or more on his own, she cried and kept repeating, "*It's horrible, it's horrible...And how can you talk like that about not wanting to be a part of the social body? After all, every one works for every one else. We can't do without any one. Even Epsilons ...*"⁴⁷

Like Lenina in *Brave New World*, Mr. Parsons in *Nineteen Eighty-Four* is the best example of orthodox members the Party succeeded to create. He is a rather dumb character who follows everything the Party proclaims. Mr. Parsons feels happy and proud for raising his children to be good party members. Still, when he is arrested he shows how too dumb he is not to realize that the Party is not the saviour of humanity as it proclaims to be. Once he arrives to prison, Winston asks him whether he is guilty for being captured: “*of course I’m guilty!*” cried Parsons with a servile glance at the telescreen. “*You don’t think the Party would arrest an innocent man, do you?*”⁴⁸

Parsons tells Winston that the reason why he was arrested is that he started talking in his sleep and saying over and over ‘Down with Big Brother’. Actually, he feels happy for being arrested and thankful for the one who saved him by denouncing him. Mr Parsons fully supports his children in their worship and support of the Party. When Winston asks about who denounced him, Parsons answered that it was his little daughter. He feels proud of his daughter for, according to him, what she did shows that she was brought up in the right spirit. It is obvious that Parsons represents an orthodox and unquestioning member; he embodies all the principles of *Ingsoc*: he never doubts what the Party proclaims and he never trusts his own memory. To put it clearly, Parsons shows how successful *Ingsoc*’s manipulation can be.

There are also other characters in the two novels, whom in spite of their being conscious of the underlying ideology of their state government, do not strive for change. These characters are namely, Bernard Marx in Huxley’s *Brave New World* and Syme and Julia in Orwell’s *Nineteen Eighty-Four*. In fact, these characters serve as means that highlight the governmental policies of the societies to which they belong. These characters are to be analysed in relation to Mannheim’s particular conception of ideology. The latter describes the situation in which people perceive that the specified ideas of the opponent are demonstrably inadequate to their being. This is the belief that the opposing group’s ideas, but not our own,

are false depictions of the world, illusions or masks that hide the truth from the believer.⁴⁹ It is the one's discovery that social values and norms consist of a false consciousness.

Bernard Marx realizes that conditioning has enslaved him and deprived him from freedom. He realizes that in this state, to which the D.H.C refers as the '*hive of industry*', he is nothing more than a social subject. Bernard tells Lenina about his desire to be free and alone sometimes, and not just like a social subject. He says: "*It makes me feel as though ... I were more me, if you see what I mean. More on my own, not so completely a part of something else. Not just a cell in the social body. Doesn't it make you feel like that, Lenina?*"⁵⁰ Yet, Bernard Marx is not a revolutionary spirit. He is ready to give up his friends for the sake of not being exiled. He used to be against promiscuity, but once he becomes successful he turns to be an admirer of the life of pleasure that was the trend in the World State.

Similarly, Julia in *Nineteen Eighty-Four* is aware of the attempts of the Party at deceiving Oceania's citizens. She was selected to work in *pornosec* which is a subdivision of the Fiction Department. Meanwhile she is a member of the Junior Anti-Sex League. She represents the ambiguity of the Party's ideology. Julia is aware of the Party's oppressive practices. She is conscious of the fact that only members of the Inner Party can get the luxury goods. Yet, in spite of her violating some principles of the Party such as chastity, Julia does not really care about the Party's injustices such as the falsification of history. She hates the Party and she believes in having good time, but she seems disinterested in organizing a revolution against the Party.

Helmholtz Watson resembles Bernard Marx in the way he gets suspicious about the practices of the government. The proof is that he had come into conflict with the authorities because of giving a rhyme, which he wrote about solitude, for Third Year Students and which is against their sleep teaching. Yet, this has made him feel happy:

Helmholtz only laughed. "I feel," he said, after a silence, "as though I were just beginning to have something to write about. As though I were beginning to be able to use that power I feel I've got inside me—that extra, latent power. Something seems to be coming to me." In spite of all his troubles, he seemed, Bernard thought, profoundly happy.⁵¹

Syme, the friend of the protagonist Winston Smith, who works in the Research Department, is an intelligent person and unlike most citizens of Oceania, understands the point of reducing words: "*the whole aim of Newspeak is to narrow the range of thought. In the end we shall make thoughtcrime literally impossible[...]*The Revolution will be complete when the language is perfect. Newspeak is Ingsoc and Ingsoc is Newspeak."⁵²

Being suspicious and aware of the ideological policies of their societies, Helmholtz in *Brave New World* and Syme in *Nineteen Eighty-Four* are considered as a threat to the prevailing order. Accordingly, Helmholtz is exiled to an island by the World Controller, while Syme is evaporated by the Party.

II- Ideology in *Brave New World* and *Nineteen Eighty-Four*:

Similarities and Differences

Through the analysis of the ideological manifestations in Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four*, it is obvious that the two novels share some similarities concerning the ideological means used in order to maintain control in society. Yet, even though the means used are, in some cases, the same yet, there lays sometimes a difference concerning the way they are used.

The most obvious similarities in the novels lie in the fact that the two represent an ideology. Yet, the difference lies in the kind of ideology that each novel represents and the way the ruling class proceeds to maintain it. Huxley's *Brave New World* is a fictional novel which represents a futuristic utilitarian state that illustrates the very idea of materialism, while Orwell's *Nineteen Eighty-Four* is about Stalinism and Nazism. The nature of ideology in both fictions required the annihilation of art, high culture (such as Shakespeare's books) and the

destruction of history. The World Controllers in Huxley's novel try to maintain the status quo by providing a good image of them; Mond is represented as a ruler that does not want a good time only for himself, but for every inhabitant in the World State. Whereas in Orwell's novel the Party and Big Brother are given the image of oppressors. They use terror to safeguard their position and ensure the continuity of the social order.

In order to maintain power, taking control over human mind is exploited in the two novels. Yet, the means of which the rulers make use is different. In *Brave New World* the World Controllers make use of hypnopaedia and conditioning to control human mind. When Mustapha Mond visits the Central London Hatchery and Conditioning Centre, he tells the students that "*the Controllers realized that force was no good. The slower but infinitely surer methods of ectogenesis, neo-Pavlovian conditioning and hypnopædia...*"⁵³ Unlike these pacific means used in Huxley's novel, Orwell's novel shows that the best way to control human mind is using terror and power. O'Brien argues that "'...power is power over human beings. Over the body—but, above all, over the mind. Power over matter—external reality, as you would call it—is not important. Already our control over matter is absolute.'"⁵⁴

Mind control is, sometimes, exploited to achieve the same goals in both works, but differently. For instance, solitude was annihilated in the World State as well as in Oceania, yet the ways used are quite different. In the World State citizens were conditioned to not love solitude while in Oceania people were forced not to be alone as their privacy was attacked by using telescreens and Thought Police.

In both novels sex is adopted by the rulers as a means to attain particular ends. In Huxley's *Brave New World*, government permits sexual freedom and promiscuity. According to the World Controller, Mustapha Mond, sexual freedom is perceived as a way that may retain social stability and happiness. As long as government looks for inactive people that would not engage and interfere in the state's political affairs, promiscuity and sexual freedom

are favored and encouraged. Nevertheless, though sex is adopted as a means to maintain control, the Party in Orwell's *Nineteen Eighty-Four* has a completely different way to maintain control over Oceanians. The party favors chastity and tends to kill the sexual instinct. Sexual relationships are only to be permitted in case they are for the sake of reproduction. In O'Brien's view there should be no love between people but the love to be felt towards the Party and Big Brother. In the two cases, encouraging promiscuity and chastity, means that the notion of loving anyone too much is to be eliminated.

Besides, the image of family, too, is exploited by government in order to maintain the status quo. In Huxley's novel the notion of family disappears; people are no longer familiar to what family means. Mustapha Mond convinces the students in the Central London Hatchery and Conditioning Centre that it was a good thing that family was suppressed. He destroyed the image of family and showed that family relationships bring about instability in society. In Orwell's novel the Ingsoc policy has foreseen that children can be a means of power. Therefore, children are urged to spy on their parents and report them to the Thought Police whenever they commit *Thoughtcrime*. Children listen in at the doors and denounce their family members to the Thought Police. This demonstrates how family relationships are destroyed for the sake of safeguarding power by the Party.

Language assumes meaning only in a social context. It is a powerful tool for supporting the dominant group within a society. Language is used effectively in Huxley's *Brave New World*. In Huxley's novel rhythmic slogans are used by the World Controllers in order to condition the citizens of the World State and make them accept the designs of the government. This is comparable to what happens in Orwell's futuristic world of *Nineteen Eighty-Four* by creating *Newspeak* which limits and reduces the scope of human thought.

Through our analysis of *Brave New World* and *Nineteen Eighty Four*, we have noticed that the two novels exhibit some ideological elements. These elements reveal how ruling

groups and leaders during the second quarter twentieth century used to oppress people. Just like the dictators such as Stalin, Hitler and Mussolini used to do, the ruling class in each novel tends to deceive people and convince them that the prevailing order is an ideal one. This shows to which extent Karl Mannheim's view of ideology might be applied to read the attitudes of the groups in power within the novels as ideological ones. For Mannheim " [t]here is implicit in the word "ideology" the insight that in certain situations the collective unconscious of certain groups obscures the real condition of society both to itself and to others and thereby stabilizes it."⁵⁵

By doing so, they aim at upholding the status quo, and preventing any rebellious or revolting spirits to rise up against them. They make use of different means to stand against the revolutionaries who oppose them. The rulers turned blind to the flaws and shortcomings of their regimes (utilitarian/liberal and socialist). Still, they were so genial not to permit rebellions in society; they have adopted clever ways that have kept people from being suspicious and aware of the shortcomings of their regimes.

III- Conclusion

Our analysis of the ideological elements in Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four* has revealed that the two novels might function as ideological instruments. As social thinkers, Aldous Huxley and George Orwell, through their novels, are warning against the realization of the, respectively, liberal and socialist utopia within the British society. Consequently, providing a dystopian nightmarish vision might be interpreted as an attempt to perpetuate the existing condition and preventing change within the British social order.

Huxley's *Brave New World* might be perceived as an ideological instrument in the sense that the novelist is warning against the effects that science might bring about in case it carried

on advancing in such a rapid rate that affects human freedom. We might think that Huxley wants to prevent change in the scientific and technological fields. He is warning against the coming of that kind of scientific and technological advancements which he designed in his novel.

Similarly, Orwell's *Nineteen Eighty-Four* might be perceived as a novel that tends to perform an ideological function. Orwell wrote his novel in an era when totalitarian governments were widespread in many countries in Europe and Asia. He was a witness of the tyranny of the governments that oppressed its citizens especially in Spain, Germany, the Soviet Union, and other countries. Therefore, we may comprehend the novel as performing an ideological function, for Orwell is trying to keep such governments to become a reality in the British society. In fact, the two dystopian descriptions provided by the novelist, though inspired by real events, are to be regarded as the authors' ideological distortions of the real nature of situation in which they wrote their novels. Huxley and Orwell offer an exaggerated view of corrupted societies; the World State and Oceania.

Yet, it is noteworthy to state the two novels contain a figure that gets suspicious about the social order and rises against it. These characters are, namely, John the Savage in *Brave New World* and Winston Smith in *Nineteen Eighty-Four*. The two characters oppose the principles of their government and strive for change in the social order. This kind of thought, in relation to Mannheim, is to be labeled as a utopian outlook. So, what does characterize the utopian outlook? Which of these features, which reflects the authors' positions, do John the Savage and Winston Smith hold? What do make their thinking utopian? To which extent can we apprehend the two novels as utopias?

IV- References

- ¹ *Longman Dictionary of Contemporary English* (London: Pearson Education Limited, 2009), 870.
- ² John Scott, *Sociology: Key Concepts* (London & New York: Routledge, 2006), 86.
- ³ Andrew Edgar, Peter Sidgwick, *Cultural Theory: The Key Concepts*, (London: Routledge, 2008), 173.
- ⁴ Bloom Harold, *Bloom's Modern Critical Views: George Orwell* (New York: Infobase Publishing, 2007), 172.
- ⁵ Joanne Woiak, 'Designing a Brave New World: Eugenics, Politics, and Fiction' (Diss., University of California Press, Summer 2007), viewed 5 May 2014, <<http://www.jstor.org/stable/10.1525/tph.2007.29.3.105>>
- ⁶ Lina Svenk, 'Cloning as reflection of the outlook on society and mankind: A Comparison Between the Fictional Dystopias in Aldous Huxley's *Brave New World* and Kazuo Ishiguru's *Never Let Me Go*' (phD diss., Lund University: The Center for Language and Literature, Autumn 2010), 7.
- ⁷ John Stuart Mill, *Utilitarianism* (England: Hackett Publishing Company, 2001), 07.
- ⁸ Aldous Huxley, *Brave New World* (New York: Harper Perennial Modern Classics, 2010), 36.
- ⁹ James E. Côté and Anton L. Allahar, *Generation on Hold: Coming of Age in the Late Twentieth Century* (New York: New York University Press, 1996), 109.
- ¹⁰ Huxley, *Brave New World*, 25.
- ¹¹ *Ibid.*, 35.
- ¹² Christopher Hitchens, foreword to *Brave New World*, by Huxley Aldous (New York: Harper Perennial Modern Classics, 2010), xiii.
- ¹³ Huxley, *Brave New World*, 200.
- ¹⁴ *Ibid.*, 47.
- ¹⁵ Enotes. 'Com, Brave New World by Aldous Huxley (2008)' viewed 12 May 2014, <<http://www.enotes.com/brave>>
- ¹⁶ Huxley, *Brave New World*, 31.
- ¹⁷ Gary Westfahl, *The Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works and Wonders*, vol 3, (New York: Library of Congress Cataloging-in-Publication Data, 2005), 944.
- ¹⁸ Huxley, *Brave New World*, 44.

- ¹⁹ Ibid., 212.
- ²⁰ Louis Wirth, Preface to *Ideology and Utopia*, by Karl Mannheim (London: Routledge & Kegan Paul Ltd, 1954), xxiii.
- ²¹ Huxley, *Brave New World*, 210.
- ²² Trevor Hart, Gavin Hopps and Jeremy Begbie, *Art, Imagination and Christian Hope: Patterns of Promise* (England: Ashgate Publishing Company, 2012), 91.
- ²³ Huxley, *Brave New World*, 162.
- ²⁴ Ibid., 198-199.
- ²⁵ Ibid., 202.
- ²⁶ M. Keith Booker and Anne-Marie Thomas, *The Science Fiction Handbook* (England: Wiley Blackwell, 2009), 193.
- ²⁷ Jean-Pierre Vandermotten, 'Ideology in the works of George Orwell: A socio-cultural Approach in the Wake of Raymond Williams' Cultural Materialism' (diss., University of Ghent: Faculty of Arts and Philosophy, Academic year 2008-2009), 80.
- ²⁸ Harold Bloom, *Bloom's Modern Critical Views: George Orwell* (New York: Infobase Publishing, 2007), 134.
- ²⁹ George Orwell, *Nineteen Eighty-Four* (England: Penguin Books, 1984), 17.
- ³⁰ Aldous Huxley, *Brave New World Revisited* (New York: RosettaBooks, 2000), 36.
- ³¹ Erika Gottlieb, *The Orwell Conundrum: A Cry of Despair or Faith in the Spirit of Man?*, (Carleton University Press: Canada, 1992), 60.
- ³² Orwell, *Nineteen Eighty-Four*, 214.
- ³³ Ibid., 66.
- ³⁴ Glenda Smith, *Excel HSC English Study Guide: Nineteen Eighty-Four by George Orwell*, (Sydney: Pascal Press, 2006), 29.
- ³⁵ Orwell, *Nineteen Eighty-Four*, 227.
- ³⁶ George Orwell, 'The Prevention of Literature', in *The Collected Essays, Journalism and Letters of George Orwell: Volume IV In Front of Your Nose 1945-1950*, ed. Sonia Orwell and Ian Angus, (England: Martin Seeker & Warburg Limited, 1968), 63-64.
- ³⁷ Ibid., 62-63.
- ³⁸ Orwell, *Nineteen Eighty-Four*, 213.
- ³⁹ Ibid., 34.
- ⁴⁰ Gregory Claeys, ed., *The Cambridge Companion to Utopian Literature* (England: Cambridge University Press, 2010), 119.

- ⁴¹ Orwell, *Nineteen Eighty-Four*, 35.
- ⁴² Ibid., 257.
- ⁴³ Peter Kenez, *A History of the Soviet Union from the Beginning to the End*, (New York: Cambridge University Press, 2006), 107.
- ⁴⁴ Orwell, *The Prevention of Literature*, 67.
- ⁴⁵ Mannheim, *Ideology and Utopia*, 175-176.
- ⁴⁶ Huxley, *Brave New World*, 48, 77, 78.
- ⁴⁷ Ibid., 90.
- ⁴⁸ Orwell, *Nineteen Eighty-Four*, 201.
- ⁴⁹ Lyman Tower Sargent, *Contemporary Political Ideologies: A Comparative Analysis* (Canada: Wadsworth Cengage Learning, 2009), 8.
- ⁵⁰ Huxley, *Brave New World*, 90.
- ⁵¹ Ibid., 166.
- ⁵² Orwell, *Nineteen Eighty-Four*, 49.
- ⁵³ Huxley, *Brave New World*, 56.
- ⁵⁴ Orwell, *Nineteen Eighty-Four*, 228.
- ⁵⁵ Mannheim, *Ideology and Utopia*, 36.

Chapter Three

**Utopian Outlook in Huxley's
Brave New World and Orwell's
*Nineteen Eighty-Four***

I- Overview on Utopianism

Utopian thought is an attitude or a kind of reaction to an undesirable present and a desire to prevail over all difficulties by imagining possible alternatives.¹ This vision of a better world is often considered as an escapist and unrealistic daydream. In colloquial language the term ‘utopia’ usually suggests an imaginary, unattainable place or state of happiness.² According to Ruth Levitas “*Utopia is about how we would live and what kind of a world we would live if we could do just that.*”³

The origins of the term “utopia” are to be found in two Greek words: “eutopia,” which denotes “good place,” and “outopia,” which means “no place”. By combining the two words, More entitled his famous book *Utopia*.⁴ In fact, the very first ideal commonwealth might be traced back to Ancient Greece, notably, to Plato’s *The Republic* which was written around 381 BC.⁵

Christianity highlighted the notion of an attainable paradise. It is in St Augustine's terms, the heavenly city as differentiated from the earthly city. The Christian teachings, or the Church, urged the faithful to lead righteous lives so that they will be rewarded by going to paradise. Many descriptions of the paradises suggest garden cities. Probably, what has helped in the flourishing of earthly utopias is the fact that traditional religious beliefs were modified.⁶

During the Renaissance and the Reformation periods the utopian thought has known a revival. Sir Thomas More was the first to apply the word ‘utopia’ to a literary genre when he named his imaginary republic *Utopia* a book which offered a detailed description of a communist society. It figured a general socioeconomic and gender equality, linked to democracy. Nevertheless, there was a status distinction between a minority composed of intelligentsia, elected for the magistracy, and the general public.⁷ Sir Thomas More’s *Utopia* along with Plato’s *The Republic* are prototypical utopias.

In 1626 Francis Bacon published his *New Atlantis*, which is parallel to a treatise on political philosophy. It is noteworthy as it points out to inventions which hint some future developments such as aeroplanes, submarines and telephones.⁸ From this period also dates Hobbes's *Leviathan* (1651), a treatise on political philosophy and Harrington's *Oceana* (1656), a kind of political romance. Other well-known utopias of the period included Tommaso Campanella's *City of the Sun* and Valentin Andrea's *Christianapolis*.⁹

The Enlightenment of the eighteenth century was also of a great influence on utopianism through its radical liberal and socialist currents. Representatives of the first current include Jean-Jaques Rousseau, Denis Diderot, Thomas Jefferson, and Thomas Paine while Jean Meslier, the abbé Morelly and the abbé Gabriel de Bonnot de Mably, belong to the second. Unlike the socialists, the radical liberals favored small property instead of its collective variety, but this did not prevent a general socioeconomic, political, and cultural equality.¹⁰

Within the Industrial Revolution, the earthly paradise seemed to be attainable. Descriptions of utopia thrived since people believed that scientific and technological advances would bring about the achievement of the people's comfort, order, stability, peace and happiness. The most original utopias that were produced during this era include Bulwer Lytton's *The Coming Race* (1817), Edward Bellamy's *Looking Backward* (1888), and William Morris's *News from Nowhere* (1890). Yet, the major contribution was H. G. Wells's *A Modern Utopia* (1905). As a matter of fact, "Wells was the first to conceive utopia as a world state: international government; central bureaucracy; state-controlled land, capital and industry; and population control."¹¹ Other H. G. Wells's works which owe a good deal to the classic examples of utopia are: *When the Sleeper Wakes* (1899), *The Time Machine* (1895) and *The First Men in the Moon* (1901).

During the Twentieth century, the disillusionment of the great wars (WWI and WWII), the Great Depression and the Cold War, along with oppositional politics exemplified by totalitarian regimes, have influenced intellectuals' writings. The seeming impossibility of utopia has turned its perfectibility and produced its converse: dystopia or anti-utopia. It is the antithesis of utopia which is characterized by oppressive totalitarian and authoritarian governments. Dystopias imply in their ideological perspective a spirit of reform. As a literary genre:

Literary dystopias are defined as negative representations of imagined future societies where the abuse of technology, authoritarianism, and the overall dehumanization of society have created the conditions for the end of humanity as we know it. In the major works of dystopian science fiction, an imaginary society is described in terms of its highly mechanized organization resulting in the loss of mankind's individuality and freedom of choice. Dystopian novels describe a desolate future, the denial of human history, and the end of democracy, as members of the futuristic society are forbidden to engage in any form of coherent political project.¹²

Works written in this literary genre include: Zamyatin's *We* (1920), Huxley's *Brave New World* (1932) and Orwell's *Nineteen Eighty-Four* (1949). These dystopian novels present imaginary societies which bear an uncomfortable resemblance to the readers' own society. Both *We* and *Nineteen Eighty-Four* are warning against collectivism and socialism while *Brave New World* is a warning against happiness at the expense of conscience.¹³

According to Lyman Tower, "*Many utopias are like photograph or a glimpse of a functioning society at a moment in time containing what the author perceives to be better and designed to break through the barriers of the present and encourage people to want change and work for it.*"¹⁴

Accordingly, utopia is, thus, to be perceived as a way of questioning reality and the present. Utopias are created to challenge readers to think about the underlying assumptions of their own culture. By imagining another reality and directing attention to the possibility of realizing a better world, utopia, then, is to be considered as a plan for change and for a gradual

betterment of the present. In these terms, it functions at different levels, as a means towards political, economic, social, moral and pedagogical reorientations.¹⁵ Utopia is described as a,

dimension of cultural texts which functions as the counterforce to the dimension of ideology. It may function as a form of ideological compensation, as a strategy of containment, which stifles revolutionary impulses and thereby participates in upholding the prevailing status quo. On the other hand, it may assume a socially active role as a tool of political protest, as a model and catalyst of change.¹⁶

Mannheim's conception of utopia joins the latter's. According to him, utopias operate as an apparatus of a social group, distinctive from that in power, to transform prevailing life situations. Ram A. Cnaan and Carl Milofsky assume that:

Utopias, according to Mannheim, are concerned with a total transformation of existing society, a rejection of current reality and the substitution of a whole new way of life. As a consequence Mannheim continues, utopias may succeed spectacularly, but more often than not they are doomed to fail miserably. Being revolutionary in nature they tend to be restricted to local experiments far removed from the carrying society to which they are most often in opposition.¹⁷

Then, throughout history, individuals and groups, for different reasons, have protested existing conditions, either by attempting improvements, or by rejecting the given order to seek better conditions elsewhere. In view of that, many literary works, notably those of the twentieth century, include characters whose main concern is to drop out the social situation in which they find themselves. Indeed, these characters embody the novelist's desire for change in the prevailing condition of his society. In this sense, these novelists are to be considered as social thinkers.

II- Utopian Outlook in *Brave New World* and *Nineteen Eighty-Four*

The protagonists, John the Savage in Huxley's *Brave New World* and Winston Smith in Orwell's *Nineteen Eighty-Four*, exhibit utopian thought as the two opposed the existing social order of the societies to which they belong. Actually, the attitude of these two protagonists reflects the novelists' position towards the existing social order of their era. In this sense, Mannheim states:

The very attempt to determine the meaning of the concept " utopia " shows to what extent every definition in historical thinking depends necessarily upon one's perspective, i.e. it contains within itself the whole system of thought representing the position of the thinker in question and especially the political evaluations which lie behind this system of thought.¹⁸

1- Utopian Outlook in *Brave New World*

a. Aldous Huxley as a Social Reformer

Aldous Leonard Huxley's writings were widely influenced by the temper of the age in which he lived and by his distinguished family lineage which was marked by intellectuals and scientists.¹⁹ When he was born, in 1894, it was the late Victorian era, when vast industrialization has brought to England the evil of mass unemployment and economic crisis. Besides, the era was marked also by a conflict between religion and the new sciences as well as a questioning of the traditional moral values. He was to come to manhood during the catastrophic World War I era which was followed by the age of pleasure or the Roaring Twenties.²⁰

Huxley was so optimistic about the advances made by science that seemed to improve human life. Yet, in the course of his life, he observed how science has brought about the obliteration of the individual freedom. Huxley realized that scientific policies and practices required the subjection of the individual to the governmental system. During the interwar period, totalitarian governments exploited technology and science to create dutiful people easy to control and easily complacent. Huxley "*believed that humanity's overweening pride in its new powers and its blind trust in technological progress would invariably be paid for in human suffering.*"²¹ Besides, he got aware of the way Capitalism exploits the very people who create society's wealth. Accordingly, he apprehended that the utopian dream that science would provide a comfortable life for people might vanish in case people carried on misusing science. Joanne Woiak notes that:

His writing, including his dystopian novel *Brave New World*, reflected public anxieties about the supposedly degenerating hereditary quality of the population and how this decline would affect England's economic and political future. For Huxley at this time in his life and in this social context, eugenics was not a nightmare prospect but rather the best hope for designing a better world if used in the right ways by the right people.²²

Huxley tends to be a social reformer for, through his novel, he questions the way scientific knowledge and technologies can be used to improve human life, and seeks to protect the personal freedom of the individual. What Huxley rejects is not technology itself, but rather technology that is centralized and which satisfies certain human desires for the purposes of achieving social stability and social order.

The novel's dichotomic setting which consists of the highly civilized World State, which is a stable and efficiently organized society, and the primitive Savage Reservation, which is marked by old religious beliefs, archaic drugs and diseases, illustrates best Huxley's position towards science and technology through the character John the Savage. The latter feels unhappy when he is living in the Reservation and feels enthusiastic about going to the civilized World State. Yet, once he sees the way science is devoted only to achieve social happiness with all means, the Savage feels unhappy again, as he used to be in the Reservation. The setting of the novel illustrates which kind of technological advancement, Huxley opposes. For, it is clear that he is not urging people to live in a place like the Reservation since he has shown how miserable John used to be when he was living there, and how moving to such a high civilized city, like the World State, brings about his self destruction.

In order to clarify his position, Huxley permitted himself, to describe the World State as a society which has been founded by capitalism and which is revolving around Fordian and Freudian ideas. Huxley's brave new world is allowed to flourish through consumerism.

One ultimate sign of *Brave New World* is the loss of individuality. In Huxley's 1930s England, the rationalization of industries with its rapid technological advances, including Ford's assembly line, made the industries grow. As a result, the need for specialized professional knowledge has decreased. Many people became unemployed, and those lucky

enough to get employed by the industries came to identify with jobs that needed no previous experience skills. Hence, the homogenous workforce that sprung from the expanded industrialization was largely replaceable.²³

The loss of uniqueness and individualism is quite obvious from the names given to the citizens of the World State. Though these members are not completely deprived of the right of having a name, yet the names given to them are not an aspect that could define them as unique. The matter of names is highlighted to the reader when Lenina Crowne meets her friend Fanny in the locker room “*Fanny worked in the Bottling Room, and her surname was also Crowne. But the two thousand million inhabitants of the planet had only ten thousand names between them, the coincidence was not particularly surprising.*”²⁴ Besides, the lower castes in the novel are deprived of their right to be unique individuals also by being produced through the ‘Bokanovsky Process’:

One egg, one embryo, one adult-normality. But a bokanovskified egg will bud, will proliferate, will divide. From eight to ninety-six buds, and every bud will grow into a perfectly formed embryo, and every embryo into a full-sized adult. Making ninety-six human beings grow where only one grew before. Progress.²⁵

Huxley used his fictional dystopia *Brave New World* to point out the problems present in his own society. In his foreword to Huxley’s *Brave New World* in 2003, Christopher Hitchens states: “*Huxley himself conceded that his fictional characters were no more than puppets to illustrate his opinions*”.²⁶ His novel is a reaction against the means by which technology is used to corrupt human individuality. It is about the advancement of science as it affects individualism. In this sense, Wesley J. Smith states that:

Brave New World portrays a future in which science is not the savior of human kind, but our conqueror. The world of the novel is one in which human society has ceased to be truly human...The concept of the unique individual has been virtually eradicated. The “principles of mass production” have been applied to biology: standard men and women are manufactured in uniform batches.²⁷

b. John the Savage as Huxley's voice in the novel

John the Savage in *Brave New World* mirrors the novelist's attitudes towards the way scientific policies corrupted individual freedom. John the Savage realizes that the government's shift of citizens' concern from truth and beauty toward comfort and happiness resulted in the depersonalization and dehumanization of the individuals.

When confronted with this view, John the Savage, outsider and freethinker, reacts with violent retching behind a clump of laurels. He is appalled by this mechanical control of people into specialized classes. To force people into social-caste systems limits citizens to associate only with those of their own caste, and with capitalism society has forced people into two classes: the haves and the have-nots.²⁸

John the Savage is the son born in the old fashioned way of parents from the brave new world, but he was born and raised in the Savage Reservation in Malpais. He is invited by Bernard Marx to come to the utopian state of the brave new world. Before coming to the World State, the Savage is so hopeful and enthusiastic to see civilization, but once he is there all his expectations turn broken. The more John spends time in the World State, the more he feels unhappy. He rejects the way science was used to exploit individual freedom. He realizes how the inhabitants of the World State have no free will. The only thing they got is the opportunity of being happy which cost them their freedom, art and beauty.

John stands as a kind of antagonist to the dystopian *Brave New World* society. The language he uses, that is frequently the language of Shakespeare, reflects the difference of the values he estimates and which the *Brave New World* society has abandoned. Even the title of the book is derived from Shakespeare's *The Tempest* when John quoted Miranda's saying: "*How many godly creatures are there here! How beauteous mankind is!...Oh, brave new world*".²⁹ The title represents an irony on the society depicted by Huxley and brings in the ambiguity of the society's achievements.

In the Hospital John witnesses the absence of empathy towards the Dying. hence, he turns furious. Following the death of his mother, Lynda, the Savage, for the first time, goes on

to directly oppose the oppression of the World State. He throws a group of Delta Workers' soma in an attempt to start a rebellion. John ironically proclaims "*O brave new world, O brave new world...*"³⁰ The Savage when at first, before coming to the world state, says "*O brave new world*", the words formed a basis for hope. But, this time the words seem to change tone:

They had mocked him through his misery and remorse, mocked him with how hideous a note of cynical derision! Fiendishly laughing, they had insisted on the low squalor, the nauseous ugliness of the nightmare. Now, suddenly, they trumpeted a call to arms. "*O brave new world!*" Miranda was proclaiming the possibility of loveliness, the possibility of transforming even the nightmare into something fine and noble. "*O brave new world!*" It was a challenge, a command.³¹

The Savage then becomes enraged by the Delta Workers continuing adoration for their soma. For him soma is a "*poison to soul as well as to body*".³² He cried out at the Delta workers:

But do you like being slaves?" ... "Do you like being babies? Yes, babies. Mewling and puking," ... Grief and remorse, compassion and duty—all were forgotten now and, as it were, absorbed into an intense overpowering hatred of these less than human monsters. "Don't you want to be free and men? Don't you even understand what manhood and freedom are?" ... "Don't you?" he repeated, but got no answer to his question. "Very well then," he went on grimly. "I'll teach you; I'll make you be free whether you want to or not."³³

Actually, the use of soma is a confirmation that the principle of happiness is not achieved in the World State. Soma is an escapist way and a rejection to experience unhappiness. People take the drug in order to go on a holiday from any kind of unhappiness. Since people take it, this means that the feeling of unhappiness exists. Besides, soma is not of no negative effect. In fact, though it has good effects, since it keeps people from feeling unhappy, it has bad effects as well since it might shorten the life of people.

John's attempt to start a rebellion is overcome by soma vapour released by the police. The way in which he is subdued, represents perfectly the oppression the World State employs in *Brave New World*. In bringing John the Savage into the dystopian World State and showing the way advancements in science and technology may corrupt and control our lives, Huxley highlights the strong point he wanted to demonstrate through his novel.

c. *Brave New World* as a Satire on Wellsian Utopia

The utopian society of the World State is to be perceived as a parody to H. G. Wells' utopias. Wells utopias such as *Men Like Gods*, *The Time Machine* and *The First Men in the Moon* hold optimistic expectations towards science and technology. Unlike Wells' utopias, Huxley was clearly mocking by describing the way in which the exaggerated planned economy of the World State had solved the problems of unemployment and overproduction and achieved happiness for the greatest number of people.³⁴ Anthony Burgess states: "*Brave New World* brilliantly satirized Wellsian utopias, showing that, if man became completely happy and society completely efficient, he would cease to be human and it would be intolerable."³⁵

In this sense, the Savage in *Brave New World*, rejects the World State's only aim at achieving people's happiness with all means; "*For John (Noble) Savage, who comes from a desert wilderness and is devoted to Shakespearean tragedy, the right to be unhappy is a criterion of humanity.*"³⁶ Aldous Huxley's *Brave New World* is, then, a satirical attack on the Utopia of social reformers who have abolished misery and instability at the expense of individual freedom. Mustapha Mond, himself, seems to be aware that the World State is not as a perfect place as they pretend it to be. He tells Helmholtz that Bernard Marx should be happy for being exiled:

"One would think he was going to have his throat cut,"... "Whereas, if he had the smallest sense, he'd understand that his punishment is really a reward. He's being sent to an island. That's to say, he's being sent to a place where he'll meet the most interesting set of men and women to be found anywhere in the world. All the people who, for one reason or another, have got too self consciously individual to fit into community-life. All the people who aren't satisfied with orthodoxy, who've got independent ideas of their own. Every one, in a word, who's any one. I almost envy you, Mr. Watson."³⁷

d. The End of a Challenge

John the Savage despises the World State for he sees in it a place where real emotions and love are obliterated. He is against the idea of promiscuity that was the trend in the World

State. He refuses Lenina's advances, though he desires her. Besides, he rejects the idea of obliterating art and God for the sake of happiness and stability. He claims: "*But I don't want comfort. I want God, I want poetry, I want real danger, I want freedom, I want goodness. I want sin.*"³⁸

At the end of the story, John the Savage, after submitting to Fordian temptations, commits suicide in self-disgust. Paul Smethurst claims that from a liberal, humanist position, the self-destruction of the Shakespeare-spouting Savage and the exile of the doubters and the uninterrupted state of the scientific utopia of *Brave New World* might be read as unnatural and not a reasonable envisioning of the state of things in a future Western society. Therefore, the novel might be perceived as an:

[I]ncitement to the cultured classes of intellectuals to find ways of avoiding such realization of a scientific utopia and to fight for those humanist values of individual freedom that Shakespeare somehow guarantees. The freethinking individual is asked to prevail over blind unthinking compliance with capitalist, totalitarian rule and to reject a future in which individuals are reduced to genetically engineered and emotionally conditioned "mass beings". A liberal society is one privileges individual freedom and expression above social well-being and stability for all.³⁹

In his 1946 preface to *Brave New World*, Huxley wished that he had given his character John the Savage a third choice besides the World State and the primitive Reservation, namely to live in small, democratic, self-sustaining communities. Most significantly, Huxley admitted overtly that the novel is a critique on those in power who used science to further their own ends, rather than make the world a better place for everyone: "*Science and technology would be used as though, like the Sabbath, they had been made for man, not (as at present and still more so in the Brave New World) as though man were to be adapted and enslaved to them.*"⁴⁰

Huxley's *Brave New World* shows to which extent science and technology, if used in a wrong way, may corrupt individual freedom. He created the nightmarish, dystopian World State as a means by which he can urge people to strive for change. The novel offers a knowledgeable critique about how scientific knowledge emerges from those in power and

used in a way that serves their social, political, and economic programmes. Kristin Deede Johnson states:

While Huxley had a number of reasons for writing this imaginative exploration of the future, it was certainly at least in part because he thought that it might alert readers to some of the dangers and directions of the present. If readers did not like what they saw in the fictional future of *Brave New World*, perhaps they would be led in turn to question and challenge some of the realities of the present day.⁴¹

2- Utopian Outlook in *Nineteen Eighty-Four*

a. George Orwell the “democratic Socialist”

Orwell is frequently labeled a pessimist, a misanthrope and a disillusioned Socialist. This is due, mainly, to the bleak image of the future and the disturbing caricatures of the great world powers from this latest war portrayed in his dystopian novel *Nineteen Eighty-Four*. Actually, almost all Orwell’s literary works have something to say about “*the major injustices of his time: unemployment, imperialism, stultifying power of political orthodoxy, and the ever-increasing tendency of the state and society throughout the world to smother the individual.*”⁴²

According to Karl Mannheim

The very attempt to determine the meaning of the concept " utopia " shows to what extent every definition in historical thinking depends necessarily upon one's perspective, i.e. it contains within itself the whole system of thought representing the position of the thinker in question and especially the political evaluations which lie behind this system of thought.⁴³

Accordingly, Orwell’s political thought might be interpreted in the light of the totalitarianism ideologies which were the trend in the 1930’s in the Soviet Union under Stalin and in Nazi Germany under Hitler. As a social thinker, Orwell devoted himself to revealing the repressive nature of Soviet Communism. His political thought was the outcome of his experiences during the Spanish Civil War and his perception of certain tendencies among English *intelligentsia*, which seems to be in favor with Soviet preaching rather than being critical thereof.⁴⁴ Accordingly, Gregory Claeys suggests:

[O]ne of the major themes which emerges in our interpretation of *Nineteen Eighty-Four* is Orwell's fear, evident from the mid-1930s onwards, that intellectuals in the socialist movement had been corrupted by power-worship, and hence would not function as capable or morally honest leaders in any new socialist society.⁴⁵

For Orwell, the word "Socialism" had been taken over by the Communist Party and redefined as a reference to the Soviet political system, while in reality it connotes a completely different meaning of that of the original concept of Socialism. Accordingly, Orwell's *Nineteen Eighty-Four* embodies the novelist's expectations and hope to overcome the injustices of the totalitarian regimes of which he was a witness during the 1920s and 1930s. John Rodden notes:

Orwell and his works became not only part of the popular consciousness, but also a generally accepted part of political discourse. For democratic socialists, Orwell has become an icon, someone who could reconcile a concern for social justice with a concern for civil rights, and indeed who saw that there was no possibility of one without the other.⁴⁶

Orwell's *Nineteen Eighty-Four* might be read as a deterrent tale against totalitarianism. However, it should not be read as an assault on socialism as a whole, but on totalitarianism, for in his essay *Why I Write*, Orwell clearly explains that "*Every line of serious work that I have written since 1936 has been written, directly or indirectly, AGAINST totalitarianism and FOR democratic socialism, as I understand it.*"[emphasis mine]⁴⁷ This shows that *Nineteen Eighty-Four* is a perversion of Orwell's own vision and hope of Socialism. For Orwell, an ideal society was one of absolute equality of all people that included equality of social status, income, and living standards:

"The equivocal moral position of Britain, with its democratic phrases and coolie empire, the sinister development of Soviet Russia, the squalid farce of left-wing politics - all this fades away and one sees only the struggle of the gradually-awakening common people against the lords of property and their hired liars and bumsuckers."⁴⁸

During the wartime, the possibility of a peaceful passage to democratic Socialism appeared, naively or otherwise, real, the idea of 'totalitarianism' hardly appeared so threatening. However, in Attlee's Britain, which was featured by shortages and "*anti-Soviet*

hysteria, Orwell's vision of democratic socialism, of happy, harmonious communities developing in freedom and equality, must have seemed rather distant."⁴⁹

Though the novel provides a vision of a nightmarish totalitarian future, the setting of the city of London in the state of Oceania is obviously based on post-war England. The city of Oceania mirrors a picture of England of the late 1940s which had recently emerged from the devastating war against Hitler's Germany. As he has spent much of the war in London, Orwell has witnessed the daily German Blitz against that city.⁵⁰ Therefore, Oceania of *Nineteen Eighty-Four* is to be paralleled to the London of the 1940s which was under the rain of bombs.

Orwell has based many aspects of Oceania on the Russian society of the Stalin era, to direct people's attention to the injustices of the totalitarian regimes that were corrupting their freethinking. For instance, Big Brother is described in a way that shows resemblance to Stalin. Besides, most aspects of the Party's rule in Oceania mirror Stalinist practices, for example, the constant surveillance of the citizens, the torture chambers and the shortages and the inferior quality of vital goods available. Accordingly, in *Nineteen Eighty-Four*, the quality of goods available for the citizens of Oceania differs from those of the Inner Party members, a thing which reveals the corruption of the Party. While the former can get inferior quality goods, the latter get the high quality ones. Winston Smith, when first sees the unobtainable luxury goods Julia brings, he is astonished as it is the first time he sees 'real sugar, coffee and tea'. Julia reveals to him that only members of the Inner Party can get such kind of stuff.

b. Winston Smith as Orwell's Voice in *Nineteen Eighty-Four*

Winston Smith is the central figure of *Nineteen Eighty-Four*, who represents Orwell's voice in the novel. He is like Orwell in the sense that, like Winston Smith who works in the Department of Records, Orwell has been working in the propaganda section at the B.B.C. He is a member of the Outer Party. Winston is aware of the nightmarish condition of Oceania,

Life, if you looked about you, bore no resemblance not only to the lies that streamed out of the telescreens, but even to the ideals that the Party was trying to achieve. ... The ideal set up by the Party was something huge, terrible, and glittering—a world of steel and concrete, of monstrous machines and terrifying weapons—a nation of warriors and fanatics, marching forward in perfect unity, all thinking the same thoughts and shouting the same slogans, perpetually working, fighting, triumphing, persecuting—three hundred million people all with the same face.⁵¹

Orwell's *Nineteen Eighty-Four*, before being entitled so, was intended to be called "*The Last Man in Europe*". May be Orwell's intention to call his novel as such, might imply that Winston is the last thinking individual in Oceania.⁵² Like John the Savage in *Brave New World*, and unlike most of the other characters, Winston is someone who questions his situation and strives for something more than what his society's government offers. He is someone that is conscious about the practices of the Party, but he wonders why it acts so: "*I understand HOW: I do not understand WHY*"⁵³

Winston is irritated by the demands of the Party and its control of people's intellect. "*The Party told you to reject the evidence of your eyes and ears. It was their final, most essential command*"...he wrote '*Freedom is the freedom to say two plus two equals four. If that is granted all else follows.*'"⁵⁴ He is also outraged by the Party's attempt to destroy the sexual instinct. He despises the members of the Junior Anti Sex League and acts in a way that shows unorthodoxy. He gets involved in an intimate relationship with Julia, though he knows that it is against the Party's principle favoring chastity.

c. Fighting the Party

Winston, along with Julia, joins the Brotherhood in an attempt to overthrow the injustices of the Party of which they grow aware. In fact, though Julia accepts to join the brotherhood, it is not because of her being a revolutionary spirit, but only because Winston decided to join it. Unlike her, Winston is a revolutionary spirit who strives at overthrowing all the unfairness of the Party. He is ready and accepts to do whatever the Brotherhood asked him, such as committing murder, giving up his life and betraying his country to foreigners,

though O'Brien tells him: "*There is no possibility that any perceptible change will happen within our lifetime. We are the dead.*"⁵⁵ This is comparable to Mannheim's saying "*whenever we speak of utopia we use the term merely in the relative sense, meaning thereby a utopia which seems to be unrealizable only from the point of view of a given social order which is already in existence.*"⁵⁶.

Ultimately, when Winston is caught for committing *thoughtcrime*, he discovers that O'Brien was on the side of the Party and not against it as he pretends to be. O'Brien acquaints Winston with the fact that the Party's ideology is based on power. He tells him that they will convert him and make him accept it and welcome it. Yet, Winston responds by saying that they can not because "*it is impossible to found a civilization on fear and hatred and cruelty. It would never endure*"⁵⁷ Winston confronts O'Brien by telling him that he is conscious of the underlying ideology of the Party. He tells him "*you are ruling over us for your own good,*"⁵⁸ Furthermore, when O'Brien is showing him his four fingers extended with the thumb hidden, and asked him how many fingers he is holding, Winston could say that he is seeing four and not five, though he is under the thread of the dial's needle. By doing so, he has confirmed his revolution towards the Party.

He is eventually sent into Room 101, the most feared room in the Ministry of Love, where people are scared with their greatest fear to make them confess. Once there, a cage full of hungry rats is placed over Winston's eyes since they knew that rats are his greatest fear. Consequently, in terror, Winston screams, "*Do it to Julia! Do it to Julia! Not me! Julia! I don't care what you do to her. Tear her face off, strip her to the bones. Not me! Julia! Not me!*"⁵⁹ By doing so, he breaks his vow never to betray Julia. By the end of the novel, Winston realizes that "He loved Big Brother" which is the outcome of the torture and brainwashing. Accordingly, this has marked the victory of the Party over Winston and confirmed the Party's absolute power.

d. *Nineteen Eighty-Four* as a Parody on the Bolshevik Revolution

Like Huxley's *Brave New World* might be read as a satire on Wellsian utopias, George Orwell's *Nineteen Eighty-Four* is to be perceived as a parody on the betrayal of the Bolshevik Revolution. This was mainly because Orwell saw that the Soviet Union did create a hierarchical society which annihilated the basic human values.⁶⁰ The novel has often been understood as a criticism of the politics of repression witnessed in the Soviet Union under Joseph Stalin. Orwell's *Nineteen Eighty Four* because is a parody of the contemporary political, social economic situations as well as on Marx's *Communist Manifesto*. Like Karl Marx and Engels who urged to a proletarian revolution, Winston Smith believes and writes in his diary "‘if there is hope’... ‘it lies in the proles.’"⁶¹ This might be understood as Orwell's hope and a call for the working classes to overthrow the injustices he saw within the totalitarian socialist regime in England. He hints to the possibility of overthrowing the oppression, if only the lower classes become conscious of their life conditions:

But the proles, if only they could somehow become conscious of their own strength would have no need to conspire. They needed only to rise up and shake themselves like a horse shaking off flies. If they chose they could blow the Party to pieces tomorrow morning. Surely sooner or later it must occur to them to do it? And yet—!⁶²

In *Nineteen Eighty-Four*, Emmanuel Goldstein's book, *The Theory and Practices of Oligarchical Collectivism*, illustrates the underlying meaning of the Party's ideology through its three mottos 'war is peace', 'ignorance is strength' and 'slavery is freedom'. The book explains how keeping the world is in a state of constant war, preventing individual freedom and making almost everyone ignorant contribute in perpetuating the Party's control over Oceanians. The mottos show to which extent ideology consists of false consciousness and self deception. It is after reading Goldstein's book that Winston gets the 'WHY' he is wondering for. Orwell, through Goldstein's book, explains:

In the past the Middle had made revolutions under the banner of equality, and then had established a fresh tyranny as soon as the old one was overthrown. The new Middle groups in effect proclaimed their tyranny beforehand. Socialism... was still deeply infected by the

Utopianism of past ages. But in each variant of Socialism that appeared from about 1900 onwards the aim of establishing liberty and equality was more and more openly abandoned. The new movements which appeared in the middle years of the century ... aim of perpetuating *unfreedom* and *inequality*. These new movements, of course, grew out of the old ones and tended to keep their names and pay lip-service to their ideology. But the purpose of all of them was to arrest progress and freeze history at a chosen moment.⁶³

The passage illustrates the way people holding utopian thought, after overthrowing the ruling group in a society, becomes ideological in the process and turns tyrannical. Thus, they attempt at freezing history and perpetuating their position by conscious strategies.

III- Huxley's and Orwell's Utopian Outlook

Mannheim maintains that “*A state of mind is utopian when it is incongruous with the state of reality within which it occurs.*”⁶⁴ Yet, he argues that not all incompatible thoughts that transcend reality are utopian, but “*Only those orientations transcending reality will be referred to by us as utopian which, when they pass over into conduct, tend to shatter, either partially or wholly, the order of things prevailing at the time.*”⁶⁵ This means that the wish images of a social group become utopias once they take on a revolutionary function. In this sense, we can interpret the protagonists' transcendental thinking in *Brave New World* and *Nineteen Eight* as the novelists' actual revolution against the many oppressive scientific policies and authoritarian ideologies that were the trend during their era.

John the Savage in Huxley's *Brave New World*, represents Huxley's utopian outlook for a better use of scientific and technological advances. His dystopia reflects the public worry about the supposedly degenerating hereditary quality of the population and the after effects of this decline on England's economic and political future. In his novel Huxley attempts at demonstrating how the liberal utopia turned into mere ideology once materialized. He wanted to transcend the unfairness of corrupted scientific practices and urge people to be conscious about the shortcomings of the misuse of science and technology.

Orwell's *Nineteen Eighty-Four* is about the realization of the communist/socialist utopia which turned into a dystopia. Winston, the protagonist of the novel, turns out to be a real ideological opponent to the Party. Winston, who represents Orwell's voice in the text, is the dreamer who wants to change matters and transcend the prevailing life conditions in Oceania, but could not. Through Winston, Orwell demonstrates the injustices people under totalitarian regimes endure. He wants to urge people, especially the working classes for a revolution to overcome the authoritarian governments that oppress them and restrict their freethinking.

In Mannheim's view, utopias sometimes succeed, but they are frequently doomed to fail miserably. They are revolutionary in nature, hence, they are often removed from the society to which they are in opposition. So, the protagonists' revolution, John the Savage in *Brave New World* and Winston Smith in *Nineteen Eighty-Four*, was doomed to failure. In view of that, the novels are to be perceived as social documents exhibiting a utopian outlook of the social thinkers that grow aware of the shortcomings of the governmental policies of their era.

IV- Conclusion

Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four*, clearly hold the novelist's vision of a better future. In fact, they are significant examples of shifts to dystopian projections in the 1930s and 1940s. The novels are clear reactions to what each author perceives as major threats in his time. Through the protagonists John the Savage and Winston Smith, respectively, Huxley and Orwell, expose their utopian outlook of a better world.

Yet, as we have already mentioned, the novels hold an ideological outlook, too, in the sense that Huxley and Orwell, when warning against what might come are also trying to perpetuate the existing order in their societies. So, what are Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four* really meant to perform? Are they meant to perform an ideological function or rather a utopian function? Or, are they meant to perform both functions?

General Conclusion

Through our analysis of Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four* we have inferred that the two novels draw the dynamic of the two competing forces which function within dystopian literary works which are ideology and utopia. Our research has allowed us to find out that the two dystopias exhibit ideological as well as utopian elements. These elements were the outcome of socio-historical context in which they were produced that is the second quarter twentieth century Britain. By applying the theory of the sociology of knowledge we have been brought to the conclusion that though the two novels are set in the future, they tackle contemporary social and political issues of the twentieth century Britain.

Karl Mannheim's theory has been very useful as a framework to study ideology and utopia in *Brave New World* and *Nineteen Eighty-Four*. Mannheim has distinguished between ideology and utopia. For him, ideology reflects the world view of a particular dominant group and their attempt to uphold the status quo. Utopia, for him, is an articulated imaginary image of a transformed, perfected future held by dominated groups in the same society which aim at transforming the prevailing order.

Our research reveals to which extent it is difficult to find out which function the two novels are meant to perform. Mannheim assumes that one of the difficulties in identifying specifically "*what, at a given period, is to be regarded as ideology, and what as utopia, results from the fact that the utopian and ideological elements do not occur separately in the historical process. The utopias of ascendant classes are often, to a large extent, permeated with ideological elements.*"⁶⁶

Throughout our analysis we have inferred that the descriptions of the nightmarish societies or the dystopias, Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four*, were meant to perform an ideological as well as a utopian function. The same novel might be

perceived as an ideological as well as a utopian instrument since they involve a kind of political thinking concerned with both the real and ideal.

Huxley's *Brave New World* might be read as a utopian instrument since Huxley, when writing his novel, found on many issues that he witnessed during his lifetime such as the widespread of consumerism and Freud's theories that brought about the loss of the old morals. Accordingly, we may recognize the novel in this case as holding a utopian outlook. It is clear that the society Huxley designed, in his novel, is pointing out to the shortcomings of such social phenomenon such as mass consumption. Besides, it is clear that Huxley is not against science and technology, for he desired a scientific career, but the loss of sight ended his early dream to become a doctor. Huxley wants, through his novel to direct the readers' attention to transform the prevailing order in their societies. He provides new visions and proposals for transforming reality and making it more humane.

On the other hand, the novel might be perceived as an ideological instrument in the sense that the novelist is warning against the negative effects that science might bring about. The message Huxley wanted to convey through his novel is that in case the human race continues in the direction it is heading in the scientific field, this will bring about the annihilation of individual freedom. We might interpret this as Huxley's desire to prevent change in the scientific and technological fields.

Similarly, Orwell's *Nineteen Eighty-Four* is intended to perform an ideological function for it is obvious that the novelist wanted to warn against those totalitarian ideologies that were imposed on some countries during the first half twentieth century. By doing so, Orwell is trying to draw people's attention to the potential dangers of totalitarian government and, thus, trying to prevent the realization of such societies, especially within the British society.

Yet, Orwell's *Nineteen Eighty-Four* is meant to perform a utopian function too. At the time when Orwell wrote his novel it was the era of socialism in England. Hence, he witnessed

how the English intelligentsia has corrupted the word socialism to achieve their ends. It is clear that through ideological practices in Orwell's novel such as Double think, the novelist is mocking on the English Intelligentsia that seemed to be in favor of Soviet preaching instead of opposing it. Through his novel, it is obvious that Orwell is denouncing totalitarianism. Therefore, he is urging people to strive for change. Besides, Orwell himself admitted that all his writings since 1936, has been written 'against totalitarianism and for a democratic Socialism'. This illustrates Orwell's utopian dream to achieve a democratic socialist society.

In conclusion, we can say that the way the novels might be perceived depends on the era and the kind of society in which it is read. Consequently, they might be read as an ideological instrument in a given society, whilst it might be read as a utopian instrument in another one. Huxley's *Brave New World* is to be perceived as performing an ideological function from the point of view of those who are urging people to mass consumption. For instance, in the USA which was the era of liberalism and, particularly, Fordism when Huxley's novel was published, capitalists such as Henry Ford will surely perceive the novel as an ideological instrument. Still, the novel, in another context, such as the British society, might be taken as a utopian instrument for it is clear that it is warning against the many influences the British society started to welcome.

Similarly, Orwell's *Nineteen Eighty-Four* might be read as ideological instrument from the point of view of the ruling classes in those countries that adopted totalitarian governments. For instance, for dictator leaders such as Stalin and Hitler, Orwell's novel will be, certainly, read as ideological. Because it is clear that the novel is providing a kind of ideological distortions regarding communist and socialist ideologies. Orwell provides an exaggerated vision of a nightmarish society to scare people in the English society from the dangers of such kind of regimes. But, those people who are already under such totalitarian governments will read the novel as performing a utopian instrument, for it is urging them to overthrow the

injustices they are undergoing under the totalitarian governmental policies. All in all, this highlights the meaning of Mannheim's affirmation that

To determine concretely, however, what in a given case is ideological and what utopian is extremely difficult. We are confronted here with the application of a concept involving values and standards. To carry it out, one must necessarily participate in the feelings and motives of the parties struggling for dominance over historical reality.⁶⁷

Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four* are among the best English literary works written during the twentieth century. Our research piece which deals with the concern of ideology and utopia constitutes only one more of the many studies dealt with these two literary masterpieces. Yet, there are still other studies that might be dealt with in these two novels such as, Freudian psychoanalysis feminism.

References

- ¹ Gregory Claeys, ed., *The Cambridge Companion to Utopian Literature* (England: Cambridge University Press, 2010), 7.
- ² Pekka Kilpelainen, *In Research of Postcategorical Utopia: James Baldwin and the Politics of 'Race' and Sexuality* (Joensuu: Publications of the University of Eastern Finland, 2010), 51.
- ³ Ruth Levitas, *The Concept of Utopia* (Bern: Peter Lang AG, 2010), 1.
- ⁴ Kilpelainen, *In Research of Postcategorical Utopia*, 51.
- ⁵ J. A. Cuddon, *Dictionary of Literary Terms and Literary Theory* (England: Penguin Books, 1999), 957.
- ⁶ Ibid.
- ⁷ Russel L. Ensign and Loius M. Patsouras, ed., *Challenging Social Injustice: Essays on Socialism and the Devaluation of the Human Spirit* (New York: The Edwin Mellen Press, 1993), 3.
- ⁸ Cuddon, *Dictionary of Literary Terms/ Literary Theory*, 958.
- ⁹ Ensign and Patsouras, ed., *Challenging Social Injustice*, 3.
- ¹⁰ Ibid.
- ¹¹ Cuddon, *Dictionary of Literary Terms and Literary Theory*, 959.
- ¹² Miguel Lopez Lozano, *Utopian Dreams and Apocalyptic Nightmares: Globalization in Recent Mexican and Chicano Narrative* (Indiana: Purdue University, 2008), P. 18
- ¹³ Peter Halabu, 'Christianity in Dystopia' (phD diss., Oakland University: The Honors College, 2007), 3.
- ¹⁴ Lyman Tower, *Utopianism: A Very Short Introduction* (New York: Oxford University Press, 2010), np.
- ¹⁵ Claeys, *The Cambridge Companion to Utopian Literature*, 23.
- ¹⁶ Kilpelainen, *In Research of Postcategorical Utopia*, 51-52.
- ¹⁷ Ram A. Cnaan and Carl Milofsky, ed, *Handbook of Community Movements and Local Organizations* (New York: Springer, 2008), 30.
- ¹⁸ Karl Mannheim, *Ideology and Utopia*, trans. Louis Wirth and Edward Shills, (London: Routledge & Kegan paul ltd, 1954), 173.
- ¹⁹ Ronald T. Sion, *Aldous Huxley and the search for Meaning: A Study of Eleven Novels* (London: McFarland & Company, 2010), 8.
- ²⁰ Ibid., 14.
- ²¹ Ibid., 9.

- ²² Joanne Woiak, 'Designing a Brave New World: Eugenics, Politics, and Fiction' (University of California Press, Summer 2007), viewed 5 May 2014, <<http://www.jstor.org/stable/10.1525/tph.2007.29.3.105>>
- ²³ Lina Svenk, 'Cloning as reflection of the outlook on society and mankind: A Comparison Between the Fictional Dystopias in Aldous Huxley's *Brave New World* and Kazuo Ishiguru's *Never Let Me Go*' (phD diss., Lund University: The Center for Language and Literature, Autumn 2010), 8.
- ²⁴ Aldous Huxley, *Brave New World* (New York: Harper Perennial Modern Classics, 2010), 42.
- ²⁵ Huxley, *Brave New World*, 17.
- ²⁶ Christopher Hitchens, forward to *Brave New World*, by Huxley Aldous (New York: Harper Perennial Modern Classics, 2010), xiv.
- ²⁷ Wesley J. Smith, *Consumer's Guides to a Brave New World* (New York: Encounter Books, 2010), 1.
- ²⁸ David Garret Izzo and Kim Kirkpatrick, ed., *Huxley's Brave New World: Essays* (David Garret Izzo, 2008), 13.
- ²⁹ Huxley, *Brave New World*, 190.
- ³⁰ Ibid.
- ³¹ Ibid.
- ³² Ibid., 191.
- ³³ Ibid., 192-193.
- ³⁴ Charles Higgins and Regina Higgins, *CliffNotes: Brave New World* (New York: IDG Books Worldwide, Inc., 2000), 8.
- ³⁵ Anthony Burgess, *English Literature* (Hong Kong: Longman, 1990), 220.
- ³⁶ Gary Westfahl, ed., *The Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works and Wonders*, vol 3 (New York: Library of Congress Cataloging-in-Publication Data, 2005), 944.
- ³⁷ Huxley, *Brave New World*, 204.
- ³⁸ Ibid., 215.
- ³⁹ Izzo and Kirkpatrick, *Huxley's Brave New World*, 96.
- ⁴⁰ Aldous Huxley, preface to *Brave New World*, by Huxley Aldous (New York: Harper Perennial Modern Classics, 2010), 7.
- ⁴¹ Trevor Hart, Gavin Hopps and Jeremy Begbie, *Art, Imagination and Christian Hope Patterns of Promise* (England: Ashgate Publishing Company, 2012), 91.
- ⁴² Ian Slater, preface to *Orwell: The Road to Airstrip One*, by Slater Ian (Canada: National Library of Canada Cataloguing in Publication, 1985), xii.

- ⁴³ Manheim, *Ideology and Utopia*, 177.
- ⁴⁴ Daniel S. Burt, *The Biography Book*, (USA: Oryx Press, 2001), 327.
- ⁴⁵ Claeys, *The Cambridge Companion to Utopian Literature*, 119.
- ⁴⁶ John Rodden, ed., *The Cambridge Companion to George Orwell* (UK: Cambridge University Press, 2007), 110.
- ⁴⁷ George Orwell, 'Why I Write', in *George Orwell the Collected Essays, Journalism and Letters of George Orwell*, ed. Sonia Orwell And Ian Angus, (London: Martin Fletcher & Son Ltd. Norwich, 1968), 209.
- ⁴⁸ Marcus Bachler, 'The Free Radical, George Orwell: The Fight against Totalitarianism'. Viewed 15 May 2014. <<http://www.freeradical.co.nz>>
- ⁴⁹ Alok Rai, *Orwell and the Politics of Despair: A Critical Study of the Writings of George Orwell* (New York: Cambridge University Press, 1990), 142.
- ⁵⁰ Ross Walker, *George Orwell's Nineteen Eighty-Four*, (Melbourne: Insight Publications, 2009), 4.
- ⁵¹ George Orwell, *Nineteen Eighty-Four* (Great Britain: Penguin Books, 1984), 67.
- ⁵² Craig L. Carr, *Polity Political Culture and the Nature of Politics* (Plymouth: Rowman Littlefield Publishers, 2007), 47.
- ⁵³ Orwell, *Nineteen Eighty-Four*, 72.
- ⁵⁴ Ibid., 73.
- ⁵⁵ Ibid., 156.
- ⁵⁶ Manheim, *Ideology and Utopia*, 177.
- ⁵⁷ Orwell, *Nineteen Eighty-Four*, 231.
- ⁵⁸ Ibid., 226.
- ⁵⁹ Ibid., 247.
- ⁶⁰ Adibur Rahman, *George Orwell a Humanistic Perspective* (New Delhi: Atlantic Publishers and Distributers, 2002), 12.
- ⁶¹ Orwell, *Nineteen Eighty-Four*, 64.
- ⁶² Ibid.
- ⁶³ Ibid., 176.
- ⁶⁴ Manheim, *Ideology and Utopia*, 173.
- ⁶⁵ Ibid.
- ⁶⁶ Ibid., 183.
- ⁶⁷ Ibid., 176.

Selected Bibliography

Selected Bibliography

Primary Sources

- Huxley, Aldous. *Brave New World*. New York: Harper Perennial Modern Classics, 2010.
- Orwell, George. *Nineteen Eighty-Four*. England: Penguin Books, 1984.

Secondary Sources

Civilization:

- Briggs, Asa. *A Social History of England*. England: Penguin Books, 1999.
- Bowler, Peter J. *Science for All: The Popularization of Science in Early Twentieth Century*. Chicago: University of Chicago Press, 2009.
- Côté, James E. and Allahar Anton L. *Generation on Hold: Coming of Age in the Late Twentieth Century.*, New York: New York University Press, 1996.
- Kenez, Peter. *A History of the Soviet Union from the Beginning to the End*. New York: Cambridge University Press, 2006.
- Morgan, Kenneth O. *The Oxford Illustrated History of Britain*. England: Oxford University Press, 2009.
- O'Callaghan, Bryn. *An Illustrated History of the USA*. England: Longman, 2004.
- Sinhu, Indu Bala and Seema Priyaddarshini Shekhar., *Industrial Relations, Trade Union and Labour Legislation*. India: Pearson Education, 2009.
- Stevenson, John. *Social History of Britain: British Society 1914-1945*. England: Penguin Books, 1984.
- Szepter, Simon and Fisher Kate., *Sex Before Sexual Revolution: Intimate Life in England 1918-1963*. New York: Cambridge University Press, 2010.

Critical Theory/Literary Criticism:

- Audi, Robert. *The Cambridge Dictionary Of Philosophy, Second Edition*. New York: Cambridge University Press, 1999.
- Barfoot, C. C., *Aldous Huxley Between East and West*. New York: Editions Rodopi B. V. Amsterdam-New York, 2001.

- Bloom, Harold, *Bloom Literary Themes: Alienation*. New York: Infobase publishing, 2009.
- *Bloom's Literary Themes: Civil Disobedience*. New York: Harold Bloom, 2010.
- *Bloom's Modern Critical Views: George Orwell*. New York: Infobase Publishing, 2007.
- Booker, M. Keith and Thomas Anne-Marie., *The Science Fiction Handbook*. England: Wiley Blackwell, 2009.
- Burgess, Anthony, *English Literature*. Hong Kong: Longman, 1990.
- Burt, Daniel S. *The Biography Book*. Westport: Oryx Press, 2001.
- Rollyson, Carl. *Critical survey of Long Fiction*. USA: Salem Press, 2010.
- Carr L. Craig. *Polity Political Culture and the Nature of Politics*. Plymouth: Rowman Littlefield Publishers, 2007.
- Claeys, Gregory, ed., *The Cambridge Companion to Utopian Literature*. England: Cambridge University Press, 2010.
- *CliffNotes1984*. New York: Hungry Minds, 2000.
- Cnaan, Ram A and Milofsky Carl, ed., *Handbook of Community Movements and Local Organizations*. New York: Springer, 2008.
- Edgar, Andrew and Peter Sidgwick. *Cultural Theory: The Key Concepts*. London: Routledge, 2008.
- Ensign, Russel L. and Patsouras Loius M., ed. *Challenging Social Injustice: Essays on Socialism and the Devaluation of the Human Spirit*. New York: The Edwin Mellen Press, 1993.
- Freedon, Michael. *Ideology: A Very Short Introduction*. New York: Oxford University Press, 2003.
- Gottlieb, Erika. *The Orwell Conudrum: A Cry of Despair or Faith in the Spirit of Man?*. Carleton University Press: Canada, 1992.
- Hart, Trevor and Hopps Gavin., *Art, Imagination and Christian Hope Patterns of Promise*. England: Ashgate Publishing Company, 2012.

- Henderson, Suzanne. *Etude Sur Huxley: Le Meilleur des Mondes*. Paris: Ellipses, 2003.
- Izzo, David Garret and Kirkpatrick Kim, ed., *Huxley's Brave New World: Essays*. David Garret Izzo, 2008.
- Jorn, Rusen and Henner Laass., *Humanism in the Intercultural Perspective: Experiences and Expectations*. Bielefeld: transcript Verlag, 2009.
- Joshi, Arun. *Fictional Style of George Orwell*. New Delhi: Atlantic Publisher and Distributors, 2004.
- Levey, Nick. *Insight Text Guide: Brave New World, Adous Huxley*. Australia: Insight Publications, 2011.
- Lopez, Lozano Miguel. *Utopian Dreams and Apocalyptic Nightmares: Globalization in Recent Mexican and Chicano Narrative*. Indiana: Purdue University, 2008.
- Mannheim, Karl. *Ideology and Utopia*. Translated by Louis Wirth and Edward Shills. London: Routledge & Kegan paul ltd, 1954.
- MAX Notes: *George Orwell's 1984*. New York: Research and Education Association, 2001.
- Mill, John Stuart. *Utilitarianism*. England : Hackett Publishing Company, 2001.
- Orwell, George. *Nineteen Eighty-Four*. Lebanon: York Press, 2007.
- Orwell, Sonia And Angus Ian, ed., *The Collected Essays, Journalism and Letters of George Orwell*. England: Martin Seeker & Warburg Limited, 1968.
- *George Orwell the Collected Essays*. England: Martin Fletcher & Son Ltd. Norwich, 1968.
- Ousby, Ian. *The Cambridge Guide to Literature in English*. England: Cambridge University Press, 1993.
- Pekka, Kilpelainen. *In Research of Postcategorical Utopia: James Baldwin and the Politics of 'Race' and Sexuality*. Joehensu: Publications of the University of Eastern Finland, 2010.
- Rahman, Adibur. *George Orwell a Humanistic Perspective*. New Delhi: Atlantic Publishers and Distributers, 2002.

- Rai, Alok. *Orwell and the Politics of Despair: A Critical Study of the Writings of George Orwell*. New York: Cambridge University Press, 1990.
- Ritzer, George and Smart Barry.; *Handbook of Social Theory*. London: SAGE Publications, 2003.
- Rodden, John. *The Cambridge Companion to George Orwell*. Cambridge: Cambridge University Press, 2007.
- Ross, Walker. *George Orwell's Nineteen Eighty-Four*. Melbourne: Insight Publications, 2009.
- Scott, John. *Sociology: Key Concepts*. London: Routledge, 2006.
- Seed, David. *A Companion to Science Fiction*. New Delhi: Blackwell Publishing, 2005.
- Sexton, James. *Aldous Huxley Annual: A Journal of Twentieth Century Thought and Beyond*. Berlin: Lit Verlag, 2001.
- Slater, Ian. *Orwell: The Road to Airstrip One*. Canada: National Library of Canada Cataloguing in Publication.
- Smith, Glenda. *Excel HSC English Study Guide: Nineteen Eighty-Four by George Orwell*. Sydney: Pascal Press, 2006.
- Smith, Wesley J. *Consumer's Guides to a Brave New World*. New York: Encounter Books, 2010.
- Stringer, Jenny. *The Oxford Companion to Twentieth Century Literature in English*. New York: Oxford University Press, 2004.
- Stripling, Mahala Yates. *Explaining Social Issues Through Literature: Bioethics and Medical Issues in Literature*. New York: Library of Congress Cataloguing in Publication Data, 2005.
- Tower, Lyman. *Utopianism: A Very Short Introduction*. New York: Oxford University Press, 2010.
- Warren, Frederick Morris. *Understanding Ideology*. Maryland: University Press of America, 2010.
- Westfahl Gary, ed. *The Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works and Wonders*, vol 3. New York: Library of Congress Cataloging-in-Publication Data, 2005.

Dictionaries

- *Longman Dictionary of Contemporary English*. London: Pearson Education Limited, 2009.
- Cuddon, J. A. *Dictionary of Literary Terms & Literary Theory*. England: Penguin Books, 1999.

Articles/Theses:

- Bachler, Marcus. 'The Free Radical, George Orwell: The Fight against Totalitarianism'. Viewed 15 May 2014. <<http://www.freeradical.co.nz>>
- Benmechiche, Hacène. 'Utopia and Dystopia in Brave New World and Nineteen Eighty-Four'. Diss., University of Tizi Ouzou: English Department, 2008.
- Document Set: 'Documents in World History' (*CD ROM*) New Jersey: Prentice Hall, nd).
- Enotes. Com, 'Brave New World by Aldous Huxley (2008)' viewed 12 May 2014, <<http://www.enotes.com/brave>>
- Halabu Peter. 'Christianity in Dystopia'. Oakland University: The Honors College, 2007.
- Svenk, Lina. 'Cloning as reflection of the outlook on society and mankind: A Comparison Between the Fictional Dystopias in Aldous Huxley's Brave New World and Kazuo Ishiguru's Never Let Me Go'. PhD diss., Lund University: The Center for Language and Literature, Autumn 2010.
- Vandermotten, Jean-Pierre. 'Ideology in the works of George Orwell: A socio-cultural Approach in the Wake of Raymond Williams' Cultural Materialism'. PhD diss., University of Ghent: Faculty of Arts and Philosophy, Academic year 2008-2009.
- Tamdgidi, M.H. Behrooz. 'Ideology and Utopia in Mannheim: Towards the Sociology of Self-Knowledge'. *Human Architecture: Journal of the Sociology of Self-Knowledge*, Vol. I, No. 1, Ahead Publishing House, spring 2002.
- Woiak, Joanne. 'Designing a Brave New World: Eugenics, Politics, and Fiction'. University of California Press, Summer 2007. viewed 5 May 2014, <<http://www.jstor.org/stable/10.1525/tph.2007.29.3.105>>