

# Justice in Dystopian Novels of Modernism

---

**Kovačić, Mateja**

**Master's thesis / Diplomski rad**

**2023**

*Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj:* **University of Zadar / Sveučilište u Zadru**

*Permanent link / Trajna poveznica:* <https://um.nsk.hr/um:nbn:hr:162:656331>

*Rights / Prava:* [In copyright](#)/[Zaštićeno autorskim pravom.](#)

*Download date / Datum preuzimanja:* **2025-02-06**



**Sveučilište u Zadru**  
Universitas Studiorum  
Jadertina | 1396 | 2002 |

*Repository / Repozitorij:*

[University of Zadar Institutional Repository](#)



zir.nsk.hr



DIGITALNI AKADEMSKI ARHIVI I REPOZITORIJI

Sveučilište u Zadru

Odjel za anglistiku

Diplomski sveučilišni studij Engleskog jezika i književnosti; smjer: nastavnički  
(dvopredmetni)

**Mateja Kovačić**

**Justice in Dystopian Novels of Modernism**

**Diplomski rad**

Zadar, 2023.

Sveučilište u Zadru

Odjel za anglistiku

Diplomski sveučilišni studij Engleskog jezika i književnosti; smjer: nastavnički

(dvopredmetni)

Justice in Dystopian Novels of Modernism

Diplomski rad

Studentica:

Mateja Kovačić

Mentor:

dr.sc. Zlatko Bukač

Zadar, 2023



## Izjava o akademskoj čestitosti

Ja, **Mateja Kovačić**, ovime izjavljujem da je moj **diplomski** rad pod naslovom **Justice in Dystopian Novels of Modernism** rezultat mojega vlastitog rada, da se temelji na mojim istraživanjima te da se oslanja na izvore i radove navedene u bilješkama i popisu literature. Ni jedan dio mojega rada nije napisan na nedopušten način, odnosno nije prepisan iz necitiranih radova i ne krši bilo čija autorska prava.

Izjavljujem da ni jedan dio ovoga rada nije iskorišten u kojem drugom radu pri bilo kojoj drugoj visokoškolskoj, znanstvenoj, obrazovnoj ili inoj ustanovi.

Sadržaj mojega rada u potpunosti odgovara sadržaju obranjenoga i nakon obrane uređenoga rada.

Zadar, 23. rujna 2023.

## Contents

<b>1. INTRODUCTION</b> .....	1
<b>2. DYSTOPIA</b> .....	3
<b>2.1. HOW DOES UTOPIA FIT INTO DYSTOPIA?</b> .....	5
<b>2.2. WHAT MAKES DYSTOPIA ‘DYSTOPIAN’</b> .....	7
<b>3. ROLE OF LAW AND JUSTICE</b> .....	10
<b>3.1. BRIEF HISTORY OF SOCIAL INJUSTICE</b> .....	14
<b>3.2. NOVELS IN HISTORY</b> .....	17
<b>4. BRAVE NEW WORLD</b> .....	19
<b>4.1. WE ARE GODS</b> .....	20
<b>4.2. NATURAL IS UNNATURAL</b> .....	22
<b>5. NINETEEN EIGHTY-FOUR</b> .....	26
<b>5.1. OPPRESSION IS JUST ANOTHER WORD FOR JUSTICE</b> .....	27
<b>5.2. FREEDOM IS TO THINK LIKE BIG BROTHER</b> .....	28
<b>6. FAHRENHEIT 451</b> .....	32
<b>6.1. THE PRICE OF THINKING</b> .....	33
<b>7. CONCLUSION</b> .....	37
<b>8. WORKS CITED</b> .....	39
<b>9. Justice in Dystopian Novels of Modernism – Summary and key words</b> .....	45
<b>10. Pravda u distopijskim romanima modernizma – sažetak i ključne riječi</b> .....	46

## 1. INTRODUCTION

Concept of dystopia has been arousing interest since the first time its name has been mentioned. Dystopian narratives have been one of the most popular literary genres throughout the past century. Their specific way of portraying the world has drawn in many readers who thirst for different kinds of entertainment, but these dystopian narratives also draw in readers who desire to analyse society, the way it operates, changes, develops, and how these changes influence our everyday lives. Considering how the origin of many novels can be found in war, cultural, political and economic changes, and tyrannical governments, it is no wonder many dystopian novels depict different societies which are suffering from specific sorts of injustice, which directly results in people of that society being deeply pessimistic or depressed. Furthermore, specific dystopian elements can be better understood if they are compared to utopia -- genre from which dystopia emerged from. While utopia depicted the perfect society, dystopia argued against it. These differences are what establish dystopia as a genre. Considering the origin of inspiration for many dystopian novels, it can be claimed they critique and analyse the worst aspects of our society. Through the judgment found in novels, mistakes and crimes are treated in their own form of law and justice, and this is where the question of “what is just?” or “is the law just?” arises. This thesis analyses these questions by first observing what exactly law is, what exactly justice is, how these two concepts are connected if they are connected at all and is it even possible to determine what is just. Many of these questions are answered through the analysis of George Orwell’s *1984*, Aldous Huxley’s *Brave New World*, and Ray Bradbury’s *Fahrenheit 451*. Concepts of justice and law might seem simple at first glance, but when analysed thoroughly it becomes clear different people differently consider what is just. Further complication around these concepts arises specifically when they are observed in the context of dystopian literature. As dystopian literature

tends to bend the idea of what is right, what is lawful or justful, comparison between what people in the novels consider to be law might not actually be justice, and what is just might not be lawful.

## 2. DYSTOPIA

When we hear the word ‘dystopia’ or ‘dystopian’, our mind instantly imagines worlds of chaos and corruption, places where known rules and laws are abandoned and new regimes are taking place. We think of places where government does absurd things under the notion of normal, where people follow these rules like sheep. Often even, we see these worlds as something that could never happen in our reality. However, the real question is ‘what is dystopia?’. Is it truly these images that appear in our minds when we hear the word, or is it something more, something different? Is dystopia just a place of fear, anger, and anxiety, or is there more to it?

When Robinson speaks about dystopias, he describes them as tools used to formulate our emotions about possible future. He explains the vast number of dystopias as reasonable because it is natural for people to fear the future. Gottlieb goes even further to explain how every dystopia and its society contain within it utopian elements, even if those elements are just pieces of the utopian dream (8). These pieces are found in promises governments or other rulers give when creating their ruling regimes, only then to betray, twist or terminate them. Rosenfeld states that “dystopian fictions have become one of the dominant and most lucrative literary forms for dealing with contemporary experience” (3). He explains dystopia as a literary piece where individuals experience suffering alone, even if the whole of the community is exposed to it. Dystopia is not merely a warning; it is also a healing dream that expresses a fundamental desire alongside the dread. Perlman claims that “the noun dystopia first appeared in 1951, and since then has been applied to dark, apocalyptic places and situations”.

Robinson describes the way science fiction and dystopia work in the term of “double action”. He explains this statement by creating a mental image of 3D glasses. While one lens of these glasses works by projecting a future that can possibly happen, “kind of proleptic realism”, the second lens



projects the present in a metaphorical sense, similarly to “a symbol in a poem”. When these two lenses are combined, they enable consumers to imagine the future, while also creating a historical vision. This means that dystopia expresses the feeling a specific moment portrays, emphasising dread as a prevalent cultural emotion. However, Robinson states how realistic portrayal of upcoming future is not entirely important. For example, we can analyse *Divergent* trilogy. In these novels the future that is portrayed is not possible in any way, however that is not the main concern of the novels. What these novels are trying to do is to depict the current state of affairs for young people, which are exaggerated to the point of becoming dreamlike or nightmarelike. This is why Robinson states that dystopias can be seen as “a kind of surrealism”. Rosenfeld furthermore expresses how the future and the present appear to have finally caught up with one another (8). One of the most popular and advantageous literary genres for addressing modern experience is new dystopian fiction. He states that another way to look at dystopia is as a formal solution to a formal issue. Here Rosenfeld distinguishes two types of dystopian settings: “reflexive dystopian mode” (9) and books that only feature dystopian scenarios. Although the setting is extreme and the character’s influence on the setting exaggerated, non-reflexive dystopian books offer a familiar plot progression due to their devotion to “character development and contingency” (9) as well as their open-endedness. This is frequently seen in novels for young adults that highlight characters’ moral decisions and acts of physical bravery when faced with overwhelming circumstances. Such conception of “the reflexive dystopian mode” (10) is only one example of how it might be simplified. The level of commitment to their common analytical framework and their readiness to apply it to a broad variety of occurrences distinguishes the casual sceptic from the paranoid. Similar to the level of devotion to simplicity, the reflexive dystopian worldview might be described

by this characteristic. Even while this fight widens to embrace the whole universe of the novel, it also causes the world to condense into a single, all-encompassing conflict.

## 2.1. HOW DOES UTOPIA FIT INTO DYSTOPIA?

The very first time the world learned about the word ‘dystopia’ was after John Stuart Mill used it in his political speech in 1868. In his critic to the government, Mill exclaimed the following:

I may be permitted, as one who, in common with many of my betters, have been subjected to the charge of being Utopian, to congratulate the Government on having joined that goodly company. It is, perhaps, too complimentary to call them Utopians, they ought rather to be called dys-topians, or cacotopians. (Mill 248)

As is seen from his speech, ‘Utopian’ is defined as something which is good, something that should be practiced and is working in favour of the people, while dystopian, or as he writes it ‘dys-topian’ or ‘cacotopian’ is something bad, not good to be practiced and most likely working against the people instead of with them. Here the difference is clearly stated, utopia means good and dystopia means bad. Rosenfeld explains that as a subset of utopia, dystopia is referred to as ‘no place’ (18). Nevertheless, dystopia also happens to be fiction, therefore it takes place ‘someplace’ where many things could occur. Furthermore, while utopia has been defined in a number of ways, when connecting it to Thomas More and his literary work *Utopia*, it is once again seen as a place of a perfect society, where everything is better and more functional (Claeys 6). Through More’s work, utopia also known as ‘no place’ or ‘good place’ started to be used as a descriptor of works which resemble More’s. By this analysis, utopia can be described in a threefold way: it is “a genre, a desirable state of reality, and a non-existent place to be imagined.” (Rosenfeld 52). Furthermore, according to Jameson the analysis of the utopian work needs to be analysed through the observation of negative in the world that is imagined without the negative (53). Utopia’s structure

usually consists of a journey into an unknown land where the individual is offered leadership, shown how the social, political, economic, and religious organizations function. The journey usually ends with the narrator returning to his home country in order to tell the tale of the utopian place and how its values could be used to improve his country's own social organisation (Clays, as cited in Sumpster 75). Frye (325) attributes two characteristics specifically to utopia: society's behaviour is described as a ritual and author's society is seen through satire. Because dystopia is described as the opposite of utopia, it is equally a part of utopian literature and it stands outside of it. Dystopia does not exist, it is 'no place', but unlike utopia it is not a 'good place' which means it opposes it and could be seen as a type of sub-genre of utopia, one where we could see the emergence and creation of a 'bad place'. Furthermore, while definition of dystopian work is created through literary analysis of its themes and intents, simpler way of deciding if something is dystopic or not is to ask ourselves if the world before us is something we would gladly live in (Rosenfeld 53). When comparing utopia and dystopia, we can say that utopia mostly relies on descriptions, while dystopia relies on events and experiences of the main character. In utopia the whole world organisation is presented to a guest, an outside character, while dystopia observes this organisation from within, through the member of the society. While utopia describes how an alternative society looks, dystopia describes how it is to live in it. Moylan concludes with the idea that dystopia tests the supposed 'perfection' of the society through specific experiences of the individual. If we could summarize the whole idea behind these two concepts, it would be that the utopia operates by arousing hope that reality will someday mirror the fantasy, whereas the dystopia works by arousing fear (70-73).

## 2.2. WHAT MAKES DYSTOPIA ‘DYSTOPIAN’

There are many works depicting whether dystopia can be considered a unique genre, or whether it is a subgenre of science fiction. In many examples, dystopia is indeed being depicted in the context of science fiction, as well as utopian literature. This connection between the genres is not accidental, as all three of these genres use similar techniques of creating imaginary, fantastical worlds that differ from the empirical world the author is familiar with (Sumpor, 53). However, when discussing the differences between dystopia and science fiction, Booker (19) finds them in accentuating social and political critique. According to Booker (22) dystopia can be described as every literary representation of a society which focuses on critically accentuating negative or problematic characteristics which society perceives as ideal. Furthermore, themes are differently analysed in different genres, therefore certain themes which are analysed specifically in science fiction will not have the same analysis in, for example, dystopian fiction; here those themes will be treated in an entirely different way (Sontag 48). Nonetheless, even though politics are found in dystopian (and utopian) literature, they take place amongst “guides” and “visitors” in utopia, and between “rebels” and “representatives of the government” in dystopia, instead between professional politicians (James and Mendlesohn 2-3).

Aside of politics, dystopia is often concerned with the negative ways in which social interaction, values, and even whole organisation are formed and changed. These concerns arise despite whether the change is a result of a scientific discovery, or simply because of some other circumstances that affected the said society. One could even claim that dystopian themes do not require extravagant themes of science fiction to be impactful, as Margaret Atwood points out, her novel *The Handmaid's Tale* contains nothing that has not previously been seen in society, or something that was not already happening at the time of writing the novel (Atwood).

Another theme that can be considered “dystopian” is the issue of social organisation. Whether the imagined world is ideal as in utopias, or completely negative as seen in dystopias, the whole vision of society is always relying on one of two core types of social and economical organisation seen in our history – communism or capitalism. In other words, even imaginary worlds are trying to recreate their society by erasing or organising class differences. Such erasing of social differences was imagined with a specific purpose in dystopian fiction. If differences and individualism were erased, then individuals would have to completely submit to government control and obey as do the rest of the masses leading to the fact that individual’s worth and identity would be that of the masses (Sumpor 63). These elements are precisely what shapes dystopia as a genre; critiquing of specific social constructs through singling out its negative aspects, but without giving any solution as to how to fix them.

It has been established that dystopian literature places its plot sometime in the future, emphasizes social structures and human behaviour, and uses technological advances, both real and imaginary. However, all these characteristics can also be found in science fiction. For this reason, Sisk (12) points out one characteristic which he considers to be different from other genres, and that is accentuating language and its role in individual freedom and control over a country. Individual freedom, as well as the ability to communicate unorthodox ideas is something that is harshly taken away, even forbidden in certain dystopias. The language becomes a tool which is used for oppression by the government, but also as a form of rebellion by the oppressed. Sisk (79) claims that language is the key to repression and rebellion in the dystopias of the 20<sup>th</sup> century and the reason for this is the *Sapir-Whorf* hypothesis which claims that that for which there are no words cannot be thought about (Frothingham). Moreover, it can be claimed that dystopian literature has focused on language in three ways: control, which government has over the language, over the

history and information, and over the literature. Božić (9) claims that while not many dystopias entertain the idea of government control over a spoken language, many dystopias examine the effect of government control over books, literature, and history.

In overall conclusion of what dystopia truly is, we can say that it is a world of which its authors do not approve (Rabkin 143); a place that tests the supposed perfection of a society by observing the experience of an individual (Sumpor 74). Dystopian literature asks readers to observe it through the narrators' eyes, not only for the purposes of sympathy, but also for the purposes of evaluation (Baccolini and Moylan 206). It is not only an imaginary place that does not exist, but also a place that is already present, a critique of an already existing situation (Horvat 11).

### 3. ROLE OF LAW AND JUSTICE

Considering that the topic of this thesis includes dystopian works of fiction, it is of imperative importance we first discuss the effects of law on society, but consequentially also with what efficiency laws work justly. Is it even possible to consider those two terms in close relations, as if working together, or are they two separate concepts that do not have as much in common as we might be led to believe at first. Are all laws just, or at least is their purpose justice; how do we even determine what justice is, if it is not a law?

If we wanted to learn the definition and meaning of law, we could look up its definition in the dictionary. Merriam-Webster dictionary defines law as “a binding custom or practice of a community, a rule of conduct or action prescribed or formally recognized as binding or enforced by a controlling authority.”. Aside from giving a general idea of what law is, this definition does not tell us much more. If the rule is “formally recognized as binding”, does that necessarily mean it is just? D’Amato explains how the law cannot be seen as anything more than a fact (6). If that fact is intruding into our moral obligation, then our duty is to go around it, avoid it. Therefore, laws possess the ability to be just or unjust. In case of an unjust law, we can consider it as “no law at all” (Augustine as mentioned in Huemer 14). In the letters that Martin Luther King Jr. wrote in Birmingham City Jail he states that “there are just laws and there are unjust laws... One has not only a legal but a moral responsibility to obey just laws. Conversely, one has a moral responsibility to disobey unjust laws.”. Furthermore, in discussion on whether it is enough for something to be judged based on justice, or certain feeling of justice, D’Amato explains how employing judgement based on a subjective idea of ‘justice’ is dangerous and unpredictable, as well as incoherent (6). Officials that are assigned the ability to judge might be swayed into a specific direction based on politics, resulting in the ‘just’ ruling that has nothing to do with justice. Furthermore, basing

decision making on sole idea of justice results in lack of security and predictability found in the system; it undermines the positives done by the law, transforming order into chaos. The result is “Hobbesian state of nature” (D’Amato 6) where society is left with “continual fear, danger of violent death; and the life of a man, solitary, poor, nasty, brutish, and short.” (Hobbes 78).

However, despite having its dangers, justice is not irrelevant. Kelsen argues that “justice under the law means legality” (14), meaning that if the rule should be applied in all cases of similar content, while restricting its application to one case only to disregard it later is not ‘just’. Ross agrees with this statement, claiming that “justice is equality” (347). In his understanding when the general public is demanding equality, the true meaning behind what they are asking lies in them wanting to be treated alike. On the contrary, they are not asking for each individual to be treated exactly the same since adults cannot be treated the same as minors, nor law-abiding citizens as criminals. Therefore this idea of justice includes every member of a specific class, a class that is constructed through its specific criteria. Ross named some examples of this criteria, those being: “to each according to his merit, to each according to his contribution, to each according to his needs, from each according to his ability, and to each according to rank and station.” (350-51).

Considering that Kelsen proposes that law and justice are saying two different things, he also puts forward three points regarding his belief that law and justice should be separated from one another. First includes the proposition that law is fixed and decided, while justice is general and undefined. Second states that justness of a law is considered outside the legal system. Finally, third point determines how the role of justice inside of the law means rules of the law need to treat all cases equally which appear under the same rule (14). Additionally, while we concluded that only using justice for determining an outcome of, let’s say, a courtroom case is unacceptable, this makes it obvious that justice cannot be used instead of a law. Considering law as a fact, it is a crucial part



of the story told to the judge (D'Amato 7). However, D'Amato discusses the importance of justice inside of the law, as no justice can be done properly if we ignore what laws are. Therefore, he also believes that not all laws should be followed and obeyed, especially those that are clearly unjust, as he mentions the Nuremberg laws of 1935, where it was lawfully declared that Jews should be sterilized (9). Even though law and justice are closely related, they are not substitutions for one another, considering that law does not necessarily need to be just (even though it should be), justice is not always done if we obey the laws, but also justice is not always done by ignoring the laws either. The connection between these two aspects might partially lie in the Natural Law, in the intrinsic values which shape our behaviour, our reasoning, and understanding of the surrounding world (Huemer 15).

It can be stated that the actual functionality of a law makes any sense because people have an innate sense of justice within them. This would mean that the rule of law cannot be separated from the virtue of justice (Stoner). Immanuel Kant goes even further stating that if a constitution were perfect it could work even in a nation consisting of devils, as long as those devils were intelligent (Clohesy). On a similar note, D'Amato argues that everyone wants the laws to keep existing and fulfilling their function, even criminals and thieves. Because even though the thief is doing something unlawful, he still wants the item he steals to be his, and not to be stolen by another thief. By doing this he accepts the consequences, or the justice that follows if he is caught breaking the laws for theft. He only hopes he does not have to suffer said justice, hoping his case will be the exception to the rule (12). In this sense, if there were punishments that were tailored perfectly for every type of crime, people would avoid it out of their own interest. However, it is a fact that humans are clever, or sinful enough that they always try to find a way around a law. In the end, if

justice is supposed to be found in the ruling of judges and in juries, it also has to exist in general society (Stoner).

Depending on what an individual considers to be justice depends what their opinion on how the world should work is (Green 1:15-1:30). This is where multiple divisions of what is justice and how it should be enacted emerges from. Therefore, some individuals believe that everyone deserves to get the same kind and the same amount of things as everyone else, which is also known as 'justice as equality'. However, this puts into question if everyone really needs and wants same things. Because of this, some people believe in 'need-based' justice, meaning not everyone should get the same, as everyone does not have the same needs. Those who need more, get more. Observing this principle, one could argue that those who are not in dire need are at a disadvantage. This belief can be qualified as 'merit-based' justice, meaning people receive unequally; everyone is given what they deserve. In this view, those who work hard are rewarded, while those who do not are not (Green, 2:00-3:50). Furthermore, John Rawls states that 'justice is fairness' (3). This means that those who are least well-off should be favoured by the inequalities found in the social system in order to make the possibilities in the society levelled. Such viewpoint agrees with 'need-based' justice, making sure that everyone can achieve their needs. Rawls' sense of justice basically means we should correct for those disadvantages that we cannot control, yet they shape our life (Green 3:30-3:40). However, Nozick (Duignan) disagrees with Rawls. He believes that no one should try to even out life's playing field that is naturally uneven. Even though every individual begins life with different amounts of belongings, every individual is still entitled to their own belongings, if those belongings were not stolen or obtained through any other unjust means. Green (6:50) mentions two additional possible forms of justice, 'retributive justice' where the only way for things to be made just is to punish the wrongdoer in the same way he made others suffer and

‘restorative justice’ which focuses on righting wrongs, making amends instead of making the wrongdoer suffer in the same way he made others suffer. While the first form of justice works in the principle of ‘eye for an eye’, the second is a complete opposite.

### **3.1. BRIEF HISTORY OF SOCIAL INJUSTICE**

Regarding the theme of this thesis, it is only natural to first shift our focus towards totalitarianism. As far as ideologies go, totalitarianism had not only a devastating influence on many lives, but was also an inspiration for many literary works, one of them being *Nineteen Eighty-Four*, a novel which will be further analysed in the thesis. When looking back at totalitarianism, people often wonder how something like that could happen, believing that such thing would never be possible today. But the fact is that the only reason totalitarianism was successful for as long as it was was because of mass support. The aim of totalitarian propaganda might have sounded difficult at first – rewrite the history in such a way that regime’s actions will not only be justified, but also praised and accepted. In order for such an ideology to be successful, the regime needed to limit free thinking of the masses, convince it into agreeing with their propaganda and then use their loyalty to enact their will. Once the regime would have succeeded at this, the only history that would have made sense would have been the one that suited the party’s ideology (Lifecub). Now the question remains of how the party would succeed at their plan. While tyrannies of the past had a perfect tool at their disposal – fear, they used it generally as a way to exterminate or frighten their opponents (Arendt 6). However, when applied in modern dictatorships it can be used as an instrument through which the party can rule masses that are perfectly obedient. For totalitarian regime to be established, fear needs to be presented as a tool through which a specific ideology will be created. And for that ideology to take place, it needs to resonate with the majority after

which fear can be stabilized. This way terror becomes a form of government (Arendt 6). When observing Nazis, the version of history they tried to create was of a master Aryan race which would be able to fulfil its destiny through world conquest in 1930s Germany. Even though leading individuals in the Nazis knew this to be a myth, and knew the propaganda was simply that, it did not stop them from trying to create the society where they would be in control. The fact that they were able to convince the masses and control them with their manipulation only fuelled the idea that what they were doing was right. The use of the Jews as an enemy was a way to unite the masses. By making Jewish people the problem, and through normalising hatred towards them, murder did not need to be further justified than it being a natural reaction to a long existing problem (Arendt 7). In other words, if something or someone is seen as a bad thing for a long enough period of time it is easy to convince people to hate it, even if it never deserved to be hated. If an idea is pushed for long enough, people become used to it and they do not argue when certain consequences happen because the problem has been existing for a long time. As Lifeclub stated in their essay, “anything that doesn’t serve the mission doesn’t matter, and everything else serves the ideology”.

It was mentioned that one of the main goals of the totalitarian movement was to remove free thinking, as the ability to make choices, change your mind, be spontaneous and curious about the world are cornerstones of freedom. Without it people cannot act in their own interest, but only in the interest of the state, or in this case totalitarian regime and it’s leader’s will. When motivation for certain action is a product of someone else, it becomes difficult to judge why certain things have been done. With the surrendering of the free will, we surrender the idea of responsibility, not accepting the consequences of our action. Furthermore, through the use of fear, terror, and violence people become desensitised to its occurrence, leading to constant aggression which only continues to grow (Lifeclub). For example, concentration camps are tragic evidence of how violence leads

to dehumanization. By painting Jewish people as less worthy, their existence was dehumanised, and through impersonal acts of murder which were performed in the camp, both the victim and the murderer were dehumanized. Due to the successful dehumanization of both parties, concentration camps were able to continue running (Arendt 8). In the end, Arendt (317) concludes with the key factor in the growth of totalitarianism being loneliness. When found in a place of isolation, unwantedness, people crave to find a community in which they will belong, feel useful, wanted and meaningful. And when faced with such a void within themselves, people are sure to look for a way to make it go away. This state is what makes them vulnerable to possible totalitarian movement, promising to bring them purpose and make them part of something bigger.

When speaking of specific instances of laws that proved unjust, we can name many, but for the sake of the thesis, we will only name a few. For example, laws that were established during the Nazi rule in Germany included Nuremberg Race Laws. Within these laws, citizens were separated based on their race (Jewish people were seen as inferior to German Aryan race). Two laws were passed under this name, Reich Citizenship Law which allowed only pure Germans to have German citizenship, meaning Jewish people had no political power, and Law for the Protection of German Blood and German Honour which forbade German and Jewish people to marry or have any kind of intimate relations, as they were seen as a threat to the purity of German bloodline. While Nuremberg Laws focused on Jews, they also applied to Roma and black people (Holocaust Encyclopedia). Furthermore, Jim Crow laws are a good example of laws that were enforced but it is clear that they should not have been obeyed (D'Amato 9). The racial segregation these laws legalized was radical, forbidding African Americans to live in white neighbourhoods, forcing them to have segregated places in public transport, restrooms, elevators, cemeteries, building entrances, hospitals, jails, residential homes, and so on. This law made clear that they were not wanted and

not accepted in white society. Luckily, some good came out from the bad, causing many members of African American community to step into positions of power and force the removal of Jim Crow laws (History.com Editors). Similarly, Apartheid meaning ‘apartness’ in Afrikaans was a system enforced by an all-white government in 1948 after National Party managed to gain power in South Africa. South Africans were forced to be separated from white population (which was a minority), they had to use separate public facilities while also having limited contact with the white population (History.com Editors). Another well-known example of exclusion was Chinese Exclusion Act of 1882 which focused on banning Chinese laborers from being able to immigrate to the United States and made it very difficult for those who were already in the country to leave and then re-enter (Archives.gov).

### **3.2. NOVELS IN HISTORY**

*Brave New World* is a dystopian novel written by Aldous Huxley in the period between two world wars. This period was an originator of many social and world changes, influencing national feeling, equality among classes, women’s rights, and many other understandings about the world. Advancement in technology, transportation and communication brought great changes to people’s everyday life. While these changes promised better future, as it usually is with change, they also created unease about the future, as people’s way of life started to change drastically from what they were familiar with. The idea of a fast but meaningless world is what constitutes *Brave New World*, and it is possible these fears emerged from the people’s surroundings. Advancement in trends and society’s way of living created worries about consequences which new trends could introduce (Higgins et. al.).

Similarly, *1984* was written just after the end of the World War II. Under the influence of horrible living conditions of that time, Orwell created his novel with the intention of a warning to all his future readers so that the novel's reality would never actually come to fruition. Considering that he lived during the time of totalitarianism, it is no wonder his novel mirrors the political reality of that time. After personally witnessing terrible government of his time, *1984* represents complete control government has of civilians daily life, their repression of freedom and human spirit, severe punishment for disobeying the government's rule and constant lack of proper food. Orwell's description of Big Brother makes clear his intention, not allowing readers to confuse his intentions by portraying Big Brother as a fusion of Hitler and Stalin he succeeds in ensuring readers are aware how *1984*'s ruler practices the same totalitarian regime people suffered in reality (Moustaki).

Unlike *1984* and *Brave New World*, *Fahrenheit 451* was influenced by the McCarthyism and book burnings during the Nazi regime. After the First red scare during World War I which resulted from Bolshevik revolution of 1917 fear of communism was at its all time high. After the second world war ended, many Americans were afraid that totalitarian and anti-democratic nature of communism would spread over the world, even reaching the United States (Williams 0:30-0:40). An action that defines both red scares was 'red-baiting', the practice through which people tried to uncover possible and suspected communists that were hiding in the government. One of the figures known in this era for conducting investigations and hearings in order to expose communist spies was Joseph McCarthy, after whom this period was named (Achter). Another influential event that shaped *Fahrenheit 451* were Nazi book burnings. This event was concerned with censorship and oppression by destruction of written materials and books that were deemed anti-national or 'Un-German'. During the time the books were burned it is estimated that around ninety thousand

volumes of books were burned. They were confiscated from libraries, book shops, and even private collections (United States Holocaust Memorial Museum).

#### **4. BRAVE NEW WORLD**

*Brave New World* is a novel set approximately six hundred years in the future from the time of its writing, with its plot mostly set in London. The book opens with a lab tour in which human beings are being mass produced and the reader is introduced to the new world order, the caste system through which the society is ordered. Natural way of reproduction, as well as other natural aspects of life, such as aging and death are seen as disgusting, horrific, something which is not appropriate for the advanced man. One of the main characters, Bernard Marx, is part of the high Alpha-Plus caste, but he feels disconnected from his world because of his physical difference from other members of his caste. When he decides to take a vacation at the Savage Reservation in New Mexico with Lenina, readers are introduced to the savage way of living, which is completely distanced from the modern “After Ford” society. This distance is further heightened through Lenina’s inability to stomach savage’s way of living, ‘forcing’ her to take soma in order to handle what is happening before her. While in the Reservation, Bernard discovers a woman who was originally from London but was left with the savages some 20 years ago. During her time with the savages she gave birth to a son, and was never able to adapt to their way of living, always feeling and being detached and rejected from the society she was living in. Bernard decides to return to London with Lenina, but he also brings Linda and her son John with him. By introducing ‘the Savage’, Bernard experiences never before seen success and idolisation, and he does everything in his power for this newfound fame to remain. However, while all characters are happy about their return to the new society, John the Savage has a hard time adjusting to it, and what was once



his enthusiasm turns to hatred and disgust towards the people of the modern world. His idea of the 'brave new world' becomes tainted, and he wishes for nothing more but to escape his newfound 'prison'. After Linda's death and Lenina's provocative seduction, John becomes filled with anger and tries to keep Deltas from their soma, which results in a riot and his arrest. While facing judgment from Mustapha Mond, readers learn that the leader is aware of flaws that taint their 'brave new world' but still considers them – loss of freedom and individuality worth the price of society's stability. Eventually, guilty parties are sanctioned, and John is ordered to stay in London. While unhappy with this turn of events, John decides to find the most remote place outside the city he can, making it his home, but also his prison where he punishes himself and tries to purify the wrongdoings of the new society out of himself. His isolation is short lived, as reporters and spectators quickly find John's hiding spot, denying him his much-wanted isolation. Furthermore, Lenina's appearance in the crowd enrages John, causing him to redirect his hatred from himself onto Lenina, which only ends with the crowd embracing the violence and turning it into an orgy. When John awakens the next day and it dawns on him what happened and what he was a part of, he takes his own life, which seems to be the only way one can escape from the regime of the horrible new world (Huxley).

#### **4.1. WE ARE GODS**

In the world of *Brave New World* humans have managed to completely dominate the art of reproduction, or better speaking, the art of creating a human being to the will of the government.

"Bokanovsky's Process," repeated the Director, and the students underlined the words in their little notebooks. One egg, one embryo, one adult-normality. But a bokanovskified egg will bud, will proliferate, will divide. From eight to ninety-six buds, and every bud will grow into a perfectly formed embryo, and every embryo into a full-sized adult. Making ninety-six human beings grow where only one grew before. Progress. (Huxley 3-4)

In the mentioned citation we precisely see how World State creates its citizens. Humans are deprived of individuality, their meaning is not found within them, but rather in the outside world created by the World State. Natural reproduction is highly forbidden, it is shameful, disgusting and 'savage'. The rule of the World State formed a society which sees only positives in their dependence on biotechnology. People were granted sexual liberty upon which no judgment will ever befall, they are free of diseases and aging, able to forever remain the same, and they do not have to worry about wars or any class discontent because they were programmed from youth, even from birth to love the caste they are in (March 53-55). However, in order to be able to enjoy their so called freedom, the society had to suffer in different aspects, giving up their individuality, the ability to connect and have a close relationship with the person of the opposite sex, their emotional needs are disregarded and 'non-existent', and the whole society is only truly focused on entertainment, feeling is not allowed, as seen in Lenina's conditioning motto: "When the individual feels, the community reels." (Huxley 81).

The idea that individuals in the World State have transcended what was ordinary, once natural and are able to control everything – from birth to people's mind and behaviour, believing they have become better than the 'savages' and people of the past, when in fact they are slaves in their own right; where they see freedom from natural laws, aging, commitment, they became dependent upon soma, social expectation of regular sexual activity and are not able to form independent thoughts that contradict what has been brainwashed into them at the young age, as seen in Lenina :

Lenina suddenly remembered an occasion when, as a little girl at school, she had woken up in the middle of the night and became aware, for the first time, of the whispering that had haunted all her sleeps... Lenina remembered her first shock of fear and surprise; her speculations through half a wakeful hour; and then, under the influence of those endless repetitions, the gradual soothing of her mind, the soothing, the smoothing, the stealthy creeping of sleep. (Huxley 64)

People of World State are not able to think for themselves (save for Bernard whose faulty creation allows him to see and think beyond the conditioning, but at the same time forever separates him from the society he is in), they have been conditioned from birth to think how the World State wants. Here we could say that justice is what those in power say it is. Everyone is controlled and moulded while still being convinced they are free, even though their freedom was stripped away before birth, when they stopped, or never even started being unique human beings with their own wills, desires, and compass for right and wrong. On the other hand, we could claim that none of what is happening in *Brave New World* is justice. No natural right is truly satisfied, no person ascends above the ludicrous law of the World State. Everyone remains compliant, or they end up destroyed.

#### **4.2. NATURAL IS UNNATURAL**

... His face was profoundly wrinkled and black, like a mask of obsidian. The toothless mouth had fallen in. At the corners of the lips and on each side of the chin a few long bristles gleamed almost white against the dark skin. The long unbranded hair hung down in grey wisps round his face. His body was bent and emaciated to the bone, almost fleshless... 'What the matter with him?' whispered Lenina. Her eyes were wide with horror and amazement. 'He is old, that's all.' (Huxley 94-95).

We have observed in the previous chapter how by playing God, people of the World State separated themselves from what was once perfectly natural, and instead turned to everything that was bioengineered. Their advancement towards the better future included, among other things, postponing age and physical aging of the body. In the mentioned citation we can observe Lenina's horror when she sees the old savage for the first time. Her horror only deepens when she is faced with an aged Linda, her body withered with age, fat, wrinkled, filled with red veins, sagging breasts

and wide hips (Huxley 102). Because of Lenina's reaction we can be certain such degradation of the body could not happen in the World state, the civilized society. Further horror is revealed in the fact that Linda gave birth to a child. Even in Linda's eyes this was grave injustice done to her, that she had to suffer such an 'unnatural' act, without the help of soma, without the ability to abort or drown her worries in the easiness of the World State. By being abandoned in the Resort she was convicted to the life of a savage, without having any say in it. However, despite this grave injustice that was done to her, Linda does not crave revenge, nor any form of justice be done. Her only desire is to return to London and enjoy civilised world's luxuries and all the soma she can desire before she dies. Moreover, John's desire to visit Linda in the medical wing despite her appearance is odd to inhabitants of the World State.

'The Savage', wrote Bernard, 'refuses to take soma, and seems much distressed because the woman Linda, his m - , remains permanently on holiday. It is worthy of note, that, in spite of his m -'s senility and the extreme repulsiveness of her appearance, the Savage frequently goes to see her and appears to be much attached to her – an interesting example of the way in which early conditioning can be made to modify and even run counter to natural impulses (in this case, the impulse to recoil from an unpleasant object).' (Huxley 139).

This citation perfectly depicts how people of the World State are conditioned. Unlike savages, every caste is conditioned from creation to like certain things and believe certain slogans, like "Community, Identity, Stability" (5), "Everyone belongs to everyone else" (104), "A gramme is better than a damn" (47), "Cleanliness is next to fordliness" (94), "The more stitches, the less riches" (104) and many others. Through their conditioning, people are thought not to truly care about their neighbour, friend or co-worker. While they do care in a sense where every individual has a role and is useful for the society, they are distanced from the idea or the fear of death. Growing up in a Savage Resort, John has not suffered such conditioning, leaving his pain, sadness and other emotions too abstract for the modern society to understand. Furthermore, idea of having

parents is embarrassing, uncomfortable, as Director states “most historical facts are unpleasant” (Huxley 19). Similarly, outside of the novel John B. Watson had the idea of creating a new individual who is free from the traditional human conduct, and is instead controlled by scientific guides as well as social engineers. An example of this is Watson’s suggestion of replacing traditional child rearing practices with scientific practices. He believed mothers should relate to their children in a way in which he related to little Albert. In his book *Psychological Care of Infant and Child*, Watson stated the following:

The world would be considerably better off if we were to stop having children for twenty years (except those reared for experimental purposes) and were then to start again with enough facts to do the job with some degree of skill and accuracy. Parenthood, instead of being an instinctive art, is a science, the details of which must be worked out by patient laboratory methods... [Mothers] should treat their children as though they were young adults... this means: never hug and kiss them, never let them sit in your lap. If you must, kiss them once on the forehead when they say good night. Shake hands with them in the morning... Give them a pat on the head if they have made an extraordinarily good job of the difficult task. Try it out. In a week’s time you will find how easy it is to be perfectly objective with your child and at the same time kindly. You will be utterly ashamed of the mawkish, sentimental way you have been handling it. (Watson as cited in Walter 8:30-9:20)

It can be imagined that similar belief took root in *Brave New World*, which eventually evolved to encompass all aspects of child’s life, from upbringing to the lack of parents. John is simply too (un)natural (savage) to belong in World State. He could never even begin to belong in such society. Him being born in the first place and not created was what made him free in the start, and such individuality could not be stripped away from him without destroying who he is completely. While in the society of *Brave New World* it was just to punish John and others for breaking the law, the law in place was itself absurd and harmful. However, it turned out it was only harmful to those who were truly free, and not to those who it was protecting.

Lastly, it is of interest to discuss *Brave New World's* carefully created caste system. There are five caste systems, each caste has a specific job assigned to it, and is subjected to right conditioning so that it could fit into the perfected society. If the caste person is supposed to belong in Alpha caste, embryos receive high levels of oxygen because of their important and influential roles in society. However, in the case of Epsilon caste embryos are given low levels of oxygen, as their future use in the society does not require intelligence (Huxley 11). More conditioning is applied to children at the young age, including electrocution and loud noise when faced with books and flowers for Delta caste, as this is done for their best interest, so they would not accidentally decondition themselves by reading something from a book, or seeing something in nature (Huxley 16 – 17). Further conditioning is also done through sleep-teaching, where voice from a speaker continuously speaks mantras, facts and ideas desired by the State into children's sleeping minds. They are conditioned to love their caste, admire those above them and dislike those below them (Kringstad 5). However, in the novel there is one character which despite being conditioned for his caste stands out of it, and that is Bernard Marx. A mistake in his early development caused him to be of short stature, resulting in an Alpha Plus that does not look like an Alpha Plus, but rather like a lower caste. Such difference causes much anxiety and anger in Bernard, as he is not able to fit in the perfectly designed society and always seems to stand outside of it. This exclusion Bernard presents an interesting idea. One can only be equal if they are the same as everyone else in their caste, but if they are different, they do not fit, not only with the rest of their caste but also with the rest of the society. They are not able to enjoy the same privileges because of the constant feeling of not belonging. Furthermore, one that does not fit in the standard becomes danger to the World State. This results in a hardly just options which end up presented: conform to the society the best you can, be exiled out of it (Huxley 199), or simply die (229).

## 5. NINETEEN EIGHTY-FOUR

*Nineteen Eighty-Four* is a novel written by George Orwell. The action of the novel is set in London, a place of no hope or joy, ruled by a totalitarian government. People are constantly scraping by for resources, on the brink of starvation with limited clothing to put on their back. The safety of the city is non-existent, as bombs regularly fall from the sky and destroy anything and anyone in their path. City is controlled by the Big Brother that is constantly watching, and four ministries which 'provide' for the citizens. The main character, Winston Smith, is part of the Outer Party. He is a dutiful worker at the Ministry of Truth which tells only lies and rewrites history in order to fit with government's ideals. Even though he is somewhat unsatisfied with his life, he keeps this dissatisfaction to himself, as anything said against the government results in punishment. For this reason, Winston opts for writing a diary in which he expresses his thoughts, emotions, and hopes for a different future. As he starts to secretly rebel against his government in writing, he also develops a close intimate relationship with a woman with whom he shares not only emotions, but thoughts, desires, secrets, all things punished by death. As Winston's bravado grows, he decides to start rebelling against the Big Brother in bigger ways and after falsely believing that O'Brien is a rebel as well, confides himself and Julia to the causes that work against Big Brother. To Winston's demise, O'Brien is not a rebel, instead being one of the most important people who hunts rebels and 'rehabilitates' them. After being caught, Winston is tortured and destroyed, both mentally and physically, until he finally disowns everything and everyone, and accepts the way of the Big Brother. Instead of being killed for his rebellion, Winston and Julia are reinstated into the society, but not before they have learned to lose hope and love only Big Brother (Orwell).

## 5.1. OPPRESSION IS JUST ANOTHER WORD FOR JUSTICE

“War is peace. Freedom is slavery. Ignorance is strength.” (Orwell 6).

People of *1984* live in a world where their free will does not exist. The propaganda of The Party is so all-encompassing that their intent of enacting control is not only political, and it is not only in regard of what people do or say. In Big Brother’s version of London thoughts and ideas are controlled just as much as people’s actions. The whole world is structured on irony, as the previous citation presents. Peace can only be found in a war, if people truly want to be free, they need to become slaves, and if they want to be strong, they need to be ignorant to everyone and everything around them. This type of propaganda is so successfully integrated into the world of *1984*’s London that children report on their parent’s for misthinking, people are afraid to face their telescreens with wrongly composed faces, and sleep can be when any man commits the worst crime there is – speaks against Big Brother. This system of absurd control is upheld through every medium, every communication, and every action performed between citizens. Political messages are spread thoughtfully, carefully through every possible way of communication, enabling politically enriched messages to be constantly seeded amongst the citizens. Telescreens are never turned off, microphones are always listening, neighbours are always waiting for someone to slip up so they can report them. No one is safe from intrusive messaging, and no one can hide from the ideology that Big Brother wants you to believe.



## 5.2. FREEDOM IS TO THINK LIKE BIG BROTHER

“Until they become conscious they will never rebel, and until after they have rebelled they cannot become conscious.” (Orwell 81)

One way in which Big Brother ensured citizens were ‘properly’ informed was through the work of the Ministry of Truth. In this ministry past records are altered to fit current propaganda, news is constantly changed and rewritten (Yeo 51). In fact, records have been altered so many times, that even the information that was once altered by propaganda is altered again, ending in statistics that were fiction to begin with being changed by new fiction that was most recently presented to the public. In their constant changing of facts and fiction workers of Ministry of Truth help with continuous propaganda (Wilson). By not knowing the truth, not having any access to it, not being allowed to think for themselves in fear of committing thoughtcrime, people are stripped of their free will. And if citizens do not have free will, they do not have any liberty, nor do they have any justice. In the book Winston expresses an ironic statement, even though he does not understand it is ironic: “nothing was illegal, since there were no longer any laws, but if detected it was reasonably certain that it would be punished by death.” (Orwell 9). This simple line describes the whole concept of the justice system in the book. People were in theory able to do anything. But every single person knew that this was far from the truth, and that having unique thoughts was the most dangerous thing one could do under the watchful gaze of the Big Brother. These invisible norms, which are not written, but are policed, is what holds people in the grasp of the new system. Because the truth is changed so often in citizens everyday lives, it is hard for them to know what they are supposed to believe. This is something the main character also struggles with throughout the novel, as we see him grasping for the evidence which is both real and immediately destroyed.

It was *the* photograph... which he had chanced upon eleven years ago and promptly destroyed... 'It exists!' he cried. 'No', said O'Brien... 'It does not exist. It never existed.' (Orwell 283)

As Wilson is tortured by O'Brien in order to be cleansed of his wrong ideas, he clings to the fragments of truth he once knew was real. But through O'Brien's torture Wilson slowly loses himself, forgetting what he thinks he knows, and only knowing what Big Brother wants him to know. It is not enough for the Party to have individuals who only act with the norms it has propagated, while believing something else in their hearts. Instead, The Party needs every citizen to truly believe what they are putting forward, without second thought. If one does not believe in the ideology, if they are reserved about it or just pretend they believe in it, they are committing a thoughtcrime. It is as O'Brien says: "You must love Big Brother. It is not enough to obey him: you must love him." (Orwell 321). Furthermore, it is not hard to convince citizens to follow Party's propaganda. As they are the only ones keeping record of everything that happened, and "The Party is everything" (307), normal citizens in their irrelevance stand no chance against the almighty government.

Another major part of The Party's system of control is surveillance. Its function is to make people self-censor, to spy on citizens, and to control speech and behaviour but also to affect private thoughts and belief. While we discussed how propaganda affects people's thoughts, essentially influencing what they believe, surveillance polices individual's thoughts (Yeo 53). This happens to be another way to prevent people from developing their own thoughts, or to even rebel. They are constantly under surveillance from the telescreen, their family, their neighbours and people they work with, as seen in the following quotes:

'Who denounced you?' said Winston. 'It was my little daughter.' (Orwell 268)

We have cut the links between child and parent, and between man and man, and between man and woman. No one dares trust a wife or a child or a friend any longer. (Orwell 305)

In ensuring that child is turned against the parent, and friend against friend, The Party made sure everyone was alone, and could not truly unite in anything. People are excluded from one another, and The Party presents itself to the people as the only thing that will accept and keep them safe, if they follow their rules.

People are scared of rebelling and such thoughts almost never enter anyone's mind, not because people are satisfied with their living condition, but because they have been so frightened by thoughtcrime and the possibility of their thoughts being seen on their faces - "He had set his features into the expression of quiet optimism which it was advisable to wear when facing the telescreen" (Orwell 7), and brainwashed by The Party's propaganda that thinking for themselves has become impossible. Their freedom of speech is in reality non-existent, their freedom to pursue their own interests stripped away. Everything they are doing must benefit The Party, it must be for The Party, for its interest. Any pleasure that is outside The Party is a crime, as seen from the following quotes:

The sexual act, successfully performed, was rebellion. Desire was thoughtcrime. (Orwell 78).

The sex instinct will be eradicated... There will be no loyalty, except loyalty towards the Party. There will be no love... No laughter... No art, no literature, no science... There will be no curiosity, no enjoyment of the process of life. All competing pleasures will be destroyed. (Orwell 305)

By removing freedom of thought, falsifying documents, history, even propaganda of the imaginary opposition, they ensured complete power over human mind, body, and spirit. No one can die free,

is allowed to die free, not believing, not loving Big Brother. They demand complete control over human existence, because in it they find complete power:

‘Shall I tell you why we have brought you here? To cure you! To make you sane! Will you understand, Winston, that no one whom we bring to this place ever leaves our hands uncured? We are not interested in those stupid crimes that you have committed. The Party is not interested in the overt act: the thought is all we care about.’ (Orwell 289)

‘It is intolerable to us that an erroneous thought should exist anywhere in the world, however secret and powerless it may be. Even in the instant of death we cannot permit any deviation.’ (Orwell 292)

No one can rebel, because every opposition presented to the public is falsified, a lie, created only so The Party could tear down ‘straw’ people, imaginary enemies which make it appear strong, so that everyone knows no one stands a chance against The Party. No one can oppose and get away with it. By having no-one who can oppose it, The Party is a judge and a jury, they are justice, and they are a law. Their word is the only thing that matters, their actions are never wrong.

## 6. FAHRENHEIT 451

*Fahrenheit 451* is set in the twenty-fourth century and it follows the life of Guy Montag, a firefighter who starts fires for a living. The world of *Fahrenheit 451* is a grim future in which the world is overpopulated, media is used to control the masses and censorship has spread so wildly that self-expression and imagination have become things of the past. Family is reduced to characters presented on television screens, citizens are addicted to mindless living and independent thought is all but extinct. Firefighters are tasked with destroying every book they find, and people eagerly report anyone who might have a book in their possession, an object so illegal people are killed if caught with it. There is no history, no past, no future, just the eternal now of the presented media. In his work as a firefighter Montag is used to seeing houses burn with their books, but an instance in which a woman decides to burn with her books awakens something inside Montag. Curious and confused as to why someone would die for something unimportant as a book nags at Montag, until he decides to take one book home with him. One book turns into multiple ones, until he has a secret stash of books hidden in his house. Montag's wonder leads him to discover the emptiness of his society, and even after his Fire Captain tries to convince him that book burning is honourable, and that books bring nothing but disarray, Montag remains unconvinced. Soon his home is reported to be harbouring books, and Montag along with his colleagues arrives to his home where they proceed to burn everything to the ground. After being discovered, Montag flees the city, barely outrunning mechanical hounds and hiding in the river. Once outside the city, Montag meets a group of outcasts who decided to memorise their favourite books in hope that one day they could write and publish them again. Being outside the city, they witness its destruction once the war ensues, and shaken by the utter destruction, Montag and the outcasts decide to return to the city to offer help (Bradbury).

## 6.1. THE PRICE OF THINKING

‘You weren’t there, you didn’t see. There must be something in books, things we can’t imagine, to make a woman stay in a burning house; there must be something there. You don’t stay for nothing.’

‘She was simple-minded.’ (Bradbury 68)

There is irony in Mildred’s words, irony which she would never be able to understand. Spending her days enclosed in her three parlour walls, which are not walls but giant TV screens, spending her nights with seashells in her ears, and her stomach and blood pumped from sleeping pills she downed for unknown reasons, but we can imagine life became too meaningless for a moment, even for her (23-24). She is just an example of the rest of the citizens, masses which grew so full of apathy they allowed government to capitalize on their inability to focus on anything properly, and instead become hungry for mindless entertainment. Because of this constant overwhelming presence of mindless entertainment, of commercials, screens, plays and movies that say nothing, human ability to create new ideas, to be curious or to self-express slowly died off, became nothing more than ashes on the wind (Gillespie 0:40-0:50). In a world where culture disappears, it is sure to be seen that imagination, or self-expression are not too far behind from becoming distant memories as well. This occurrence we witnessed in both previous books, in *Brave New World* where individuals were conditioned to never even have any interests that would change how they were designed, and in *1984* where people had no freedom to express themselves, instead only being able to do what was acceptable by The Party. This type of censorship ensured no information could be created that would be in contradiction with the information promoted by the media, created to feed the masses. Because free-thinking people are dangerous, allowing any expression which would allow people to start believing something contrary to the established idea of what is

right, books had to be destroyed. And not only those that openly rebelled against the government's desired policy, but all so no one could accidentally stumble upon something which would cause them to start thinking (Syakir 13).

During the start of Montag's curiosity for books, his Fire Captain decides to pay him a visit, explaining to him why book burning is an honourable job, and why it is not a problem if Montag is curious, as long as he burns the book afterwards. In his portrayal of the world, Captain Beatty says the following:

Speed up the film, Montag, quick. *Click? Pic? Look, Eye, Now, Flick, Here, Ther, Swift, Pace, Up, Down, In, Out, Why, How, What, Where, Eh? Uh! Bang! Smack! Wallop, Bing, Bong, Boom!* Digest – digests, digest-digest-digests. Politics? One column, two sentences, a headline! Then, in mid-air, all vanishes! Whirl man's mind around about so fast under the pumping hands of publishers, exploiters, broadcasters, that the centrifuge flings off all unnecessary, time-wasting thought! (Bradbury 73)

The way people started talking became short-circuited. Information was presented so fast, in such quantities that being able to think after hearing and seeing everything Captain Beatty said, it became impossible to think of anything else, much less of anything new. In a world of fast media where people are fed information only to constantly be entertained and never feel boredom, insecurities or compassion, Montag discovers that it is exhaustingly difficult trying to resist the world which left you with nothing to hold on to (Gillespie 4:00-4:10). Still, he perseveres and manages to escape the society which brought independent thought to near extinction, but not only that, he decides not to be complicit in society's destruction and instead embraces books and outcasts which fight for a better future.

Each man had a book he wanted to remember, and did. Then, over a period of twenty years or so, we met each other, travelling, and got the loose network together and set out a plan...And when the war's over, someday, some year, the books can be written again, the people will be called in, one by one, to recite what they know and we'll set it up in type

until another Dark Age, when we might have to do the whole damn thing over again. (Bradbury 196 - 97)

Entering a 'Dark Age' is menacing, terrifying, but it is also a sign of hope. While people have led themselves into the illiterate cycle, there is always an expectation for when new generations will snap out of the madness, bringing hope and light to the madden world, like a phoenix rising once again from the ashes (Sisario 202). People like the outcasts are a hope to the world destroyed by their own ignorance, and then profited upon by their own greed. Similarly, Captain Beatty is both the hope and the curse of the society, where he possesses vast knowledge on the past, the books and the reason for their burning, yet still he is unaware of how to put his knowledge at use, accepting this ban and deciding to remain neutral, burning books and destroying knowledge based on false virtue. Montag's killing of Captain Beatty becomes a last match on his bonfire of rebellious deeds against the society, meaning in that moment he had to truly embrace the fact he could never go back to ignorance, even if he wanted to. From his first conversation with Clarisse, to him taking a book home, Montag's final destructive rebellion becomes an uprising in itself. Montag rises from the ashes he burned himself into and decides to hold on to what he believes to be the good thing for society, no matter the consequences. Even though Montag commits a crime, and in all sensible righteousness deserves to pay for his crimes, it is not his crime that is truly the question of justice in this novel. While the whole world has gone crazy, the only way Montag could get out was by fighting back with crazy. In an effort to protect his friend who helped him understand and develop his thoughts, his desire for literature, Montag committed a crime. Yet one could argue that his crime was nothing compared to what firemen did every day, what even he was guilty of doing. Through their burning of books they also burned people, figuratively and literally. Human life that protected literature, a thing they believed to be cause of



all controversy and problems (Bradbury 76), seemed to be worth less than life of those who spent their days focused on parlour walls, with seashells in their ears and emptiness in their hearts. In a twisted way, Montag's destruction of a firemen's' life boded to do more good to society in the long run, than those same firemen would have done if left alive. However, Montag's main idea was not to destroy lives, not in the way he did at least. But his crime led him to find those who were like him, and in doing so he became a part of a community that would try to bring the world back from its destruction and hopelessness.

## 7. CONCLUSION

Throughout this thesis we have determined what dystopia is. By connecting its origins to utopia and its perfect portrayal of a society we were able to conclude dystopia's need to oppose such views. By opposing the ideal society, dystopian genre explores more troubling areas of society, putting forward the idea of what would happen if certain extreme ideas got hold in the community and shaped it to its liking. Many dystopian novels portray worlds in which everything is seemingly ideal, constructed and created so that it would benefit the society and its needs while in truth these constructs hinder individuals' ability to be free, learn and evolve individually of the current government regimes. Such reality is found in *Brave New World* with their manipulation of embryos, conditioning of children, and subduing of adults with drugs, in *1984* with Party's need to completely control individual's mind and their constant surveillance, and *Fahrenheit 451* where society doomed itself to ignorance and government only embraced it and profited from it. Each of these novels presented abstract worlds with absurd rules and ways of life, but also with twisted systems and ideas of justice. While society in each novel claimed to have individuals' best interest at heart, the truth is those interests were only regarding current regime's success. If individuals tried to pursue interests which were for their own good, but did not support the government, or directly opposed its rule, they were persecuted, tortured, removed from the society, or burned to the ground. In conclusion, it is safe to say that while every dystopian novel has a system of justice in place, individual laws, and requirement for order, it is clear their laws are rarely just, their systems rarely, if ever, consider what is good for the individual. The overall goals of the regimes are to have control and to keep citizens subdued so that no one could challenge their power. However, dystopian novels always present heroes who see through the twisted justice of the novel and either fight said regimes or are destroyed by

them. A hero that sees through the wrongdoings of government includes both Wilson from *1084* and Montag from *Fahrenheit 451*. While both these characters conformed to the government's worldview in the beginning, they started to question the truth of their world. Wilson's rebellion through keeping a diary led him to having enough courage to seek out ways to destroy The Party, align himself with supposed rebels and find pleasure and love which Party outlawed. Even though Wilson's efforts and courage did not lead to any change in the government, they showed us how far this dystopian party was ready to go to preserve its rule. Similarly to Wilson, Montag lived in and worked for the government that sought to keep an individual unaware of true problems, sedated towards the idea of doing anything to change their reality. It was through his work as a firefighter that Montag discovered value in books, as well as value in free thinking. His revelations led him to become incompatible with his society. In order to survive, he had to escape it and leave everything old behind, embracing the new. Furthermore, *Brave New World* presented characters which were pleased with their society and the way the world functioned. The only true distinction was presented in John The Savage, a character brought up away from the twisted ways of New World. His absolute disgust with lack of morale, righteousness, justice, and freedom eventually led to his own demise. No matter the effort characters put in, their worlds could not be changed and the true justice could not be served. The only hope towards a better future lies in *Fahrenheit 451*, while other two novels present hopelessness in which one is unable to tear himself away from the ruling society, remaining cursed to either live with the twisted justice or destroy himself trying to change it.

## 8. WORKS CITED

1. Achter, Paul J. "McCarthyism", *Britannica*, 25 June 2023.  
<https://www.britannica.com/event/McCarthyism>. Accessed 14 August 2023.
2. Arendt, Hannah. *The Origins of Totalitarianism*. Harcourt Brace & Company, 1973
3. Atwood, Margaret. "Margaret Atwood on What "The Handmaid's Tale" Means in the Age of Trump." *NYTimes*, 2017.  
<https://www.nytimes.com/2017/03/10/books/review/margaret-atwood-handmaids-tale-age-of-trump.html>
4. Baccolini, Raffaella, Moylan, Tom. *Dark Horizons: Science Fiction and the Dystopian Imagination*. Routledge, 2003.
5. Booker, M. Keith. *The Dystopian Impulse in Modern Literature: Fiction as Social Criticism*. Greenwood Press, 1994.
6. Božić, Rafaela. *Distopija i jezik (distopijski roman kroz oko lingvistike)*. Sveučilište u Zadru, 2013.
7. Bradbury, Ray. *Fahrenheit 451*. HarperCollins Publishers, 2018.
8. "Chinese Exclusion Act 1882", Archives.gov, 17 January 2023.  
<https://www.archives.gov/milestone-documents/chinese-exclusion-act>. Accessed 3 August 2023.
9. Claeys, Gregory. "News from Somewhere: Enhanced Sociability and the Composite Definition of Utopia and Dystopia." *History*, vol. 98, no. 330, Apr. 2013, pp. 145–173.,  
<https://doi.org/10.1111/1468-229x.12005>.

10. Clohesy, William. "Proceedings of the Eighth International Kant Congress." Marquette University Press, vol 2, no. 2., 1995, pp. 733-741. <https://doi.org/10.5840/kant199519952Part2189> Accessed 8 August 2023.
11. D'Amato, Anthony. "On the Connection Between Law and Justice." *Northwestern University School of Law*, October 04, 2011. <http://scholarlycommons.law.northwestern.edu/facultyworkingpapers/2>. Accessed 2 August 2023.
12. Duignan, Brian. "The entitlement theory of justice of Robert Nozick." *Britannica*, 19 January 2023, <https://www.britannica.com/biography/Robert-Nozick/The-entitlement-theory-of-justice>. Accessed 9 August 2023.
13. Frothingham, Mia Belle. „Sapir-Whorf Hypothesis (Linguistic Relativity Hypothesis).“ *Simply Psychology*, 2023. <https://www.simplypsychology.org/sapir-whorf-hypothesis.html>
14. Frye, Northrop. „Varieties of Literary Utopias“ *Daedalus*, 1965. <https://www.jstor.org/stable/20026912>
15. Gillespie, Iseult. „Why should you read 'Fahrenheit 451'?“, *YouTube*, uploaded by TED-Ed, 22 January 2019, <https://www.youtube.com/watch?v=YMZcp0EQO2s&t=13s>. Accessed 10 September 2023.
16. Gottlieb, Erika. *Dystopian Fiction East and West: Universe of Terror and Trial*. McGill-Queen's University Press, 2001.
17. Green, Hank. "What is Justice?: Crash Course Philosophy #40." *YouTube*, uploaded by CrashCourse, 20 December 2016. <https://www.youtube.com/watch?v=H0CTHVCKm90> Accessed 8 August 2023.

18. Higgins, Charles, Regina Higgins, and Warren Paul. CliffsNotes on Brave New World. 11 Aug 2023, <https://www.cliffsnotes.com/literature/b/brave-new-world/book-summary>. Accessed 12 August 2023.
19. History.com Editors, "Apartheid", *History.com*, 20 April 2023.
20. History.com Editors, "Jim Crow Laws", *History.com*, 28 February 2018, <https://www.history.com/topics/early-20th-century-us/jim-crow-laws>. Accessed 3 August 2023.
21. Hobbes, Thomas. *Leviathan*. Green Dragon, 1651.
22. Holocaust Encyclopaedia, "The Nuremberg Race Laws", *Encyclopedia.ushmm.org*, 2 July 2021. <https://encyclopedia.ushmm.org/content/en/article/the-nuremberg-race-laws>. Accessed 3 August 2023.
23. Horvat, Srećko. *Budućnost je ovdje: Svijet distopijskog filma*. Hrvatski filmski savez, 2008.
24. Huemer, Michael. *Justice before the Law*. Springer Nature Switzerland AG., 2021.
25. Huxley, Aldous. *Brave New World*. Vintage Publishing, 2004.
26. James, Edward. Mendlesohn, F. *The Cambridge Companion to Science Fiction*. Cambridge University Press, 2003.
27. Jameson, Fredric. *Archeologies of the future: The Desire Called Utopia and Other Science Fictions*. Verso, 2005
28. Kelsen, Hans. *General Theory of Law and State*. Harvard University Press, 1949
29. King, Martin Luther Jr. "Letter From a Birmingham Jail." *African Student Centre*, 16 April 1963. [https://www.africa.upenn.edu/Articles\\_Gen/Letter\\_Birmingham.html](https://www.africa.upenn.edu/Articles_Gen/Letter_Birmingham.html). Accessed 2 August 2023.
30. Kringstad, Johan., "From Alphas to Epsilons", *Linnaeus University*, 20 March 2017.

31. “Law Definition & Meaning” *Merriam-Webster*, Merriam-Webster, <https://www.merriam-webster.com/dictionary/law>
32. March, Cristie L. “A Dystopic Vision of Gender in Aldous Huxley’s *Brave New World*.” *Women in Literature: Reading through the Lens of Gender*, edited by Jerilyn Fisher and Ellen S. Silber, Greenwood Press, 2003, pp. 53-55.
33. Mill, John Stuart. “Public and Parliamentary Speeches.” *Collected works of John Stuart Mill Volume XXVIII*, edited by John M. Robson and Bruce L. Kinzer, University of Toronto Press, 1988, pp. 247-261.
34. Moustaki, Nikki and Gilbert Borman. CliffsNotes on 1984. 14 Aug 2023, <https://www.cliffsnotes.com/literature/n/1984/1984-at-a-glance>.
35. Moylan, Tom. *Scraps of the Untainted Sky*. Westview Press, 2000.
36. “Nazi Book Burning.” *YouTube*, uploaded by United States Holocaust Memorial Museum, 13 May 2013, <https://www.youtube.com/watch?v=yHzM1gXaiVo>. Accessed 18 August 2023.
37. Orwell, George. *1984*. Penguin Books Ltd, 2008
38. Perlman, Merrill. “Dissecting Dystopia.” *Columbia Journalism Review*, 29 Aug. 2016, [https://www.cjr.org/language\\_corner/dystopia\\_existential\\_trump\\_election.php](https://www.cjr.org/language_corner/dystopia_existential_trump_election.php). Accessed 13 August 2023.
39. Rabkin, Eric S. *The Fantastic in Literature*. Princeton University Press, 1977
40. Rawls, John. *A Theory of Justice*. Belknap Press, 1999.
41. Robinson, Kim Stanley. “Dystopia Now.” *Commune*, Nov. 12, 2018, <https://communemag.com/dystopias-now/>. Accessed 5<sup>th</sup> August 2023.
42. Rosenfeld, Aaron S. *Character and Dystopia: The Last Men*. Routledge, 2021.

43. Ross, Alf. *On Law and Justice*. Oxford University Press, 1953.
44. Sisario, Peter., “A Study of the Allusions in Bradbury’s “Fahrenheit 451””, *The English Journal*, 59(2), 201-205. <https://doi.org/10.2307/811827>. Accessed 8<sup>th</sup> September 2023.
45. Sisk, David W. *Transformations of Language in Modern Dystopias*. Greenwood Press, 1997.
46. Sumpor, Svjetlana. *Inronijske strategije distopije*. Leykam International, 2021.
47. Sontag, Susan. *Against Interpretation and Other Essays*. Eyre and Spottiswood, 1967.
48. Stoner, James. “Law vs. justice: What is our duty in society?” *YouTube*, uploaded by Big Think, 23 March 2020, <https://www.youtube.com/watch?v=6oMv-azHNCA> Accessed 5 August 2023.
49. Syakir, Muhammad., “Analysis of Censorship in Ray Bradbury’s Fahrenheit 451 Novel”, Universitas Islam Sultan Agung, 2022.
50. “The Origins of Totalitarianism Summary and Review.” *Lifecub*, 2019. [lifecub.org/books/the-origins-of-totalitarianism-hannah-arendt-review-summary](https://lifecub.org/books/the-origins-of-totalitarianism-hannah-arendt-review-summary). Accessed 3 Aug. 2023.
51. Walter, Russel. “Brave New World: A Critique of Social Engineering.” *YouTube*, uploaded by Russel Walter, 20 January 2021, <https://www.youtube.com/watch?v=fdll4SlxZuA>. Accessed 31 August 2023.
52. Wenar, Leif. “John Rawls”, *Stanford Encyclopedia of Philosophy*, 2021, <https://plato.stanford.edu/entries/rawls/#TwoGuiIdeJusFai> Accessed 8 August 2023.
53. Williams, Yohuru. “Sound Smart: The Red Scare History.” *YouTube*, uploaded by History, 16 February 2017, <https://www.youtube.com/watch?v=A4LpLqHNOTk>. Accessed 14 August 2023.



54. Wilson, Kristin. "Irony in 1984 by George Orwell", *Study.com*, 17 December 2021, <https://study.com/learn/lesson/irony-1984-george-orwell-ministries-examples-analysis.html>. Accessed 6 August 2023.
55. Yeo, Michael Terrence. "Propaganda and Surveillance in George Orwell's Nineteen Eighty-Four: Two Sides of the Same Coin", *Global Media Journal*, Vol 3(2), 2010, pp-49-66.

## 9. Justice in Dystopian Novels of Modernism – Summary and key words

Dystopian genre has been one of the most popular literary genres throughout the past century. Its specific way of portraying the world, corruption, and injustice has drawn in many readers who thirst for different kind of entertainment. However, these dystopian narratives also draw in readers with the desire to analyse society, the way it operates, changes, develops, and how these changes influence our everyday lives. Since the origin of many novels can be found in war, cultural, political and economic changes, and tyrannical governments, it is no wonder why many dystopian novels depict different societies, many of which are suffering from specific sorts of injustice, which then directly results in people of that society being deeply pessimistic or depressed. When thinking about the origin of inspiration for many dystopian novels, it can be claimed that they critique and analyse the worst aspects of our society. Each novel has its own form of judgement where mistakes and crimes are treated by their form of law and justice, and this is where the question of “what is just?” or “is the law just?” arises. In order to answer these questions, this thesis analyses the literature by first observing what law is, what exactly justice is, how these two concepts are connected, if they are connected at all, and is it even possible to determine what is just. Many of these questions are answered through further analysis of literary works such as George Orwell’s *1984*, Aldous Huxley’s *Brave New World*, and Ray Bradbury’s *Fahrenheit 451*.

**Key words:** dystopia, utopia, law, justice, 1984, Brave New World, Fahrenheit 451, George Orwell, Aldous Huxley, Ray Bradbury

## 10. Pravda u distopijskim romanima modernizma – sažetak i ključne riječi

Distopijski žanr jedan je od najpopularnijih žanrova prošlog stoljeća. Specifični način na koji ovaj žanr prikazuje svijet, korupciju i nepravdu privukao je mnoge čitatelje koji su žudjeli za drugačijim oblicima zanimacije. Međutim, ovakve distopijske naracije također privlače čitatelje koji žele analizirati društvo, način na koji ono djeluje, mijenja se i razvija, kao i načine na koji te promjene utječu na naš svakodnevni život. Obzirom da se inspiracija mnogih distopijskih romana krije u ratu, kulturi, političkim i ekonomskim promjenama, kao i tiranskim vladama, nije iznenađujuće to što brojni distopijski romani analiziraju društva u kojima stanovnici pate zbog specifičnih oblika nepravde. Ovakvi oblici nepravde direktno uzrokuju osjećaj nemoći i nesreće u životima pojedinaca, čineći ih pesimističnima i depresivnima. Kada razmišljamo o korijenima inspiracije za distopijski roman, primjećujemo kako oni kritiziraju i analiziraju najgore dijelove našeg društva. Svaki roman posjeduje svoj oblik pravde, te se svaki nepravedni postupak sudi na temelju njihovog jedinstvenog zakona, odnosno njihove jedinstvene pravde. Upravo odavde proizlazi pitanje „što je pravednost?“ i „je li zakon pravedan?“. Kako bi mogli ispravno odgovoriti na ova pitanja, ovaj rad analizira brojnu literaturu prvo promatrajući što je zakon, što je točno pravda, kako su ova dva pojma povezana, jesu li uopće povezani te je li moguće utvrditi što je pravedno. Odgovori na mnoga od ovih pitanja dobiveni su kroz analize romana George Orwell-a *1984*, Aldous Huxley-a *Vrli Novi Svijet* i Ray Bradbury-a *Fahrenheit 451*.

**Ključne riječi:** distopija, utopija, zakon, pravda, 1984, Vrli Novi Svijet, Fahrenheit 451, George Orwell, Aldous Huxley, Ray Bradbury