T.C.
YEDITEPE UNIVERSITY
GRADUATE INSTITUTE OF SOCIAL SCIENCES

TOTALITARIANISM IN LITERATURE

CRITICAL APPROACHES TO FRANZ KAFKA'S

THE METAMORPHOSIS (1912), ALDOUS HUXLEY'S

BRAVE NEW WORLD (1932) AND GEORGE ORWELL'S

NINETEEN EIGHTY-FOUR (1949)

By

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Abstract

By analyzing three literary works, respectively Kafka's *The Metamorphosis*, Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four*, I have attempted to explain in this project with many facts that totalitarianism is equally present with identical methods in capitalist and communist societies alike. Evolution of technology and its painful repercussions alongside subjects such as sexuality, elimination of high culture, nature of labour and deprivation of human freedoms in totalitarian societies make up the core of my work.

The Metamorphosis by Kafka displays the hardships of labour derived from the capitalist modes of production as well as reasons in the form of protest against its exploitation nature symbolized into Gregor. Kafka presents us with a reality wherein only profit and continuity of production in a firm are of primary importance in a society dominated by industrial advances.

Likewise, Huxley through *Brave New World* takes us forward into a prospective community, by simply envisioning its outcome based upon artificial and fake methods. His work stands out for the ingrained philosophical power as well as for the farce that coats an advanced human society. Via obliteration of high culture, Shakespeare, religion and creation of unfathomable sexual freedoms, we are introduced to a community that has no crossing points with a human society relying on the Nature of Law. In appearance, this society appears to solve all the problems that a natural society is plagued with, but in reality, it exposes to us that fake reality of artificiality is equally false in an ideal *soma* society. An under-*soma* control community eventually marks its incompatibility to the natural human societies. Technology in *Brave New World* not only failed to bring happiness to inhabitants of a future London, but it also put them all under *soma* effect for the sake of preserving stability.

Big Brother, a symbolic figure, in *Nineteen Eighty-Four* is the pivotal point round which the whole novel revolves. The Party and its propaganda drummed out on telescreens create illusions to the residents of the future totalitarian England. Ideology, alternation of the past in function of the present, disguise of the corruption and degeneration in the ranks of the Party are some of the points that Orwell endeavoured to make. The varnished lustre of the Party, misery, fake wars, doubts by Julia and Winston, are some other themes that abound all throughout the novel.

Sunuş

Bu projede, Kafka'nın *Metamorfoz*, Huxley'nin *Cesur Yeni Dünya* ve Orwell'in *1984* eserlerini inceleyerek, totaliter sistemin hem komünist hem de kapitalist toplumlarda benzer metotlarla süre geldiğini birçok kanıt yardımıyla açıklamaya çalıştım. Teknolojinin devrimi ve bu devrimin sancılı yankılarıyla beraber, totaliter toplumlarda cinsellik, yüksek kültürün yok oluşu, emeğin doğası ve insanın özgürlüğüden mahrum kalışı gibi konular incelememin özünü oluşturuyor.

Kafka'nın *Metamorfoz*'u, kapitalist üretim sürecinde emekçilerin karşılaştıkları zorlukları ve Gregor'ca sembolize edilen, ve bu sömürüye bir protesto teşkil eden nedenleri irdeliyor. Kafka bize bir şirketin kar ve üretim devamlılığının, endüstriyel gelişmelerin baskın olduğu bir toplumda büyük öneme sahip olduğu gerçeğini sunuyor.

Aynı şekilde, *Cesur Yeni Dünya* romanında Huxley, bizleri yapay metotlarla işleyen ve sonuçlarını tasavvur ettiği muhtemel bir toplumla tanıştırıyor. Onun bu eseri felsefi gücü ve medeni insan toplumunun yaşadığı maskaralığı ifade tarzıyla öne çıkıyor. Söz konusu yüksek kültürün, hatta Shakespeare ve dinin yok edilişi ve sınırsız cinsel özgürlüklerin yaratılışıyla, Doğa Kanunlarıyla hiçbir kesişme noktası bulunmayan bir insan toplumuyla tanıştırılıyoruz. Görünüşte, bu toplum doğal toplumların karşılaştığı tüm problemleri aşmış gözükse de, gerçekte ideal bir *soma* toplumunda yapaylığın da aynı şekilde hatalı olduğuna dikkat çekiyor. *Soma* kontrolündeki bir toplum sonuçta doğal insan toplumlarına uyumsuzluğunu ilan ediyor. *Cesur Yeni Dünya* romanında, teknolojinin geleceğin Londra halkını sadece mutluluktan alıkoyduğunu değil, aynı zamanda istikrar ve dengeyi korumak adına hepsini *soma* etkisi altına aldığını görüyoruz.

1984 romanındaki Big Brother sembolü tüm romanın etrafında döndüğü bir eksen niteliğini taşıyor. Romanın baş aktörlerinden olan "Parti" ve onun televizyon ekranlarından sürekli yayınlanan propagandası geleceğin totaliter İngiltere'sinin halkı için çeşitli illüzyonlar yaratıyor. İdeoloji, geçmişi değiştirerek güncel'i haklı çıkartmaya çalışma, "Parti" içindeki ahlaksızlık ve dejenerasyonun kılık değiştirmesi, tüm bunlar Orwell'in romanında üzerinde durduğu belli başlı konuları oluşturuyor. Bunların yanı sıra, "Parti"nin cilalı parlaklığı, sefalet, yapay savaşlar, Julia ve Winston'un şüpheleri de roman boyunca sık sık karşılaşılan temalar.

Acknowledgment

I want to extend my greatest thanks to Asst. Prof. Martin Vialon, my supervisor, for the incredible help he provided me throughout the writing of this thesis. His advice, suggestions and his tireless contributions to clarify my ideas were substantial from the outset to the completion of this project. His critical comments along with his hours-long discussions on numerous issues were very vital and assisted me in preparing this work.

All the sources that I have used while writing this project are made known in the Bibliography at the end of this work. No other material has been used directly or indirectly out of those referred to the Bibliography.

I. Introduction

Totalitarianism and the consequences resulting from it are the main focus of my thesis, wherein I will try to substantiate as convincingly as possible the true fact that totalitarianism is not a system which flourishes only in mono-party systems, but it prospers alike in very advanced capitalist and self-proclaimed democratic societies. Via scrutinizing the base whereupon totalitarianism stands, I will attempt to bring forth the mechanism whereby the whole of totalitarianism is put into motion. However, penetrating into the establishment of governing is not my primary concern in this project, rather deprivation of individual freedoms and liberties are the pivotal and focal points round which the whole of my undertaking revolves. Alongside the advances of the modes of production, totalitarianism and the society whereto it is implemented takes on newly-sophisticated forms, which respectively are altered with every step made forward in the technological discoveries.

My thesis involves both philological and philosophical approaches applied to literary works written within the 20th century, but at a gap of thirty years approximately, intertwined with the philosophical conclusions from a number of philosophers, whose attempts are mainly centered at the actual events which associate current societal developments, highlighted from various perspectives. The literary reflections of human mediums in the literary works are very close and interrelated with the philosophical attitudes of the authors whose works I am projecting into my thesis.

Another fact that adds to this is the connotations that philosophy and philology denote according to Giambattista Vico's (1668-1744) respective definitions: "Philosophy contemplates reason, from which we derive our abstract knowledge of what is true. Philology observes the creative authorship and authority of human volition, from which we derive our common knowledge of what is certain."[1] In other words, the literary works that I am looking at in this project engage philosophical reasoning in the aspect that these literary creators utilize wisdom of reason to mirror human societies in prospective as well as they bestow upon us realities which supersede those featured in their works. Relying on literary grounds, Franz Kafka (1883-1924), Aldous Huxley (1894-1963) and George Orwell (1903-1950) prophesy human realities which only

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[1] *Vico, Giambattista: New Science. Principles of the New Science Concerning the Common Nature of Nations* [1744]. Translated by David Marsh with an Introduction by Anthony Grafton, London: Penguin Classics 1999, p. 79 (Penguin Books).

sharp foresight minds are able to contemplate, which at the respective periods were considered to be revolutionary thoughts, but these realities are already matured into our daily monotonous experiences.

In *The Metamorphosis* (1912), Kafka acquaints us with a glimpse into a household who struggle with the daily economic plague to make both ends meet, winding up into a catastrophe – a symbol of the fatality that totalitarian system of capitalism has sunk humans of our current society. By penetrating into the family make-up and the insurmountable obstacles erected by labor interactions of mass production, one only perceives the tip of the iceberg which capitalist modes of production try to disguise from us. Like Gregor in *The Metamorphosis*, Bernard in *Brave New World* (1932) and Winston in *Nineteen Eighty-Four* (1949), symbolize individuals entirely dependent on the societal interactions, left with no personal freedom thanks to the implementation of very advanced modes of manipulation deriving from technological inventions.

The philological approach in the above-mentioned literary works holds ground to the fact that these fictitious products are embodied into our current realities through a philosophical reasoning which explicates their actual validity. These works are not read only for the artistic perception a reader indulges in, but for the philosophical power they prophesy within themselves. Radiating realities in prospective is attained in these works by sieving through the matter which composes our current world. Side by side with these literary works stand the philosophical evaluations of societal interactions by Siegfried Kracauer (1889-1966), Hannah Arendt (1906-1975), Karl Marx (1818-1883), Herbert Marcuse (1898-1979), whose philosophical contributions have come in handy for me to look into the literary realities of the literary works. Certainly without a philosophical perspective, these literary works would have been left dry and without a conceptual understanding. Hence, Kracauer's, Marcuse's as well as Arendt's and Marx' contributions helped me tremendously in analyzing the composition and intention of the literary works; they made me grasp the truth underlying these works, and assisted me in drawing as accurate conclusions as possible with regard to their objective interpretation. Through Kracauer's, Arendt's, Marcuse's and Marx' reality perception I see the social realities radiated in Kafka's, Orwell's and Huxley's *oeuvres* which I attempt to explicate through an immanent, sociological interpretation.

All throughout my work, I will attempt to delve into the interpersonal connectedness that threads up the literary mediums, which consequently display partial realities

inhabited by human beings at the time these works were written, or by the time this reality was foreseen to come into existence. Numerous themes which permeate totalitarian societies are dwelt upon not only in the philological light, but within the framework of the philosophical interpretations of respective realities and human mediums by afore-mentioned outstanding philosophers along with Vico and Sigmund Freud (1856-1939). Family, as the economic unity in capitalism together with its dependence on mass production, is given a special place while analyzing Kafka's *The Metamorphosis*. Whereas Platonic harmony forcibly introduced by scientific breeding along with conditioning of a society of human robots makes up the dystopian solutions to questions raised by artificial societies. Disparity between natural, primitive communal interpersonal connections are weighed out with de-naturalized organization of the so-called *soma* society. By breaking up *Nineteen Eighty-Four*, I have given paramount importance to themes like the permanent revolution which pervade the whole work, together with the role of media, as a faithful servant to help totalitarianism thrive. Indoctrination of cultural values and authority in the name of harmony seen in the light of deception, terror and other means of manipulation that construct an indestructible social harmony are also detailed in my work.

II. Literary Analysis

1. Metamorphosis (1912)

A. Stylistic Structure of Kafka's Metamorphosis

The main character in *The Metamorphosis*, Gregor Samsa, found himself transformed into a gigantic bug, when he woke up in the morning. Still thinking of being in his uneasy dreams which had associated him all the night, he attempted to forget his transformation and get back to sleep, but his newly-shaped body would not allow him to lie on his accustomed right side. Tired and unsuccessful of what he was doing, he blamed his job: "Oh God, he thought, what an exhausting job I've picked on!"[2] With his mind working at full capacity, he flashed back on people he had been in touch with during his travels, realizing that they were quite unlike him, for they did not care that much and they lived like harem women.

Bringing his father's debts into his mind and the awareness of being sacked instantly, Gregor tried to get up and catch the five-o'clock train. Following his dilly-dally interior conversation, Gregor realized that had missed the five-o'clock train, and was left but with one choice: to take the seven-o'clock train. Failing to turn up at work would make matters worse: No excuses would be accepted from his chiefs.

At this point, Gregor's mother is introduced into the story by reminding Gregor that he had missed the five-o'clock train. For the first time, while lying in bed, Gregor spoke through the door to his mother that he would catch the other one – at seven – believing that changes in his voice had not betrayed him, but his conduct rose suspicion to his entire household. Matters started to get worse for Gregor when he heard that the chief of office had already arrived at his home worried for his absence at work. To clean the mess, Gregor exchanged some words with his chief through the door, but his mother got agitated at his voice change, alarmed she called out to her daughter to fetch a doctor to check Gregor's health.

Gradually, metamorphosis began to overpower Gregor. Encouraged by his family, and noticing the presence of the chief clerk, Gregor tried to open the door, but all he could do was expose his half body, at which his father was send into furiousness. Gregor, still

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[2]Kafka, Franz: The Metamorphosis [1912/15]. In: *The Same: The Complete Stories.* Edited by Nahum N. Glatzer. With a Foreword by John Updike, New York: Schocken Books 1988, pp. 89-139, esp. p. 89.

thinking of his conduct as temporary, brought into his mind the responsibilities he had: "One can be temporarily incapacitated, but that is just the moment for remembering former services and bearing in mind that later on, when the incapacity has been over, one will certainly work with all the more industry and concentration."[3]

At Gregor's transformed sight, the chief clerk alarmingly ran out of Gregor's room, whereas Gregor was running myriads of thoughts how to salvage his job, despite being extremely unhappy, to fulfill the responsibilities he had towards his parents, in particular paying off his father's debts. At twilight, following an exhausting day, after a deep slumber, Gregor awakened by the smell of the food which sharpened his hunger. Despite being Gregor's favourite food in the past, the scent of milk with some crumbs of bread inside, did not encourage him to eat any more. Herat, Gregor's family gave up the efforts to restore Gregor back to his old-self. This marked the point at which the alienation of his family from him, including his sister, Grete, began to unfold. Ensuing a tormenting night, at dawn Gregor noticed the presence of his sister, Grete, in his room: she saw that the basinful of milk was still there untouched. Carrying the basin away by holding it with a cloth, instead of lifting it up with her bare hands, Grete stirred doubts in Gregor's mind that even she had undergone changes alike his parents. However, his sister re-appeared by bringing him fresh nourishments with a variety of food.

In spite of being impaired physically, Gregor's hearing system was still intact, as it was through hearing that he tried to get news from his parents by sticking his ears to the door, noticing his family transformation by leaps and bounds. His sister had taken up cooking, whereas his father had gradually cut down on drinking beer, concerned about his financial turmoil. Gregor, on the other hand, learns about some saving that his father had put aside while maintaining his business. Gregor's only attempt and desire had been to make his family happy and try to do away with the debts that his father had bestowed upon him following his business capitulation. He had also intended to send his sister to the conservatorium, hence fulfilling her great desire to become a musician, which he had planned to announce to her on Christmas day. His father, aware of the hopeless conditions of his son, started to brew up ways out of this situation. But the family matters, his sister was still young, and his mother ill with asthma, appeared to take a turn for the worse. Giving up the slightest hope about Gregor, his parents entirely

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[3] Kafka, Metamorphosis, p. 101.

forsook him with only Grete having a look at him twice a day. However, after a fortnight, his mother expressed the desire to visit his room, claiming to have the right to his unfortunate son.

As the story unfolds forward, following Gregor's physical transformation, his household is engaged in rapid metamorphosis as well: his mother and his sister began to take away some pieces of furniture to open up some more space for Gregor's crawling abilities benefited from his physical metamorphosis. The only lovely object in the room that Gregor did not want to get rid of was the picture on the wall. Gregor's father at the same time got into some unusual habits:

> "Now he was standing there in fine shape; dressed in a smart blue uniform with gold buttons, over the stiff high collar of his jacket; from under his bushy eye brows his black eyes darted fresh and penetrating glances; his one time tangled white hair had been combed flat on either side of a shining and carefully exact parting."[4]

Gregor's father saw Gregor as an obstacle to be removed, and after a long hesitation and an internal war of nerves, he began bombarding his son with apples. His mother realizing what was happening in Gergor's room, and the determined actions of her husband to finish off her son, came in begging for her son's life. The apple that his father had stuck in to his huge body caused a lot of pain to Gregor, paralyzing his movement for about one month. This served as a good reminder to his father and the other members of the family alike Gregor had been part of this family and he was to be treated not with repulsion and disgust, but with patience. The transformation of his family had already gathered moment. His father, who had become a bank messenger, quite unlike prior to Gregor's metamorphosis, started to take things seriously; getting dressed in a uniform, which he would not take off even when he went to bed. His mother picked up sewing for an underwear firm, while his 'lazy' sister, had by now taken a job as a salesgirl, and started to learn shorthand and French in the evening.

The newly-transformed Gregor's family was very busy, overworked and tired-out, so they commenced to neglect Gregor's plight. His family was ever-reduced, the servant had been dismissed, with only an old lady to come in the morning and in the evening to do the rough work. Bundles of clothes worn at parties, had been sold out, and Gregor would overhear sometimes the prices. Besides, the flat was considered too big, so the family thought of moving somewhere else, to relieve the economic troubles, with only Gregor yet to be a hindrance, although they could put him in a box and lift him away.

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[4] Ibid., p. 121.

Finally, like her parents, Gregor's sister surrendered to his transformation: exhausted of the daily hard work, she could not find sufficient time to clean up Gregor's room. Slowly, Gregor faded away from his family; he was left in filth, with his room destined to become a store where everything extra in the house was to be piled up, as three lodgers had been put up in one room within the flat. The lodgers had taken over the living room, thus limiting most of the activities by Gregor's family in the kitchen. One day, while lodgers were eating, they heard the sound of a violin played by Gregor's sister. At first, lodgers were attracted to the sound of the violin, but as Gregor's sister started to play the violin in the living room, they got disappointed. On the contrary, the sound of the violin revived Gregor more and more in spite of having cut down on food tremendously, as well as living in a room already heaped up with old and dilapidated pieces of furniture. Fascinated at the sound of the violin, Gregor made all his way out of his room, determined to hear his sister playing the violin, being the only person in the house to appreciate her beautiful playing.

At this point, one of the lodgers got sight of Gregor for all the attempts of Gregor's father to block his view to the lodgers. Now the lodgers wanted to make Gregor's father explain the presence of their unnoticed neighbour for such a long time, raising their voice against the conditions they found in the house. They threatened Gregor's father by not paying him a penny as well as taking the case to court. Things had deteriorated extremely, and for the first time Gregor's sister spoke out against Gregor, supporting her argument that living with Gregor's appalling transformation was impossible and inhumane as well: "[...] When one has to work as hard as we do, all of us, one can't stand this continual torment at home on top of it. At least I can't stand it any longer."[5]

Although the pain of the apple in his body thrown by his father had abated, the hurt of his sister's words was sharper. Gregor came to the conclusion that it was high time to let his family alone, not disturbing them with his disgusting presence. Early in the morning, with the arrival of the charwoman, he was found dead. Lodgers got thrown out, Gregor's parents and his sister began to think of the future aware of the transformation their family had undergone: Gregor's demise marked the beginning of a new life for all of them.

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[5] Ibid., p. 133.

B. Metamorphosis in Samsa's family

> "As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect. He was lying on his hard, as it were armour-plated, back and when he lifted his head a little he could see his domelike brown belly divided into stiff arched segments on top of which the bed quilt could hardly keep in position and was about to slide off completely."[6]

The main protagonist of the story undergoes a physical transformation just early in the morning, before the due time to take his usual train to work. A question arises as to why Kafka chose the early hours of a morning to transform Gregor, and not the long hours during the night. Albeit having no clues as to Kafka's choice, apparently, everything starts anew, afresh in the morning, so Gregor's metamorphosis should get completed in the early hours of a morning to precede a long day impregnated with plenty of activities. Another striking feature of the story is why Gregor's physical transformation is realized following a dream; lacking convincing cues, however, Sigmund Freud[7] can come in handy when he sheds light on the sources out of which dreams take shape:

> "I shall now consider the question whether the dream-exciting source to which our analysis leads us must always be a recent (and significant) event, or whether a subjective experience – that is to say, the recollections of a psychologically significant event, a train of thought – assume the role of a dream-stimulus."[8]

Freud assists us when his theory boils down to the source out of which Kafka builds his short story, relying on his subjective experience – a stimulus which encouraged Kafka to personify himself into the figure of Gregor is his awareness to be punished for being a man "[...] hating his father, for getting engaged, for being not loving enough, for being incapable of loving, for being a writer who is thinking about his father, for being a factory manager and not writing."[9]

when Kafka was writing *The Metamorphosis*, he was also working for Workers' Accident Insurance office, as he was partner in an asbestos factory owned by his brother-in-law, Karl Hermann. Torn between the desire of writing and accomplishment

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[6]Ibid., p. 89.

[7]While writing *The Judgment* in 1912, Kafka mentions in his diary that Freud was in his thoughts and is certainly given a place in the above work. See *Kafka, Franz: The Diaries of Franz Kafka* 1910-1923 [1948]. Edited by Max Brod, London: Vintage, Random House 1999, p. 213 (September 23, 1912).

[8]*Freud, Sigmund: The Interpretation of Dreams* [1900]. Translated by A. A. Brill. Introduction by Stephen Wilson, Hertforshire: Wordsworth Editions Limited Cumberland House 1997, p. 81 (Wordsworth Classics of World Literature).

[9]Corngold, Stanley: Kafka's The Metamorphosis: Metamorphosis of the Metaphor [1971]. In: *The Same: Franz Kafka: The Metamorphosis. Translation, Backgrounds And Contexts, Criticism.* Translated and Edited by Stanley Corngold, New York, London: W.W. Norton & Company 1996, pp. 79-107, esp. p. 94 (A Norton Critical Edition).

of his official duties as clerk, Franz Kafka finds himself in a very low-spirited state, despite trying his best to strike a relationship with Felice Bauer. In his early correspondence with Felice (September, 1912), Kafka would write to her two letters a day, in which he frequently poured his heart out: "This factory has already caused me enough pain and worry, but I don't want to talk about that now: in any case, I have neglected it for some time (i.e., I withhold my anyway useless collaboration) as much as I can, and more or less get by with it."[10]

Gregor's physical metamorphosis arouses disgust and horror to Gregor's family: "His father knotted his fist with a fierce expression on his face as if he meant to knock Gregor back into his room, then looked uncertainly around the living room, covered his eyes with his hands, and wept till his great chest heaved."[11] This makes up the point in the story, to be followed by the dramatic changes Gregor's family undergo afterwards. Gregor's physical changes will inevitably affect his mother alike, who is appalled at Gregor's sight. Gregor's family start to think up a solution to prevent Gregor's further transformation. However, with the departure of the chief clerk, almost any hope has already vanished and dashed for Gregor's family to make Gregor come back to his former composure. While the first part winds up with hopelessness that Gregor's family meets at his sight, the second part is a cauldron wherein various solutions with regard to their future are brewed up to face a new reality without the household breadwinner, Gregor. Gregor's physical transformation concludes the first part, whereas the second part starts out with his sensible and mental metamorphosis. His favourite food – milk – does not attract him any more, although he is hungry and thirsty, ensuing the adventure he experienced with the chief clerk. Gregor's father and mother succumb to his transformation, with only his sister taking the trouble to make visits to him whenever she thinks Gregor needs nutrition to live on. Gregor has already become a problem needing a rapid solution:

> "For two whole days there were family consultations at every mealtime about what should be done; but also between meals the same subject was discussed, for there were always at least two members of the family at home, since no one wanted to be alone in the flat and to leave it quite empty was unthinkable."[12]

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[10]*Kafka, Franz, Letters to Felice* [1912-1917]. Edited by Erich Heller and Jürgen Born and translated by James Stern and Elisabeth Duckworth [1967], New York: Schocken Books 1973, p. 22 (Schocken Classics) (November 1, 1912).

[11] Kafka, Metamorphosis, p. 100.

[12] Ibid., p. 109.

Gregor has already led to his family gradual transformation, in return: his father loses the desire to taste beer as well, which he had enjoyed so much prior to Gregor's transformation. Grete, the only member of the family to have looked after Gregor so far, notices Gregor is a bogey insect now:

> "Enjoyed hanged suspended from the ceiling; it was much better than lying on the floor; one could breathe more freely; one's body swung and rocked lightly; and in the almost blissful absorption induced by this suspension it could happen to his own surprise that he let go and fell plump on the floor."[13]

Grete thinks it will be better to create a bit more space for Gregor by transforming his room: as he seems to enjoy this kind of freedom more. By taking out many pieces of furniture, until now part of his room, she creates a wide field for Gregor to crawl all across and around. New Gregor takes pleasure on the ample room created by his sister, but his physical transformation is to be followed by his mental metamorphosis, complementing each other: a direct un-communication with human beings might be the cause for his mind to start to get decomposed, moving away from any human reminisce of his former state. This will mark Gregor's alienation from himself, eventually.

Gregor's internal rot continues, as he not only is almost completely disintegrated physically, but his mind, his senses fail to perform any duty. The climax reaches in the third part, and in my opinion in the whole story, when his sister, gets tired of Gregor – until then she had been the only one to look after him, although her care for him had subsided as the story progressed: "[...] Even the sister, exhausted by her daily work, had grown tired of looking after Gregor as she did formerly, there was no need for his mother's intervention or for Gregor's being neglected at all. The charwoman was there."[14]

The financial situation of Gregor's family has hit rock bottom, stimulating the transformation of his parents and his sister, compelling them take another decision to offset the balance economically. The transition in Gregor is in the final stages; his desire for food has entirely abandoned him, and on top of it, the kind of subsistence he needs now is different from the one on which human beings live. "I am hungry enough," said Gregor sadly to himself, "but not for that kind of food. How these lodgers are stuffing themselves, and here am I dying of starvation!"[15] The hunger that erodes Gregor inside is not simply hunger that could be satiated by food, but his hunger

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[13] Ibid., p. 115.
[14] Ibid., p. 126.
[15] Ibid., p. 129.

symbolizes his metamorphosis into another kind of creature. Lack of masticating teeth has deprived Gregor of digesting the food *homo sapiens* indulge in. He needs some other nutrients compatible to his transformed species. As his physical crumbling is intertwined with his mental collapse, his sister has notwithstanding made great progress with regard to the music lessons, a desire which had fired Gregor to help her finish a musical school, eventually to be impeded by his sudden metamorphosis, freezing all his early plans. The present state into which Gregor has fallen, on the other hand, serves as an impetus to the total transformation of his family, who gradually, but steadily continues at the same pace as Gregor's, including even his sister, who has learned to play the violin supported by her father and mother. Above all, the concern displayed toward their daughter after the turn-for-worse-family matters had begun after Gregor's transformation. Apropos to this, not only the human elements in Gregor's household were being alternating, but his house as well: first Gregor's room, then new lodgers who occupied the living room. The presence of a decaying creature had altered the house into a disgusting accommodating medium:

> " 'I beg to announce,' said the lodger, lifting one hand and looking also at Gregor's mother and sister, 'that because of the disgusting conditions prevailing in this household and family'– here he spat on the floor with emphatic brevity – 'I give you notice on the spot. Naturally I won't pay you a penny for the days I have lived here, on the contrary I shall consider bringing an action for damages against you, based on claims – believe me – that will be easily susceptible of proof.' "[16]

The whole matter is mounting into a climax right now, his sister, the only family member to care and provide food for Gregor, despite his declining appetite, deems it irreconcilable to live – in the present conditions of Gregor – with a creature who has nonetheless boded bad luck for the entire household. His sister, now completely against Gregor, shows that she has been metamorphosed into a 'rational' being from the lazy and spoiled little daughter she was while Gregor was the provider of subsistence for the family, and deems it necessary to dispose of Gregor: "We have tried to look after it and to put up with it as far as is humanly possible and I don't think anyone could reproach us in the slightest."[17]

Psychologically, Gregor's family happiness also started to abate as Gregor stopped going to work; he was the one to make them happy with the money he earned from his tiring and frustrating job. All the quiet and satisfactory daily proceedings prior to

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[16] Ibid., p. 132.
[17] Ibid., p. 133.

Gregor's metamorphosis now have become a real irk for all the family, who take over new roles. They are due to abolish all the lazy, but pleasing daily activities, as there is no source whereby they can be nurtured. All think of the new challenges for the future with the presence of a rotting insect in the house, a concern to be handled as rapidly as possible. Gregor, in turn, aware of being a burden to his family, decides to end his life and clear the way for his family, completing a metamorphosis which winds up in a fatal tragedy for him. A new life looms in the horizon as Gregor's family reflects on the current situation: "Leaning comfortably back in their seats they canvassed their prospects were not at all bad, for the jobs they had got, which so far they had never really discussed with each other, were all three admirable and likely to lead to better things later on."[18]

C. Alienation in Metamorphosis

Alienation or abstraction is another means which threads Kafka's *The Metamorphosis*, and further empowers this story to the level of judging it from various angles. Taking into account the difficulties one faces, yet it is possible to uncover the three levels at which alienation is realized in this story. The first one, which prevails and dominates all throughout the story, is Gregor's alienation from labour; the second one is his alienation from his family as well his social life and the third is his family alienation from Gregor. Undisputedly, there can be found other segments of alienation, abstraction, in this story, but the ones I mentioned are sufficient to substantiate the alienating element which constitutes the essence of the story itself.

Gregor is tired of his job, long travels and with no time for a full rejuvenation and refreshment, have pulled his nerves to the breaking point; he has to maintain his family, his old and dilapidating father, his mother infected with asthma which never leaves her quiet, and his sister with plenty of dreams for the future. Gregor has become the collar bone of his household, who depend on what he does and what he earns, yet his strong and relentless efforts have managed to provide a comfortable atmosphere, wherein everybody seems to be content and pleased. They are happy because they have already achieved the satisfaction of the vital needs; such as nourishment, lodging, clothing and so on. Herbert Marcuse explains in his work *One-Dimensional Man* (1964), that humans needs are satisfied gradually, starting from the most basic ones

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[18] Ibid., p. 134.

reaching up to the most sublime desires afterwards. Gregor's household has already satisfied the former thanks to his hard work in the company making the whole family happy to a certain extent:

> "The only needs that have an unqualified claim for satisfaction are the vital ones – nourishment, clothing, lodging at the attainable level of culture. The satisfaction of these needs is the prerequisite for the realization of all needs, of the un-sublimated as well as the sublimated ones."[19]

By satisfying the vital needs, I mean those needs which are necessary and which can lay the ground for sublime needs, elevating needs to spiritual satisfaction, which according to Marcuse are subject to the former ones. Thus, Samsa family seemed to do well in the industrialized world, attaining all the basic needs on the sweat that a machine-like Gregor shed every day travelling from one place to another to advertise the sample cloths. All this balance obtained with endless efforts is offset once Gregor, the breadwinner, decided to stay at home: his job was very demanding, he found himself exhausted physically, which metaphorically led to his transformation into a bug. Despite his mental capabilities, his hatred for his job tempted him to take this decision, filled with repercussions for the future of his whole family. All the causes resulting in his decision can be linked with his little freedom, if any at all, his almost non-existent social life, being bossed around all the time, living with the fear of not upsetting his superiors:

> "Oh God, he thought, what an exhausting job I've picked on! Travelling about day in, day out. It's much more irritating work than doing the actual business in the office, and on top of that there's the trouble of constant travelling, of worrying about train connections, the bed and irregular meals, casual acquaintances that are always new and never become intimate friends."[20]

His job, his irregular meals and the daily new acquaintances had deprived Gregor of having an established social life, which could have salvaged him from depressive and worrying psychological bouts, which assaulted him every day in order to meet the daily demands put forth by his superiors. On the other hand, along with Gregor's refusal to continue with his job, his family experienced the unbalance of the un-sublime needs, as Gregor was not the provider of vital needs any more. The un-fulfilment of these needs put into motion the whole household to look for plausible solutions.

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[19]*Marcuse, Herbert: One-Dimensional Man. Studies in the Ideology of Advanced Industrial Society* [1964]. With an introduction by Gouglas Kellner, London-New York: Routledge 2002, pp. 7f.
[20]Kafka, Metamorphosis, pp. 89f.

Despite the fact that Gregor's situation is revealed only in the micro-cosmos of his family, obviously, Kafka has skilfully and intentionally, featured in his story only part of a reality which prevailed in the capitalist forms of production during the ever-increasing technological automation in the society of early 1900s. The daily struggles of Gregor along with his family implicitly indicate the state of the whole societal situation at this stage of the capitalist world. Working class had become a link in the capitalist chain, whose absence leads to complete collapse of the production process, which is exemplified into Gregor when he takes the decision, although mentally he is against it, not to go to work, protesting against the physical and mental exploitation imposed on him every day.

Gregor's alienation from work, has a domino effect to the other members of the family, albeit gradually. First, his father and his mother – very little room is given to them in the first part of the story – judge the transformed state of their son as temporary, but once they realize his health was getting worse, they reach the conclusion that it is difficult to cope with the new tide of events sweeping their household. Being the subsistence provider of the family, after the metamorphosis Gregor sets forth new perspectives to his family: they can not afford to live without his salaries, so, although reluctantly, they begin to search new sources in order to compensate for their son's absence.

Likewise, the first alienation of Gregor is also associated with the second one; that from the social activities. His hard work had left him little time to entertain himself and befriend other people. His constant travels, changing of trains, late arrivals at home, irregular meals all together had certainly staled his social life: "He just sits there quietly at the table reading a newspaper or looking through the railway timetables. The only amusement he gets is doing fretwork [...]."[21] All this results in his alienation from his family, too. On the other hand, his refusal to go to work makes the other members to abstract themselves from Gregor, in turn. They take up new jobs leaving Gregor lonely under the care of their daughter, who, as story progresses, eventually sides with her parents. In the discussions that Gregor's parents had with one other, they never brought into light any fact connected with reasons which led to their son's rejection to go to work. Implicitly one assumes that Gregor's physical energy had already been consumed up by his hard work, thus he saw it impossible to recover from his daily

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[21] Ibid., p. 96.

errands, which were too demanding in his job as a traveller. Marcuse explains clearly how the situation of salaried workers stands in the capitalist world as well as their endless inhuman physical exploitation:

> "The purchase and use of this physical energy, under subhuman conditions, for the private appropriation of surplus-value entailed the revolting inhuman aspects of exploitation; the Marxian notion denounces the physical pain and misery of labour. This is the material, tangible element in wage slavery and alienation – the physiological and biological dimensions of classical capitalism."[22]

Seeing no light at the end of the tunnel in regard to Gregor's deteriorating health, first parents and later his sister, decide to give up and look for new resources. Their alienation from Gregor sheds light on difficulties and hardships that a household has to endure in case insufficient income flows in. Gregor's family is just an example in the capitalist society, whose daily survival is filled up with daily struggles in the automation form of production.

Gregor's disappearance (his confinement to his room) also makes a point in the story, as it serves as foundation and sparks up all the alienation forms we tackled above and which grow into other labour patterns for his parents and his sister, who in the presence of Gregor would never have thought of taking them up. His death marks out the rebirth of his family, as they put everything behind them, and start out a new life without the burden that weighed on their shoulders ever since Gregor's transformation. They turn a new leaf in their lives, and so take off where their son had left off.

D. Labour Element in Metamorphosis

In Kafka's short story, *The Metamorphosis*, at first sight one creates the impression that little room is allotted to the role of labour, or the operational system and mode there seem to be obliterated by Gregor's transformation along with the ensuing consequences to his family thereafter. However, by virtue of labour relations which the protagonists enter into in the story, the true nature of the industrial organism of a society subject to exploitation of man by man comes into light. Kafka explicates the role of labour vested in the main hero of the story, Gregor, once he refuses to go to work:

> "He slid down again into his former position. This getting up early, he thought, makes one quite stupid. A man needs his sleep. Other commercials live like harem women. For instance, when I come back to the hotel of a morning to write up the orders I've got, these others are only sitting down to the breakfast."[23]

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[22] Marcuse, One-Dimensional Man, p. 27.
[23] Kafka, Metamorphosis, p. 90.

The above quotation very plainly bares the nature of the relationship between Gregor and his desire to go to work, which causes his transformation to a bug, as a protest emanating from the antagonistic connections between the hard work and his 'inability' to put up with the ever-increasing daily hardships. Gregor has to travel every day to display cloth samples to various places, which might be target markets of his company in the future aiming at selling their products to swell consummation power. Accordingly, this is to give his company an edge over the other competing businesses of the similar nature.

While on his travelling, away from his home, friends, Gregor has to get accommodated in hotels, think out of other trips, which means he has to consult with the other train timetable, imagine other hotels. Gregor's trips to various places have conditioned him to stay in hotels, giving him no time to fully regain his physical strength, consequently bringing his physical existence to a breaking point. Gregor, on the other hand, does not envy the office work, although officials do not have to think of being lodged in hotels, and the meals waiting for them. The physical degradation, by virtue of exhaustion, will eventually alienate him from his labour, as a form of protest against the conditions existing in the company he works. His alienation openly displays the nature of the industrial society and the production mode that capitalist system offers to people. Gregor makes up simply a tiny particle in the industrialized society, he is just a link in the capitalist chain of production as an advertiser of products, helping his company flourish in the market with other similar businesses. Advertising has become an indispensable part of a company's policy within the framework of business growth. Although it appears to be unproductive in terms of the outcome stemming from large amounts of money allocated to advertising, it serves as a stimulus for businesses to swell their profits. Marcuse dwells upon this crucial element as well as he details how advertising, organization of efficient commercial activities can lead to the growth of a company, by putting into operation the most sophisticated methods that advances in technology create with it:

> "Advertising, public relations, indoctrination, planned obsolescence are no longer unproductive overhead costs but rather elements of the basic productions costs. In order to be effective, such production of socially necessary waste requires continuous rationalization – the relentless utilization of advanced techniques and science."[24]

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[24] Marcuse, One-dimensional Man, p. 53.

Advertising for Marcuse is an element which capitalist mode of production consists of, and weighing out on the advertising, he considers it (advertising) not a waste element amidst myriads of other capitalist components, but an essential one to generate more wealth. Public relations and indoctrination are not mentioned in the story, but advertising is a component inherently connected with Gregor's labour. Albeit, its form is not alike the one we are familiar with nowadays, via television, radio, magazines, daily newspapers, but that does not exclude the fact inasmuch as it was not part of the industrialized world during the first quarter of the 19th century. As a component of the basics integrated into the company's production line, Kafka dwells upon the role of advertising done by Gregor together with challenges that it poses to him. Gregor's advertising job is dull with no novelty, no joy, and plenty of unhappiness is involved in it; it has converted Gregor into a machine-like individual, but yet a substantial ingredient for his company.

In *The Metamorphosis*, Kafka illustrates only with one examples the make-up of the industrialized society, but this does not rule out the fact that other companies, institutions are unlike the one wherein Gregor works. On the contrary, all the capitalist businesses are involved in a dehumanizing competition of individuals, turning them into machines to amplify the profit that goes into the pockets of those who have appropriated these businesses, firms, corporations. With the advance of modes of production in capitalism, exploitation and dehumanization become sharper and individuals are further diminished with regard to the wholeness of the capitalist organism. Capitalism reduces individual to almost an integrated part of the entirety. However, the plurality of individuals forming the wholeness of the society are streamlined into the sameness. Marcuse, commenting on the forms individuality blends into the entireness of the society, says: "At the most advanced state capitalism, this society is a system of a subdued pluralism, in which the competing institutions concur in solidifying the power of the whole over the individual."[25]

We attached labour to the main reason of Gregor's transformation, a kind of labour in which fatigue, boredom, no socialization at all, toll to his metamorphosis. All along the story, his physical and mental state – the first one deteriorates faster and earlier – degrade and rot from one step to another, all associated with the daily relationship Gregor enter with his family at the outset of the story, and with his chief clerk

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[25] Ibid., p. 54.

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afterwards. Nonetheless, metaphorically, Gregor, as story goes ahead, realizes in his mind that his negation from the family affairs leads him further to his complete negation from reality. Reversely, his family alienation from his transformed state runs against his protest to the reality against which he decides to rebel. Gregor has already understood that he is an obstacle on the path of his family, who are parasites feeding on his salaries, earned with so much pain in a reality which treats him very inhumanely. By his demise, Gregor implies that the revival of his family will be secured, a prerequisite to sustain the continuation of the household existence, and which is of paramount importance in the human world:

> "We live and die rationally and productively. We know that destruction is the price of progress as death is the price of life; that renunciation and toil are the prerequisites for gratification and job, that business must go on, and that the alternatives are Utopian. This ideology belongs to the established societal apparatus; it is a requisite for its continuous functioning and part of its rationality." [26]

Gregor's death is symbolic in the sense that it was necessary for unblocking the way of his family to allow them to proceed with a new way of life, although similar in substance to the one they had experienced hitherto. As to the relation of his physical demise with the labour process, we can arrive at the conclusion, based on the comments made above, that his physical destruction served as a catalyst "device" to acquaint his household with the reality wherein he was living, as a form of rebellion against technological society. With his alienation from labour embodied into his metamorphosis, Kafka leads Gregor up to the point of exposing the reasons which brought about his transformation and then leaves ground to the reader to interpret the rest of the story within the framework of labour forms prevailing the capitalist societies, which have not changed at all even today.

Kafka did not reveal the verity in plain truth of the nature, but he introduced to us a tiny section into the industrial society by breaking it down into residues which if assembled constitute the core of a society similar to Gregor's family. All are embodied into the rapport of relationship between the individual and business, into the connections between family members and their attitude to the mode of production, stripping individuals from independent thinking. Individuals are converted into a tool to be utilized by businesses until they are strong physically to carry along the load of the capitalist mode of production, and afterwards to be thrown as a squeezed lemon into their tragic destiny.

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[26] Ibid., p. 149.

2. Aldous Huxley's Brave New World (1932)

A. Stylistic Structure of Brave New World

The novel sets out at a very distant future in the Central London Hatchery and Conditioning Centre where the Director of the Centre (the D.H.C.) takes a number of new students on a tour to enlighten them with the operation mode of the facilities installed there. Their tour begins at the Fertilizing Room, to the Bottling Room, the Social Predestination Room, and the Decanting room. Students learn there the function and the purpose of Bokanovsky's Process; there the fertilization of eggs is explicated, a process during which from eight to 96 buds will grow into similar human beings, which translated into other words means the inescapable social destiny. While the tour goes on, D.H.C. at the Infant Nursery explains to students the importance of social conditioning of moral education for future London. Students are exposed to some babies and to the way they are conditioned by diverse methods to respond to the new reality alike: violent explosion, alarm bells, shrieking sirens, and electric shocks aimed at conditioning the newly born babies. All these will nurse a feeling of hatred for books to the babies, so developing a desired instinct into them, which will benefit the new artificial society. Outside the centre, in the garden, students witness some erotic games that some young children play with each other, regarded as very shameful prior to the time of Ford, where Mustapha Mond, one of the ten world controllers, is also introduced. He is vested with the double nature of knowing the past and the present, giving him the advantage to estimate the differences that the new brave world offers to its inhabitants. He tells the students the role of *soma* to people as a mental pacifier to guarantee the stability of the new world.

Two other central characters, Lenina and Henry, while flying over Burnham Beeches and slough Crematorium, discuss 'phosphorous recovery', stressing out the fact that humans of the new world can benefit society even after their demise. At Westminster Abbey Cabaret, both dance out the night under the effect of *soma* prior to a night of pneumatic sex. Bernard, an other main figure in the novel, is also featured while flying over Big Henry, a new version of Big Ben, over to the Fordson community singery, participating in a religious ceremony of T, blessed *soma*, and the solidarity hymns, which eventually degenerates into an 'orgy-porgy' of sex. At the ceremony, Bernard,

unlike the other party goers who enjoyed the feelings under *soma*, finds himself alienated from the group.

This separateness from the others creates doubts to Lenina who considers Bernard's strange behaviour as odd to herself. The first day winds up in a quarrel, because Bernard wants an adult relationship with Linda, instead of mindless sex. Afterwards, Bernard recounts his travel with Lenina to the D.H.C, who, on the other hand, tells him of his early flight he had had with a young woman, who had disappeared mysteriously. The story gathers moment following this event.

The D.H.C. threatens to exile Bernard to an island for being eccentric in his behaviour outside work. Following, Bernard and Lenina fly over to Reservation, where they meet its Warden, who acquaints them with the natural birth. Bernard has a phone call with his close friend, Helmholtz, who notifies him about the D.H.C.'s intent to deport him to Iceland. Infuriated at this news, Bernard is offered some *soma* to come down. Unfortunately, Lenina has forgotten her *soma* and is left with no alternative but to witness the Indian village of Malpais. Some flash backs into the Christian and Indian religions are experienced here as Lenina eyewitnesses a dance which ends up with whipping of a young man as a form of sacrifice to bring rainfalls and make corn grow. Here Bernard and Lenina meet a strange man; they learn that his mother comes from another place and his father was called kind of "Tomakin", who enables Bernard to establish a connection between Tomakin and the D.H.C.'s visit to the Reservation. Linda, a blonde, is also introduced and Bernard and Lenina are told about John, his mother and her relationship with Pope as well as how John learned to read and his literacy on Shakespeare. John feels alone in the Reservation, which coincides with the lonesomeness of Bernard in the brave world of London. This coincidence encourages Bernard to invite both John and his mother, Linda, to London. While still in the Reservation, John, the savage, makes an uninvited visit to Bernard's Rest House, thinking that they had left for London without him and his mother. At Rest House, John finds Lenina asleep under the effect of *soma*. Her suitcase attracts his attention, but still John, the savage, does not touch anything of the belongings.

The four of them arrive in London, where the D.H.C., burning with the desire to humiliate Bernard, tries to transfer Bernard to another centre of a low order in comparison to the one in London. With this thought stirring in the mind of the D.H.C., Bernard has contemplated a trick to rescue himself by bringing in Linda in front of the

crowd. At this moment, Linda regains her composure and recognizes "Tomakin", the man who fathered the savage John. Everybody in the crowd finds out that this "Tomakin" is the D.H.C. himself. Herat John calls out to his father, the D.H.C., who experiences a total disgrace associated with the laughter bursting out amidst the crowd of people gathered there.

All of a sudden the fortunes of Bernard change as the upper-cast Londoner burst with the desire to see the savage John, who elevates Bernard into a very popular figure. Here we encounter another tying point in the novel, a point which shows how disillusioned John is with the new brave London, on a tour during which he discovers that Shakespeare has been obliterated in the new world inhabitants. Shakespeare, a vestige of the past, does not exist in the brave new world, he is considered to be obsolete and archaic, as someone who does not fit in the newly created world of *soma*.

Lenina displays a great desire to have sex with John, a desire which remains unfulfilled as John refuses, further confusing her with this behaviour. By the by, Bernard's newly-won popularity is dealt a blow as John rejects an invitation to attend a party. Helmholtz, Bernard's friend, has nevertheless written a poem which he recites to John, inspiring him to read out some of Shakespeare:

> "Is there any pity sitting in the clouds,
> That sees into the bottom of my grief?
> O, sweet my mother, cast me not away!
> Delay this marriage for a month, a week,
> Or, if you do not, make the bridal bed
> In that dim monument where Tybalt lies."[27]

Through Shakespeare, John, the Savage, thinks of himself as Romeo and Lenina as Juliet, who for insurmountable obstacles their desires can not be satisfied, alike Shakespeare's Romeo's and Juliet's union is destined to fall apart, due to the incompatibility and inconsolable enmity between the two families: Montague and Capulet. Referring to Shakespeare's tragedies, Huxley also states out that the two worlds, that of brave new world and the old, primitive world of the Savage, do not have any converging points. Besides, with Shakespeare Huxley wants to ironically stress out that the instability of ancient world has come to an end, and now Shakespearean tragedies don not benefit the stable world of technological London.

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[27] Huxley, brave New world, p. 167. This quotation was taken from: Shakespeare, William: Romeo and Juliet [1597]. In: *The Same: Five Great Tragedies.* Edited by tom Griffith with an Introduction by Emma Smith, Hertfordshire: Wordsworth Classics of World Literature, 198, pp. 6-99, esp. p. 71f. (Wordsworth Classics of World Literature).

In the above quotation, Helmholtz ridicules Shakespeare's perception of the world in terms of sex. Lenina, still in love with the savage John, angry and disappointed at the hesitation by John in connection with the satisfaction of her sexual desire, decides to take the initiative to attract John more. These two characters have been created and tempered under different circumstances: John in the natural, or hostile world, while Lenina, conditioned with various sorts of artificially-created substances, always under the effect of *soma*. This marks the contrast which separates the two worlds.

When Lenina appears before John entirely naked, her approach is deemed as irreconcilable to the moral whereby John was brought up; John rebukes her, which, in turn, leads to Lenina's retreat from her sexual advances to him. Further to this, John's recitation of Shakespeare, and the coldness in his behaviour are also very weird to the character into which Lenina had developed while living in the new brave world of London.

John's mother, Linda, dies and is witnessed by her son John. At his mother's death, John notices something else as well, which strikes his eyes and sends him into fits of fury; there are many Deltas standing in a queue to get their *soma*. John, on the contrary, encourages the Deltas to refuse taking the drug, as something foreign and with no sense at all. This indicates the departing points of the two worlds, which now have no reconcilability at all. They can not live side by side, and all the commotion created by John ends up with his arrest as well as that of Bernard and his friend, Helmholtz.

Mustapha Mond comes onto the stage by judging both of them, and by his verdict they are deported to Falkland Islands, for their role in the disruption of the social order in the new world. Learning the absence of God in the brave new world, John gets upset and infuriated. He rejects this artificial world regulated by *soma*, and following his mother's death and the punishment inflicted to Bernard and Helmholtz, he makes up his mind to move to another place, far from this new brave world, thus estranging himself from conditioned-inhabitants. He wants to purify himself from the civilization by beating himself up, a reminiscence which takes us back to the habits into which John had been tempered in the Reservation. Following the scene of purification, which drew a large number of new world reporters, John falls asleep under the slumbering effect of *soma*, to be awaken the next day. Conscious of what had happened to him, he decides to end his life by committing suicide, a sign of the irreconcilability of the two worlds.

B. Denaturalization of Humans in Brave New World

Brave New World is a literary fiction into which progress of technology and its ensuing consequences are reflected alongside with the changes that human beings undergo as the technological revolution breaks forth. Radios, television, computers, cars, telephones, the internet etc., are all affordable now, an era, which has marked out the boom of technological benefits in every realm of human life. Accordingly, all these modern products have and will certainly alter the way humans live, creating a new world, entirely distinct from the one our ancestors lived a short while ago, that is to say – approximately 150 or more years ago.

Community, identity, stability are the motto round which the whole of the new world revolves. In order to sustain the stability in the society, thanks to technological advances, humans now have the potentiality to be conditioned, purposefully posing no danger to a decomposition of the future society. With this aim in mind, Huxley starts out his novel, when new students are introduced to Central London Hatchery and Conditioning Centre. At this artificial birth laboratory, human beings are conditioned and the outcome of the new society is fortified. Consequently, the premises of the new society are laid strong and solid, guaranteeing an indestructible world.

Stability is one of the main pillars whereon a mass produced society has rooted its own foundations. Accordingly, mass production, which insures identity, is also based on a modern mass production process called Bokanovsky's Process: "Bokanovsky's Process is one of the major instruments of social stability!"[28] Only through this process, identity – alikeness – is achieved: people are enabled to do the same kind of job; people who share the identical thoughts; people who possess the same features; people who socialize identically. This is achieved thanks to the application of mass production in biology, creation of identical humans imbued with different abilities: "Solved by standard Gammas, unvarying Deltas, uniform Epsilons. Millions of identical twins. The principle of mass production at last applied to biology."[29] Alphas, Betas, Epsilons, Gammas, represent various groups of humans, who in the future will carry out different kinds of jobs, according to the ability, and conditioning that they have been provided

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[28] Huxley, Brave New World, p. 5.
[29] Ibid., p. 5.

with at their birth. All of them will look into their predestined future and will not interfere into one another's affairs, so securing a smooth and progressive society.

However, this predestination is not sufficient to secure the ever continuation of this sort of society, some concerns and problems nourish the potentiality to lead to unexpected destruction. Following Bokanovsky's process of birth, little kids, needing to be reinforced with principles congruent to the new capitalist world of automation, are alienated from the impure natural world:

> "Primroses and landscapes, he pointed out, have one grave defect: they are gratuitous. A love of nature keeps no factories busy. It was decided to abolish the love of nature, at any rate among the lower classes; to abolish the love of nature, but not the tendency to consume transport. For of course it was essential that they should keep on going to the country, even though they hated it. The problem was to find an economically sounder reason for consuming transport than a mere affection for primroses and landscapes. [...] We condition the masses to hate the country."[30]

Humans are separated and predestined at birth in a mode that they will later contribute to the prosperity of the new world. This separation, division of humans – children – in different castes, low, middle or high is pre-arranged according to the Greek alphabet. Those who belong to Alphas, or other castes, will do only a job which has been artificially, chemically, syringed into them, by virtue of the modern modes of mass production:

> "Alpha children wear grey. They work much harder than we do, because they're so frightfully clever. I'm really awfully glad I'm 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 [...]."[31]

Consequently, via conditioning children identically, mass production is accomplished and furthered into the future, naturally by utilization of approaches foreign to the natural way, thus creating a denaturalization of the human society. By forming all these various caste humans, all the realms whereon mass production society lies, a solidity is attained with no fears for a threat to the future of this society.

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[30] Ibid., p. 18.
[31] Ibid., p. 4.

C. Sexual Promiscuity in Brave New World

Sexuality has always been a great concern in almost every society ever since its origins; it has been considered one of the corner stones for a stable and sound community, tabooed and delimited, posing a menace to the stability and structure of a societal community. At the beginning of 18th century, along with the advances in a number of fields, as a result of the new technological progress, sex began to be at the centre of attention in a large number of scientific realms, including medicine. Michel Foucault in *The Will To Knowledge* (1976) writes that sex began to be discussed in public, being scrutinized scientifically, adding that it had to be managed and utilized, not lurk in the remote dark corners of people's mind:

> "One had to speak of sex; one had to speak publicly and in a manner that was not determined by the division between licit and illicit, even if the speaker maintained the distinction for himself [...]. One had to speak of it as of a think to be not simply condemned or tolerated but managed, inserted into systems of utility, regulated for the greater good of all, made function according to an optimum. Sex was not something in the nature of a public potential; it called for management procedures; it had to be taken charge of by analytical discourses." [32]

A taboo of the past, sex began to enjoy greater freedom and be completely liberalized in the dystopian society that Huxley predicted in his novel *Brave New World*. Although the novel was written at a time when sex had not attained today's freedom, still, Huxley had the future development in his mind, and wonderfully estimated the stage that liberated sex would reach within some decades.

Promiscuity, free sexual interrelations with anybody and at any time, is one of the features striking the make-up of the industrial society, or future London dystopia of Huxley. Not having changed partners is being thought as something anti-civilized and a serious threat to stability of dystopia of London. Lenina, an inferior Gamma technician in the brave new world, is imbued with this characteristic: dating is something that constantly worries her, and having sex with any member of the brave new world's community, is her primary concern: " 'But after all,' Lenina was protesting, 'it's only about four months now since I've been having Henry.' 'Only four months, I like that. And what's more,' Fanny went on, pointing an accusing finger, 'there's been nobody else except Henry all that time. Has there?' Lenina blushed scarlet [...]." [33]

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[32] *Michel Foucault: The Will To Knowledge. The History of Sexuality, Volume 1* [1976]. Translated from the French by Rogert Hurley, Middlesex: Penguin Books 1998, p. 24 (Penguin books).
[33] Huxley, Brave New World, p. 35.

The scarlet colour that Lenina's face wears indicates that contrary to the natural world, wherein having many partners and dating many people is seen as unconventional, the new brave world has developed a new concept with regard to sexual relations, considering promiscuity as a natural element of human society. As firmness of this society is based and stands on various and distinct features reverse to those in the natural world, stability is a word that continuously repeats itself as the most important factor in the brave new world: "'Stability,' said the Controller, 'stability. No civilization without social stability. No social stability without individual stability.'"[34] Stability in any society is of paramount importance, including the brave new world, but the way it is achieved differs entirely from the natural societal communities.

Unquestionably, the new world community is composed of individuals, on whose stability relies that of the whole society. Not having sex with many partners and for long periods of time, means a threat to the stability of the brave new world. It is something that urgently needs to be corrected and bettered, otherwise, it invalidates traits conditioned into members of this new world born at the laboratories of industrial London. In a dialogue with Lenina, who reveals not having sex for some months, Fenny reminds her of the essentiality of sex in the brave new world: "And you know how strongly the D.H.C. objects to anything intense or long drawn. Four months of Henry Foster, without having another man – why, he'd be furious if he knew [...]."[35]

Compared with other modes of productions prior to introduction of assembly line, the new brave world has already attained an upper hand with regard to the physical superiority in the labour process. By saving some physical energy, naturally, workers will certainly have more possibilities to think of intimate affairs. Advancement of technology makes possible the improvement of the working conditions, which can subsequently facilitate labour to a certain extent. This facilitation of labour does put sex forth in every field of life, giving it much freedom and as something substantial on which every capitalist procedure is enlivened. Marcuse sheds light on freedom and its importance given in the industrialized world:

> "It has often been noted that advanced industrial civilization operates with a greater degree of sexual freedom – 'operates' in the sense that the latter becomes a market value and a factor of social mores. Without ceasing to be an instrument of labour, the body is allowed to exhibit its sexual features in the everyday work world and in work relations. This is one of the unique achievements of industrial society – rendered

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[34] Ibid., p. 37.
[35] Ibid., p. 36.

possible by the reduction of dirty and heavy physical labour; by the availability of cheap, attractive clothing, and physical hygiene."[36]

Freedom of sex does not mean that people enjoy it more, or they are predisposed to think of it more frequently as our predecessors did. Herewith, I do not intend to go back in time and mention the erotic feelings gushed out of the minds of early poets and put into infinite poetic stanzas, despite the fact that sex and sexuality were considered topics not to be made public. This poetry was threaded thanks to the imagination which human mind created sublimely, proving that sex was as much a concern then as it is in the current new brave world. Nevertheless, according to Marcuse, there stands a substantial difference between *eros* expressed in this poetry and sexuality promoted in the industrial world:

> "In this society, not all the time spent on and with mechanisms is labour time (i.e., unpleasurable but necessary toil), and not all the energy saved by the machine is labour power, mechanization has also 'saved' libido, the energy of life instincts [...]. True, this romantic pre-technical world was permeated with misery, toil, and filth, and these in turn were the background of all pleasure and joy. Still, there was a 'landscape,' a medium of libidinal experience which no longer exists. [...] With its disappearance (itself a historical prerequisite of progress), a whole dimension of human activity and passivity has been de-eroticize."[37]

Marcuse again comes in handy when he clarifies the difference that sex, and sexuality in general, has undergone in comparison to pre-industrial society. Even this sacred realm is being invaded and placed under control by virtue of sexual freedom offered by advanced capitalism. This has naturally further contributed to the destruction of individual rationality, which was part and parcel of mental imagination, but not any more, due to its capture by progressive societal interactions.

Not unintentionally, Huxley envisaged a new world with freedom of sex, he tried to convey to readers that sexual freedom was an instrument that mass production possessed and utilized in order to entirely bring humans under complete oppressive control, to ensure that stability sustains along with its means of production.

D. Negation of Artificiality in Brave New World

In *Brave New World*, Huxley makes an exposition to the mode of production which dominates the Fordian Era. Bernard, an Alpha positive, who inherits a small defect in his composition as a result of a slight neglect during the decanting process, along with

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[36] Marcuse, One-dimensional Man, p. 77.
[37] Ibid, p. 76.

Lenina, a Gamma technician, are engaged in a tour to the savage world, named the Reservation. Herewith we are presented with the contrast of another reality which looks very odd and weird to those who inhabit the industrialized London. The protagonists of the brave new world comes face-to-face with a human being from the raw, natural world, thus undergoing the first shocking experiences by the revelation of John, who narrates his life shortly:

> "Outside, in the dust and among the garbage (there were four dogs now), Bernard and John were walking slowly up and down. 'So hard for me to realize,' Bernard was saying, 'to reconstruct. As thought we were living on different planets, in different centuries. A mother, and all this dirt, and gods, and old age, and disease...' he shook his head. 'It's almost inconceivable. I shall never understand unless you explain.'"[38]

Due to rationality by scientific advances, the London world had accomplished a great success inasmuch as all the residents of the new brave world were tempered to contemplate alike and undergo the same emotions by means of chemical compositions and biological processes at birth. The paralyzing of their mental imagination has already blocked their mental functioning beyond the reality which they perceive only through their conditioned senses. This artificiality helped Huxley foresee the outcome of a world which began to be subject to the modes of production set by technological gadgets. Undoubtedly, in a world wherein thought is streamlined and put under control from its transcendence, imagination power comes to a standstill, thus producing a framed mind into which only one purpose is instilled: to uphold the stability and avoid by any means any disintegration of so-called solidified world. This certainly will be met by waves of shock in case this non-imaginative mind encounters a world beyond its scope.

The exposition to the pre-technological world guides us to the antagonistic dialectics which runs between the natural world and the one manipulated by the industrial means of production. The contrast is profound, sharp, and brings forth the dissimilarities – namely in the way of thinking, how humans conceive reality – already dwarfed in the new world. Marcuse points out that there is a substantial difference between the thought of pre-technological world and that following technological world:

> "Long before technological man and technological nature emerged as the objects of rational control and calculation, the mind was made susceptible to abstract generalizations. [...] Free from contradiction or with manageable contradictions [...]. Pre-technological and technological rationality ontology and technology are linked by those elements of thought which adjust the rules of though to the rules for control

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[38] Huxley, Brave New World, p. 111.

and domination. [...] Modes of domination are fundamentally different – as different as slavery is from free-wage labour, paganism from Christianity, the city state from the nation [...]. However, history is still the history of domination, and the logic of thought remains the logic of domination."[39]

Albeit all the above differences in the pre-technological and post-technological thought, yet there is a common denominator for both of them. Marcuse highlights that both thoughts are permeated with a common aim, which is attached to rationality, which eventually leads to repression and manipulation of humans into submissive creatures. Despite this, there exists a significant bridge dividing these ways of thinking; in the technological world, this mode of thinking has been perfected and operates much more effectively, leaving no ground for contradictory thinking, an imagination to transcend the one preset by technology, i.e., no negation of rationality conditioned by technological thought. Therefore, that freedom of mental imagination has completely disappeared in the technological world.

When John, the Savage, is aired over to London, various castes of humans residing in the brave new world are anxiously waiting to see a new creature, unlike them, pure and intact from artificiality of laboratories of new world. Nonetheless, even John had come into this world as a result of a combination between the D.H.C and Linda, who had been hatched out of a bottle and conditioned like anyone else: so couldn't have really quaint ideas.[40]

Herewith we see how Linda had suffered changes at the Reservation, yielding to naturalness and simple ways of surviving, reminding us of the world of pre-technology, wherein instead of *soma*, humans use other tranquilizers, practise different kinds of rites to cool off their hot tempers. Consequently, when Linda, preconditioned in the brave new world, returns to the new London, she resorts back to *soma*, lies in bed and takes holiday after holiday, without ever experiencing a headache or a fit of vomiting.[41] Mind, as the instrument of thinking, is submitted to chemical products which, in turn, paralyze it by rendering it infertile. *Soma* leaves no potential for a preservation of the reflexes that Linda had adopted while living in the raw world, it has deleted every remnant, turning her mind to the zero level of memorization. In contrast, her son, John is not preconditioned, so he can not have the potential to dispose of all the experience that he had undergone in the wild world. He is tempered by the naturalness of the

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[39] Marcuse, One-Dimensional Man, p. 142.
[40] Huxley, Brave New World, p. 138.
[41] Ibid., p. 138.

wildness, making him be completely alienated from the practices he observes in the brave new world. All these practices in the brave new world are weird to John, leaving inhabitants of the new world with no hope to get John adapted to the new circumstances. Sparks of alienation, negative thinking, i.e., contrary to the streamline of the majority, are found not only in John, who is irremediable, but even in Bernard and Linda. However, this sort of alienations are dissimilar to one another, and convey reverse messages to the reader. Bernard feels a kind of strangeness inside himself among his caste of Alphas, and this has been lent to the mistake made at his birth. While Linda's strangeness is her transition to the natural world, and back to the former one, all this transcendental back and to, truly displays her change in the mode of thinking reflected in her experiences. By creating the figure of Linda, Huxley wants to show us that the new technological world has gone too far in human beings. By means of technological devices, with a purpose of maintaining stability in the human society, humans yield to the caprices of technology, by converting themselves into a new kind of slavery, unlike that of the pre-technological world, creatures finally decanted were almost sub-human, as Huxley points out in *Brave New World Revisited* (1959);

> "But they were capable of performing unskilled work and, when properly conditioned, detensioned by free and frequent access to the opposite sex, constantly distracted by gratuitous entertainment and reinforced in their good behaviour patterns by daily doses of *soma*, could be counted on to give no trouble to their superiors."[42]

In *Brave New World Revisited*, Huxley puts forth the role of *soma* in the brave new world of London as indispensable for the maintenance of a stable society, thus bringing forth another kind of slavery which deprives non-conformists of any room to manoeuvre. Huxley, on the other hand, has also displayed to us the other side of the world: a world in which naturalness and impurity from artificially is still alive through the figure of John. By juxtaposing and weighing both types of world out, Huxley wants to reveal to us how far we have gone with the utilization of advanced technique, he not only demonstrates but also launches his sharp protests at the outcome of the new world. Although a fiction, *Brave New World* envisions a world that some overdeveloped countries have arrived at, vesting this novel with realistic features:

> "In the *Brave New World* of my fables there was no whisky, no tobacco, no illicit heroin, no boot-legged cocaine. People neither smoked, nor drank, nor sniffed, nor gave themselves injections. Whenever anyone felt depressed or below par he would

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[42]*Huxley, Aldous: Brave New World Revisited* [1959]. With an introduction by David Bradshaw, London: Flamingo Modern Classic 1994, p. 19.

swallow a tablet or two of a chemical compound called Soma. [...] Their bodies were strengthened, their hearts were filled with courage, joy and enthusiasm, their minds were enlightened, and in an immediate experience of eternal life they received the assurance of their immortality."[43]

Huxley asserts the effect of *soma* in the brave new world in manipulating mental capacity, similar to other forms used in the current world today aiming at preserving the 'stability' of the society. Choosing *soma* as the chemical assigned to accomplish mental incapacitation, for which totalitarian societies have endeavoured many a method and carried out plenty of experiments, Huxley predicts identical forms practiced in the current capitalist world. Although in today's totalitarian systems we do not come across under-*soma* communities, but there are other means which entirely replace *soma* and even outperform it like mass media manipulation.

The new world in which John finds himself is anomalous and bizarre to both his eyes and his mind as well, as he had never before imagined such practices like in the new London. His mind, his token of thought, is free from *soma*, which leads to his negation of the new world. John's refusal to attend the party dedicated to the Arch Community Singster of Canterbury heightens the tension between the above-mentioned contractions:

> "Bernard had to shout through the locked door; the Savage would not open. 'But everybody's there, waiting for you.' 'Let them wait,' came back the muffled voice through the door. 'But you know quite well, John' (how difficult it is to sound persuasive at the top of one's voice!), 'I asked them on purpose to meet you.'"[44]

Reconciliation between the natural world and the brave new world are unreachable. On one hand, we encounter the world where everything is manipulated by means of a drug, *soma*, produced in chemical laboratories. On the other hand, we come across the other forms – like mystical rites – whereby the order in human society is still preserved, but yet its *disintegration* is potential as to the incomplete un-freedom of the mind.

When the past is still aflame, although not with the same intensity, yet it comes into the mental token of thought through the historical records in books, one's mind is potent to rekindle one's memory with remnants from the past. That is why John was completely taken aback when he could not find any signs of Shakespeare in the new world, or the other rites practiced in the raw world. All the history of the past is rubbed out in the new world, the past, according to Huxley, has been done purposefully: to continue with the happiness that the new world offers to its inhabitants. But here we witness the

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[43]Ibid., p. 103.
[44]Huxley, Brave New World, p. 156-157.

distinction between the old, traditional, although manipulative, from the new world, utterly artificial and afresh with *soma*.

Despite all the attempts made by the residents of the new world to convert John into their species, John realizes how strange, out of the ordinary, unusual, the new world was when he awakened from the slumber *soma* had sent him into. Eventually, convinced not to endure the brave new world, he ended his life as a protest to the new world:

> "Stupefied by soma, and exhausted by a long drawn frenzy of sensuality, the Savage lay sleeping in the heather. The sun was already high when he awoke. He lay for a moment, blinking in owlish incomprehension at the light; then suddenly remembered – everything. 'Oh, my God, my God!' He covered his eyes with his hand. [...] 'Savage!' called the first arrivals, as they alighted from their machine. 'Mr. Savage!' There was no answer [...]."[45]

3. George Orwell's Nineteen Eighty-Four (1949)

A. Structure of the Novel

Alike Kafka's *The Metamorphosis* and Huxley's *Brave New World, Nineteen Eighty - Four* by George Orwell is composed of three parts, each carrying a special weight in the novel structure. It starts with a paradoxical slogan: "War is Peace, Freedom is Slavery and Ignorance is Strength"[46]. The entire novel will rotate around this paradox laying bare the triangle which comprises the foundations of a totalitarian society.

The novel was published in 1949, just when the world was emerging from the Second World War, leaking the wounds of a long and bloody war which ended up with the defeat of the German Nazis. But upon these wounds a new world appeared triggering a new war, the Cold War, which would wind up in early 1990s with the dissolution of the East Block, leaving only one superpower in the world – the U.S.A.

Nineteen Eighty-Four exhibits the mechanisms which put the totalitarian societies into motion as well as the accompanying propaganda empowered by the progress in technology, turning individuals into simple pawns to be moved only by the Party, who stands at the head of this societal community. Orwell through his novel launches a caution against the dark-clouded world which he visualizes along with a warning against the risks that totalitarian societies, both in the East and West, vegetate within themselves. The fear of a nuclear bomb, with the possibilities of wiping millions of

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[45] Ibid., p. 236.
[46] *Orwell, George: Nineteen Eighty-Four* [1949], London: Penguin Books 1989, p. 6.

people off the earth, is embodied into the motto of the West, which has fallen under a dictator, Big Brother, whose demagogy and cult has grown into so immense a figure that his own existence haunts minds of ordinary people.

This figure stands at the helm of the IngSoc (English Socialism), who, thanks to the development of technology, is able to monitor all the populace, making sure that none shows any sign of un-loyalty. All this unswerving support is attained only via a special propaganda along with its brainwashing policies. Among its most outrageous projects is the replacement of English with a new language which is the language of the Party. The Newspeak aims at making its inhabitants forget everything related with the past, thus erecting upon its grounds a new society with no correlation with the ancient history. The birth of the new language, Newspeak, is realized step by step, but at a rapid pace as well.

The dictionary wherein the new language is to be recorded has in its every new edition ever- fewer words from the English language, removing the nuances stemming from the English Language vocabulary. Purposefully, the Party hopes to eradicate the anti-social thinking that the old language creates with its poly-semantic power of the words, avoiding double thinking. People who persist with double thinking are put into the Ministry of Love, wherein double thinking people are re-educated and ready to contribute to the newly established order with Big Brother watching down from the telescreen, instilling terror and fear into every member of the society. The symbolic power of telescreens signifies the negative side of the technological utilizations, when it is converted into a contrivance for the manipulation of the mind.

Winston Smith, an outer member of the Party, is in charge of rewriting archives of the London Times, making continual changes in line with the ever-changing Party's policy according to the circumstances. As the Party adopts new polices a propos to situation regarding its allies, Winston is assigned to make the necessary changes convincing inhabitants of this totalitarian society believe that the Party politics has never deviated from the rails of the Party principles.

Winston is a lonely poor man, who perceives the manipulation conducted by the Party, always tormenting his mind if there might be other Party members objecting to the Party's politics. On the other hand, Winston is suspicious of the people surrounding him, fearing they might set a trap to him. The ideological pressure exerted by the Party

upon its members and society as a whole has sharpened his mind, respectively. An incident at which he witnessed how children are injected with the ideological perception of denouncing their parents, demonstrates that the family nucleus has been totally destroyed in the totalitarian society.

Quenching his desire about the past of the Party guides Winston to leave no stone unturned to unearth the truth. His relationship with Julia, a woman who had been sexually abused by a number of inner Party members, brings into open the inner Party members' attitude to sex, although superficially they appear very conservative. The amorous scenes with Julia revitalize Wintson's hopes to live a humane life, but it will be short lived: O'Brien, a spy, dashes all his hopeful beliefs on a happy life, when Winston hired a room at Mr. Charintong's, thus falling a victim to the trap that O'Brien had set in the name of the Party. O'Brien helps both Julia and Winston undergo a re-education in the Ministry of Love, to fit in the society afresh and amended. Nevertheless, re-education consists of torture and physical abuses alongside hunger and thirst. Ultimately, as Winston's re-education proceeds, he learns more about O'Brien, who calls Winston an insane for failing to control his memory, by having recorded false events in the mind. Winston's mind is entirely stirred up when he still sees O'Brien as a semi-God, adding that he still believes in the existence of the book - Goldstein's book – which is simply a creation of the Party's fantasy to detect all those within the Party overwhelmed by double thinking. While in prison, Winston announces his love for Julia, and his mind is yet pregnant with the omnipresent double thinking ablaze in his mind.

Winston's re-education will be completed in Room 101 with the realization of his dream of Golden Country. Afterwards, he will discover from Julia that she had betrayed him, and he, in return, confesses that he had done the same. Winston's dreams about his family, mother and sister, along with rats in Room 101 mark his demise. Totally reprogrammed, physically broken and brainwashed, he shows his love for Big Brother. This, on the other hand, constitutes an ironic fantasy, whereto he reveals everything about himself, finally to be executed with the "long-hoped for – bullet".

B. Role of Propaganda in Totalitarianism

Along with the progress of technology in the modern society, propaganda has assumed a very remarkable role with the purpose of transforming into fetish the mental device of

human being: brain. Having the ability to deal with trillions of combination within a second, brain is being estimated as a very difficult part of the human body to penetrate into. Despite this, those at the top of the totalitarian societies do their outmost to manipulate this delicate impenetrable organ. Orwell provides us with a novel where all the tricks played upon humans are featured, uncovering the role of ideological propaganda.

In most of totalitarian societies, there is a party is at the head assigned to guarantee a secure future, aware that it will be hard to manipulate human brain. In this respect, party will contrive every instrument possible to infiltrate into the impenetrability. Winston Smith, the main protagonist of the novel, starts to think out about the future by taking on writing a diary. Albeit his mind seems to be calm and clear, pure from any anti-ideology, still he shows signs of doubts about himself:

> "For whom, it suddenly occurred to him to wonder, was he writing this diary? For the future, for the unborn. His mind hovered for a moment round the doubtful date on the page, and then fetched up with a bump against the Newspeak word *doublethink*. [...] Either the future would resemble the present, in which case it would not listen to him: or it would be different from it, and his predicament would be meaningless. [...] The telescreen had changed over to strident military music [...]." [47]

The manipulative gadgets that party utilizes arouses doubts in Winston's mind about its politics. Obsessed with double thinking, or translated into suspicion in other words, telescreens are enabled to play various kinds of music according to the time of the day, keeping human brain under constant pressure, avoiding double thinking. Via telescreens, human mind is rigidly set to work only in the direction pre-arranged by the Party, and once deviations are noticed, they are conveyed straightway to the centre – the Party.

The Party creates a war situation by having telescreens repeat this non-existent war *ad infinitum* and relentlessly, aiming at raising patriotic feelings in every member of the society. Nevertheless, love for the country is just one piece in the jigsaw that totalitarian propaganda has set to its people, for propaganda is to be blared out all the time and destined to reach out into the darkest corners of the human brain.

The Party propaganda is radiated through the imaginary figure of Emmanuel Goldstein, a former member of the Party, who has stepped on and sold out the Party principles, becoming a traitor to the eyes of the society. He has allegedly disappeared in to the

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[47] Orwell, Nineteen Eighty-Four, p. 9.

underground to set up a brotherhood, against whom the totalitarian society is to wage a war until the last drop of blood has been shed:

> "[...] Besides, the sight or even the thought of Goldstein produced fear and anger automatically. He was an object of hatred more constant than either Eurasia or Eastasia [...]. But what was strange was that although Goldstein was hated and despised by everybody, although every day, and a thousand times a day, on platforms, on the telescreens, in newspapers, in books, his theories were refuted, smashed, ridiculed, held up to the general gaze for the pitiful rubbish that they were – in spite of all this, his influence never seemed to grow less."[48]

Apart from telescreens, as the main device to generate hatred against Goldstein, other forms of mass media like newspapers and books are at the disposal of this propaganda to make it as efficient as possible. The war against this traitor is always accompanied by his duped actions, which need a response by the society. Goldstein's network is spreading around every day, aiming at toppling the Party.

Disintegrating families is also essential for the propaganda, placing Party's interests above individual's requires sacrificing of life if necessary. This features forth very clearly in Winston's family, for he does not have any record of his mother, or sister, expect when flashbacks come into his memory thanks to the dreams that associate him time and again, and which possess a symbolic power in the novel itself:

> "Winston was dreaming of his mother. He must, he thought, have been ten or eleven years old when his mother had disappeared. She was a tall, statuesque, rather silent woman with slow movements and magnificent fair hair. His father he remembered more vaguely as dark and think, [...]. The two of them must evidently have been swallowed up in one of the first great purges of the 'fifties.'"[49]

Winston's memory is interminably haunted by the past, although the Party unrelentingly attempts to obliterate these remnants from his memory. His haunt for the past is reinforced in the Ministry of Truth, wherein endless corrections take place: speeches allegedly made by Big Brother are mistakenly misreported, so this mis-reportedness requires its immediate amendments. By placing Big Brother at the centre of the Party's propaganda, the Party endeavours to take preventive measures to shun any 'misconceived' attempt by the community members. Orwell points out the mission of the Ministry of Truth, as a place wherefrom all the Party propaganda flows out. In the Ministry of Truth, the façade of the party's policy will be tinged with various colours according to the required situation. Through shunning the past to the eyes of every individual, the Party creates the conviction that all its policies are right and with

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[48] Ibid., p. 15.
[49] Ibid., p. 31.

no flaws at all. In addition, by placing the main protagonist of the novel in the Ministry of Truth, Orwell is able to convey the Party's high degree of organization and thoroughness in pursuing its agenda. The ease with which facts are crumpled and tossed into 'memory' leads to the idea that these are not 'facts' in the least. The slogans that the Party tries to convey are supposed to be solid truth, and they all originate from its mouthpiece, and whatever truth is dictated by the Party is pure one.

Another element supporting Party's propaganda is ornamentation of the present world, while throwing mud at the past, namely the life before the Revolution. The curiosity to know about the circumstances prior to the revolution puts Winston's mind into permanent anxiety and agitation. Furthermore, the evil which the Party stigmatizes capitalism adds up to the point of infusing a further hatred for the past and dosing up the love for the present. Daily triumphant struggle for the principles of IngSoc are hailed by mass-media as heroic achievements, covering the miserable conditions into which society has sunk.

Erasure of the past and the false creation of an unending war with other two powers, are overlapping elements that the Party's propaganda incorporates into its persistent strive to eliminate any potential doubt about its politics. In the element of the susceptible war, the Party employs warfare methods whereby fear is injected in to the souls of those who experience it. Dropping of bombs at different times during the day, has been designed to reinforce the belief in the laymen that we live at war and we must get prepared for it at all costs:

> "[...] At the same instant a man in a concertina-like black suit, who had emerged from an aside-alley, ran towards Winston, pointing excitedly to the sky. 'Steamer!' he yelled. 'Look out, guv'nor! Bang over'ead! Lay down quick!' 'Steamer' was a nickname which, for some reason the proles applied to rocket bombs. Winston promptly flung himself on his face. The proles were nearly always right when they gave you a warning of this kind. [...] Several seconds in advance when a rocket was coming, although the rockets supposedly travelled faster than sound."[50]

Universal deception is also another device that the Party uses to make people believe that appearance reflects individual's inner side in the totalitarian society. The world wherein children are brought up to spy on their parents, colleagues spying upon each other, a world filled with intrigues and everlasting torment of mind is depicted very colourfully by Orwell as well as it is profuse with elements carrying symbolic power all through the novel.

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[50] Ibid., p. 87.

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The revelation of the corruption within the Party by Julia animates and puts Winton's mind alight with the desire to acquire as much information about the past as possible. Winston's inquisitive mind tries to pierce deep into the monolithic structure which maintains the Party together: "He knelt down before her and took her hands in his. 'Have you done this before?' 'Of course. Hundreds of times – well, scores of times anyway.' 'With members?' 'With members of the Inner .'"[51]

The above dialogue between Julia and Winston while enjoying passionate moments, reveals the rot which lies at the bottom of the Party, which always tries to veil it with a deceiving look in the eyes of the populace. The betrayal that Winston and Julia narrate to each other further convinces us of the sort of propaganda that the Party is engaged in to inculcate the impression that what is occurring is the Party righteousness.

C. Symbolism

Nineteen Eighty-Four is a novel which abounds in figures of speech used so skilfully by Orwell, making it a work of art wherein along with the societal problems modern community is plagued with, the power of symbols, allegories, metaphors, similes, hyperboles features strongly, sharpening the criticism at totalitarian means. It is only through these speech mechanisms that the novel breathes life into its characters making the reader sink into imaginary nets, which entangle the whole novel.

Totalitarian society rose on the grounds broken loose by the advances of technology which marked milestone progress in the 20th century. Along with its progress, changes occurred in the social order as well. Assembly line and the capitalist mode of production made a long era come to an end, to be followed by newly-invented devices, looming for the first time in the human evolution. As a whole, all these upheavals in society would certainly be loaded with consequences for ordinary people: industrial society would grant little time to laymen, and with its mechanism predisposed to upgrade the labour profit, laid the ground for a completely un-free man to live.

Accordingly, not only physical appropriation, but spiritual and mental fantasies are to be confined, aiming at liberating our minds from thoughts and imaginations. Not in vain, Orwell uses dreams as a device in his novel to show and convince readers that what we are experiencing, or what the human society of 1984 will, is a world totally

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[51] Ibid., p. 131.

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under the control, a world wherein stability and avoidance of any prospective conflict has to be achieved at all costs. In addition, Orwell displays in his novel that automation and technology in general have already enslaved humans both physically and mentally.

Physical slavery at the time when this novel was written had already been evident as people had just left behind a war characterized by the display of technological achievements in the military realm, but still in the minds of the people little had been imagined in arriving at a total invalidation of mental operation after a few year's time. The two-way communication telescreens symbolize the extremity that technology had accomplished: these surveillance tokens are installed into every wall of households, offices or any institutions, drilling demagogy deeper and deeper into the minds of the populace. Telescreens constitute the walls on which every possible radiation of hope breaks, to be disintegrated into nothingness. Albeit these instruments are in charge of recording movements of the humans, yet they have been assigned another role, namely that of pumping human mind with false propaganda, which will eradicate the last hopes of being free of control:

> "Behind Winston's back the voice from the telescreen was still babbling away about pig-iron and over-fulfilment of the Ninth Three-Year Plan. The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it; moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as hear."[52]

Placing human beings under control both physically and mentally by virtue of telescreens, Orwell empowers his main heroes to resort to other sources to be entitled to freedom: like Winston's frequent dreaming. Through dreaming, Orwell wants to point out that dreaming was still the only imaginary token in the human mind not completely placed under the surveillance of technology. Dreaming, as the main component that vests Winston's persona in the novel, creates the image of freedom that human beings have been deprived of. Dreams as symbols of little freedom remained in people are the mental devices that the Party through technological gadgets needs more time to totally manipulate, consequently disown humans of the mind, the only organ in the human being uncontrolled by technology.

On the other hand, Winston's continuous dreams serve as an intermediary, connecting medium, between the past and present. Demolition of the past has given the Party an upper hand over individuals to build a huge insurmountable wall. Creating the past in

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[52] Ibid., p. 4.

the mind without having any ground to base its imagination haunts Winston all the time. Apart from this, Orwell wants to stress out the power that dreams possess in themselves, that technology can enslave humans almost completely, but still remnants of the past, although vague still stir up in the dreaming element of the human minds.

> "Years ago – how long was it? Seven years it must be he had dreamed that he was walking through a pitch-dark room. And someone sitting to one side of him had said as he passed: 'We shall meet in the place where there is no darkness.' It was said very quietly, also casually – a statement, not a command."[53]

Winston's dreams throughout the novel have certainly symbolic power, and they surely make the centre round which the other entangled events spin, making the novel intriguing from the artistic point of view. Dreams during the profound slumber are routes via which mental power releases the extra energies which have been accumulated not only during the day, but for long periods of time. It is the latter which interested Orwell, rather than the former. The past, which incessantly torments Winston, indicates that in his subconscious a very rich content for reveries has already been hoarded up. The content of the dreams for Winston is profoundly imprinted in his sub-consciousness and although it is blurred, yet like ancient dormant volcanoes, one day it comes forth along with the hidden matter whereon its reaction takes place. Freud makes a very close analysis of the kinds of dreams by studying the reasons which entice humans to experience unfulfilled tasks in the past:

> "That unsolved problems, harassing cares, overwhelming impressions, continue the activity of our thoughts even during sleep, maintaining psychic processes in the system which we have termed the preconscious. The thought-impulses continued into sleep may be divided into the following groups: 1.Those which have not been completed during the day, owing to some accidental cause. 2.Those which have been left uncompleted because our mental powers have failed us, i.e. unsolved problems. 3.Those which have been turned back and suppressed during the day. This is reinforced by the powerful fourth group. 4.Those which have been excited in our *usc.* [unconscious, F.S.] during the day by the workings of the *psc.*[preconscious, F.S.]; and finally we may add a fifth, consisting of 5. the indifferent impressions of the day, which have therefore been left unsettled."[54]

The thought-impulses which would sent Winston's into dreaming fall into second group, for many insoluble problem of the past are still alive in his mind, and try to find a way out. Still this past is repressed via the telescreens propaganda made by the Party.

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[53] Ibid., p. 27.
[54] *Freud, Sigmund: The Interpretation of Dreams* [1900]. Translated by A. A. Brill with an Introduction by Stephen Wilson, Herfordshire: Wordworth Editions Limited Cumberland House 1997, p. 393f. (Wordsworth Classics of World Literature).

Two are the symbols featuring forth so vigorously all through the novel: Goldstein and Big Brother, both endowed with reverse missions in the totalitarian society. The former is constantly trying to gnaw into the mental mechanism of humans, and therefore is filled with venom to poison members of the totalitarian society, trying to uproot the Party erected by its fanatics. To counterbalance Goldstein, the Party has begotten Big Brother charged with maintaining monolithic unity within the Party. Goldstein is depicted as a strong figure and a former Party member, so in other words he knows the Party in and out, rendering his elimination very difficult. This serves the Party to deliberately imply that only by sticking to Big Brother we can defeat Goldstein. Even though, neither Big Brother nor Goldstein have been seen physically amidst the community, their image is alive, serving as a strong weapon in the hands of the Party to manipulate minds of the people in general.

D. Allegory

> "'Oh, comrade,' she began in a dreary, whining sort of voice, 'I though I heard you come in. Do you think you could come across and have a look at our kitchen sink. It's got blocked up and ...' It was Mrs. Parsons, the wife of a neighbour on the same floor. ('Mrs.' was a word somewhat discountenanced by the Party – you were supposed to call everyone 'comrade' – but with some women one used it instinctively.)"[55]

Allegory as a figure of speech stands for symbols of truth and purity, and entails a very important place in the structure of the whole novel. Comradeship and love for the Party was put above love for the family and individual interests. The Party is considered to substitute God as well as it has assumed to have brought equity among all the humans and its multinational composition, where everybody is happy. There is no Mr. or Mrs. in addressing each other, this superficially has created the fake equality in the solidified totalitarian society, which was put into practice in a number of former socialist countries following Russia's example.

Unquestionably, at the time when this novel saw the light of publishing, there were no telescreens which could check people's movement in a two-way communication, but Orwell's sharp mind envisaged the future of a totalitarian society alongside the borderlines it can exceed by making use of the technological advances. However, propaganda is one of the main means to cover the truth about achievements attained by a totalitarian society. The dilapidated state and fragility of totalitarian societies is

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[55] Orwell, Nineteen Eighty-Four, p. 22.

always tinged with optimistic notes by the Party. Orwell writes: "These amateur repair jobs were an almost daily irritation. Victory Mansions were old flats, built in 1930 or thereabout, and were falling apart."[56] Contrary to this, the Party would trumpet through its mouthpiece only victories achieved under its leadership.

Goldstein symbolizes the hatred as a token which the Party will use to create the image that vigilance should never abate in the eyes of those who are fed with the intentions of plotting various scenarios against the Party. His figure, who represents traitors of the state, is painted with the most negative characteristics, a depiction exaggerated out of credible dimensions which leads even little children doubt his existence. Goldstein is featured in the eyes of the people as somebody who "was delivering his usual venomous attack upon the doctrines of the Party – an attack so exaggerated and perverse that a child should have been able to see through it."[57]

The Party has found somebody upon whom the whole doctrine relies, with the purpose of launching all attacks at a non-existent figure, diverting people's mind from the truth they can see for themselves. Goldstein and Big Brother, another figure enshrined in the eyes of the populace and members, are placed aside each other: the former trying to topple the latter, and the latter continuously being vigilant of the former tactics. Big Brother stands for all dictators who in many cases come up with various excuses to save the Party and the society in general. In all the war waged against agents, spies, people with double thinking, enemies inside and outside the state, Big Brother will always come out victoriously, inspiring with his example the whole population and the Party itself. Accordingly, admiring beauty by proles, or other Party members arouses suspicion in the eyes of the Party, and everything connected with beauty is regarded as a betrayal to the reality:

> "Yes, he thought again, he would come back. He would buy further scraps of beautiful rubbish. He would buy the engraving of St Clement's Dane, take it out of its frame and carry it home concealed under the jacket of his overall. He would drag the rest of the poem out of Mr. Charrington's memory. Even the lunatic project of renting the room upstairs flashed momentarily through his mind again."[58]

Winston's interest in the antique objects of the past will not reconcile with the Party's politics as the latter wants to erect an edifice with a future in mind, with the past completely deleted from the human mind. Real truth is entirely distorted and untruth

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[56] Ibid., p. 22.
[57] Ibid., p. 14.
[58] Ibid., p. 104.

stands as truth: War is peace, freedom is slavery, ignorance is strength. Only by bombarding people's mind with the fear of war, the Party is to achieve peace; via slavery, mind's invalidation, and by keeping people ignorant about the truth, strength of the Party will always be intact. That is the motto which Orwell discovered with his sharp mind which permeates the propaganda in both capitalist and socialist totalitarian societies.

III. Theoretical Applications

1. Herbert Marcuse

A. New Forms of Control

Marcuse's *One-Dimensional man* is the most appropriate philosophic work to concretely and thoroughly analyze the development that human society underwent from 1930s to 1964, time when this work saw the light of publication. The extent in time engulfing a long observation by Marcuse of societal evolution led him to condense all his experiences into *One-Dimensional man*. His philosophical contributions appear to have found strong grounds in the literary works that I am analyzing here: Kafka's *The Metamorphosis*, Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four*. In *Brave New World*, Huxley created fiction personae who enjoy total freedom, thanks to the privileges that newly industrialized world created to its inhabitants. However, according to Marcuse it is here that one-dimensionality originates in the industrialized world: "A comfortable, smooth, reasonable, democratic un-freedom prevails in advanced industrial civilization, a token of technical progress."[59] *Soma*, a chemical product, is able to control the whole thought impulses of the dreamlike inhabitants of *Brave New World*. Likewise, via advanced modes of production, capitalism, and all totalitarian societies which make use of technical advances, in general not only have deprived humans of freedom of thought, but they have utterly frozen free thinking creating a one-way thinking human beings.

In Orwell's *Nineteen Eighty-Four*, the Party is making use of telescreens as new advanced surveying tools to monitor all the actions of the entire population in order to avoid double thinking, or as Marcuse defines negative thought. The main purpose of technological usage for totalitarian societies is deprivation of humans of freedom of

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[59] Marcuse, One-Dimensional Man, p. 3.

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thought, speech, and conscience.[60] Hard work, like Gregor in Kafka's *The Metamorphosis*, total deprivation of freedom like Winston in Orwell's *Nineteen Eight-Four*, and an under-*soma* effect Alphas, Betas and Gammas in *Brave New World*, have already laid the ground for a total un-freedom in a world dominated by sophisticated modes of production.

In the actual world, where freedom is rung out as the main achievement, certain basic needs for human beings are already attained; like enough food, shelter and a sufficient hygienic environment. Adversely, the satisfaction of vital needs in industrial societies might lead the individual be liberated from the too much manual work, but the capitalist totalitarian world imposes, in turn, upon the individual unnecessary, false needs. This might afterwards create the possibilities of individuals of industrial societies to exert an autonomy over its own life. In fact, according to Marcuse, this promised autonomy by advanced mode of production is never realized practically:

> "In actual fact, however, the contrary trend operates: the apparatus imposes its economic and political requirements for defence and expansion on labour time and free time, on the material and intellectual culture. But virtue of the way it has organized its technological base, contemporary industrial society tends to be totalitarian."[61]

A perfect coordination of intellectual and political order, like in *Nineteen Eighty-Four*, converts the whole forms of production into a totalitarian form, overturning all the promising freedoms and extra needs by the highly technological society. Political power which vests governments in advanced industrial societies already exercises its control over machines, taking under surveillance the whole technical process of production. Advanced tech products, in turn, not only will not guarantee any freedom to humans, but, on the contrary, they will put them (humans) under entire control. Telescreens and *soma* are not designed to extend human freedoms, just the reverse, they just raze these liberties to non-existence. By means of fear and spiritual elevation, liberties of humans are reduced to nothing, as no negative thought within the totalitarian society will ever occur. Industrial revolution promised humans three kinds of freedoms: economic, political and intellectual freedoms. Quite the opposite, none of these freedoms have been achieved hitherto:

> "Economic freedom would mean freedom from the economy – from being controlled by economic forces and relationships; freedom from the daily struggle for existence,

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[60] Ibid.

[61] Ibid., p. 5.

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from earning a living. Political freedom would mean liberation of the individuals from politics over which they have no effective control. Similarly, intellectual freedom would mean the restoration of individual thought now absorbed by mass communication, and indoctrination, abolition of 'public opinion' together with its makers."[62]

Economic needs are of two nature: vital needs and those that are imposed by the capitalist system. Vital needs are always connected with those needs that carry an historical inheritance, like the need to be fed every day, pre-conditioned by physical requirements of humans, clothing, accommodation and a certain level of cultural. Nonetheless, we saw that Gregor's rejection to work leads to the metamorphosis of the whole family, because even these basic needs promised in the industrialized world are very meagre when one depends on monthly salaries. Meagre salaries do nothing but further re-enforce modern slavery. Gregor's transformation proved that Samsa's family was under no circumstances guaranteed financially.

The other type of needs, those which are not controlled by the individual constitute needs which perpetuate social injustice, misery and aggressiveness. All those needs, which Marcuse labelled as false, are needs which might be satisfied in accordance with advertisements, creating uniformity, identicalness in the whole of society and are nursed by mass media. In other words, human beings are imposed to love or hate according to what advertisements and other forms of mass media 'force' human beings to, similar to 'Newspeak Dictionary' which left people with no room for misinterpretation of the nuances of the newly-coined words, thus creating uniformity of thought and no negative thinking, or double thinking as Orwell labelled it. Inhabitants of industrial societies try to imitate those that they watch on the small box, television, but still these needs conceal something very essential and are created for special purposes: the dominant interest lying behind those false needs is repression. By repressing, total control is obtained and uniformity of thought dominates, as in *Nineteen Eighty-Four*, wherein telescreens convey the ideology and propaganda of the Party to spark false beliefs in the entire population.

Uniformity, on the other hand, is achieved in totalitarian societies by means of sharing the same appliances, identical for workers, intellectuals and politicians as they all share the same programs on TV, go shopping to the same supermarket, thanks to the concentration of capital. By superficially being engaged in similar activities and possessing the same objects, a false idea is created: equality in the society.

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[62] Ibid., p. 6.

Nevertheless, the possession of the same objects and access to the same programs or movies does not in the least mark the disappearance of class distinction, but it indicates the preservation of the stability shared by both classes. Conditioning of humans in chemical laboratories in *Brave New World*, did not abolish class distinction as different castes were shaped there: Alphas, Betas, Gammas, all to accomplish predestined tasks in the industrialized world.

As both economic and political freedoms have not yet improved in the technological world, the intellectual freedom as well will never be attained for the below reasons. In capitalist and former communist societies, which propagate great freedoms in comparisons to each other, intellectual freedom is manipulated by mass communication and mass media in particular. Telescreens and Newspeak play the same role propagating respective ideology, correspondingly the Party's propaganda in *Nineteen Eighty-Four*. In both societies, human rights are blared out loudly, but all is propaganda used for political motives, targeting broad masses whose intellectual freedom is shaped by mass media. With regard to freedoms of human rights, Marcuse comments:

> "[...] 'free' are the institutions which operate (and are operated on) in the countries of the Free World; other transcending modes of freedom are by definition either anarchism, communism, or propaganda. 'Socialistic' are all encroachments on private enterprises not undertaken by private enterprises itself (or by government contracts), such as universal and comprehensive health insurance, or the protection of nature from all too sweeping commercialization, or the establishment of public of services which may hurt private profit. This totalitarian logic of accomplished facts has its Eastern counterparts. There, freedom is the way of life instituted by a communist regime, and all other transcending modes of freedom are either capitalistic, or revisionist, or leftist sectarianism."[63]

Intellectual thought is streamlined in both socialist and capitalist totalitarian societies alike. Those who doubt respective ideologies advertised by those who control media or other devices will eventually be punished. Intellectual thought, negative thinking is terminated in the bud, like the conditioning of human beings via Bokanovsky's Processes in *Brave New World*, and never is given the chance to vegetate further, which, according to the party and its doctrine, poses a real danger to the whole edifice of socialism. In Orwell's *Nineteen Eighty-Four*, every means of advanced technology is exploited to paralyze and avoid possible freedom of thought, double thinking or in Marcuse's terminology – negative thinking.

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[63] Ibid., p.16.

B. Liquidation of High Culture in Industrialized Society

In the preceding chapters, I attempted to bring into light how political, intellectual and economic freedoms do not exist at all in the industrial community, or if they ever exist in the least, they are placed under strict control by means of production prevailing in technological society. Culture, on the other hand, as integral part of a permanent society has permanently been a close companion of the human evolution. Achievements of a society in its evolutionary process are empowered with the strength to invalidate or validate bourgeois culture (affirmation of reality negation), considered to be an enduring treasure of humanity. Contrary to expectations, the introduction of technological *modus operandi* brought with itself a total refutation of this culture in the new advanced medium. The reality created by advances of technology disproves high culture in terms that it surpasses this kind of culture by solving many of the problems that high culture had resolved through mythical heroes and semi-gods, because present day reality has already these heroes and semi-gods for real. According to Marcuse: "[...] this (reality) has also betrayed the hope and destroyed the truth which were preserved in the sublimations of higher culture."[64]

High culture had at every evolutionary level of a society been deemed to be the opposition (negation) of the reality, establishing an antagonistic relationship between the featured medium in itself and the reality. Reality in itself was always disturbed and bothered by the featured, exaggerated reality in fictional literary products, outpacing the true progress of societal changes. Conversely to what high culture highlighted in the past, today's culture has already been melted, fused into the reality and this antagonism found in high culture of the past is completely eliminated, so a dissolution of sublimation is *de facto*.

Up to 1990s, which marked the collapse of the division between East and West, novel, poetry and drama focused on events mainly designed to show the superiority of one side over the other. Most of the literature produced in the East was filled with current forms of communism, the way communism shaped lives, while heavily criticized the other forms considered to be degenerative, exploitive and ruthless. The other side, West, would vent in its literary novels venom against communism and its callous and cruel treatment of humans. Ultimately, with the triumph of capitalism, this negative

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[64] Ibid., p. 60.

thinking existing in respective literary works was brought to a standstill, and now no contradictory representation of virtual reality occurs. Thereby, the two-dimensional culture, the antagonistic one, which existed in the pre-industrial societies has been utterly avoided by incorporating the whole culture values into the established society of technological modes of production. Antagonistic thoughts reflected in the pre-industrial society, have already been assimilated into the reality leaving very little room for creative literary works, as Marcuse remarks:

> "As the great words of freedom and fulfilment are pronounced by campaigning leaders and politicians, on the screens and radios and stages, they turn into meaningless sounds which obtain meaning only in the context of propaganda, business, discipline, and relaxation. [...] The ideal has been surpassed. It is brought down from the sublimated realm of the soul or the spirit or the inner man, and translated into operational terms and problems. Here the progressive elements of mass culture."[65]

Huxley wants to indicate that obliteration of Shakespeare, as a relic of the past, is deliberately sidelined in the newly created brave world, high culture replaced by mass media. Anti-conformity in the then Shakespearean society, in high culture, is considered a threat to the nascent new system of brave new world. High art has been marginalized to break ground for artificiality of the new world. This is stressed out through the words uttered by the Controller in a dialogue with Johan: "But that's the price we have to pay for stability. You've got to choose between happiness and what people used to call high art. We've sacrificed that high art. We have the feelies and the scent organ instead."[66]

Belles letters of the past stood out for the traits which made it completely alienated from the reality, in the sense that it surpassed reality, forming a kind of incongruity with it. This made them pleasant to the readership, as readers wanted to find something extra, unseen, inexperienced in the real world, setting that kind of sublimation embodied only into high culture. In today's literary works, we come across heroes such as the warrior, the devil, the fool, the great criminal – "those who don't earn a living, or at least not in an orderly and normal way."[67] This type of characters does not pose any objection to the current reality, on the contrary, they just add up more affirmation to the already established positivistic order. The imagination of pre-industrialized society was full-fledged, and not curtailed like in the technological world. In the

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[65] Ibid., p. 61.
[66] Orwell, Brave New World, p. 201.
[67] Marcuse, One-dimensional Man, p. 62.

industrial society, wherein nature has become its instrument along with the human consciousness, how can these beauties of high art ever exist? Marcuse emphasizes the fact that literary reflection of reality concealed the sublimation in the reader's mind, it threw his *modus vivendi* token into profound thinking, sparking alive one's mind with elevated contemplation: "No matter how close and familiar the temple or cathedral were to the people who lived around them, they remained in terrifying or elevating contrast to the daily life of the slave, the peasant, and the artisan – and perhaps even to that of their masters."[68]

Quite the opposite, the modern reader does not need to read literary works in order to please his spiritual voluptuousness, as his spirit has already been satiated with the daily happenings, imprinted in the daily life by spending hours in front of the small box, or by flipping through flossy magazines featuring unreal beauty. Technological rationality, irrationality as a matter of fact, forces artistic negation along with other forms of negativism succumb to its irrationality, as all the symbols and images, ideas of fantasy undergo radical transformation. Industrial progress has created many Newspeak dictionaries which curtail the human fantasy to one-way communication. Nature with its beauties has been restrained and spiritual satisfaction conditioned by artificial processes, or through chemical products like *soma*, making nature subordinate to the power of technology, eliminating existence of alienation of reality in high art. In the present industrial media, injustice and inhumanity are both identified as justice and humanity, rationalizing the whole mental entity, irrationalizing the whole thinking impulses. It is what obliteration of the past in *Nineteen Eighty-Four* aimed at by constantly changing and correcting the past with false information about the current reality, thus razing people's thought-power to the Party propaganda.

On one hand, high culture of the past was imbued with innumerable phenomena as Marcuse remarks: "opposition and adornment, outcry and resignation. But it was also the real of freedom: the refusal to behave".[69] On the other hand, alienation of reality in high art has been purposely left in the dark, because an industrialized totalitarian society requires no negative thinking. Thus no Shakespearean Othello, or Romeo should exist in the present world, it does not need them, they have been sacrificed for the benefits of humanity. By laying the ground for de-sublimation, the present world

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[68] Ibid., p. 66.
[69] Ibid., p. 75.

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has effectively eliminated artistic negation of the high culture of the past, enshrining irrationality into the de-sublimation[70].

C. Totalitarian Discourse and Language

Aiming at sustaining the established order, totalitarian society realizes a direct communication between masters and its dependents through media by means of a unified discourse. This discourse is enabled to exterminate the antagonism existing in the pre-technological society. While dialectical thought was entailed in the former pre-technological world via habits of impulse-thought in the two-dimensional mode, creation of a unified discourse in the media wipes out any form of dialectical thought as a whole. Marcuse articulates in *One-Dimensional Man*: "In the appearance of these habits of thought, the tension between appearance and reality, fact and factor, substance and attribute tend to disappear."[71] This form of identification that language radiates is reflected, at the same time, in the behaviour and individual attitudes, accordingly. This sort of individual behaviour, as a reward, will flatten and cancel out any kind of antagonism and dialectic thought, or negative thinking, hence establishing a conformist thought among members of the industrial society in general. Uniformity of thinking, contrary to dialectical thinking, will just help totalitarian systems stay on power eternally, as no antagonistic resistance is raised by one-dimensional humans.

Scientifically-compiled discourses, like the Newspeak in *Nineteen Eighty-Four*, generate a preset behaviourism in social and political realms. By depriving words of their poly-semantic meaning, media and other means divest words of its various forms, creating one-meaning *paroles*:

> "Nouns as 'freedom', 'equality', 'democracy', and 'peace' imply analytically, a specific set of attributes which occur invariably when the noun is spoken and written. In the West, the analytic predication is in such terms as free enterprise, initiative, elections, individual; in the East in terms of workers and peasants, building communism or socialism, abolition of hostile classes."[72]

With propaganda in mind, totalitarian regimes attempt to talk into people that 'freedom' means freedom, although in the two-dimensional thought it might have meant untruth as well. 'Peace', on the other hand, meant only peace in the 'harmony' of

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[70] By de-sublimation I term the non-existence of imaginary literary works, which were so abundant in the pre-industrialized world. This imaginary thinking, on the other hand, elevated the spiritual satisfaction of the reader, but industrialized world fails to stimulate the same effects by deliberately replacing it with mass media.

[71] Marcuse, One-dimensional Man, p. 88.

[72] Ibid., p. 91.

societal relationships that members enter with one another, although its very existence was rooted down into the war that this very word implicitly meant. Consequently, the unified discourse does nothing but mediates the ideological thoughts of the masters to their dependents. By creating a new dictionary with mono-semantic words, the Party in the totalitarian world of *Nineteen Eighty-four*, knowingly attempts to make people believe in what words meant, as they are defined in the dictionary, thus obscuring the past – the truth about Party's politics – which people might find in the poly-semantic meaning that words normally have. Marcuse states out:

> "Thus the fact that the prevailing mode of freedom is servitude, and that the prevailing mode of equality is superimposed inequality is barred from expression by the closed definition of these concepts in terms of the powers which shape the respective universe of discourse. The result is the familiar Orwellian language ('peace is war' and 'war is peace,' etc.), which is by no means that of terroristic totalitarianisms only." [73]

By delimiting meaning of words, the Party forces its members and non-members to believe that peace and war are synonymic, and one reaches the other. However, this kind of discourse is not only found in Orwellian language, but in the current discourse that newspapers, radio, television and books attempt to convey in their on-purpose created unique discourse. The deviation of the meaning of two words mentioned so frequently in the current media are Orientalism and Occidentalism, two words on which Edward W. Said focused in particular and serve us as an example to illustrate how semantics of the words can change according to the tastes of some people. Similar to the *modus operandi* with which the Party is engaged in *Nineteen Eighty-Four*, presently Orientalism and Occidentalism are two words in the Western discourse which respectively convey reverse meaning, as they are unified semantically in the Western media signifying denotation which arouses reactions both in the East and the West. Orient is connected with the larger part of the world, to which a delineated form of thought corresponds, and is only correlated with this part of the world, although the largest in this division, is labelled Orientalism by the Western scholars, thus freezing its original meaning by empowering it with a fixed semantic denotation instead.

Equally, the other part of the world, smaller in size, is called Occident, and corresponds to another kind of thought, diametrically opposite to Orientalism, and denotes a positive meaning arousing 'affirmative' feelings amidst 'world population'. The former is connected with Islam, another negative connotation, particularly after September 11th

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[73] Ibid., p. 92.

attack on the Twin Towers in New York, whereas the latter, Occidentalism, emanates positiveness and progress. The negativity of Orientalism, as a mode of thought, pregnant with 'destructive' repercussions, should be amended and improved in order to embrace the other, Occidentalism, as an advanced mode of thought with prosperous results. Edward Said remarks:

> "Such divisions always come about when one society or culture thinks about another one, different from it; but it is interesting that even when the Orient has uniformly been considered as inferior part of the world, it has always been endowed both with greater size and with a greater potential for power (usually destructive) than the West."[74]

How can this kind of Occidental discourse freeze up words in meaning and attach negative connotation to them? Deteriorating the semantics of some words via vesting them with negative meaning might surely have reasons behind, which should by all means justify the purpose. With Orientalism, as mode of thought, is connected Islam, as this religion is practiced by a large part of the world, so the negative connotation that this word, Orient and Orientalism, is given, is a direct outcome of the hatred that Occident nurses against Islam and its worshippers: "Insofar as Islam has always been seen as belonging to the Orient, its particular fate within the general structure of Orientalism has been to be looked at first of all as if it were one monolithic thing, and then with a very special hostility and fear."[75]

The converging points between the unique discourse that the Party in *Nineteen Eighty-Four* tried to create through Newspeak and the current Western propaganda in regard to the connection that it gives to Orientalism and Islam on the whole, illustrates the purpose lying behind discourses. The Party wanted to justify the 'right' politics in ruling the totalitarian society, while the Western discourse, through identifying Orient with terrorism, destructiveness, evil and inhumanity, excuses itself from the exploiting purposes the wars against 'terrorist' countries carry. Said explains that it is not Christianity as a faith that incites war, but the West thought aiming at colonizing the otherness under the pretext of enlightening it and spreading progress across the whole human world, liberating Islamic world from the darkness of Orientalism:

> "Because the assumption is that whereas 'the West' is greater than and has surpassed the stage of Christianity, its principal religion, the world of Islam – its varied societies, histories, and languages notwithstanding – is still mired in religion,

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[74] *Said, Edward W: Covering Islam. How the Media and Experts Determine How we See the Rest of the World* [1981], London: Vintage Books 1997, p. 4.
[75] Ibid.

primitivity, and backwardness. Therefore, the West is modern, greater than the sum of its parts, full of enriching contradictions and yet always 'Western' in its cultural identity; the world of Islam, on the other hand, no more than 'Islam', reducible to a small number of un-changing characteristics despite the appearance of contradictions [...]."[76]

C. Technological Rationality, Logic of Domination

'Domination of man by man' is one of the bases whereon every society, be it pre-historic, pre-technological, has established the interactions between humans. Personal dependence of the past has been substituted with another order of dependence of industrial world: objective order of things, that is to say, economic laws, free market.

The 'Domination of man by man' motto of the past is today altered slightly, it always aims at sustaining and perpetuating the hierarchical structure of both the capitalist and mono-party societies, by operating an apparatus, which more efficiently makes use of natural and mental resources. The *modus operandi* through technological rationality exist in different forms, in itself it further widens the hierarchical order within totalitarian societies. The conditioning of Alphas, Betas and Gammas in laboratories implies that hierarchy will prevail in the technological world. Alphas are predestined to rule, while Gammas, in turn, to perform low skilled jobs, thus preserving the societal order of the past. Equality does not exist, Winston discovers through his relationship with Julia the privileges that Party members enjoyed over non-Party members in *Nineteen Eighty-Four*. Gregor also despises his job for the difficulties which are connected with it, up to the point of rather become a bug than continue with its hardships. However, all the fictional heroes unite in one point: rationality promoted by totalitarian society will continue even when these heroes sacrifice themselves. Progress of the totalitarian societies in many cases requires the sacrifices which serves as an impetus for the advancement and acceleration of *modus operandi* in the industrialized world, or they are considered as the survival of the fittest in the competitive world of capitalism. Marcuse focuses on the continuation of the social structures in totalitarian societies:

> "We live and die rationally and productively. We know that destruction is the price of progress as death is the price of life, that renunciation and toil are the perquisites for gratification and joy, that business must go on, and that the alternatives are

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[76] Ibid., p. 10f.

Utopian. This ideology belongs to the established societal apparatus; it is a requisite for its continuous functioning and part of is rationality."[77]

Out of Gregor's death, the survival of his family will be born, meaning his parents and sister find jobs and survive in the rational world, while Winston's demise ensures the continuity of English socialism, proving the righteousness of the Party's politics. Similarly, John's disappearance marks the incompatibility between John's irrationality and brave new world's rationality. Gregor, Winston and John share common features as to the role they play in the respective societies: they are all made scapegoats. The three works deduce the fact that their demise is inevitable for the survival of social structures in the totalitarian societies. Upon their disappearance, new forms take shape, which will secure the progress and survival of the social continuance.

The evolution of scientific methods point out merely the transformation of natural into scientific in the industrial 'civilization' via application to societal structures. This holds truth for both totalitarian types: communist and capitalist societies alike. Moreover, science and technological progress are not to be blamed for the current situation into which humans have fallen, as science in itself gains negative percussions only when it is diverted into instruments of exploitation. Marcuse marks out: "A closer relationship seems to prevail between scientific thought and its application, between the universe of scientific discourse and that of ordinary discourse and behaviour – a relationship in which both move under the same logic and rationality of domination."[78]

Telescreens in *Nineteen Eighty-Four* or *soma* in *Brave New World* do not possess any exploitation power in themselves, but they are empowered with exploitation when they are used by the Party for surveillance purposes, thus they are converted into irrational elements of totalitarianism. Rationality insofar as it remains pure does not possess any manipulating characteristic, but it acquires this once it is transformed into impure. Only through a political medium which favours domination, exploitation and deprivation of freedom of individual, technology realizes its other mission, that of enslaving humans, like proles in Orwell's *Nineteen Eighty-Four*. Machines do have the potential to turn their users into slaves when they are used for exploiting purposes. Rationality, in other words, is simply transformed into irrationality with regard to its effect on societal structure and the human treatment when it is misdirected and misused. This misuse of

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[77] Marcuse, One-dimensional Man, p. 149.
[78] Ibid., p. 158.

technology will in the end subordinate humans to machines, scientific irrationality. Marcuse points out:

> "[...] That science [...] has projected and promoted a universe in which the domination of nature has remained linked to the domination of man – a link which tends to be fatal to this universe as a whole. Nature, scientifically comprehended and mastered, reappears in the technical apparatus of production and destruction which sustains and improves the life of the individuals while subordinating them to the masters of the apparatus."[79]

Marcuse clearly explicates how scientific irrationality preserves the spirit of the motto: Domination of man by man. With its advanced forms, scientific irrationality transforms not only the nature, but along with it, humans as well.

2. Hannah Arendt

A. Law of Nature Through Terror in Totalitarianism

Hannah Arendt in *The Origins of Totalitarianism* published in 1951, makes a profound analysis of the reasons which help the rise of totalitarian system. Her contributions are so concrete for the time being as they were for the time when they got published. By scrutinizing the power along with its instruments that assisted Hitler come into power, she uncovers those who are made scapegoats, in this case Jews, afterwards demonstrating with proves why the need for a scapegoat is substantial as well as methods used in building strong, invincible totalitarian systems through terror, ideological manipulation and total mass annihilation. In reality, terror is one of the main devices used by Orwell in depicting his imaginary totalitarian socialism in the England of 1984. The most prominent attribute characterizing terror in totalitarian governments is its power to convert all parts of a state into a massive enterprise, which consequently holds onto masses.

Like other means aiming at strengthening and prolonging the existence of totalitarian systems, terror is depicted with the ability to dissolve classes of the totalitarian society into indivisible masses, uniting all the people into a single fist in this system at the expense of the masses themselves. Terror as an old form of erecting totalitarian systems is always linked with preceding examples, later to be used by those who will afterwards build new totalitarian societies resembling those in the past. Totalitarian societies, be them of communist or capitalist nature, are of the same colour, they all aim at

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[79] Ibid., p. 170

materializing their goals within a totalitarian framework. It does not matter how badly dictators are hated by broad masses in general, following in the steps of previous dictators is never ruled out. Arendt comments that the end of totalitarianism does not cease to exist with the death of the dictator:

> "[…] And it will no more disappear with the death of Stalin than it disappeared with the fall of Nazi Germany. It may even be that the true predicaments of our time will assume their authentic form – thought not necessarily the cruellest – only when totalitarianism has become a thing of the past."[80]

While German Nazis would come up with the excuse of eliminating Jews in building up a strong totalitarian regime, the Party in the Orwellian novel of *Nineteen Eighty-Four* would invent the war that threatens peace in the totalitarian English society. The enemy of peace is always alive in people's life, imbued with fatal consequences for the entire totalitarian population. The fear of the appearance of Goldstein pursuing people like shadows along with the imagined wars of Oceania against Eastasia and Eurasia. Equally, the Cold War which broke out between Eastern Block countries with Soviet Union at the head and Western Block presided over by the USA utilized the same methods as depicted by Orwell in *Nineteen Eighty-Four*. The terror of a possible war accompanied peoples on either side until the collapse of communism at the beginning of 1990s. Orwell's people of English socialism go to bed with Goldstein and Big Brother in the mind as well as the vigilance to a possible war, similarly during the Cold War, the fear of a total destruction of the whole world is imprinted in everybody's mind.

Totalitarianism converts all 'positive' laws, which human society has been led by ever since its creation, into 'lawful' legitimacy to repress negative thought, like in Winston's case, who suspects Party's policy, alongside its constant change of the past. However, this legitimate 'lawfulness' is attained only when it, totalitarian lawfulness, according to Arendt, defies "legality and pretends to establish the direct reign of justice on earth, executes the law of History or of Nature without translating it into standards of right and wrong for individual behaviour".[81]

While the law of History has helped mankind follow the road of progress, the lawfulness of totalitarianism makes humans subjugate unwillingly to oppressors, further turning humans into carriers of this lawfulness passively. The main distinction

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[80]*Arendt, Hannah: Origins of Totalitarianism* [1951], San Diego, New York, London: A Harvest Book 1976, p. 460.
[81] Ibid., p. 462.

between the lawfulness of totalitarianism and the law of History, or law of Divinity, Arendt points out, lies in the fact that commands of God through this law are supposed to be relayed by men themselves, by announcing its authority to men: "This never made man a walking embodiment of the law, but on the contrary remained distinct from him as the source of authority which demanded consent and obedience."[82] These laws of History, embody a permanence into themselves, and changes that they undergo as history evolves are almost indiscernible. This permanence that laws of History are vested with, spring out of the source of authority, which gives them everlasting presence. On the contrary, the lawfulness of totalitarianism gushes out of the need to repress human beings in order to strengthen totalitarian society. The need to make sacrifices are allegedly done to benefit the whole society in totalitarianism like the case of Hitler with Jews, or the creation of imaginary figures of Goldstein and Big Brother in *Nineteen Eighty-Four*.

B. Ideology in Totalitarianism

Ideologies in totalitarianism stand out for one fact: they are vested with a scientific character welded into a philosophic approach at the level of scientific dimensions. The scientific character stems from the logical compositions, like in biology, sociology and pathology as all of them denote knowledge on a realm, which is scientifically studied. Arendt states out that if this theory based on ideology holds truth, then ideology would be half a science and half philosophy, with neither of them involved completely in it. By ideology is simply the logic of an idea and philosophy or any other science is excluded from it. Arendt comments that:

> "An ideology is quite literary what its name indicates: it is the logic of an idea. Its subject matter is history, to which the 'idea' is applied; the result of this application is not a body of statements about something that is, but the unfolding of a process which is in constant change. The ideology treats the course of events as though it followed the same 'law as the whole historical process – the secrets of the past, the intricacies of their respective ideas."[83]

The ideology promoted by Nazis is of course different from that promoted by Stalin in real world, or differs from that implemented by the Party in *Nineteen Eighty-Four*. The fact is that ideology is attached to a certain historical process which a society undergoes. These ideologies have a common denominator, which corresponds to a

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[82] Ibid., p. 463.
[83] Ibid., p. 469.

certain epoch of a social community, by assuming the task of explaining everything as everything is "comprehended in this consistent process of logical deduction".[84]

Ideology tries to explain phenomena in correlation with reality, history, but this history serves to explain these phenomena only in terms of motions, movement that is presupposed to be necessary for the benefits of a social community. The imagined war against the other two powers, respectively Eurasia and Eastasia, serves as a point whereupon the Party's politics rely. With this power embodied into itself, ideology is used by totalitarian rulers in order to convert it into a weapon which would convince masses about the justice that this idea consist of. Thereby, masses would simply be transformed into blind instruments serving those who lie behind this ideology, in our case, Hitler, or the Party in Orwell's novel. The idea, which lurks in ideology, is not dangerous as long as it not attached to a logical process originated from it. But once this logical process springs out of an idea, then the idea causes strong logical processes pregnant with consequential repercussions for society, even extermination of millions of people.

2. Karl Marx

A. Nature of Labour in Capitalism

The nature of labour as a means to secure the continuation of human society has undergone radical changes ever since its origins. Hunting and gathering fruit was replaced with other forms of labour with the formation of tribes, and the rise of states led to changes in the nature of labour. Conflicts and wars demanded more labour from humans and this further transforms its nature, respectively. Karl Marx made a thorough analysis of the nature of labour in capitalism, by interpreting the rapport between capitalists and workers. According to Marx, workers offer their free arm to capitalists, who own the means of production. In this respect, workers and capitalists enter into a simple process of exchange:

> "The exchange between the worker and the capitalist is a simple exchange; each obtains an equivalent; the one obtains money, the other a commodity whose price is exactly equal to the money paid for it; what the capitalist obtains from this simple exchange is a use value: disposition over alien labour. From the worker's side – and

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[84] Ibid., p. 470.

service is the exchange in which he appears as a seller – [...]. What the worker sells in the disposition over his labour, which is a specific one, a specific skill etc."[85]

In the case of Gregor in Kafka's *The Metamorphosis*, he enters into a relationship, an exchange process with his company by offering his services via trips to different places to advertise cloth samples, all this in return for salaries in the form of a reward or exchange value. According to Marx, it is assumed that this exchange with wages (salaries) should be equal with the energy that a worker, in our case Gregor, spent through his work in order to produce some goods or services.

Marcuse also made clear the difference between the modus of exchange in capitalism with those prior to technological world. In comparison with slavery, there is a significant difference we note here: in slavery humans were bought and sold physically in order to be used for their labour, but in exchange for their daily labour, they were only rewarded with food and clothes. Contrary to workers in capitalism, slaves could not enter into a change, exchange process as they were owned physically by serfs, they exchanged their labour, only with food and clothes:

> "Like every individual subject within circulation, the worker is the owner of a use value; he exchanges this for money, for the general form of wealth, but only in order to exchange this again for commodities, considered as the objects of his immediate consumption, as the means of satisfying his needs."[86]

In our concrete case, Gregor had to work, therefore enter into an exchange process with the company, by selling his labour, and in turn, the company paid him wages, which Gregor would use to keep his family together. But due to debts his father had inherited from the past, and unemployment of his mother and sister, wages collected by Gregor did not guarantee a smooth, comfortable life to the whole family as a reward for his labour in the firm. One way of saving some wealth by the side of the labourer is that of self-denying oneself of some essential needs, thus making extra sacrifices by not completely satisfying needs which are necessary for his physical existence. These sacrifices sometimes are of heavy cost for the labourer, like Gregor who could not endure the heavy load of his work and consequently chose to bow to the capitalist exploitation by transforming himself into a bug.

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[85] *Marx Karl: Grundrisse. Foundation of the Critique of Political Economy (Rough Draft)* [1857/58]. Translated with a Foreword by Martin Nicolaus, London: Harmondsworth, Middlesex: Penguin Books 198, p. 281f (The Pelican Marx Library).
[86] Marx, Grundrisse, p. 284.

B. Surplus Labour and Machinery in Capitalism

In capitalism, workers enter into a relationship with the capitalists by placing their energy at their disposal, aiming at producing some items and alike, in response to some wages calculated on the number of hours spent, or the number or items produced. This simple relationship between capitalist and worker changes with the introduction of new, efficient machines, as part of the energy spent by the worker is replaced by machines, thus reducing the number of workers required for the production of certain items. On the other hand, the profit that capitalists make from the capitalist *modus operandi* results from the unpaid work of the labourers, in other words a capitalist pays only part of the work done by labourers. Besides, the introduction of more advanced machinery substitutes part of workers' labour, although the machinery itself is supervised by the labourer. Marx explains the above substitution of labour with a simple example:

> "The value of the machinery is equal to the value of the labour capacity it replaces. [...] If 50 [workers, F.S] out of 100 are let go and replaced by the machinery, then the remaining 50 workers have to accomplish as much surplus labour time as the 100 did before. If the 100 worked 200 hour's surplus labour time every day out of 1,2000 hours' work, then the 50 must now create the same quantity of surplus labour time; hence 4 hours per day, if the former only 2. In that case the surplus labour time remains 50x4=200, the same as before, 100x2=200, although the absolute labour time has decreased."[87]

Translated into other words, the capitalists endeavours to maintain the profit by cutting down the number of workers, on one hand, and by increasing the labour time of the remaining workers, on the other hand, as well as benefiting from the efficiency of the machinery. Accordingly, if we take into consideration that half of the labour time (capacity) which was done by other workers is replaced by the machinery, now we can arrive at the conclusion that the capitalist makes more profit with the utilization of machinery.

Advertising as part of the capitalist *modi operandi* has undergone radical transformation as well. At the outset of 20th century, Gregor, working as an advertiser, had to travel from one place to another to display fabrics, nowadays that form is completely replaced with other forms like shipping, instead of paying workers, or by using local agents centred in the target market areas, the internet, all these thanks to the advances of technology. Karl Marx analyzed modes of capitalist production in the 19th

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[87] Ibid., p. 819.

century, time when industrial revolution had started to mark out its impact on the economy. Nowadays when this modes of production have considerably changed, one can notice that what Marx noted down is true and holds weight, but the conclusions that he drew from his predictions with regard to present forms of capitalist production are outdated, as capitalists have come up with new forms of production, yet unpredicted in Marx's time. The internet, television and other inventions have facilitated capitalist forms of exchange, leading to an increased net profit, although the basis of these new modes are alike those discovered by Marx. Moreover, division of the world into technologically advanced and labour rich countries has also contributed to the widening of the gap between affluent and poverty-stricken countries, which will surely be reflected in the conditions of the workers, respectively.

C. Production in Capitalism (Industrialized World)

Production is undoubtedly one element in the social process which has associated evolution of societies since its genesis. Nevertheless, *modi operandi* have certainly changed from one epoch to another, but always depending on previously-used modes. In spite of particular forms of productions, associated with a precise epoch, production on the whole embodies in itself some determinants which are all almost similar and easily identifiable. By this, I mean that if one wants to find out exactly how life was organized in a certain epoch, we certainly need to go back to that historical period and study forms into which people entered with each other *en rapport* with modes or production. Albeit there are certain determinants which are common with respect to modes of production, one epoch differs from the other just because there are certain differences which do not fit in one epoch or in another, and it is by these differences we notice that we can determine how one epoch changed from the other. Marx remarked:

> "Some determinations belong to all epochs, others only to a few. [Some] determinations will be shared by most modern epochs and most ancient. No production will be thinkable without them; however, even though the most developed languages have laws and characteristics in common with the least developed, nevertheless, just those things which determine their development, i.e. the elements which are not general and common, must be separated out from the determinations valid for production as such, so that in their unity – which arises already from the essential difference is not forgotten".[88]

Thus, alongside similarities present in almost every epoch, different elements also exist and they help us delineate and differentiate one epoch form the other. Taking all these

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[88] Ibid., p. 85.

together, we arrive at a conclusion that in order to make production realizable, certain instruments are needed, be it only the hand.[89] In spite of all novelty that *modi operandi* undergo, labour is always involved as an internal part of production. By establishing the relationship between modes of production and labour, we should bear in mind that the form of labour differ from one epoch to another. Different products require various forms of labour, and according to the skills needed to produce an item, or even a service, labour takes on various forms. Inventions in various fields along with human evolution see how skills prerequisite for a process are specialized. In *Brave New World*, for example, we got acquainted with the fact the specializing of labour takes shape in laboratories, in prospective with the needs that a 'in-the-future society' was to have. Alphas, Gammas, Betas, all are humans conditioned to perform required skills in the labour process, but this novelty walks a propos the developing technological pace at certain stage of evolution.

In capitalism, the advances made in machinery as a whole have naturally made capital, in return, undergo profound changes, but modes of production compared with those used in the previous epochs are alike in principle. Based on the *modus operandi* along with the prospective of a technological continuation in the future, Huxley envisioned the stage human society would arrive at after forty years. In any case, the main principle on which production as a process operates is similar in both epochs, if we are allowed to define the difference in time as such. Production upgrading from one historical period to another always relies on virtually identical criteria:

> "If there is no production in general, then there is also no general production. Production is always a *particular* branch of production - e.g. agriculture, cattle-raising, manufactures etc., – or it is a *totality*. [...] The relation of the general characteristics of production at a given stage of social development to the particular forms of production to be developed elsewhere (later)."[90]

New forms of production based on technological advances will certainly make an impact on societal development as well. They will bring about substantial alternation in the way of life as well as evolutionary changes on the whole. The three works that I am analyzing in this project are written in different periods of human evolution. Timing is not so significant in terms of historicity, as all social conditions which are reflected in these literary works occurred within a century. However, the three works vary from each other with regard to how they reproduced part of the reality in the respective

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[89] Ibid., p. 85.
[90] Ibid., p. 86.

epochs. Gregor continues to work for a firm which has assigned him to advertise cloth samples, all by making trips on train from one place to another, time when flying was very expensive for big companies. In Huxley's *Brave New World*, goods and services in general are placed under a more automated medium, when flying to and forth is considered to be a normality, thanks to advances that technology made after World War II, fictionally predicted by Huxley, but completely realized in practice. Equally valid is *Nineteen Eighty-Four*, wherein an ancient Big Brother is replaced with a modern one in terms of how these two identical figures exert control of the society. Telescreens belong to the epoch of technology as they realize a much more sophisticated control upon people, replacing old forms of surveillance. Thus, telescreens will always be associated with technological slavery of modernity.

IV. Philological Perspectives

1. Evolution of Patriarchal Role in Modern Societies

Out of the three literary works that I have been dealing with hitherto, Kafka's *The Metamorphosis* is the one which provides more intriguing ground for various interpretations, coupled with various reasons. Reality in this short story is featured implicitly and not overtly unlike in the other two works, respectively, Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four*. Although they change greatly in style, yet the societal problems, are put forth alike in the three works. Numerous poets, writers, philologists and sociologists have not seldom centred their attention at monarchical role in a society, an issue which is equally weighed out in the literary works I am analyzing. In Kafka's *The Metamorphosis*, one of the first aspects that Kafka handles is the future of a family stricken by physical metamorphosis of one of the members.

In my task to dwell a little upon family structure, Giambattista Vico, the Italian philosopher of 18th century, will help me through his research into the patriarchal role in the family ever since its genesis. Vico marked out that creation of families in the early organizations of humankind, heroic stages to be more precise, was accompanied with the division of labour, accordingly. By enjoying more physical strength, fathers were given the patriarchal role: "Now, it is clear that fathers were monarchical family

kinds, superior to everyone else in their families and subject to God alone [...]."[91] The patriarchal role stigmatized the provider of food and shelter for the whole household.

In Gregor's family, however, father had lost his monarchical role, for he had quit working due to his old age, and his patriarchal role had been bequeathed to Gregor, the already converted breadwinner of his family: Gregor had to work to subsist the rest of the family. In return, Gregor's patriarchal role is curtailed due to the little time he devoted to his family, because of the nature of his job, so his legitimacy to carry out his new role is not completely realized.

Only when Gregor's physical transition occurs we become aware of his role as breadwinner is vested with patriarchal *puissance*. Nevertheless, Gregor's patriarchal role differs entirely from the nature of the patriarchal role fathers possessed in general. Vico commented on the function and principles that guided fathers: "[...] all the fathers were sovereign in their own families, which makes it inconceivable that one father could, by fraud or violence, have subjected the others to a monarchical state, [...]."[92] On the contrary, Gregor was not given the power in Vico's conceptual understanding, because Gregor did not subject the other family members to a monarchical state. Patriarchal role conceptually was not fully transferred to Gregor, it only consisted in that he was the breadwinner. Undoubtedly, evolution of humanity made patriarchal role undergo alternations. In the industrialized world, patriarchal role has lost its ancient role of breadwinning, because developed world creates manifold possibilities to attain that role. The diminished patriarchal role in Samsa's family can thus be attributed to the means of production that is prevalent in the capitalist society at the beginning of 20th century, time when Kafka's short story was published.

Kafka, on the other hand, was almost in the same situation as his fictional hero, Gregor: he (Kafka) was pulled on one side by the desire to continue with writing – a talent he possesses – while his main profession had also to be considered as means of covering his trips across Europe. Besides, Kafka attempts to strike a relationship with Felice Bauer through a letter correspondence as well as he displays his attitude to the miserable circumstances that employees of that time were experiencing:

> "Yesterday in the factory. The girls, in their unbearably dirty and untidy clothes, their hair dishevelled as though they had just got up, the expressions on their faces fixed by the incessant noise of the transmission belts and by the individual machines,

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[91] *Vico, Giambattista: New Science* (see fn. 1), p. 218.
[92] Ibid., p. 218.

automatic ones, of course, but unpredictably breaking down, they are't people, you don't greet them [...]."[93]

Evidently, Kafka's on-and-off relationship with his father, along with his Jewish awareness coincide with the revival of Judaism by Eastern European Jews, time when he was writing *The Metamorphosis*. At that time, in January 1912, Kafka was seeing a lot of plays put on stage by a Jewish troupe aiming at reviving Jewish traditions in East Europe. Religion has always played a substantial role in regulating family matters ever since people believed in God. At the time when family changed from matriarchal to patriarchal, the monarchical order in the household was believed to be divine and this fact is stressed out in Vico's work: "Monarchical fathers were only subject to God,"[94] a fact that would provide them with unlimited power in the family. Gregor's transformation into a bug marks at the same time the end of his patriarchal role in the family (as breadwinner) and sets off the scene for recovery of his father's figure once again, featured into his attempts to make ends meet again without his son's assistance.

As to the monarchical role in Huxley's *Brave New World*, the opposite stands with regard to *The Metamorphosis*. Kafka's *The Metamorphosis* was analyzed on the grounds of a family nucleus, as Kafka diminishes a whole society into its own smallest individualistic part – family. To make a further clarification, I want to point out that the fundamental difference in the handling of the modern society's concerns stands in the fact that Kafka started out from a minute part of this society – family – implying the dreadful plight into which modern, totalitarian societies had sunk. Individual un-freedom, the new enslavement of humanity and other similar elements constitute the core of Kafka's *The Metamorphosis*, while Huxley sheds light upon modern society looking at from a bird's view, starting from the general to the particular, or via utilization of a holistic approach.

Patriarchal role in the onward evolutionary societal communities took on other features with regard to the ancient human societies, this role did not involve not only protection and subsisting the children, but bringing them up and preparing them for the reproduction of the generations to come. In return, this role has already undergone tremendous changes in *Brave New World*, taming of nature and new technological advances have already weakened that role and societies yield to something else, which

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[93] *Kafka, Franz: Diaries of Franz Kafka 1910-23* [1948]. Edited by Max Brod, London: Vintage Random House 1999, p. 179 (January 7, 1912).
[94] Vico, New Science, p. 218.

is a replacements of the patriarchal role indeed. As a result, this role is not taken over by humans any more, but by technology, consequently all members of a technologically-wise society submit unscrupulously to this role. Family nucleus has completely collapsed, humans are tempered and shaped in laboratories, dozed up with medicines in that proportion just to ensure the continuance of the technological (modern) society. Once taboos regarded as sacred are liberated of all the prejudices and they only add to societies' satisfaction in general, leaving behind individuals completely stripped of their freedom at the expense of society as a whole.

Unlike in the ancient civilized societies, from which patriarchal role originated, upbringing is not in the hands of the breadwinner of the household, on the contrary it is in the claws of technological advances, which pave the way for further progress in the means of production, reducing the dependence of individuals on subsistence and other necessary nutriments. Patriarchal role was almost intact until the introduction of new modes of production which braved their way into human communities, although undergoing slight changes, but with the incoming of technological revolutionary innovations, this role disappeared to be substituted with technological rationalized manipulation.

While in Kafka's *The Metamorphosis,* the patriarchal role is implicitly revealed, in *Brave New World* this role is more evident in particular in the last chapters, when Huxley features differences which were uncovered by comparing the way of living in the artificially built society of London and the primitive relationships which were still prevalent in John's Savage Reservation. John, whose upbringing is taken over by his mother, in the absence of a 'father', runs contrary to the relationships we encounter in the London society, where family and its societal influence has already been abolished by means of newly discovered routes, all this thanks to technological advances.

At the beginning of civilized societies, when families emerged alongside the patriarchal role, we saw that father was subject only to God, charged to accomplish his mission of securing he survival of the family into generations to come. Conversely, the father figure together with his source of strength, Providence, has entirely been destroyed in *Brave New World.* As we will see later, God does not exist any more in the new community, his spiritual pacifying role found in the Bible or other holy books is totally demolished to be substituted with another pacifying token prepared in laboratories – *soma. Soma,* as a matter of fact, manages to destroy all the natural relationships that

human beings are able to enter like sex, along other recreational activities as well, thus removing all the hurdles which restricted human behaviour within a certain framework set by patriarchal *puissance* embodied into heads of the family.

Moreover, Huxley emphasizes in his work the fact that that there is an incompatibility between the traditional and artificial world, which stands in the refusal of John to adapt to the new brave world. His rejection to yield to the new world winds up in his decease, a symbol that displays how far traditional upbringing has decayed: individuality becomes subordinate to society as whole, putting an end to the patriarchal role in the family, already non-existent in industrialized world.

Orwell's *Nineteen Eighty-Four* in terms of semblance is closer to *Brave New World* if we take into account the *puissance* allocated to those on hierarchical ladder, leaders, while family matters are secondary. They do not converge at any point because they complement each other. An indispensable ingredient solidifying foundations of a society was marriage, which guaranteed a continuation of human societies by means of natural reproduction. Marriage, as the base on which family strongly stood, meant that father and mother had different tasks with respect to upbringing their sibling. Marriage since its origins was given inviolability, rooted into religion and through it the growth of social community was to be realized. The sacredness of marriage ever since its origins does not exist in *Brave New World*, marking the entire disintegration of family as the basis of social community. Equally, in *Nineteen Eighty-Four* family exists formally. Its role has been reduced to non-existence. Parents are completely divested of the patriarchal role with regard to upbringing of their off-springs:

> "He must, he thought, have been ten or eleven years old when his mother had disappeared. She was a tall, statuesque [...]. His father he remembered more vaguely as dark and thin, dressed always in neat dark clothes (Winston remembered especially the very thin soles) and wearing spectacles."[95]

This vague memory of his parents, impels Winston to forget the upbringing impact that his parents had had on him. This role has been bestowed upon to the Party with new forms of education: the Party's teachings are advocated on the walls, in the streets, are voiced out on telescreens at the Party meetings, ensuring that no-one in totalitarian society gets out of the frame set out by the Party .

The patriarchal role, bequeathed to the Party, is strengthened every day by activities, starting with the physical exercises and to be followed by many other daily

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[95]Orwell, Nineteen Eighty-Four, p. 31.

'adventures' associating the social community of *Nineteen Eighty-Four*. Family is considered as sanctified but based on no spiritual pillar, no God is mentioned. His role has been substituted by the Party, inspiring couples to stay together for its own sake. Henceforth, we are acquainted with the fact that although leaders were supposed to preserve family relations intact, Julia reveals to Winston that she had experienced intimate relations with members high in the Party's hierarchy. Family in appearance is still considered essential: "The family could not actually be abolished, and indeed, people were encouraged to be fond of their children in almost the old fashioned way [...]."[96] Contrary to what the Party promotes, family, especially with regard to the main hero of the novel, Winston, plays no role at all as to his upbringing, thus it is subordinating to the propaganda role taken over by the Party. Winston is completely suppressed in his freedom and is certainly under the Party's control ensured by the mediatory role played by O'Brian. The latter will make sure that what directives the Party launches to its members and others as well, are carried out without objections and obediently, like fathers had done before in the natural evolution of family extension. As a result, O'Brian was charged with the role of patrimony, but subject to submit only to the Party, like father were only under God in terms of hierarchical order in early families. The Party and O'Brian's role in *Nineteen Eighty-Four* complement and overlap into one other, replacing the patriarchal role that fathers did play in the early stages of family evolution.

2. Illusion of Identicalness

Unquestionably, both history and literature attempt to depict part of a reality, while the first supposedly to record events in a truly realistic manner, the latter adding detailed evidence by seasoning it up with imaginary elements which make it distinguishable from the former. In spite of this, both are to live under the same circumstances, but with a substantial difference that history is assumed to weather many storms and still be kept integral, whereas literature can adopt itself according to the medium.

Every epoch of human evolution is delineated and reflected in literary works, both criticized or praised for the literary atmosphere created to allow literature flourish or be suffocated. Kafka, with his sharp criticism addressed to the epoch he lived in, stands out not only for his unequivocal style of placing actions and occurrences into words,

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[96] Ibid., p. 140.

but he also via a sophisticated style strives to penetrate right into the centre, wherein the evil in a society is rooted. Franz Kafka not only endeavours to see into the reality with a sharp eye, but he also depicts a reality in a far-sighted mode simply by tackling this reality in the perspective of the technology along with its destructive power. Not only in *The Metamorphosis*, but in his other short stories, Kafka looks into the real world through intruding into the events that made him discern the confusion of the world.

Like Kafka, who literary demonstrates the consequences of the modern world to individuality, Siegfried Kracauer tries to interpret the world wherein he lives philosophically. Both Kracauer and Kafka make use of sophisticated tools to break into that reality, which is unreality in fact. Kracauer comes to the conclusion that technology is misused and it has created a fake reality through scientific modes, which people misconceive. Science applied to the real world has deviated from its role to help and facilitate lives of human being; quite the reverse, the very science is enslaving humans more and more every passing day. The confusion in the real world created by science makes the world chaotic, and this world that Kafka traverses from one end to the other is a nothing.[97]

In *The Metamorphosis*, a simple family is destined to be radically transformed merely because Gregor lost his job, in a sign of a strong protest against his job, travelling across places to advertise the fabrics of the company, which eventually enslaved him. Kafka sets just a simple sample of *statue quo* of most of the households when capitalism began to support itself on exploitation and creation of illusory images to laymen. Gregor, on whose income the whole of his family depends, comprises only a link in the chain of his company's system, but essential and whose absence brings about headaches atop the hierarchy. His labour is both necessary for his family, without which they can not survive, and for his company as well, as a broken link might disrupt the whole process of the company's production, ultimately its profits. The physical hard work that Gregor is to perform everyday, has thinned both his inside, spiritually, and his outside, his drained physical strength. His metamorphosis culminates when his efforts to regain his composure fail him, alienating him from his family, merely because he can not face the harsh reality created by the social medium.

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[97] See Kracauer, Siegfried: Franz Kafka [1931]. In: *Levin, Thomas Y. (Ed.)*: *Siegfried Kracauer. The Mass Ornament. Weimar Essays*, London: Harvard University Press 1995, pp. 267-278.

His family, slowly, first with demur hopes, comprehends that Gregor does not possess the energy and mental power to return to his former state, and his role of procuring food for the whole household. This indicates how far capitalism has gone in its decomposing pattern in regard to human being. This element has already become an indissoluble part of the family, rotting it from inside. It is just here out of which capitalism rises into a powerful structure, to create illusions how indispensable and beneficial its means of production are for human beings.

Only after Gregor has been transformed into an inhuman being, his family starts to restructure itself by trying to find new subsistence sources to secure its survival. Gregor is left behind and along with him all his legacy is obliterated and dumped into darkness, thus uncovering a sort of slavery to which humans are tied up and whereto all human hopes are suspended. The complete myriad of the new relations promoted by the capitalist mode of production are laid down into the foundations of family affairs, which on the other hand, are already broken down. Family, as the nucleus of the society, can not hold itself any more. A broken link in this chain compels the entire family to undergo changes, which will certainly alter the whole process conditioned by Gregor's own metamorphosis.

Nevertheless, if we try to dig up the little evidence why Gregor's family sank into that state, again we need to scrutinize the labour affairs, the dependence of family welfare on salaries that capitalism introduced with its new forms of accumulation as well as its concentration of wealth in the hands of a minority of people. The whole means of production changed with the novelty in industrial production. Agriculture, which had employed many villagers and provided the basic subsistence for large parts of population lost its primacy. Factories with the automation process would gather lots of people, thus serving as a meeting centre for all those who had previously worked in other fields. This certainly is coupled with the alleviation in the control of production. The existence of families in the newly-evolved capitalist community was based on wages. Siegfried Kracauer in *The Salaried Masses* (1930), exposes the *statue quo* in which Germany was during the Weimar Republic. He stressed out the fact the dependence of the ever increasing number of people on salaries provided by capitalists at the end of the month: "In simple numerical terms: there are 3.5 million salaried employees in Germany today, of who 1.2 million are women. Over a period in which

the number of workers has not yet doubled, salary-earners have multiplied almost five times."[98]

Kafka explicitly revealed in his story the causes why Gregor decided to transform himself into a bug, but, on the other hand, he leaves it open to the reader to anticipate the structure of the capitalist society in early 20th century. Deprivation of human individuality of human freedoms led to family disintegration, and reduction of humans into worthless creatures, as in the case of Gregor. We only know that Kafka wants to create into Gregor a hero who displays how far capitalist means had gone, for capitalists only productivity and profit matter, while humans are just machines which could be replaced in case a similar one was found the motto is that work should not be interrupted in whatever situation:

> "What a fate, to be condemned to work for a firm where the smallest omission at once gave rise to the gravest suspicion! Were all employees in a body nothing but scoundrels, was there not among them one single loyal devoted man who, had he wasted only one hour or so of the firm's time in a morning, was so tormented by conscience as to be driven out of his mind and actually incapable of leaving his bed?"[99]

The insecurity and ensuing consequences of a job make up the collarbone of the whole story with regard to nature of labour in capitalism in *The Metamorphosis*. It is evident in the story that the chief clerk is not concerned about Gregor's health, but he wants to make sure that his role is immediately replaced and production process in the company continues. Goods should be produced, not because they are necessary to human beings, but because they guarantee the profitability of company. Kracauer remarks that production of goods is not in line with essentials of humans but in accordance to the business profit: "The commodities that it spews forth are not actually produced to be possessed; rather, they are made for the sake of a profit that knows no limit. Its growth is tied to that of businesses. The producer labours in order to expand the business."[100]

Huxley casts light on one crucial issue with regard to his creation of a world based on no class distinction in appearance; the antagonistic relationship between classes has accompanied all the human interactions ever since its genesis. However, in order to put up a world with no such antagonism, Huxley dissolved classes of his brave new world into masses as a whole. In fact, this is of primary importance for all totalitarian

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[98] *Kracauer, Siegfried:The Salaried Masses* [1930]. *Duty and Distraction in WeimarGermany*. Translated by Quintin Hoare and with and Introduction by Inka Mülder-Bach, London: Verso 1998, p. 29.
[99] Kafka, Metamorphosis, pp. 94-95.
[100] Kracauer, Siegfried: The Mass Ornament [1927]. In: *Levin, Thomas Y.* (see fn. 97) p. 78.

societies. Masses are run under one ideology, and in our concrete case; stability of the human society. I pointed out that class distinction is levelled out in *Brave New World* only in façade, as deep in the relationships in the artificially created world still is strong, and alive. It is noted in the colours that human castes represent; Alphas are always grey and destined to rule, while Epsilons wear clothes in dull colour, and are predestined to do manual work, because they are illiterate. However, all of the sub-castes are supposed to enjoy life at full under the artificial regulator: *soma.*

Huxley observed the plight into which capitalist world was sinking humanity and individuality in particular, and out of that plight, he predicted the course that society was to follow suit after the Second World War. Religion, sex, labour, scientific inventions were only a handful of issues that occupied Huxley's mind. The capitalist storm was gathering moment, but it will become fierce after the Cold War in 1990s. Huxley's vision about the future of the world will mark the end of individuality, family as well as natural and traditional relations between humans. Huxley's *Brave New World* might be considered a follow-up of Thomas More's *Utopia* (1516), where he lays out the solutions of the ailing world in the 16th century. Thomas More came up with examples how to cure the quandary into which the world of 16th century had fallen in his *Utopia.*[101] More uncovered the problems of the then-world in the first book, whereas in the second book, he laid down all the solutions to these problems by suggesting to us a fictional island to be taken as an example. Likewise, envisioning a world contaminated with so many insoluble problems, Huxley tries to solve artificially the world's indissoluble problems. By 'solving' these issues 'ironically', Huxley indicates that many interrelationships between humans will come to an end, and so demolish all the inherited traditions which had survived and weathered centuries.

Huxley's merits in succeeding to create his futuristic world, unlike numerous *Utopia*–like, stands on the fact that he places his *Brave New World* running on two tracks; the artificial world standing on pillars of technological advances, whereby he wanted to emphasize the consequences of such a world; the second world, defying the former one, running on a completely different track, a world where naturalness is depicted as

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[101]For further information about the type of this world see: *More, Thomas: Utopia* [1516]. Translated by Ralph Robinson with an Introduction by Mishtooni Bose. Hertfortshare: Wordsworth Edition Cumberland House 1997 (Wordsworth Classics of World Literature). In the second book of *Utopia*, More explains the fair division of labor amidst all the members of Utopian society, avoiding the evil stemming from money, a source of many vain and superfluous occupations to serve only for riotous superfluity and unhonest pleasure. Money, according to More, creates only inequality and unfairness in this world. The detest for gold and silver, so much wanted by non-Utopian inhabitants, is also an element which clarifies the vainness that non-Utopian residents nourish in themselves.

continuous, unfading, a normal course of natural evolution of human kind coupled with its turns and bends.

In all the myriads and the maze of events created artificially, the modern London seemed not be affected for a long time until John, the Savage, emerges out of the isolated island, the Savage Reservation, to expose the whole artificiality of brave new world to its inhabitants. Labour division which marked the rise of families in ancient world along with the paternal role are solved perfectly well in the brave new world medium via technological rationality. In *Brave New World*, different kinds of jobs to be performed by humans require various skills, and laboratories are assigned with the task of artificially giving birth to pre-conditioned humans. With this, class divisions is spared to save faces, but in reality it has deepened stratification of even of an in-laboratory-created society. Creation of Alphas, Betas, Gammas deepens status concerns of individuals, although money as a means of exchange does not occur in their relations.

Freedom of sex and polygamy are promoted as great achievement which reinforces stability amidst modern Londoners. A propos to the literary fiction of Huxley, changing partners and having innumerable affairs is something that current sophisticated communities have already attained, and is considered a *mission accompli*, a phenomenon witnessed daily. Within the framework of sex, Huxley does not preserve rigid relations within the same stratum, but individuals of this modern society might move up and down in search of biological satisfaction, such as the case between Bernard and Lenina.

Naturalness in the individual behaviour of Bernard is viewed just a reminiscence of the past, for the fact that he displays signs of having a permanent relationship with Lenina, who is frightened because such a behaviour is considered odd and unobserved in the modern London:

> "Odd, odd, odd, was Lenina's verdict on Bernard Marx. So odd, indeed, that in the course of the succeeding weeks she had wondered more than once whether she shouldn't change her mind about the New Mexico holiday, and go instead to the North Pole with Benito Hoover, the trouble was that she knew the North Pole, had been there with George Edzel only last summer, and what was more, found it pretty grim."[102]

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[102] Huxley, Brave New World, p. 78.

Through Bernard Marx, Huxley creates a transient element by juxtaposing the vision of the newly-created London with the traditional world of John. However, ingredients of the ancient world are also embedded in Bernard's character, and they serve as a clue to comprehend John, a remainder of the past, who is not attuned to the heroes of modern London. Bernard, on the other hand, is burdened with the mission to accomplish a connection between the traditional world and the modern one. He digs up and revives the old, traditional world through the discovery of John in the New Mexico. New relations established in the world of modern London, obstructs its residents to learn the past left behind, because the new era like an opaque curtain does not allow people to see beyond and over. However, this curtain is pulled aside when Bernard makes his trip to New Mexico and discovers the naturalness prevalent over there, unexposed to new brave world of London: New sights into the *Brave New World* become evident by the interaction between Bernard and John, while contrasts between this world and ancient, traditional, natural world are unearthed already. John represents a human being who was born as combination of a couple inhabiting the new world, but purposefully inheriting elements from the natural world. Despite tracing back forms into which humans entered with each other, and how they were passed on from one generation to another, from one epoch to another, again events in *Brave New World* have exceeded every limit, and have by far transcended humans' anticipations. John is an witness, who, blocked off from New World, can not cope with it, as something too foreign, something inhuman and entirely unnatural. At the end, he realizes that technology and synthetic products, have disorganized the mental and physical system of humans, so in a form of protest against this world, he is gone, leaving to us a mountain of problems to tackle. "'Oh, my God, my God!' he covered his eyes with his hand."[103]

Alike Huxley who predicted capitalist evolution prior to its consolidation and its widespread uniformity across the world, Orwell foresaw the forthcoming world by looking into the aftermath of the Second World War. While the former based his prediction on the capitalist mode of production along with its repercussion to societal relations, Orwell, on the hand, saw through the Marxist ideology and its implementation in the Soviet Union as well as its domino effect to other countries adopting soviet-type system.

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[103] Ibid, p. 236.

A huge wall was erected to split the capitalist world from that of socialist, but right at the hub what was happening in both camps was almost alike expect for their respective political implementation. The capitalist division started to have an edge upon the other in terms of welfare achievements, but as to societal relations, both worlds had numerous converging points. Marxian doctrine was supposed to constitute a red thread to run right through the centre of ideological politics of the incumbent party. This doctrine was to be practised with devotion, without swinging to the left or to the right. Eventually, Marxian theory was put into operation mistakenly and at the same time was coupled with numerous misinterpretations. Corruption at the top of the party, failure to apply Marxist doctrine to all fields of life, along with terrorism and lynching methods were only some of the errors leading to the collapse of a system pregnant with so many hopes at the outset.

Orwell saw into these phenomena with a sharp sight and arrived at conclusions that they were result of the wrong application of an ideology. Like in the past, we encounter the stratification of people into classes in *Nineteen Eighty-Four*, which is actually a *fait accompli* in reality, in the party's propaganda this classification does not occur *de jure*. In a centralized system, wellbeing of humans stands on meagre wages. Winston, the main hero of the work, is placed in the middle of the social ladder, and is assigned with the task of continuously revising the history of the relationships between Oceania, Eastasia and Eurasia. All the imaginary wars among these three superpowers, make up the pivotal point of the Party's propaganda, which will alter a propos to the course of events. Capitalism and socialism alike attempt to use identical approaches to sustain the control of masses, although economic outputs were different for various reasons. Both apply the policy of demystification, creating new relationships among humans by breaking new grounds in the societal interactions. Both systems base their efforts on abstractedness which brings about ambiguity and ambivalence. The idea of mass ornament by Kracauer stands at the heart of deception for both capitalism and socialism:

> "The bearer of the ornament is the mass and not the people [*Volk*], for whatever the people form figures, the latter do not hover in midair but arise out of the community. A current of organic life surges from these communal groups – which share a common destiny – to their ornaments, endowing these ornaments with a magic force and burdening them with meaning to such an extend that they cannot be reduced to pure assemblage of lines."[104]

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[104] Kracauer, Mass Ornament, p. 76.

Kracauer reached the conclusion that individuals become part of the mass and consequently are fractions of a figure like Tiller Girls.[105] Likeness is established between the show of the Tiller Girls in theatre and interactions amidst the characters in Orwell's *Nineteen Eight-Four*. Tiller Girls are not aware of their actions, but they know that they are part of the jigsaw and so each one of them holds a place in this figure. On the other hand, this geometrical figure, bearing only abstract sense is appreciated by masses, as it originates from them, it springs up out of these broad masses and feeds on them. Likewise, characters in Orwell's novel are part of a whole, and each one of them is to perform a task, which in turn will lead to the whole.

Orwell, with his sharp farsightedness envisioned the failure of a system applying a doctrine mistakenly. Imaginary IngSol England is allegorized into former Soviet Union, whose malfunction ended up in its total disintegration. Implementing a centralized governed economy within the framework of the Marxist theory, proved that once an economy is derailed off its track, then it can not be erected again. The evil started to rot the top of the party, which was staffed with loyalists, and who would create a privileged stratum like in Orwell's work.

Winston is always tempted into the curiosity of what life inside the party was like. This curiosity is quenched once he strikes a relation with Julia, a marionette used by the Party members for sexual pleasure, who enlightens Winston on the real situation within the Party:

> "'With Members?' 'Yes, always with member. 'With members of the Inner Party?' 'Not with those swine, no. But there's plenty that would if they got half a chance, they're not so holy as they make out.' His heart leapt. Scores of times she had done it: he wished it had been hundreds – thousands. Anything that hinted at corruption always filled him with a wild hope. Who knew, perhaps that the Party was rotten under the surface, its cult of strenuousness and self-denial simply a sham concealing iniquity.[106]

This incident brought into open the conviction in Winston's mind that the Party was not what it looked like to masses, only the varnished lustre kept it intact in the eyes of the non-members. In the meanwhile, parity within the masses was by no means established,

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[105] Tiller Girls were military trained dancing girls named after the Manchester choreographer John Tiller. They would form different figures in the theatre performances. Kracauer draws parallels between the figures they formed in theatre with the dissolution of individuality into masses as well as the actions performed by Tiller Girls lead to the formation of figures alike automation realized in capitalism ensures the continuation of production.

[106] Orwell, Nineteen Eighty-Four, p. 131.

but those who had managed to be integrated into the Party, were posed for many more privileged than the rest.

In *Nineteen Eighty-Four* individuality is diminished to a non-existent one, every contact with the other members of the community is achieved only based on the directives of the Party. Individuality into whom freedoms are stigmatized precipitate in to far-fetched plans devised by the Party. What is so significant in Orwell's work is that he predicted with such accuracy a reality which was to be achieved in case the same route as in his work was to be followed. Now we are all aware of what was hidden behind that 'infallible' reality, which collapsed about a decade ago. Like the literary reality of *Nineteen Eighty-Four*, painful realities created on false and crumbling foundations are definitely destined to fail, a society can not survive in case individuality as the core element of every society is nipped from the bud.

The demolition of individuality of Winston Smith is only one example in the fake reality created by the Party. The misery of the proles and their destituteness are sharp contrasts with what the Party promotes, whose polity is an illusive existence in the wretched centralized pyramid. The Party attempts to create unrecognizable images to masses, but early or later, like in the real world, one day this image will come into light and all the farce will speak out for itself. Through its lackeys, the Party plays the same role as the red herring in bull fighting. Kracauer helps us to draw the comparison between the red herring, devised to trick the bull, and the reality pictured by the Party, to make proles believe that what they are seeing and feeling is real and they should fight alongside the Party in line with its propaganda: "The marionette turns into an orange lass, who lures the oafish creature. She approaches it with swaying steps, her hands hoisting two small colourful lances. (...)."[107]

3. Religion Role Substituted by Artificial Pacifiers

Brave New World is a literary work about establishing a new society where instability is beyond thought, and ongoing of the new community is arrived at the expense of naturalness. Human societal interactions have walked hand in hand with religious teachings since its origins, and once it became part of human life, it has not relished in its role, both coupled with positive and negative consequences as well. Although numerous illusive, religious explanations of certain phenomena remain abstract, yet

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[107]Kracauer, Siegfried: Lad and Bull [1926]. In: *Levin, Thomas Y.* (see fn. 97), pp. 33-34, esp. p. 33.

nobody has however contradicted religious dogmas for various reasons. A multitude of scientists, be in the sociological or psychological realms, have come up with rational conclusion with regard to religion, nevertheless nobody has, on the other hand, placed any doubt on the positive role of religion in frequently achieving order and stability in human society.

Undeniably, religion has always been associated with moral and manners alongside virtues embodied into humans as deterrents to instil fear into humans to prevent them from falling into the abyss of anarchy. In spite of the human evolutionary changes in the world, at present, religion still holds its firm influence on humans. Freud delves into the positivism carried out by divine teachings and its peaceful role in human society:

> "Thus the benevolent rule of a divine Providence allays our fear of the dangers of life; the establishment of a moral world-order ensures the fulfilment of the demands of justice, which have so often remained unfulfilled in human civilization; and prolongation of earthy existence in a future life provides the local and temporal framework in which these wish-fulfilments shall take place."[108]

Following the Enlightenment Period, during which religion was not a field unchallenged by humans, many scientifically oriented scholars started to shed light on a number of religious doctrines and sometimes staunchly proving them as holding no truth, making the role of religion shrink to a certain extent. But Huxley intelligently saw that this had gone a bit too far, and by estimating the pace of human evolution in early 19th century, predicted the stage on which human societal relations were to be following some years. Science and technology in *Brave New World* have sidelined the role of clergy as unnecessary due to other forms which could 'miraculously' substitute it. In response to the pacifying role of religion to humans, science has found another element which could carry out the same role even more efficiently: *soma*.

Unlike religion, *soma*'s role is not only mentally changing the mood of humans, but it is associated with physical effects as well, releasing inhabitants of *Brave New World* from various physical troubles. Therefore, *soma* is charged with the task of diffusing the discontent of humans of this society and eventually securing its stability. Like illusions which derive from human wishes, and are not completely fulfilled, dissatisfaction both physical and mental are satisfied by *soma* leaving no doubt for the fulfilment of illusions in *Brave New World*. Every character in *Brave New World* seems

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[108] Freud, Sigmund: The Future of An Illusion [1927]. In: *The Same: Civilization, Society and Religion: Group Psychology, Civilization and its Discontents and Other Works.* Translated from the German under the general editorship of James Strachey, Vol., 12, London: Penguin Books 1991, pp. 181-241, esp. p. 212.

happy and excited in relationship to one another, thus making *soma* outperform the pacifying role of religion in reality.

Freud comments that there are some who claim to have got an insights into religion as a science, however, they have all ended up with dry explanation, which have no difference from those prevalent hitherto. With regard to those 'researches', Freud adds:

> "[…] Having done so they can pose before all of the world as deists, as believers in God, and they can even boast that they have recognized a higher, purer concept of God, notwithstanding that their God is now nothing more than an insubstantial shadow and no longer the mighty personality of religious doctrines."[109]

Like clergy who tries to instil good ethics into humans aiming at changing their evil nature, *soma* is equally valid in this respect in the brave new world society. All the clouds of doubt, displeasure, anxiety for the future are dispersed once and forever in the characters who constitute *Brave New World*, because *soma* with its mollifying ability does not allow brave new world people to degenerate into chaos and anarchy. If residents of the new world in London were not treated mildly to alternate their psychological temper, responsibilities of those residents would not have been carried out and that might raise another suspicion of wonders that technology has offered to brave new world inhabitants.

Freud explores the historical role of religion with regard to the establishment of order in society via its divine powers, and adds that chaos would have subdued the whole human world, in case it was deprived of religious beliefs:

> "If men are taught that there is no almighty and all-just God, no divine world -order and no future life, they will feel exempt from all obligation to obey the precept of civilization. Everyone will, without inhibition of fear, follow his asocial, egoistic instincts and seek to exercise his power; Chaos, which we have banished through many thousands of years of the work of civilization, will come again."[110]

Freud clearly discloses the role of religion played from one civilization to another, and its remarkable influence in establishing societal coherence following bloody battle fields – which have uninterruptedly walked side by side with evolution of humans – we can yet envision what a human society would be like without such stabilizer. Despite having converging points in terms of their role in the pre- and in-the-technological world, religion and *soma* are as unlike each other as light from dark, while the former is connected with spirit, which is an inseparable part of an individual, the latter entertains

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[109] Freud, The Future of An Illusion, p. 215.
[110] Ibid., p. 217.

the physical element of human beings. Moral is stripped of humanity and its place is taken over by excess as long as human's physical desires are fulfilled.

On one hand, we have religion which discourages humans from having physical satisfaction without justifying it on moral behaviour, *soma*, on the other hand, encourages humans of the new tech world fully to quench these desires freely. Huxley, by creating the character of the Savage John, wants to remind us that technological stabilizing elements can not replace those that humanity has attained in thousands of years of experience. The confrontation of natural, pre-tech world values with those of the brave new world, underscore the incompatibility which will eventually lead to the triumph of one and demise of the other. The new brave world wins with the downfall of John, but the struggle it wages against the naturalness of traditional world indicates that technological world has many questions yet to answer. Apart from this, a large number of people, inhabitants of the current technological world, have shown their concerns about the weakening role of religion, and a desire for a return to decent values of old world appears in the horizon:

> "Many Western people are also becoming uncomfortable about the absence of spirituality in their lives. They do not necessarily want to return to pre-modern religious lifestyles or to conventionally institutional faith. But there is a growing appreciation that, at its best, religion has helped human beings to cultivate decent values."[111]

V. Conclusions and Viewpoints

Choosing Kafka's *The Metamorphosis*, Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four* as works to discuss in my thesis was not something that I did at random; quite the reverse, my literary maturing equally coincided with philological awakening. The truth of the matter is that both philosophy and literature are two disciplines, although with innumerable diverging points, that have reality as the subject-matter and correspondingly indulge in it. In my work, I just wanted to counterpoise a fictional reality in literary works alongside the philological analysis by philosophers, who were directly involved in the social problems that human society was going through in the respective epochs. However, my main concern and the points that I wanted to drive at in this project are mostly interrelated to the fictitious literary works by looking into them from philological approaches.

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[111] *Armstrong, Caren: Islam, A short History* [2000]. London: Phoenix 2003, p. 158.

Out of the three writers that posed the most problems to me was, of course, Kafka, for his nature and style of writing, as well as for his incomprehensibility in reflecting pieces of reality in his work, along with his ambivalent thoughts. *The Metamorphosis* is a fictitious piece of writing, but loaded with so numerous questions because it was written by Kafka, who was "not an easily-comprehensible man".[112] The difficulty of understanding Kafka stems from his mind, about which Kafka would say: "I write not as I speak, I speak not as I think, I think not as I ought to think, and so it goes on into the deepest darkness."[113] In other words, I had to work hard in order to establish a connection between the inspiration that urged Kafka to write *The Metamorphosis*, and the reality which matured him to produce that work.

Despite all this, I am convinced that all the works that I dwelt upon have a large number of converging points as they might equally have diverging points: in all the three works, dreaming elements is present and with a powerful effect to their built-up. In Kafka's *The Metamorphosis*, it starts the short story, while in Huxley's *Brave New World*, it takes us back in time to stir up reminisces of the past, whereas in Orwell's *Nineteen Eighty-Four*, it serves as a pivotal point at which the main hero, Winston, loses himself frequently. Dreaming is the only element that all the main characters take refuge to extricate the daily hardships and look for external assistance.

Along with dreaming element, deprivation of individual freedom, which I am mostly interested in, is the main focus of the three works: In *The Metamorphosis*, individuality is deprived due to physical suffering accompanying Gregor's nature of work. In *Brave New World*, individuality is under the command of *soma*, an artificial pacifier, result of technology of the new world, whereas in *Nineteen Eighty-Four*, liberties of individuals are dissolved into totalitarian politics of the Party. Technology, in the three works is the main catalyst which enables society to undergo radical changes: "Technics by itself can promote both authoritarianism as well as liberty, scarcity as well as abundance, the extension as well as the abolition of toil." [114]

By juxtaposing the literary works with the philological contributions by philosophers such as Karl Marx, Siegfried Kracauer, Herbert Marcuse, Hannah Arendt, I have tried

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[112] Heller, Erich: Kafka's True Will. An Introductory Essay. In: *Erich, Peter/Born, Jürgen (Ed.): Kafka, Franz. Letters to Felice* (see fn. 10), pp. VII-XXIII, esp. p. VII.

[113] Ibid., p. X.

[114] Marcuse, Herbert: Some Social Implications of Modern Technology [1941]. In: *Kellner, Douglas (Ed.): Marcuse, Herbert: Technology, War, Fascism. Collected Papers of Herbert Marcuse, Volume I,* London-New York: Routledge 1998, pp. 41-65, esp. p. 41.

to identify the crossing points between the reality perceived from the philological viewpoints as well as the literary interpretation of this reality in corresponding periods. Marx's theory helped me explain the nature of labour and how capitalists procure profit through exploiting the unpaid labour by workers. Moreover, by relying on the surplus value and replacement of labour of workers by machinery, I attempted to go right into the nature of labour embodied in Gregor along with the reasons lying behind the usage of technology.

Kracauer, on the other hand, with his contribution to the role of technology in forming and solidifying totalitarian systems assisted me in breaking up Huxley's *Brave New World* and Orwell's *Nineteen Eight-Four*. Marcuse dwells upon the role of technology when it was misused along with its repercussions as well as the new rational thinking in inventing new modes of exploitation in the name of technology. Marcuse throws light into the deviation of technological rationality: "In the course of the technological process a new rationality and new standards of individuality have spread over society, different from and even standards to those initiated the march of technology."[115]

Telescreens and *soma* are two examples featured in the literary works, brunt with the task of manipulating masses and placing them under complete control: while telescreens entirely enslave humans in a totalitarian system, *soma* with the same equal power 'neutralizes' concerns that society faces in general. Technology does not help humans gain individual freedoms they aspire for, on the contrary, it reduces them to non-existence. However, it is not technology itself that accomplishes this mission, but those who possess and direct it according to their scenario.

Alongside technology and its ramification, in this work I also focussed on other elements which are intrinsically connected with the existence of a human society, as well as interactions which people create within this society. Ideology and terror as two instruments utilized by totalitarian societies are also at the centre of my project when I analyzed *Brave New World*, and *Nineteen Eight-Four*, because repression of freedom starts right from the ideology promoted by those who aim at repressing individuality. Arendt dwells upon the role of terror and ideology vested with technological colours, and she reveals how far its consequences can be when entire ethnic groups are made a scapegoat in totalitarian regimes. Mechanization and standardization that technological advances have secured should not be blamed, however, for the deprivation of the

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[115] Ibid., p. 42.

individual freedoms; they are all result of a technical rationality that comes out of competition between based-on-mass-production enterprises, into which individuality is dissolved into masses. Standardization that we saw in *Brave New World* as preservation of societal interactions relying on high technological results, was only the tip of the iceberg that we see everyday in the current world. The gap of seventy years since the time of publication has shown that technological rationality has superseded even the boldest thought, deemed to be unachievable at the time *Brave New World* was written. Yet we witness that standardizations and in-laboratory-conditioned humans of brave new world not only became real, but they are considered archaic to a certain extent. Human cloning is nothing but a furthering of in-laboratory conditioned humans, always for purposes that serve only those that are empowered with technological appropriation. Big Brother that followed Winston and the other heroes of *Nineteen Eighty-Four*, not only are realized in the real world of the industrialized society we live in, but Big Brother is part of our daily life, depriving us of that little individuality that we would enjoy a few years back. *Soma* and telescreens are just a few things that we encounter daily, to be coupled with the propaganda that mass culture media blares aloud to all of us. We are turned into a one-dimension individuals as Marcuse concluded in his philosophical remarks in *One-Dimensional Man.*

The literary works that I analyzed in this project comprise just a medium to penetrate into some social interactions that human communities have evolved of late. As technological advances go forward, new forms of societal relations loom at the same time. The rise of modern states out of the necessity to bring peace to antagonistic classes, have gone very far in its mission. Engels shed light on the role of the state at the first stages of its formation:

> "As the state arose from the need to keep class antagonism in check, but also arose in the thick of the fight between the classes, it is normally the state of the most powerful, economically dominant class, which by its means becomes also the politically dominant class and so acquires new means of holding down and exploiting the pressed class."[116]

Creation of states with the evolution of human societies into civilization marked the further class exploitation, which arose out of the labour division at the late stages of heroic age. The means of production being amassed in the hands of a group of people further widened the gap between classes, to be extremely evident with the introduction

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[116]*Engels, Frederick: The Origin of the Family, Private Property and the State* [1884]. Edited, with an Introduction by Eleanor Burke Leacock, New York: International Publishers, 1975, p. 231.

of new means of production ensuing industrial progress. The exploitation forms of the early civilizations have been refined into modern modes and currently we witness the huge division that separates the rich from the poor in almost every existing society in the world. However, this exploitation is evident not only within states, but it has expanded into universal dimensions as well; powerful countries equipped with technological potential have invented new forms of slavery to keep those less developed under entire control by globalizing the whole world. Enslaving the poor today does not exist in the open forms like in the first steps of civilization, but slavery is perfected into undeniable methods that make it as evident as ever in almost every field of human interactions across the world. Slavery is the first form of exploitation[117], it is considered as a word belonging to the past, but in the real world it has taken on new forms, all these embodied into the labour rapport that people enter with each other. This actually has been modified with the accumulation of capital in a few countries, dumping the rest of the world into total repression.

Brave New World, *Nineteen Eighty-Four* and *The Metamorphosis* not only mirror part of a reality tinged with fictitious colours, but also break up these realities which we live in and experience every day in our lives. Technology, labour modes, mass media, distortion of reality are only a few issues that need to be handled as they have converted humans into totally dependent creatures, completely manipulated and without any freedom to hope for. Capitalist *modus operandi* have been sophisticated to that level that hope for freedom of individuality and abolishment of the new slavery seem to be long in a distant future. The *status quo* of the current world is grave and plagued with numerous problems that radical solutions need to be found, in case we do not want to be further enslaved and not have our Big Brother breathe down on our necks every single day.

It is through ideology that totalitarianism is achieved, because all the efforts to erect a modern totalitarian system lie on a simple idea. All the forms of totalitarianism that the world has experienced hitherto have relied their actions and modes of thinking on one idea, which in turn is converted into the ideology of the totalitarian society. Nowadays, Bush Administration under the pretext of fighting terrorism has invented a base whereupon stand all its military actions: spreading democracy to non-democratic countries. The military actions carried out by this superpower, mean nothing but

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[117] Ibid., p. 234.

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placing the whole world under its control. The idea of liberating dictatorial states and clearing the ground in these countries for full-fledged democracies has further deprived the human communities of these states of basic liberties. Like in *Nineteen Eighty-Four*, the whole world has become subject to the observation of Big Brother. Big Brother watches over us all the time, and undertakes necessary measures in case a deviation from the ideology promoted by U.S. is noticed. The entire world is passing from one form of totalitarianism to another, all having a common denominator: rule and oppress.

The three literary works that I discussed in my thesis have another common element which permeates throughout them: opposition mounted in the form of protest against the social *status quo* described by the respective authors. In *The Metamorphosis*, the objections to the miserable conditions of labour in the firm, are represented by Gregor, who unconditionally runs his strong opposition to the circumstances by subliming himself. At the outset of the short story, Kafka introduces us to an evil element which provokes hatred to the reader. By deciding to sacrifice himself into a bug, Gregor displays his antagonism against the ruining inhumanity provided by the firm, which makes up only a small part in the macro-cosmos of the capitalist edifice. Nature of labor has tired Gregor out and his mental and physical state have reached a breaking point unable to hold on to a world which only human is not.

Equally, Bernard and especially John, the Savage, constitute the opposing element in *Brave New World*. Bernard with his strange, weird conduct, dissimilar to the inhabitants of the future London, marks out an essential difference in connection to the interactions that the artificial world based on *soma* offers; satisfaction that is accomplished by the ever-presence of *soma* is fake. Once Bernard gets acquainted with John and learns his life story, he realizes that his doubts and 'strange' behaviour, which had already struck the eye of other residents, was to be proved right. Whereas John, with his complete denial of the new world as foreign, inhuman, unacceptable to naturalness of his upbringing, is a lucid evidence that realization of such living styles has nothing in common with the evolutionary progressive course of humanity. Although their resistance, Bernard's and in particular that of John, comprise, however very little in comparison to brave new world of other inhabitants, the rebellion to be raised against the artificiality of a social community living on *soma*.

Likewise, Winston's and Julia's double thinking in *Nineteen Eighty-Four*, are elements enshrined in the opposition side against the Party, which with its beyond-the-

imagination modes of observation, has placed every movement of an imaginary society under its surveillance. Learning the truth is something that erodes Winston from inside, his suspicion about the past of the Party, is substantiated when he strikes a close, intimate relationship with Julia, who reveals to him the corruption of the Party members. Julia and Winston hereafter try to ignore the danger posed to them by their attempts to enjoy a human life in their tiny amorous world. Despite this, the strength of the Party is monolithic and their efforts will just crash off the invincible wall raised by the Party.

The main heroes of the three works end up tragically and this artistic element carries symbolic effects within: the death of Gregor is achieved at the end of the short story, but actually it starts in the first paragraph when figuratively Gregor alienates himself from the real world, choosing that of filthy insects instead. In *Brave New World*, the exile of Bernard and demise of John conclude a struggle, although in diminished dimensions, indicating that artificiality is opposed even in laboratory-conditioned communities. They both showed that the past can not be obliterated abruptly and it is still alive and eruptive, despite all the efforts made by technological advances to put an end to it once and for all. Similarly, Winston's imprisonment and his death mark the end of a resistance, rebellion that involves a desire to return to the social community regulated by the Law of Nature, wherein people are free and fight for freedoms they are born with.

The converging element of opposition characterizing the main protagonists of the works I analyzed, indicate that dialectical evolution of human society can not be derailed, albeit technology with its potential is implemented in every realm that pertains to human societies. The synthesis we counter as a solution in the three works to found a stable and harmonized society is not the right one, thus it will be defied by a thesis, in the form of resistance, which early of later will mature into a likely response to the technological manipulation of humans. The three literary works reveal that humans are born free and they fight for their liberties at all costs until they recover them at any cost. Kafka, Huxley and Orwell satirize totalitarian societies literary, but their satire is a premonition of what can be achieved in case humans yield themselves to technological submission.

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