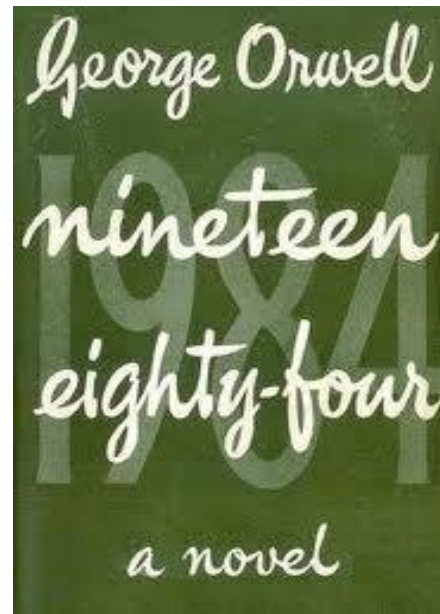
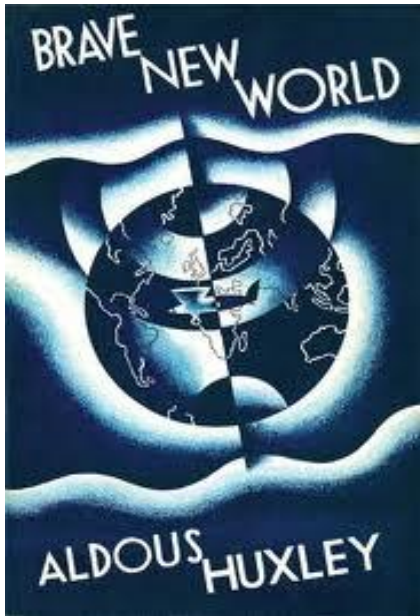


**BRAINWASHING CONSTITUENTS IN ALDOUS HUXLEY'S
BRAVE NEW WORLD AND GEORGE ORWELL'S
*NINETEEN EIGHTY-FOUR***



UNIVERSIDAD DE ALMERÍA

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de

Carolina Rodríguez Pastor

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Any culture which, in the interests of efficiency or in the name of some political or religious dogma, seeks to standardize the human individual, commits an outrage against man's biological nature.

(Brave New World Revisited, p.10)

BRAINWASHING CONSTITUENTS IN ALDOUS HUXLEY'S *BRAVE NEW WORLD* AND GEORGE ORWELL'S *NINETEEN EIGHTY-FOUR*

1. INTRODUCTION

Brave New World and *Nineteen Eighty-Four* are some of the best examples of dystopian novels in the twentieth century. Following the definition given by Gregory Claeys in his chapter, *The origins of dystopia: Wells, Huxley and Orwell*, 'dystopia' is often used interchangeably with 'anti-utopia' or 'negative utopia', by contrast to utopia or 'eutopia' (good place), to describe a fictional portrayal of a society in which evil, or negative social and political developments, have the upper hand, or as a satire of utopian aspirations which attempts to show up their fallacies. According to the distinction made by Jorge Molina Quirós in his book *La Novela Utópica Inglesa* (p.114), while the Eutopia proposes models to realise, the Anti-Utopia does not intend to be a model, it tries to reform or change the present, it is the anti-model for that present, but, at the same time, it must be the exposition of a plausible situation to which the exacerbation of our negative qualities can lead us. Dystopian novels portray feasible negative visions of social and political development and it is this "feasible" characteristic what excludes these novels from being considered as science fiction works. As Gregory Claeys remarks, after the First World War:

enlightenment optimism respecting the progress of reason and science was now displaced by a sense of the incapacity of humanity to restrain its newly created destructive powers. From that time ideal societies have accordingly been more commonly portrayed negatively in dystopian rather than utopian form. (p.107).

Thus, Orwell witnessed the danger of absolute political authority in an age of advanced technology in Spain, Germany, and the Soviet Union and portrayed that peril in *Nineteen Eighty-Four*, which is a warning against the dangers of a totalitarian society. According to Laurence Brander, both Huxley and Orwell faced the problems of overpopulation and how to rule those masses. Orwell produced a sick man's nightmare of sadism based on his observations of European totalitarianisms. Huxley wrote out of his scientific background and

mass-produced his population in the fashion long popular in science fiction, growing them in bottles and conditioning them from birth in all the ways proposed by psychologists.

The criticism of the present has led to consider both novels as satires, as Richard A. Posner points out, the novels invite the reader's attention to the flaws in his society, or in society (or humanity) more generally. They are often set in a fantastic world, seemingly remote in time, place, or culture from the satirist's (and reader's) world. The fact that they are set in the future (600 years and 35 years, respectively) does not imply that they are efforts at prophecy, rather than critiques of, or warnings against, tendencies visible in the writer's own society. In both novels, futuristic technology is a straightforward extrapolation from well-known technologies of the author's day.

In the novels Huxley and Orwell try to warn us against the latent elements in the present that can become the World-State of *Brave New World* or Oceania in *Nineteen Eighty-Four*. Thus, Aldous Huxley wrote in *Brave New World Revisited* (1958), the book where he examined the prophecies he made in 1932 in *Brave New World*:

In 1931, when *Brave New World* was being written, I was convinced that there was still plenty of time. (...) Twenty-seven years later, in this third quarter of the twentieth century A.D., and long before the end of the first century A.F., I feel a good deal less optimistic than I did when I was writing *Brave New World*. The prophecies made in 1931 are coming true much sooner than I thought they would.

In this paper we will examine the brainwashing constituents which were latent in the writers' present world or which both authors thought could lead us to the nightmarish future they imagined. As Huxley writes in *Brave New World Revisited*:

Brainwashing, as it is now practiced, is a hybrid technique, depending for its effectiveness partly on the systematic use of violence, partly on skillful psychological manipulation. It represents the tradition of *1984* on its way to becoming the tradition of *Brave New World*. (p. 29).

In Gregory Claeys' opinion, "the desire to create an improved society

in which human behaviour was dramatically superior to the norm implies an intrinsic drift towards punitive methods of controlling behaviour which inexorably results in some form of police state” (p. 108). Thus, both novels present two types of dictatorships, an utilitarian dictatorship in *Brave New World* and a totalitarian one in *Nineteen Eighty-Four*, and both views are deeply influenced by the historical moment when they were written, as Aldous Huxley points out in *Brave New World Revisited*:

George Orwell's *Nineteen Eighty-Four* was a magnified projection into the future of a present that contained Stalinism and an immediate past that had witnessed the flowering of Nazism. *Brave New World* was written before the rise of Hitler to supreme power in Germany and when the Russian tyrant had not yet got into his stride. In 1931 systematic terrorism was not the obsessive contemporary fact which it had become in 1948, and the future dictatorship of my imaginary world was a good deal less brutal than the future dictatorship so brilliantly portrayed by Orwell. In the context of 1948, *Nineteen Eighty-Four* seemed dreadfully convincing.

Huxley's *Brave New World*, published in 1932, it is a fictional future in which free will and individuality have been sacrificed in deference to complete social stability. The novel marked a step in a new direction for Huxley, combining his skill for satire with his fascination with science to create a dystopian world in which a totalitarian government controlled society by the use of science and technology. Through its exploration of the pitfalls of linking science, technology, and politics, and its argument that such a link will likely reduce human individuality, *Brave New World* deals with similar themes as George Orwell's novel *Nineteen Eighty-Four*. Orwell wrote his novel in 1949, after the dangers of totalitarian governments had been played out to tragic effect in World War II, and during the great struggle of the Cold War and the arms race which so powerfully underlined the role of technology in the modern world. Huxley anticipated all of these developments.

According to José Ángel Juanes in his book *Aldous Huxley*, Huxley wants to know what will be of the 20th century man when he is under a determined historical circumstance, what dangers threaten that man, which forces can lead him to stop being a man, which means he has got to defend

himself from those threats. So Huxley creates a utopian situation in which he tries to present, already made, the happy world to which men in the 20th century aspired.

Like Aldous Huxley's *Brave New World* (1932), *Nineteen Eighty-Four* is one of the most famous novels of the negative utopian, or dystopian, genre. Unlike a utopian novel, in which the writer aims to portray the perfect human society, a novel of negative utopia does the exact opposite: it shows the worst human society imaginable, in an effort to convince readers to avoid any path that might lead toward such societal degradation. In 1949, at the dawn of the nuclear age and before the television had become a fixture in the family home, Orwell's vision of a post-atomic dictatorship in which every individual would be monitored ceaselessly by means of the telescreen seemed terrifyingly possible.

2. ORIGINS AND OBJECTS

The idea of utopia has always been a response to the current and the contemporary. Utopia is a way of dealing in the imagination with the problems of the present, although it may be formulated as solutions to the fundamental, perennial problems of men, women and society. Utopia, of course, suggests an ideal. Most of us would shrink from Huxley's vision of the future, all of us from Orwell's, but both of them provide solutions, they both in a sense solve major problems of their own times, although both at the expense of vital features of the quality of human life. They are rational solutions that demonstrate the inadequacy, in fact the horror, of rationality alone.

According to Adam Stock, in *Mid Twentieth-Century Dystopian Fiction and Political Thought*, dystopias, as near-future novels, inherently have a predictive aspect, which is combined with a socially critical role, mingling satire and a serious criticism of the author's present. Structurally, therefore, a dystopian text may offer some account of how society has moved from the author's contemporary world to the near-future radically altered one. Thus, to understand the purpose of *Brave New World*, we have to take into account its historical context. It appears at a historically very committed time. Two years before Gandhi has begun the campaign of nonviolent resistance that will finish fifteen years later with the loss of India. The Empire begins to split. Russia has

become a world power and seems ready to spread throughout the world. The United States, recovering from the great economic crisis of 1929, seem to follow the same path, using other procedures. Hitler has conquered a power which will result in a new world war. The fight between totalitarianism and democracy begins to outline, with prejudice of the “little man” in his confrontation with the “mighty man”. According to José Ángel Juanes, Huxley's *Brave New World* is just the logical evolution of the assumptions already present in 1932.

Huxley, in his ironic condemnation of the consequences of scientific progress, is not against the advancement of science, but, according to Jorge Molina Quirós, showing the danger of a dishonest use of that science. Thus, Huxley wrote in *Ends and Means* that the technical progress only has given us more efficient means to coarsen, and he thought that only a deep sense of charity can counteract the bad effects of progress.

As for Orwell, he himself showed the reason of his novels in the essay *Why I write*, where he commented:

When I sit down to write a book, I do not say to myself, 'I am going to produce a work of art'. I write it because there is some lie that I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing. But I could not do the work of writing a book, or even a long magazine article, if it were not also an aesthetic experience (Orwell, *Complete Works*, vol. 12, 319.)

Thus, it is important to have an outlook of these two authors' lives and works and the historical context in which they lived.

Aldous Huxley was born in Surrey, England, on July 26, 1894. The third son of Leonard Huxley, a writer, editor, and a teacher, and Julia Arnold, also a teacher. He grew up in a family of well-known writers, scientists and educators. Huxley's grandfather, biologist T.H. Huxley, gained recognition in the nineteenth century as the writer who introduced Charles Darwin's theory of evolution to a wide public and coined the word “agnostic”, contributing to the debate on science and religion, a theme that would appeal Aldous Huxley's imagination. Thus he grew up in an atmosphere in which thought on science, religion, and education informed family life.

Aside from his education, another major influence on Huxley's life

and writing was an eye disease, *keratitis punctate*, contracted in his teenage years that left him almost blind and almost ruined his own chances for success. Because of his near blindness, he depended heavily on his first wife, Maria, to take care of him. Blindness and vision are motifs that permeate much of Huxley's writing, since he would suffer from complications in vision for the rest of his life.

Like all the sons of his family, Huxley attended Eton and Balliol College, Oxford. His poor sight prevented his pursuit of his first career choice, medicine, but he threw himself into study of literature, reading with the help of a magnifying glass. In 1915, Huxley took a First (highest honours) in English literature. After graduating from Oxford in 1916, Huxley returned to Eton to teach. Among his pupils was Eric Blair, who would later write books under the pseudonym "George Orwell". In fact, Huxley wrote a letter to Orwell on 21st October, 1949, after the publication of Orwell's *Nineteen Eighty-Four*, a copy of which was sent to Huxley by the publishers; and in this letter Huxley praises Orwell for his novel and also states the differences between Orwell's vision and that presented in *Brave New World*.

From 1919 to 1921, Huxley worked as an editor on the London journal *Athenaeum*, he also contributed to *Vanity Fair* and *Vogue* before devoting himself entirely to his own fiction and essay writing in 1924. Huxley's first published work was a collection of his poetry, *The Burning Wheel* (1916), written when he was in his early twenties. With the publication of his first two novels, *Crome Yellow* (1921) and *Antic Hay* (1923), Huxley emerged as a chronicler of modern life among the educated. Huxley further solidified his reputation as a satirist with the novel *Point Counter Point*, a study of the breakdown of commonly held social values. During these years, Huxley became more interested in writing about subjects with deeper philosophical and ethical significance. As José Ángel Juanes points out, one of the aspects of Huxley's thought is the study of the factors that threaten man in our contemporary society and the defence of inner freedom. These theme reached its zenith in *Brave New World*, published in 1932. Hitler came to power in Germany a year after its publication. World War II broke out six years after. The atomic bomb was dropped thirteen years after its publication, initiating the Cold War and what President Eisenhower referred to as a frightening buildup of the "military-

industrial complex.” Huxley’s novel seems, in many ways, to prophesize the major themes and struggles that dominated life and debate in the second half of the twentieth century, and continue to dominate it in the twenty-first.

After publishing *Brave New World*, Huxley left England, living with his wife, Maria, first in New Mexico and later in California, where surgery restored much of his vision. An ardent pacifist, he had become alarmed at the growing military buildup in Europe, and determined to remove himself from the possibility of war.

In his new home, Huxley became involved in the study and practice of mysticism. His new philosophical outlook informed his novel *Eyeless in Gaza* (1936), which promoted pacifism on the eve of World War II. *After Many a Summer Dies the Swan* (1939) makes the case for the emptiness of materialism and he was awarded the James Tait Black Memorial Prize for Fiction from the University of Edinburgh for this novel.

In the late forties, Huxley started to experiment with hallucinogenic drugs such as LSD and mescaline. Huxley’s experiments with drugs led him to write several books that had profound influences on the sixties counterculture, like *The Perennial Philosophy* (1945). The book he wrote about his experiences with mescaline, *The Doors of Perception* (1954), influenced Jim Morrison and his friends, and they named the band they formed The Doors. (The phrase, “the doors of perception” comes from a William Blake poem called *The Marriage of Heaven and Hell*.)

In Los Angeles, Huxley wrote screenplays for film versions of fictional classics such as *Jane Eyre*, *Pride and Prejudice*, and *Alice in Wonderland*. He also continued writing fiction, notably *Ape and Essence* (1948), a futuristic fiction set in Los Angeles after a nuclear war. With *Grey Eminence* (1941) and *The Devils of London* (1952), Huxley looked backward to historical events to examine what he believed to be the hypocrisy of organized religion. He also wrote biographies, essays and other non-fiction works.

In 1959 Huxley received the Award of Merit and Gold Medal from the American Academy and Institute of Arts and Letters and accepted an honorary Doctor of Letters degree from the University of California.

In his last major work, *Island*, published in 1962, Huxley returns to the theme of the future he once explored in *Brave New World*, but now he tries to create a positive vision of the future, he also addresses those themes in

Brave New World Revisited (1958).

Huxley died of cancer on November 22, 1963, in Los Angeles, the same day President John F. Kennedy was assassinated. The year before his death, he received the Companion of Literature from the British Royal Society of Literature.

George Orwell's real name was Eric Blair. He was born in India in 1903 during the time of the British colonial rule and was brought to England by his mother. His family was not wealthy, but he had a gift for writing and his first published work, the poem *Awake Young Men of England*, was printed when he was eleven years old.

He attended Eton college, where, as it has been said before, he met Aldous Huxley, he came into contact with liberalist and socialist ideals, and his initial political views were formed. After graduating from Eton, Orwell decided to forego college in order to work as a British Imperial Policeman in Burma in 1922. He hated his duties in Burma, where he was required to enforce the strict laws of a political regime he despised. His failing health, which troubled him throughout his life, caused him to return to England on convalescent leave. Once back in England, he quit the Imperial Police and dedicated himself to becoming a writer.

In 1928 Orwell moved to Paris and began a series of low paying jobs. Inspired by Jack London's 1903 book *The People of the Abyss*, which detailed London's experience in the slums of London, Orwell bought ragged clothes from a second-hand store and went to live among the very poor in London, in what he termed "fairly severe poverty". He published a book about this experience, entitled *Down and Out in Paris and London* (1933). He later lived among destitute coal miners in Northern England, an experience that caused him to give up on capitalism in favor of democratic socialism.

While Orwell was teaching in a small private school in Middlesex, he came down with his first bout of pneumonia due to tuberculosis, a condition would plague him throughout his life. In 1933 he gave up teaching and wrote his book *Burmese Days*. During this time he worked part-time in a bookshop, where he met his wife, Eileen O'Shaughnessy and they got married in 1936.

In 1936, he travelled to Spain to report on the Spanish Civil War, where he witnessed firsthand the atrocities committed by fascist political

regimes. By 1939 he returned to England. In 1941 he took a position with the British Broadcasting Corporation (BBC) as the person in charge of broadcasting to India and Southeast Asia. Orwell disliked this job since he was in charge of disseminating propaganda to these British colonies, which went against his political views. In 1943 Orwell took a job as the literary editor of *The Tribune*.

Orwell and his wife adopted a son in 1944. Shortly afterwards he became a war correspondent for the *Observer* in Paris and Cologne, Germany. His wife died in that year, just before the publication of one of his most important novels, *Animal Farm*. Orwell continued his writing, despite the loss of his wife and his own poor health, and finished the revision of *Nineteen Eighty-Four* in 1948, it was published the next year with great success.

Orwell married again in 1949 to Sonia Brownell, a year before his own death of tuberculosis.

3. PLOTS AND PEOPLE

The striking feature of society in both the novels is uniformity and lack of individualism. In both societies individualism is a threat to the State. Non-corporate behaviour cannot be tolerated. People are categorized, and within the categories there is little to distinguish them. They wear uniforms and they are uniform.

As for the plot of *Brave New World*, in the first chapters of the book Huxley expresses words and thoughts of different characters, in different places, and he makes that all these views are complemented. For Erica Gottlieb, the Brave New World of London 651 AF is introduced as “it were from a bird's-eye view, without establishing the emotional or a perceptual focus that usually comes with the reader's identifying with the central character” (p 75). We read about Bernard Marx's talk to other Alphas who advise him to use the drug, at the same time that Mustapha Mond gives his opinions, so at the end of the first three chapters Huxley has managed to place the reader in a different world and mentality.

The first two paragraphs take the reader to the “Central London Hatchery and Conditioning Centre”, carrying the World's State's motto, “Community, Identity, Stability”, which according to Erika Gottlieb, echoes the

slogan of the French Revolution: Fraternity, Equality and Liberty. Then the reader finds out that the “hatchery” refers to the birth process of human beings, who are created and conditioned according to the society's strict caste system. Life is dehumanized since the natural processes of birth, aging and death are rejected.

Bernard Marx, an Alpha-Plus psychologist, is the only discontented person in a world of material comfort and physical pleasure, provided by the drug “soma” and recreational sex. His superior threatens him with banishment for not engaging in sex and “soma” with enthusiasm. Bernard likes Lenina Crowne, a “pneumatic” woman who goes with him on a vacation to the Savage Reservation in New Mexico, a place where people live as they did in prehistoric times.

The second structural unit (chapter 7-10) takes us to the Reservation to contrast the world of London 651 AF and the world of the Reservation. In the Savage Reservation Bernard meets a woman who went there with his boss and who gave birth to a son, and seeing the opportunity to gain power over his superior, Bernard brings Linda and John back to London. Then Bernard enjoys great success, because he is associated with a new celebrity, John, who is called “the Savage”.

The third structural unit (chapters 11 to 15) takes us back to London, but we see it from the point of view of John, who, knowing only the Reservation and a book of Shakespeare's poetry, finds London strange at first, but finally he becomes disgusted by “soma”, promiscuity and identical human beings. Lenina tries to seduce John, which causes his anger and violence. Linda dies and John gets angry, so he attempts to keep a crowd of Deltas from their ration of “soma”, which results in a riot and his arrest, along with Bernard and Helmholtz Watson, an emotional engineer, who is also discontented with the system. As a result of their insubordination they have to face a trial, which according to Erica Gottlieb, represents the thematic and structural climax of the novel: “the subversive's trial and the dictator's revelation of the machinery of injustice at the heart of the dictatorship” (p.67) Huxley's novels have been considered as “novels of ideas” because Huxley takes as his primary focus for the fiction the contrast of different theories rather than the conflict of personalities. According to Erica Gottlieb, “the entire novel is structured so as to prepare us for the final clash between the

Controller and the Savage, his opponent, at the climatic scene of the subversive's trial." (p.74) To present a debate between two philosophical voices: "the voice in favour of this phantasmaforical world of live but soulless robots produced on a biological assembly line, and the voice against it" (p.67)

Huxley's characters are usually representations of his mind. Thus, in *Brave New World* we can see a different point of view of one central topic in the three main characters: Mustapha Mond gives us the intellectual's view, the Savage the warm, vital view of our present world, and Bernard Marx gives us a view half-way between those two extremes, he is a critic of the system, a brainy but physically flawed Alpha-plus, who gives us his critical stance as soon as he becomes popular. Bernard Marx and Helholtz Watson share the awareness of their individualism. As for the Savage, he represents the noble virtues and the religious feeling. According to Erica Gottlieb, John the Savage is locked into a childhood Oedipal relationship with his mother, a neurotic condition that keeps him unable to engage in a relationship with Lenina, who, on the other hand, is not following her conditioning, as she is drawn to him irresistibly after his trial. John the Savage is also an allusion to Rousseau's concept of the Noble Savage.

In *Nineteen Eighty-Four* we see the development which society has followed at that date. The world has been reduced to three huge super states which keep the balance by intermittent wars. The members of those states have reached an almost absolute degree of uniformity. The central power over the citizens is total. The thought police has managed to reduced the most undisciplined ones by brainwashing. But in London one man, a clerk, a member of the Party has on a 1984 morning the audacity to begin writing a diary. The consequences followed until finishing in a long process at the end of which, after uncountable physical and psychological tortures, the little citizen is transformed into the most fervent worshipper of a supreme political boss who does not even exist.

The critique of the modern state reaches its apotheosis in Part III of the novel, according to Adam Stock, when O'Brien tortures Winston Smith in the Ministry of Love. There is a similar scene in both Huxley's *Brave New World* and Zamyatin's *We* – the ultimate source of inspiration can be ascribed to the Grand Inquisitor in Dostoyevsky's *The Brothers Karamazov*. Where it differs

from these other texts, however, is that O'Brien is no leader – merely an inner Party functionary. Big Brother is a symbol who unlike Zamyatin's Benefactor or Huxley's World Controller is nowhere given his own voice. He may not even be a living individual. Indeed, the personality cult surrounding this silent poster demonstrates that *Nineteen Eighty-Four* goes far beyond Nazi or Stalinist totalitarianism.

As for the characters in *Nineteen Eighty-Four*, they do not have human quality. According to Jorge Molina Quirós, Orwell presents men who are already deformed, without spiritual greatness, because the world in *Nineteen Eighty-Four* does not allow the existence of great human types. So Winston Smith is a character condemned to mediocrity since the beginning. He is the anti-hero. This man is an ordinary one because he has been conditioned to the state in which we found him at the beginning of the novel. He is unable to reason. His acceptance of the world around him is already unconscious. One day, as he is walking by, he is surprised by an explosion: a bomb has fallen very close to him, he sees a hand on the ground, he kicks it and goes on. He does not have imagination nor humanity to capture the horror of the scene. According to Molina Quirós, *Nineteen Eighty-Four* produces repulse partly because the main character bases on trifles his reject of the future society. The decay of the surrounding streets of London extends to Winston himself, who suffers from a varicose ulcer impairing his mobility and rough skin caused by the "cold of the winter that had just ended". He is annoyed by the discomfort of his clothes and the bad taste of food when there are so many important things to be not only annoyed, but also distressed. His final degradation is more annoying than moving. According to Molina Quirós, Orwell wanted the character to be that way, inconsistent, dehumanized, an image of what we can become and a product of the world we can contribute to create.

Winston's job consists in altering books and newspapers so that what was written in the past matches the present, the Party's predictions are changed so that the present reality does not contradict them.

Julia, the female character, presents the same negative features as Winston. She is just a symbol of sex, Winston summarizes her personality when he says that she is a "rebel from the waist downwards". She is not a product of the future like Winston, she is a woman from our present. Julia appears to be

sexually liberated, and, according to Adam Stock, through her own sexuality is an erudite analyst of the social role of sexuality in Oceania: her opinions, for example, on the absurdity of public hate are closely tied to her highly developed sexuality. She comments sardonically that “all this marching up and down and cheering and waving flags is simply sex gone sour.” The sex instinct is indeed the “driving force” used to keep “the fear, the hatred and the lunatic credulity which the Party need[s] in its members... at the right pitch.”(Orwell, *Nineteen Eighty-Four*, p. 140)

According to Molina Quirós, the role of O'Brien is just to present the theory that Orwell wants to oppose.

The main characters in both novels are the societies which fill everything, according to José Ángel Juanes, in both novels the antagonists are punished for different reasons. Winston Smith is annihilated for attempting to think freely, for aspiring to have personal feelings; John has to resort to suicide for not being willing to “enjoy” the goods of the happy world, for preferring personal suffering to massified comfort. However, their sin is the same: the opposition to the “established” system, a society similar to machines. As Huxley points out in *Brave New World Revisited*: “The society described in 1984 is a society controlled almost exclusively by punishment and the fear of punishment. In the imaginary world of my own fable, punishment is infrequent and generally mild.” (p. 3)

4. HUMAN NATURE

Huxley and Orwell both present warnings based on how human nature might be destroyed. Towards the end of both books there is some reflection on the fact that heroism has become meaningless.

Stalinism, led to its final consequences, chokes Winston Smith, and forces him to rebel against the interference of the great machine of the state in his own inner life. But his rebellion is useless, he is physical and psychologically “treated” until he accepts, with an intensity in which there is not the slightest doubt, the three slogans of the Party: “War is peace”, “freedom is slavery” and “ignorance is strength”.

On the other hand, the happy inhabitants of Huxley's novel have

been treated before their gestation in the test tubes of the laboratory of insemination. They do not even understand the meaning of the world “rebellion”, and when somebody outside their world (John, “the savage”) bursts into their happy society, the members do not understand him. How could this have been achieved? How can human nature be conditioned? In an interview about Huxley's essay *Enemies of Freedom* on the American television he states his concern about the increasing loss of freedom due to “a number of impersonal forces pushing in the direction of less and less freedom and a number of technological forces which accelerate this process”, he also defines brainwashing, the one used in China and Soviet Russia, as the application of propaganda methods of the most violent kind to the individual as a way of getting hold of the person and playing both on his physiology and psychology to break him down.

4. 1. SCIENTIFIC METHODS OF BRAINWASHING

According to José Ángel Juanes, both societies have reached the highest point in their history in terms of technical progress. Everything has already been mastered, even the very intimacy of men. But at the same time they mark the lowest point in terms of personal conscience, the sense of identity.

For Fukuyama in *Our Posthuman Future: Consequences of the Biotechnology Revolution*, while the biotechnological advances in Huxley's World State have produced humans who are supposedly “happy and healthy,” these characters have ceased to be human beings. They no longer struggle, aspire, love, feel pain, make difficult moral choices, have families, or do any of the things that we traditionally associate with being human. They no longer have the characteristics that give us human dignity. According to José Ángel Juanes, with the “soma” of the future Huxley tries to warn us against the danger of accepting everything which leads to the voluntary unconsciousness, against the “somatic” thinking. Aldous Huxley writes in *Brave New World Revisited* that:

In the *Brave New World* the soma habit was not a private vice; it was a political institution, it was the very essence of the Life, Liberty and Pursuit of Happiness guaranteed by the Bill of Rights. But this most precious of the

subjects' inalienable privileges was at the same time one of the most powerful instruments of rule in the dictator's armory. The systematic drugging of individuals for the benefit of the State (and incidentally, of course, for their own delight) was a main plank in the policy of the World Controllers. The daily soma ration was an insurance against personal maladjustment, social unrest and the spread of subversive ideas. Religion, Karl Marx declared, is the opium of the people. In the Brave New World this situation was reversed. Opium, or rather soma, was the people's religion. Like religion, the drug had power to console and compensate, it called up visions of another, better world, it offered hope, strengthened faith and promoted charity. (p.33)

The most important effect of soma is not the euphoria nor the physical relax it gives, but, according to José Ángel Juanes, the feeling of social fraternity that it causes. *Brave New World* is a benign tyranny, instead of using violence to subject the individuals, it tries to instill in them the idea that everything which breaks the existing social order is indeed a cruelty to his peers. Thus, soma is used as a means of propaganda, as Huxley says in *Brave New World Revisited*: "As well as tranquillizing, hallucinating and stimulating, the soma of my fable had the power of heightening suggestibility, and so could be used to reinforce the effects of governmental propaganda." Mustapha Mond makes reference to the moralizing properties of soma: "Anybody can be virtuous now. You can carry at least half your mortality about in a bottle. Christianity without tears-that's what soma is." (p. 215) However, the existence of "soma" presents a contradiction in the novel, since the Fordians cannot have ideological problems and, nevertheless, there is a drug to mitigate the effects of such an event.

Besides soma, another scientific feature of the utopia is the theory of the incubation of human beings, which, according to José Ángel Juanes, is pure irony of Huxley, and the detailed descriptions give the scene at the beginning of the novel a comic realism. These strange manipulations have the purpose of creating a prenatally conditioned humanity, so people will belong to a particular social group: with an upper caste, who has also beauty and height, consisting in bureaucrats and journalists; then, in a scale which goes down in humanity, the Betas, which are responsible for the technical and scientific research, and so on

until the last class, the Epsilons. This social system reminds us of the guild system of the Middle Ages when, according to Huxley, there was

an enormous amount of chronic frustration, acute unhappiness and a passionate resentment against the rigid, hierarchical system that permitted no vertical movement up the social ladder and, for those who were bound to the land, very little horizontal movement in space. (p. 13)

No one can get out of their class, no one can avoid the work and mentality that were set on them. Thus, for Huxley

The impersonal forces of over-population and over-organization, and the social engineers who are trying to direct these forces, are pushing us in the direction of a new medieval system. This revival will be made more acceptable than the original by such Brave-New-Worldian amenities as infant conditioning, sleep-teaching and drug-induced euphoria; but, for the majority of men and women, it will still be a kind of servitude.(p. 13)

With this theory of human incubation Huxley also tries to codemn the massification and the tyrannical imposition of a lifestyle. As Huxley remarks in *Brave New World Revisited*:

In the Brave New World of my fantasy eugenics and dysgenics were practiced systematically. (...) The creatures finally decanted were almost subhuman; 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 behavior patterns by daily doses of soma, could be counted on to give no trouble to their superiors. (p.7)

But the happiness in *Brave New World* does not come from an inner consciousness of every man, it does not have moral or intellectual basis, the individual can only take part in the environmental, general happiness. For Huxley, the purpose of existence is not the welfare continuity, but to heighten awareness and the extending of knowledge. The happiness of *Brave New World* comes almost exclusively from physical pleasure: “feelies”, sexual promiscuity, “soma”... Both conditionings, the scientific and the intellectual one, are aimed at getting hold on power of a minority. The final object of the

dictatorship is not the people's happiness, but the social order, which is the motto of the Ford dictatorship and required assumption in all the totalitarian ideologies: "Community, Identity, Stability". As Aldous Huxley points out in *Brave New World Revisited*:

Modern technology has led to the concentration of economic and political power, and to the development of a society controlled (ruthlessly in the totalitarian states, politely and inconspicuously in the democracies) by Big Business and Big Government. But societies are composed of individuals and are good only insofar as they help individuals to realize their potentialities and to lead a happy and creative life. How have individuals been affected by the technological advances of recent years? (p. 9)

The answer to that questions is given in the future he presents in *Brave New World*, but here we also see that Huxley is well-aware of the two ways of controlling society, the "ruthless" one of totalitarianism as shown in *Nineteen Eighty-Four* and the "polite" one as shown in *Brave New World*.

In his 1946 review of Zamyatin's *We*, Orwell argued that in Huxley's *Brave New World*: "there is no power hunger, no sadism, no hardness of any kind. Those at the top have no strong motive for staying at the top... life has become so pointless that it is difficult to believe that such a society could endure." (Orwell, *Complete Works*, vol. 18, p. 14)

4.2. PSYCHOLOGICAL METHODS OF BRAINWASHING

The massification of the individual is a central theme in *Brave New World*. Huxley states that if a culture tries to massify human beings on behalf of political dogmas or in aid of science, it is outraging the biological nature of man. Huxley tries to make us see the aberration of intellectual homogenization. The whole social organization in *Brave New World* rests on the lack of different characters in its inhabitants: they have the same reactions, the same thoughts, physiology, even the same death. The only unforgivable sin is loneliness.

This homogenization of the future world is based not only on a biological conditioning, but also on a conditioning of will, people have suffered a

neoPavlovian conditioning which has instilled moral and sociological principles in their minds, which are necessary for the continuity of the dictatorship. The purpose of that conditioning is that people love what they have to do without knowing that it is a submission, so their happiness is subjectively assured and order is kept. There is a class in *Brave New World*, the Alphas, who are aware of their conditioning and still want it. The lower castes also give up the low intelligence that was given to them in exchange for artificial paradises produced by the "soma". According to Angel Juanes, the existence of rebels like Bernard Marx is an inexplicable fact.

In order to manipulate people's will, Huxley introduces a new concept, "hypnopaedia", to give suggestions to people, in the novel, children, while they are asleep, for Huxley, "under proper conditions, hypnopaedia actually works -- works, it would seem, about as well as hypnosis." (p.40)

In both novels the authors are concerned with the topic of whether the end justifies the means. Huxley remarks in *Brave New World Revisited*:

To give organizations precedence over persons is to subordinate ends to means. What happens when ends are subordinated to means was clearly demonstrated by Hitler and Stalin. Under their hideous rule personal ends were subordinated to organizational means by a mixture of violence and propaganda, systematic terror and the systematic manipulation of minds. In the more efficient dictatorships of tomorrow there will probably be much less violence than under Hitler and Stalin. The future dictator's subjects will be painlessly regimented by a corps of highly trained social engineers." (p.12)

According to Jorge Molina Quirós, we must recognize Orwell's acuteness and perception of reality when choosing the moral and intellectual features which, logically, would be conditioned in worlds like the one in *Nineteen Eighty-Four*. He understands well enough how the human mind must be deformed to impede its progress, for example, love, the last stronghold of the individual. Dictatorships can use the mental restlessness result of sexual repression to their advantage. If love is forbidden, the individual has to find other ways of emotional expression such as the hysterical passion for a symbol. So we read that unlike Winston, Julia

had grasped the inner meaning of the Party's sexual puritanism. It was not

merely that the sex instinct created a world of its own which was outside the Party's control and which therefore had to be destroyed if possible. What was more important was that sexual privation induced hysteria, which was desirable because it could be transformed into war-fever and leader worship.(p. 140)

In *Nineteen Eighty-Four* love is forbidden, in *Brave New World* it is rootless. However, sex, which is considered the enemy of love, is not treated in the same way. In *Nineteen Eighty-Four* it is forbidden for the Party members, but the proles can enjoy it. In *Brave New World* the use and abuse of sex is allowed as long as this does not involve deeper relationships. In *Nineteen Eighty-Four* the thought police is responsible for the errands. In *Brave New World* no police is needed, the fear of not being “perfectly integrated” in society is enough. In *Brave New World Revisited* Huxley comments on this difference on the role played by the sex drive in both novels:

It is worth remarking that, in *1984*, the members of the Party are compelled to conform to a sexual ethic of more than Puritan severity. In *Brave New World*, on the other hand, all are permitted to indulge their sexual impulses without let or hindrance. The society described in Orwell's fable is a society permanently at war, and the aim of its rulers is first, of course, to exercise power for its own delightful sake and, second, to keep their subjects in that state of constant tension which a state of constant war demands of those who wage it. By crusading against sexuality the bosses are able to maintain the required tension in their followers and at the same time can satisfy their lust for power in a most gratifying way. The society described in *Brave New World* is a world-state, in which war has been eliminated and where the first aim of the rulers is at all costs to keep their subjects from making trouble. This they achieve by (among other methods) legalizing a degree of sexual freedom (made possible by the abolition of the family) that practically guarantees the Brave New Worlders against any form of destructive (or creative) emotional tension. In *1984* the lust for power is satisfied by inflicting pain; in *Brave New World*, by inflicting a hardly less humiliating pleasure. (p.12)

According to Adam Stock, the Party's plan to “abolish the orgasm” is a plan to make the population view sexual pleasure as alien and unnatural, as

much as to eradicate any bonds of loyalty outside the relationship between the atomized individual and Big Brother. Thus, controlling people's sex drive in *Nineteen Eighty-Four* has two effects on individuality and autonomy: it protects the Party against individuals forming emotional bonds with each other that could be a source of loyalty outside the Party, and it robs the individual of the capacity for a particular type of spontaneous action and in so doing creates a tension and frustration that needs an outlet for release – provided in the form of mass hate. Huxley points out the fact that Hitler was well aware of the use of unconscious drives to manipulate people, when he writes in *Brave New World Revisited*:

Let us see what Hitler thought of the masses he moved and how he did the moving. The first principle from which he started was a value judgment: the masses are utterly contemptible. They are incapable of abstract thinking and uninterested in any fact outside the circle of their immediate experience. Their behavior is determined, not by knowledge and reason, but by feelings and unconscious drives. (p. 18)

That Orwell was also concerned with this way of manipulating the masses can be seen in *Nineteen Eighty-Four* in the war between the three global power blocs of Oceania, Eurasia and Eastasia, when during a “Hate Week” rally against the enemy Eurasia, Oceania swaps sides. The orator, “without pausing in his speech” or “even breaking the syntax” immediately switches the names of those he is angrily denouncing:

Without words said, a wave of understanding rippled through the crowd. Oceania was at war with Eastasia! The next moment there was a tremendous commotion. The banners and posters with which the square was decorated were all wrong! Quite half of them had the wrong faces on them. It was sabotage! (p. 87)

The crowd tearing down those posters are the same people who had put them up, a fact they work busily to forget. If the Party is infallible, reality must represent doctrine. If a gap appears between the two, it is reality that must adjust to the consistency of Ingsoc ideology, and the Party can “twist reality into whatever shape they choose”. This element of Oceanian society mirrors Orwell’s experience of the manipulation of the Spanish Republican struggle by Communists. According to Huxley, there are two kinds of propaganda:

rational propaganda in favor of action that is consonant with the enlightened self-interest of those who make it and those to whom it is addressed, and non-rational propaganda that is not consonant with anybody's enlightened self-interest, but is dictated by, and appeals to, passion.(p.14)

The horror of the response to Oceania switching allies in the war resides in the speed at which hate is once more picked up: within four minutes of the announcement “the feral roars of rage were again bursting from the crowd. The Hate continued exactly as before, except that the target had been changed”. The ground is now littered with torn banners and posters, the square unadorned: such make-up is superfluous glitter for the furious crowd. The discarding of these pictures demonstrates that no real target is needed for hate, that it is “an abstract, undirected emotion which could be switched from one object to another like the flame of a blowlamp” because of the daily practice the citizens receive during the “Two Minutes Hate.” Its only prerequisite is that there is a target – whoever, whatever or wherever that should be. It is a controllable means whose only real end is the maintenance of its own paranoid hysteria.

The recurrence of hatred in *Nineteen Eighty-Four* shows that Orwell's realized that hatred could be produced, inflamed, sustained, controlled and directed by totalitarian movements and it was an enduring concern. Totalitarian movements select targets against which to express hatred in order to rouse violent support for themselves. The aim of such hysterical anger was simply, according to Adam Stock, to further the ends of the totalitarian movement. To do this required a variety of tactics. Huxley explains these tactics in *Brave New World Revisited*:

Assembled in a crowd, people lose their powers of reasoning and their capacity for moral choice. Their suggestibility is increased to the point where they cease to have any judgment or will of their own. They become very excitable, they lose all sense of individual or collective responsibility, they are subject to sudden accesses of rage, enthusiasm and panic. In a word, a man in a crowd behaves as though he had swallowed a large dose of some powerful intoxicant. He is a victim of what I have called "herd-poisoning. (p.19)

War is also kept continually in the consciousness of Party members by any means possible. According to Molina Quirós, in *Nineteen Eighty-Four* Orwell

shows a theory of war, which is presented as an instrument of oligarchic regimes: the destruction of industrial products so that the standard of living does not increase and the masses cannot escape from the control of oligarchies. On the other hand, the conscience of being at war, and in danger, makes it inevitable the transfer of power to a small caste responsible for our survival.

Social pressure to participate on the home front is constant – indeed, Julia persuades Winston to volunteer in a munitions factory for one evening a week to detract suspicions away from their rebellion. Furthermore, they live with the daily terror of rocket attacks. If, as Julia suspects and as the narrator also alludes, the government is actually launching these attacks against its own civilians, then it is only to provoke anger. It can serve no purpose in entrenching solidarity as the population is already atomized and isolated. An example is when Winston sees the hand, for the narrator, there is something clearly immoral, something “sordid” about the lack of concern that the populace shows here. But the lack of concern also points to the complete isolation and alienation of the whole population, including Winston Smith.” (p. 189)

Moreover, telescreens continually announce the production figures for war materials and report from the fronts. Telescreens are just one extrapolation of the sort of high level of surveillance required by a totalitarian movement over every area of life, according to Adam Stock. In Huxley's opinion,

Mass communication, in a word, is neither good nor bad; it is simply a force and, like any other force, it can be used either well or ill. Used in one way, the press, the radio and the cinema are indispensable to the survival of democracy. Used in another way, they are among the most powerful weapons in the dictator's armory. (*Brave New World Revisited*, p.15)

As Goldstein/O'Brien puts it in *The Theory and Practice of Oligarchical Collectivism* “with the development of television, and the technical advance which made it possible to receive and transmit simultaneously on the same instrument, private life came to an end.” p. 178. In *Brave New World Revisited* Huxley speaks about a new technique, “subliminal projection”, which is “intimately associated with mass entertainment, and in the life of civilized human beings mass entertainment now plays a part comparable to that played in the Middle Ages by religion”. This subliminal projection is used by Orwell in *1984* with the surveillance telescreens. Huxley thinks he should have used that

powerful means of brainwashing when he states in *Brave New World Revisited*: “There is no reference in my fable to subliminal projection. It is a mistake of omission which, if I were to rewrite the book today, I should most certainly correct.” (p. 37)

Totalitarianism, according to Adam Stock, is a system that destroys individuality by depriving people of any fixed reality by which they might orient themselves. Sudden and often oppositional change is more or less constant. Normalising such a state of flux inhibits resistance and prevents any but ideologically pure values from becoming deep-seated. The effects of this run deep. Thought control in Oceania is not limited to state control over what constitutes, at any given moment, the officially-sanctioned “truth”: as well as telling the population what to think, there is a sinister domination of affectivity, with the Party telling people how to feel and towards whom.

The continual changing of history is another source of creation for the energy needed for mass hatred. The effort required to suppress memories is itself a violence perpetuated upon the self. The continual suppression of old memories and re-inscribing of new ones ensures not only a complicit population, but one with a high degree of frustration, ready for destructive behaviour. According to Jorge Molina Quirós, people's beliefs could change if they could compare between what they have been indoctrinated and what they remember. The past only exists in the human memory and in written proofs, so both have to be eliminated by altering or controlling the past. One of the slogans is: “Who controls the past, controls the future; who controls the present, controls the past”. When people cannot contrast anything, a well-directed propaganda may convince them that the past does not exist. The Party has to be infallible so that the people blindly believe in it. According to Jorge Molina Quirós, a good example of the misrepresentation of the past is Goldstein, whose physical description matches Trotsky's, and who is made responsible for the errors of the Party.

On the other hand, the Party slogan “Big Brother is Watching You”, for instance, works on several levels. According to Adam Stock, the friendly aspect of Big Brother – a figure to look up to and to be inspired by – infantilises the citizen, who seeks in the attentive Big Brother approval and legitimisation for his actions. By constantly performing in front of the hidden Big Brother through

the surveillance system of Oceania, the Party member hopes to win acceptance. Such acceptance is in reality the hollow prize of surviving one more day without having been subjected to the terrors of the Ministry of Love (terrors which, on the flip side, are the price to pay for failure to perform according to the standards of Oceanian conformity). Inasmuch, however, as there is a hidden threat also lurking in the slogan, the poster does not attempt to rouse support through propaganda or genuine love for the Party or even Big Brother, but rather through terror. For Jorge Molina Quirós, “Big Brother” is a symbol, a personification of totalitarianism, in the same way as Goldstein, the quintessential traitor, is a symbol to which channel the hatred artificially provoked among the people of Oceania., where the outside world has been cut off entirely, so the conditions for total indoctrination and terror have been perfected. For Molina Quirós, the lack of hygiene and comfort are weapons used by the dictatorship in its plan to subject the people.

Orwell uses great psychological realism in the method used during the “Two Minutes’ Hate”, in which Party members undergo a daily propaganda exercise. In a satirical move, its description in the first pages of the novel immediately follows, and is juxtaposed with, Winston’s diary account of his previous evening’s trip to the cinema, in which a film depicting the killing of refugees in boats by Oceania helicopter gunships is greeted with “shout[s] of laughter” by Party members (it is unclear whether this is a “news” film or a work of fiction). According to Adam Stock, the two experiences are tightly linked: “It was, he now realised, because of this other incident [the Two Minutes’ Hate] that he had suddenly decided to come home and begin the diary today.” In both scenes Winston is part of an emotionally manipulated group audience observing war-related propaganda, and the status of “truth” and “fiction” constantly shifts. The Two Minutes’ Hate uses every cheap cinematic propaganda trick possible to rouse enmity. This is what Huxley means in *Brave New World Revisited* when he writes that:

Irrational propaganda depends for its effectiveness on a general failure to understand the nature of symbols. Simple-minded people tend to equate the symbol with what it stands for, to attribute to things and events some of the qualities expressed by the words in terms of which the propagandist has chosen, for his own purposes, to talk about them. (p. 22)

But lest this seem too fantastical, the previous night's cinema experience reminds the reader that propaganda and indoctrination take many forms. War films in Britain during World War II, such as British Pathé's coverage of the bombing of Dresden – which seems to joke about the destruction caused by the R.A.F. and US Air Force – could be just as dehumanizing. According to Adam Stock, the scene is then at once satirical and sobering. It is the first attempt of the novel to provide a critique of the ambivalent relationship between totalitarianism and the modern state in which the potential for new totalitarian forms frequently lurks.

4.3. ELIMINATION OF THE INDIVIDUAL

According to Adam Stock, In *Nineteen Eighty-Four*, the Party's actions throughout are intended to prevent the citizen from forming a coherent identity based around a stable model of self. The identity which the citizen of Oceania is permitted is fragmented, uncertain, frantically anxious and always frightened. The body is itself something alien to the self, something which in its very 'naturalness' is somehow slightly revolting. It is pressed into the minds of the Outer Party members every morning during the "Physical Jerks", a daily series of exercises they are required to practice under the watchful eye of the telescreen, while "wearing... the look of grim enjoyment which was considered proper." The purpose of these exercises, as the instructress makes clear by reference to the hardships endured by Oceanian troops fighting "on the Malabar front", is to demonstrate to people like Winston their physical inadequacy.

The torture of Winston Smith is imperative to breaking down his personality, but severe physical mistreatment, according to Adam Smith, is not enough by itself to affect the change that the Party desires. It is part of a much longer process. After his arrest, Winston is first kept in a cell through which various other characters pass, each of them condemned for the same crime – "there is only one offence" as the newspeak poet Ampleforth puts it. The sycophant Party activist Parsons asks him rhetorically "You don't think the Party would arrest an innocent man, do you?" Guilt is assured. Winston is made aware that everyone is culpable, from a drunken prole woman who tells him "I

might be your mother” to a “skull-faced” victim of starvation whose humanity has deserted him. The mistreatment prepares Winston by humiliating him and making him feel a certain way about his physical self, to make it easier for O’Brien to undertake the real interrogation. The dialogue between Winston and O’Brien in these torture scenes focuses on metaphysical questions: the nature of memory, reality, and belief, models of rationality, and the limits and plasticity of that slippery phrase “human nature.” According to Stock, Orwell explores the links between historical changes in philosophical modelling of the self and the implications of a modern ideology that undermines the very notion of selfhood. The drama in *1984* is the elimination of subjectivity.

The ultimate act of power to which O’Brien aspires, in Stock’s opinion, is not just to break his captive but for Winston to thank him for destroying him and then offering him a means of redemption, by allowing him to constantly debase and humiliate himself. The fact that the Inner Party can bring Winston back to the memory of his betrayal just by playing “under the Chestnut tree/I sold you and you sold me” and thereby humiliate him is not the final end for which he is tortured. The tears in Winston’s eyes seem to suggest instead that he has been made to feel genuinely grateful for this humiliation. He sees himself as a born-again Christian sees himself through the eyes of a vengeful God and a ‘fire-and-brimstone’ preacher. He has been reconstituted as a masochist – whereas he previously felt sorry for himself, for the Victory Gin and varicose veins, the boredom and daily humiliations, he is now thankful for precisely these very attacks and pains he is made to suffer. Huxley comments on these brainwashing techniques which do not only break the person’s will but makes the individual a new believer in *Brave New World Revisited*:

The fact that every individual has his breaking point has been known and, in a crude unscientific way, exploited from time immemorial.(...)Stresses amply sufficient to cause a complete cerebral breakdown can be induced by methods which, though hatefully inhuman, fall short of physical torture. (...)For the dictator and his policemen, Pavlov’s findings have important practical implications.(...) It is simply a matter of applying the right amount of stress for the right length of time. At the end of the treatment, the prisoner will be in a state of neurosis or hysteria, and will be ready to confess whatever his captors want him to confess.

But confession is not enough. A hopeless neurotic is no use to anyone. What the intelligent and practical dictator needs is not a patient to be institutionalized, or a victim to be shot, but a convert who will work for the Cause. Turning once again to Pavlov, he learns that, on their way to the point of final breakdown, dogs become more than normally suggestible. New behavior patterns can easily be installed while the dog is at or near the limit of its cerebral endurance, and these new behavior patterns seem to be ineradicable. The animal in which they have been implanted cannot be deconditioned; that which it has learned under stress will remain an integral part of its make-up. (p. 26-27)

Thus, according to Huxley, psychological stresses can be produced in many ways, fatigue and strong negative emotions tend to increase suggestibility. The way Winstons is tortured is very similar to the ways used with the political prisoners during Stalinism in the Soviet Union. As Huxley points out in *Brave New World Revisited*,

We possess detailed descriptions of the methods used by the Communist police for dealing with political prisoners. From the moment he is taken into custody, the victim is subjected systematically to many kinds of physical and psychological stress. He is badly fed, he is made extremely uncomfortable, he is not allowed to sleep for more than a few hours each night. And all the time he is kept in a state of suspense, uncertainty and acute apprehension. Day after day -- or rather night after night, for these Pavlovian policemen understand the value of fatigue as an intensifier of suggestibility -- he is questioned, often for many hours at a stretch, by interrogators who do their best to frighten, confuse and bewilder him. After a few weeks or months of such treatment, his brain goes on strike and he confesses whatever it is that his captors want him to confess. Then, if he is to be converted rather than shot, he is offered the comfort of hope. If he will but accept the true faith, he can yet be saved -- not, of course, in the next life (for, officially, there is no next life), but in this. (p.28)

4.4. "DOUBLETHINK" AND "NEWSPEAK"

Another means of brainwashing is "doublethink". For Molina Quirós, with "doublethink", the capacity of conditioning of the mass is virtually unlimited.

Freedom does not consist, as Winston says, in being able to say that two plus two equals four, but in being able to believe that indeed it is so. "Doublethink" is defined in *1984* as:

To know and not to know, to be conscious of complete truthfulness while telling carefully constructed lies, to hold simultaneously two opinions which cancelled out, knowing them to be contradictory and believing in both of them, to use logic against logic, to repudiate morality while laying claim to it, to believe that democracy was impossible and that the Party was the guardian of democracy.(...) Even to understand the word "doublethink" involved the use of doublethink.(p.39)

The concept of "Newspeak" is closely related to the concept of "doublethink". George Orwell was very concerned with the importance of the correct use of language in order not to camouflage lies, and he also thought that language was totally connected with politics, Huxley also agrees with Orwell in this point, and so he says in *Brave New World Revisited*: "In their anti-rational propaganda the enemies of freedom systematically pervert the resources of language in order to wheedle or stampede their victims into thinking, feeling and acting as they, the mind-manipulators, want them to think, feel and act" (p. 46). As Jorge Molina Quirós states, the mutual influence between language and politics is one of the topics which are always present in Orwell's works, so he wrote in his essay *Language and Politics*:

The enemy of clear language is insincerity. When there is a gap between one's real and one's declared aims, one turns as it were instinctively to long words and exhausted idioms (...) In our age there is no such thing as "keeping out of politics". All issues are political issues, and politics itself is a mass of lies, evasions, folly, hatred and schizophrenia. When the general atmosphere is bad, language must suffer. I should expect to find -this is a guess which I have no sufficient knowledge to verify- that the German, Russian and Italian languages have all deteriorated in the last ten or fifteen years, as a result of dictatorship. (p. 2391)

According to Ben Clarke, the position of Orwell as a public intellectual is bound up with the way he wrote, with what Malcom Bradbury describes as his "famous plain style", which "united the British common sense and decency with

the revolutionary propagandist so easily that his voice sounded as if were the truth frankly declaring itself" (237-8) The simplicity of his prose can be considered as a sign that it is a faithful transcription of his experience and beliefs. Orwell also thought that language can also be used as a means of brainwashing, so he wrote in the above mentioned essay:

In our time, political speech and writing are largely the defence of the indefensible. Things like the continuance of British rule in India, the Russian purges and deportations, the dropping of the atom bombs on Japan, can indeed be defended, but only by arguments which are too brutal for most people to face, and which do not square with the professed aims of political parties. Thus political language has to consist largely of euphemism, question-begging and sheer cloudy vagueness.Millions of peasants are robbed of their farms and sent trudging along the roads with no more than they can carry: this is called *transfer of population* or *rectification of frontiers*. People are imprisoned for years without trial, or shot in the back of the neck or sent to die of scurvy in Artic lumber camps: this is called *elimination of unreliable elements*. Such phraseology is needed if one wants to name things without calling up mental pictures of them. (p. 2390)

Here we see that Orwell was very well acquainted with the Stalinist ways as portrayed in *Gulag Archipelago* by Alexandr Solzhenitsyn.

Orwell invented "newspeak" in *Nineteen Eighty-Four* because in his totalitarian state language must be an image of the thought which leaders want to impose on citizens:

Newspeak is the new language imposed by the Party, so new words are created to express new concepts, such as "crimethink", which had all the words related to the concepts of freedom and equality. It is also created to try to prevent dissent from orthodoxy by cutting out the ability to formulate unorthodox opinions verbally. This is a means of psychological terror and, in contrast to the totalitarian regimes that merely burnt subversive books, requires the translation (i.e. butchering) of all pre-Newspeak literature into new, censored versions, so that the possibility of subversive interpretation is lost. (p 192-193)

Thus, the purpose of Newspeak was not only to provide a medium of

expression for the world-view and mental habits proper to the devotees of Ingsoc, but to make all other modes of thought impossible.



George Orwell fought against fascism during the Spanish Civil War (Photo: BBC)

5. POLITICS

When *Nineteen Eighty-Four* was published many readers read the book as a statement of Orwell's rejection of socialism. That it was never intended to be this most critics now agree, but the fact that it could be read in that way, and was even embraced by the political right wing as a weapon for their cause, poses a problem because, according to John Manders, the novel is indeed intended as "an anthology of all the things he hated most; this explains why many of its horrors" (p.123). In *The Cambridge Companion to Utopian Literature* Gregory Claeys remarks that in the novel "Orwell combined certain anti-modernist and anti-capitalist themes with a hostility to Stalinism and Fascism" (p.122). Richard Rees, for instance, has seen the main thrust of the work as being "simply that our industrial civilisation is tending to deracinate and debilitate us" (p.116) Thus, despite the prominence of the anti-communist interpretation of the work, Orwell himself wrote that it was:

NOT intended as an attack on Socialism or on the British Labour Party (of which I am a supporter) but as a show-up of the perversions to which a centralised economy is liable and which have already partly been realised in Communism and Fascism. I do not believe that the kind of society I describe necessarily *will* arrive, but I believe (allowing of course for the fact that the book is a satire) that something resembling it *could* arrive. I believe also that totalitarian ideas have taken root in the minds of intellectuals everywhere, and I have tried to draw these ideas out to their logical consequences (Orwell, *Collected Essays*, vol. 4, p.564)

George Orwell was a Socialist who is against the principle that the end justifies the means (as that was also Huxley's point of view), Orwell believed that while armed conflict (which he distinguished from murder) could be justified, political ends could not be reached unless the means too were just." (p. 181), as Stock remarks, Orwell was a committed "democratic Socialist" and time and again he wrote to provoke and persuade people to rally behind causes of the Left.(...) His empirical, "common sense" socialism was founded not upon dialectical materialism, but upon deeply held humanistic values. (...) Orwell reserved his wrath for those whom he believed were actively dishonest (such as

Stalinists) or did not have first-hand experience on which to reflect (...) Communism as an exemplar of the more general idea of destiny which is also common to the liberal, Enlightenment idea of progress. The satirical element of dystopian critique therefore functions by presenting the present othered into the near-future. According to Molina Quirós, Orwell hated dictatorships, and he was concerned that Communism became a dictatorship. In *Nineteen Eighty-Four* Communism appears as something irrational and Orwell only adapts the fascist tendencies of Communism to the year 1984. So it is not only Soviet Communism which is attacked in the novel.

According to Keith Brooker, George Orwell's *Nineteen Eighty-Four* takes its energy not only from the ability to look back on the worst horrors of the Stalin years, but also with a side glance at Hitler as well. *Nineteen Eighty-Four* gains its power not so much from its predictions of the future as from its bitter satire of the very real horrors of the Stalinist Russia upon which the book was principally based. But *Nineteen Eighty-Four* is far more than a simple condemnation of Stalinist Russia. For one thing, fascism is clearly implicated as well; for another, Orwell himself later described the book as a warning against the excesses that might develop in England in the attempt to *combat* Stalinism. Orwell shows that political extremism is not positive under any name, Big Brother and Goldstein represent totalitarian power structures and, in essence, they are both the same. When O'Brien asks Winston and Julia, they are willing to commit atrocities against the Party, many of which are no better than the atrocities that the Party commits against its people.

It may be because of this close contact with reality that Orwell's book has probably become more a part of the vocabulary and imagination of modern Western culture than has any other dystopian fiction. Phrases and slogans from *Nineteen Eighty-Four* like "*Thought Police*," "*doublethink*," and "*Big Brother Is Watching You*" are well known even to those who have never read the book.

In *Nineteen Eighty-Four* there is no originality in the structure of society because, according to Molina Quirós, Orwell wanted to make a statement against the latent totalitarianism in the present Socialism and, accordingly, he presents a society in which the State has socialized work and the means of production. The result of a socialization which has been done without taking into account social justice. In Oceania Socialism has

degenerated into tyranny, with a social class not only with power privileges but also material comfort, another middle class of bureaucrats, and a third one of the proles. As a member of the fifteen per cent of the population who are Party members, and despite the poor living conditions he must endure, Winston is part of the exploitative class. As a Party member, Winston romanticises the proles and adopts their lifestyle with Julia in a room above a junk shop. Ironically, his own class must suffer the terror imposed daily by the Party whereas the proles are 'paid off' with the deadening products of mass culture: mechanically written pornography, literature and music, watery beer and a fraudulent lottery. While the presence of these puerile cultural forms does not occupy as central a position in the narrative of *Nineteen Eighty-Four* as it does in Aldous Huxley's *Brave New World*, they are an important but easily overlooked aspect of the text, according to Adam Stock. As the Party slogan has it, "proles and animals are free." It is in keeping with the ideology of the Party that this is the freedom of working animals under a heavy yoke. The proles are reduced to a state of moral and physical degradation: they are not aware of their strength because of the psychological conditioning which they have had, which has destroyed the capacity of discerning if society can be changed and how.

Thus, Oceania is a society subjected to a minority. The bureaucrats are able to understand that at lower levels to the "Inner Party" the society undergoes a conditioning of the will and thought which may have been extended to themselves, but they do not seem to have understood the deformation under which they are. For example, one of the characters who is dedicated to the making of the new language says: "Don't you see that the whole aim of Newspeak is to narrow the range of thought? In the end we shall make thoughtcrime literally impossible, because there will be no words in which to express it" (p 55)

In his description of totalitarianism Orwell emphasizes the terror and the violence, the psychological and the physical one, which he had known that had emerged after the rise to power of dictators such as Adolf Hitler in Germany and Joseph Stalin in the Soviet Union, who, as we have said above, inspired Orwell's hatred of totalitarianism and political authority. So Orwell devoted his energy to writing novels that were politically charged, first with *Animal Farm* in

1945, then with *Nineteen Eighty-Four* in 1949. According to Adam Stock, the revolutionary aspects of totalitarianism are the subversion of reality to maintain ideological consistency at all costs; the constant terror and purges and their accompanying bureaucracy; the widespread use of concentration camps to intern not the enemy but large sections of the totalitarian-ruled country's own civilian population and the mobilisation of the masses.

The executions and popular barbarism are perfectly logical within the conditioning of the masses, according to Molina Quirós. Popular anger, which might be dangerous for the Party, is appeased that way. The State encourages and causes the ignorance of the masses in order to avoid establishing terms of comparison with the foreign. Orwell shows a deep understanding of human psychology. The means used by the Party cannot be better chosen, they are quite plausible, in fact, according to Jorge Molina Quirós, some of them are being used nowadays. All these means seek continuity in power. As O'Brien states it:

The Party seeks power entirely for its own sake. We are not interested in the good of others; we are interested solely in power. Not wealth or luxury or long life or happiness: only power, pure power. ...We know that no one ever seizes power with the intention of relinquishing it. Power is not a means, it is an end."(p. 289)

On the other hand, *Brave New World* is an attack on the Communist trickery that man is perfectible, and that the only thing he needs are better social conditions, according to Colin Wilson. For Molina Quirós, *Brave New World* is a capitalist dictatorship because the system is capitalist in practice and it has the characteristics of the present capitalism, but it is not a theoretical capitalism. There is not a minority who has an economical profit.

To sum up, both novels can be considered as the two sides of the same coin. *1984* and *Brave New World* represent the denunciation of the two great political trends (communism and capitalism; directed economy and free economy), which nowadays rule the world and which by virtue of a amazing and uncontrolled technical progress threaten the physical and spiritual integrity of man.

Communism in Orwell's novel has dominated the world through its brain, the

leaders in *Nineteen Eighty-Four* do not want anything for themselves, just the pleasure of power for power's sake. Capitalism in Huxley's novel has dominated man through his stomach. Its weapon has been sensuality. All sense of sacrifice and self-assertion are gone.

Orwell thought that any system that uses violence to impose itself contains a weakness which can turn against it: the consciousness of oppression leads to the desire of getting rid of that oppression (As it happens in his famous novel *Animal Farm*). However, a political regime which appeals to our sense of brotherhood is very difficult to overthrow. Thus, *Brave New World* is what Jorge Molina Quirós calls a benign dictatorship, with which Huxley warns us against the growing development of the industrial production in our modern world and against the type of mentality which sells its thoughts and consciousness in exchange for material goods.

Thus, Huxley scarcely mentions the word "politics", why? What meaning can the word have in a situation where all that is required has been achieved and the discussion about means is an anachronism? According to Huxley in *Brave New World Revisited*, there is a close correlation between too many people, too rapidly multiplying, and the formulation of authoritarian philosophies, the rise of totalitarian systems of government. But in the *Brave New World* of his fable, the problem of human numbers in their relation to natural resources had been effectively solved. Moreover, as Huxley points out in *Brave New World Revisited*, in *Brave New World* non-stop distractions of the most fascinating nature (the feelies, orgy-porgy, centrifugal bumble-puppy) are deliberately used as instruments of policy, for the purpose of preventing people from paying too much attention to the realities of the social and political situation.

According to Adam Stock, rather than choose between the forces of Fascism and Communism in which to place his future society, Huxley looked past immediate battles for political power and beyond the ideals both ideologies offered. He saw a future in which technology and science had created the conditions for man to escape from nature entirely. Huxley wanted to go further than any political, social and economic revolution, to demonstrate what a "really revolutionary revolution" would look like.

Huxley's previous works, together with the few extant letters he sent while writing *Brave New World* in which he mentions the novel in progress, point to

many of the contradictions in the “black amalgam” of *Brave New World* being both intentional and satirical. Opposite each other stand the idealist, Bernard Marx and the thoughtless, conformist Lenina; an oversexed child named Polly Trotsky (the ‘Polly’ perhaps a reference to Robinson Crusoe’s parrot, whom he vainly taught to endlessly repeat his name) and the god-like figure of Ford, who is sometimes conflated with Freud, and who is presented as the founding father and consumerist saviour of the World State, in which “ending is better than mending”. As with Freud, it is not Henry Ford himself, but the public image of Henry Ford, his ideas as digested by the wider world, which Huxley attacks. In this sense, Ford stands for mass production on a mechanized assembly line, and for all the multinational companies then revolutionizing production, business practice, and consumerism. The children of *Brave New World* are named for their society’s forefathers, the ‘great’ men whose names have become synonymous with the movements, companies and states they led. The inclusion of these figures as influences on the society of Huxley’s World State satirises on different levels: it shows how radical ideas can be rendered down through moderation, how capitalism can commodify and envelop an idea that is seemingly oppositional to the conceptual framework of capitalism. Huxley’s future society is premised upon a synthesis of various, competing ideas, and in this specific sense the novel is deeply realistic: the ranges of ideas that influence history are inevitably contradictory. At the same time, the inequalities of the caste hierarchy and the sustained oppression of all citizens of the World State serve to demonstrate that, although contradictory, the forces driving history are neither solely economic nor moving along a Marxist dialectical pattern.

Huxley was also concerned with the rise of totalitarianism, so he wrote

A democracy which makes or even effectively prepares for modern, scientific war must necessarily cease to be democratic. No country can be really well prepared for modern war unless it is governed by a tyrant, at the head of a highly trained and perfectly obedient bureaucracy. Aldous Huxley, *Ends and Means*, ch.7 (1937)

Furthermore, Huxley saw the political implications of the application of Watsonian (the behaviourist psychologist John B. Watson) behaviourism on a

mass scale. Such psychological manipulation would play into the hands of the most authoritarian leaders. Behaviorism could well become a propaganda weapon as potentially epoch-changing and destructive as any other in the ideologies of soviet Communism, Fascism or National Socialism. Watson could therefore be seen as a stronger influence on the socio-political make up of Brave New World than any other, whether Communist or capitalist. Huxley could see the awesome potential of such a science if widely adopted, and in *Brave New World* Helmholtz Watson is named after the behaviourist.

Writing in May 1930, Huxley pointed to the

obvious tendency, all over the western world, to follow the lead of Russia – not through any desire to imitate the Soviets but because circumstances are rendering it increasingly necessary for all States to guard against the dangers of insurgent individualism. Human standardisation will become a political necessity. Psychologists having shown the enormous importance in every human existence of the first years of childhood, the State will obviously try to get hold of its victims as soon as possible (Bradshaw, ed., *The Hidden Huxley* 49.)

The logic of the attempt to get hold of the “victim” as soon as possible could ultimately end only when the State succeeded in gaining control over the child before it became a living being – that is, at the very moment of conception itself – for psychological conditioning. Only then, in the circular economic reasoning of the World State, could the World Controllers ensure the preservation of the exact socio-economic class make-up of society and cater for the socio-economic needs of Brave New World society. Watsonian psychology, directed towards economic imperatives, is behind the treatment embryos receive in the hatchery detailed in the first chapter of *Brave New World*, starved of oxygen and injected with alcohol. The second logical conclusion of the widespread success of Watsonian psychology, then, would be a much more controllable and suggestible population, a society where power relations became more hidden and insidious. As Huxley described it in his 1946 foreword,

A really efficient totalitarian state would be one in which the all-powerful executive of political bosses and their army of managers control a population of slaves who do not have to be coerced, because they love their servitude. (Huxley, *Brave New World and Brave New World Revisited*, p. 11.)

Not only do the hatcheries counteract the waste built into capitalist production – that commodities (including, from a Marxian perspective, workers) are produced for profit rather than to satisfy social needs in the first instance – but they create human beings with no desires or needs beyond that which the State provides. On the other hand in 1984, according to Adam Stock: “The Party regularly exposes the population to the vileness of (its own skewed conception of) nature, permitting them to feel the worst effects of nature’s powers only in order to draw their adoration as a bastion against the natural world, as the only agent capable of hoisting mankind away from the foul odours of decay, weather, and the shortages of basic commodities necessary for human life, from shelter and food to healthcare. This manoeuvre gives the population a feeling of being removed from nature, yet they remain in fear of being at its mercy.” (pp.165-166) (..)But just as the Party believes that only by making someone physically suffer can one be sure the person is obeying the torturer’s will and not her or his own, so too it believes that only through engineering a constant privation of needs (for which it is responsible) can the Party make these “guarantees” it refuses to fulfil.

To sum up, *Brave New World* is the result of the historical context of the early 1930s, according to Adam Stock: “Huxley forged together into a future fictional society the confusion of political extremities, nascent totalitarianism, American consumerism, scientism, warmongering and psychological conditioning of his time.” (p 153)

6. CONCLUSION

Although the criticism that both novels make to the societies of their time has been widely studied, less attention has been paid by critics to the latent elements which these two authors foresaw as the main forces capable of conditioning society so as to make people uniform and meek. In *Nineteen Eighty-Four* aggression as a natural impulse is both recognized and exploited, but there is no more point in heroism than there is in Huxley's book. That is the lesson Winston learns. Heroism is an individualist gesture which must be destroyed and this is a feature shared by both novels, the future world always tries to eliminate the individual, the subjectivity, to seek stability.

In this paper we have seen that that elimination of the individual can be done in two different ways: by fair means, as in *Brave New World*, where

people are conditioned to be always happy by using hypnopaedia, drugs, sex...; or by the hard way, as in *Nineteen Eighty-Four*, with torture, terror, violence, continuous surveillance, poverty, controlling thought and speech, denying sex... In the above mentioned letter from Huxley to Orwell, he believes that his predictions are more plausible to happen:

Whether in actual fact the policy of the boot-on-the-face can go on indefinitely seems doubtful.

My own belief is that the ruling oligarchy will find less arduous and wasteful ways of governing and of satisfying its lust for power, and these ways will resemble those which I described in *Brave New World*.

Both books were warnings about the future. The world that Orwell envisioned in *Nineteen Eighty-Four* did not materialize. Rather than being overwhelmed by totalitarianism, democracy ultimately won out in the Cold War, as seen in the fall of the Berlin Wall and the disintegration of the Soviet Union in the early 1990s. Yet *Nineteen Eighty-Four* remains an important novel, in part for the alarm it sounds against the abusive nature of authoritarian governments, but even more so for its penetrating analysis of the psychology of power and the ways that manipulations of language and history can be used as mechanisms of control. Thus, despite the presentation of the future as containing an inherent potential for evil, *Nineteen Eighty-Four*, as a dystopian fiction, expresses hope and reassurance that a future is worth fighting for.

As for Huxley, he wrote in his 1946 foreword that:

If I were now to write the book, I would offer the Savage a third alternative. Between the utopian and the primitive horns of his dilemma would lie the possibility of sanity – a possibility already actualized, to some extent, in a community of exiles and refugees from the Brave New World, living within the borders of the Reservation. In this community economics would be decentralist and Henry-Georgian, politics Kropotkinesque and cooperative. Science and technology would be used as though, like the Sabbath, they had been made for man, not (as at present and still more so in the Brave New World) as though man were to be adapted and enslaved to them.

On this point, Orwell's essay on "Pleasure Spots" arrives at a similar definition of the "happiness" provided by science and industrialism:

Man needs warmth, society, leisure, comfort and security: he also needs solitude, creative work and a sense of wonder ... If he recognizes this, he

could use the products of science and industrialism eclectically, applying always the same test: Does this make me more or less human?

Nowadays, we have the same situation Aldous Huxley foresaw, although not in such an extremist way, as long as people have their basic needs satisfied, they are not interested in freedom of thought or the right to dissent and we are somehow “brainwashed” by commercials, subliminal messages, manipulative language, etc. As Huxley states in *Brave New World Revisited*:

Any bird that has learned how to grub up a good living without being compelled to use its wings will soon renounce the privilege of flight and remain forever grounded. Something analogous is true of human beings. If the bread is supplied regularly and copiously three times a day, many of them will be perfectly content to live by bread alone -- or at least by bread and circuses alone. (p. 51)

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10. APPENDIX

I. Letter from Aldous Huxley to George Orwell over 1984 novel

Wrightwood, Cal.

21 October, 1949

Dear Mr. Orwell,

It was very kind of you to tell your publishers to send me a copy of your book. It arrived as I was in the midst of a piece of work that required much reading and consulting of references; and since poor sight makes it necessary for me to ration my reading, I had to wait a long time before being able to embark on Nineteen Eighty-Four.

Agreeing with all that the critics have written of it, I need not tell you, yet once more, how fine and how profoundly important the book is. May I speak instead of the thing with which the book deals — the ultimate revolution?

The first hints of a philosophy of the ultimate revolution — the revolution which lies beyond politics and economics, and which aims at total subversion of the individual's psychology and physiology — are to be found in the Marquis de Sade, who regarded himself as the continuator, the consummator, of Robespierre and Babeuf.

The philosophy of the ruling minority in Nineteen Eighty-Four is a sadism which has been carried to its logical conclusion by going beyond sex and denying it. Whether in actual fact the policy of the boot-on-the-face can go on indefinitely seems doubtful.

My own belief is that the ruling oligarchy will find less arduous and wasteful ways of governing and of satisfying its lust for power, and these ways will resemble those which I described in Brave New World.

I have had occasion recently to look into the history of animal magnetism and hypnotism, and have been greatly struck by the way in which, for a hundred and fifty years, the world has refused to take serious cognizance of the discoveries of Mesmer, Braid, Esdaile, and the rest.

Partly because of the prevailing materialism and partly because of prevailing respectability, nineteenth-century philosophers and men of science were not willing to investigate the odder facts of psychology for practical men, such as politicians, soldiers and policemen, to apply in the field of government.

Thanks to the voluntary ignorance of our fathers, the advent of the ultimate revolution was delayed for five or six generations.

Another lucky accident was Freud's inability to hypnotize successfully and

his consequent disparagement of hypnotism. This delayed the general application of hypnotism to psychiatry for at least forty years.

But now psycho-analysis is being combined with hypnosis; and hypnosis has been made easy and indefinitely extensible through the use of barbiturates, which induce a hypnoid and suggestible state in even the most recalcitrant subjects.

Within the next generation I believe that the world's rulers will discover that infant conditioning and narco-hypnosis are more efficient, as instruments of government, than clubs and prisons, and that the lust for power can be just as completely satisfied by suggesting people into loving their servitude as by flogging and kicking them into obedience.

In other words, I feel that the nightmare of Nineteen Eighty-Four is destined to modulate into the nightmare of a world having more resemblance to that which I imagined in *Brave New World*. The change will be brought about as a result of a felt need for increased efficiency.

Meanwhile, of course, there may be a large scale biological and atomic war — in which case we shall have nightmares of other and scarcely imaginable kinds. Thank you once again for the book.

Yours sincerely,

Aldous Huxley