



UNIVERSIDADE DA CORUÑA

FACULTADE FILOLOXÍA

GRAO EN INGLÉS: ESTUDOS LINGÜÍSTICOS E LITERARIOS

**The process and modes of control in dystopian literature:
an analysis of *1984* and *Fahrenheit 451***

Os procesos e modos de control na literatura da distopía: unha análise de *1984* e *Fahrenheit 451*

Los procesos y modos de control en literatura distópica: un análisis de *1984* y *Fahrenheit 451*

LISTE
NOYA
JOSE -
33268620
V

Digitally signed by
LISTE NOYA
JOSE - 33268620V
cn=LISTE NOYA
JOSE -
33268620V, c= ES
Date: 2020.06.19
11:45:17 CEST

Author: Miguel Mourelle Facal

Director: José Liste Noya

2020

Table of Contents

Abstract	iii
1. Introduction	1
2. Foundations of the Dystopian World: <i>1984</i> and <i>Fahrenheit 451</i>	4
2.1. The Nature of Dystopian Literature	6
2.2. Paradoxical Language	11
3. The Process of Mass Control in <i>1984</i> and <i>Fahrenheit 451</i>	17
3.1. Surveillance: General and Targeted	17
3.2. Discovery and Revelation	18
3.3. Rehabilitation	19
3.4. Punishment: Public and Private	20
4. Modes of Control in Dystopian Writing: Active and Passive	24
5. Conclusions	30
6. Works Cited	32

Abstract

Despite the extensive research on dystopian literature, little is concerned with specific frameworks to identify and classify dystopian novels. Most studies assemble a commentary on the topic rather than a formulation to identify common patterns and trends. This piece of research constructs such a framework while analyzing *1984* by George Orwell and *Fahrenheit 451* by Ray Bradbury. The selection of these particular novels resides in their relevance over time and wide popularity many years after publication. The framework features a process for mass control and a breakdown of two possible modes of control: active and passive. The process of mass control contains four phases: surveillance, both general and targeted, discovery and revelation, rehabilitation, and punishment, both public and private. The analysis of these canonical dystopian works provides a foundation to substantiate the framework with tangible examples. Such research provides a specific framework for literary analysis to explore various modalities of dystopian literature. The implementation of a clear model in literary analysis will facilitate future research on dystopian literature.

KEYWORDS: *1984*, *Fahrenheit 451*, Orwell, Bradbury, dystopian literature, dystopia, utopia, language, mass control, modes of control.

1. Introduction

Dystopian literature is an amalgam of the fantastic and the real which results in an imaginary future, resembling the real world, where the most pessimistic outcome has come true. The creators of this type of literature often use this approach to criticize current society by showing how terrible the future may turn out to be. Most dystopian novels can be metaphorically associated with the color grey due to the sentiment that machines are replacing humans which originated from the Industrial Revolution and also the post-world war effect left on the people which turned beautiful scenery into lifeless graveyards. Gregory Clays similarly defines dystopia as “a modern phenomenon, wedded to secular pessimism” (4). An example of this feeling is present in Aldous Huxley’s novel *Brave New World* where the dystopia is described by Marvin Keith Booker as “designed to suppress emotion and stimulate consumption” (58).

No matter the dystopia, all dystopias seek control of their population using a very similar process despite using different tools to execute the process. The phases of the process are the same for all dystopian novels but vary in the way the process is executed which can be subtle like trying to convince people into believing the rules of the regime or more extreme by using fear of punishment from the beginning. Some dystopian regimes see this process of control as a means to an end, but others see this process as a showcasing of the state’s power over people which can be the ultimate objective.

This piece of research aims to analyze how a dystopian world is constructed, the process of population control used, and the modes of control. For this purpose, I selected two dystopian novels published only four years apart: George Orwell’s *1984* and Ray Bradbury’s *Fahrenheit 451*. *Nineteen Eighty-Four* was chosen because it is one of the most influential works of this genre from the twentieth century (Horan 2) and *Fahrenheit 451*, which is considered “the most

successful Orwellian fantasy” (Stableford 269) and shows exactly what *1984* lacks, that is, a hopeful future ahead. These two works of fiction perfectly capture the key role technology is going to have in the future by showcasing the worst-case scenario. Historically, the novels are an experiment in taking political ideology to the extreme as both novels are published after World War II, a time when the USSR and the US became world super-powers and engaged in the Cold War to see which system was best: communism or capitalism.

The earliest form of utopia originates from Sir Thomas More’s book *Utopia*, published in 1516 and written in Latin. Despite being written more than five hundred years ago, some aspects are still radical today like its denunciation of private property, a welfare system with free healthcare, the legalization of euthanasia and marriage for priests. To discourage jealousy and to encourage equality, all citizens wear the same type of clothes, their houses are rotated every ten years and everyone who can, must work at least six hours a day. In More’s time, slavery was a widely accepted condition that inferior classes and races were subject to. Each household has two slaves that are from other countries (war prisoners or those sentenced to die, poor people, etc.) or criminals of the utopia. The humane part is supposedly that slaves were to be released upon good behavior and not bound to a life of suffering. Nevertheless, making slavery slightly less horrible does not make it acceptable. More, as a lawyer himself, decided that his utopia did not need laws because the rules of such a society were so simple that common sense would be sufficient to fulfill them. In the times of the Catholic Inquisition looking to punish heretics, this utopia was tolerant of many religions like worshipping the moon, the sun, the plants, the ancestors, or any monotheistic religion. However, atheists were frowned upon and encouraged to engage in religion because they would have no reason to follow the rules of the utopia if they did not believe in an afterlife. Many aspects of this story are a criticism of the society of the time.

Another relevant book for the utopian genre is *Gulliver's Travels* by Jonathan Swift. Apart from making a satire about English society, it explores potential utopias but each one of them has a critical flaw. For instance, the Houyhnhnms are the most intelligent creatures in all the utopias explored but lack any kind of emotional response or curiosity. For instance, they do not have a passionate reaction upon the death of a family member or the birth of their offspring. Swift was probably hinting at the innate nature of human beings to engage in conflict, suggesting that only non-humans can strictly follow the rules of utopia. The most similar to the English society are the citizens of Lilliput because of their many similarities such as engaging in war for petty reasons which are hyperbolized with Lilliput engaging in a war with Blefuscu because of a disagreement over the ideal way of breaking an egg. Bradbury himself alludes to this issue in his novel: "It is computed that eleven thousand persons have at several times suffered death rather than submit to break their eggs at the smaller end" (Bradbury 73). Lilliputians embody the human predisposition to think they are the paramount inhabitants of the universe. Furthermore, Gulliver initially expects the Lilliputians to be good and innocent because of their stunning looks and tiny size that often resembles the innocence of children. However, they end up being aggressive and malicious revealing how deceptive appearances can be.

2. Foundations of the Dystopian World: *1984* and *Fahrenheit 451*

The starting point for any dystopian world is nothing else than a utopian world where a life-changing event happened to allow the government to justify taking control and establishing a totalitarian regime. Huai-Hsuan Huang characterizes, in a dissertation titled *Distinguishing Patterns of Utopia and Dystopia, East and West*, dystopian works with six features: future settings; an oppressive or totalitarian society; restricted freedom and thought; dehumanization; non-individuality; the illusion that the dystopia is a perfect utopian world (36-37). The government of a dystopian society strives to replicate the external characteristics of utopia such as the general well-being of its population and the non-existence of laws. In the acclaimed *1984*, the ministries' names represent the total opposite of what they are, creating a misleading understanding of its society. For instance, the Ministry of Peace is about the opposite, war; the Ministry of Plenty is about rationing, but rationing supposedly never happens in a society where everyone has enough food or money; the Ministry of Truth hides the truth with propaganda, and the Ministry of Love makes sure everyone loves Big Brother even though brainwashing techniques are used for that purpose. Secondly, the absence of laws in *1984* is distinct from the case in Thomas More's *Utopia* where no laws exist because nobody acts unreasonably. *1984*'s Oceania has no laws by not having a publicly available code of conduct to emulate utopia but there are punishments for undesirable acts, unlike More's world. The government of *1984* is ambivalent because it rejects any criticism, despite the validity of such, to prevent any weakening of governmental structures. At the beginning of *Fahrenheit 451*, Montag thinks of the world as a utopia because he likes his work and comes home to his wife. In addition, the government always provides entertainment in the form of 'seashells', 'parlor walls', or the 'car wrecker'; initially Montag understood these forms of amusement as a regular part of society. However, as the plot goes forward Montag's view of society becomes more and more dystopian.

The connection between utopia and dystopia is such that some dystopias are often called false utopias implying that beneath the surface said society is rotten to the core. The introduction of dystopian novels contains an establishment of the rules within the story to let the reader know the reason behind the future events like people suddenly disappearing or getting killed. From the beginning, the reader is told that either a group like ‘The Party’ or an individual representing the group like ‘Big Brother’ has the supreme power in society. The novels are focalized through a kindhearted but naïve protagonist who must learn, like the reader, about the genuine nature of his world. The protagonists of both novels learn along with the reader about the repercussions of their actions and often seek a way out of the system. These novels present an imaginary future with technological advances and often a deletion of the past to establish a new group identity as a nation.

The world map in *1984* consists of three large countries: Oceania, Eurasia, and Eastasia. The story takes place in Airstrip One – previously England – that is now a part of Oceania unlike the rest of Europe that belongs to Eurasia. These powers fight for small strategic points like the Middle East, but never go into full out war. *Fahrenheit 451* is set at some point late in the 20th century or the 21st century in the United States as the novel references two atomic wars won since 1990 (Bradbury 80).

For clarity’s sake, it is necessary to explain a bit about the characters and their importance within the worlds of the novels to better understand the examples provided below. Protagonists such as Winston or Montag are essential because, through their actions, they show the parts of the dystopian world the reader can access. Winston is an office worker who revises historical documents and, when necessary, modifies them to match the party’s requirements at that moment. Montag works as a firefighter who burns books. Both have jobs that are directly linked to the restriction of literacy and information: Winston glorifies the actions of the party

by changing history while Montag destroys books to prevent the spread of any ideas dissimilar to government doctrine.

As the plot advances the characters begin to realize how their professions support the society of which they disapprove. However, the reader realizes this contradiction in their behavior much earlier as the main characters explain their jobs, resulting in a much more self-aware reader. In *1984*, the sole character who supports Winston is Julia because the rest of the characters monitor Winston's actions or are indifferent towards him. O'Brien and Mr. Charrington initially befriend Winston to earn his trust to later betray him. Mr. Parsons or Syme are employed by Orwell to show how other characters commit thought crime, as even the most loyal like Mr. Parsons can be subject to it. Unique to *1984*, Big Brother represents the establishment of totalitarian thought in Oceania while Emmanuel Goldstein embodies the rival view. In *Fahrenheit 451*, Montag is awakened from the influence of the government by Clarisse, a girl that did not adhere to the social norms, to eventually find a group of people that share a similar opposition to their society. However, his wife Mildred, unlike Winston's love interest, Julia, informs the authorities about her husband's unlawful behavior. Therefore, Montag is compelled to rely upon Granger and Faber, intellectuals that support his opposition to the book-burning society.

2.1. The Nature of Dystopian Literature

Dystopia is a genre of speculative fiction that showcases a distant future with new political and social structures governed by new rules. To grasp the essence of the societies in the books it is important to establish the social norm that most people follow. Once the average citizen of said societies is identified, a comparison must be made between common behavior and odd behavior. The main character is often the abnormal inhabitant of his society while, for

the reader, he is an average citizen who is misunderstood by his society. Winston has two identities: a hero who defies his totalitarian society or a criminal of illegal thought. Dystopia seeks a static reality where the government establishes the way people should behave, live and make decisions. The rebels are suppressed and, with the government controlling the outcomes, society becomes stagnant and predictable. Utopia seeks what its author deems as perfection, making it a static reality resembling dystopia but with a positive outlook. The problem with utopia is that once the perceived perfection is reached there is no kind of change that would improve an already supposedly perfect society. Absence of change leads to the preservation of the current state of society. Therefore, through change the utopia is realized but change itself endangers the established utopia. Accepting change in a utopian society would be to recognize the imperfect aspects of it, and therefore, to make such society not a utopia. Humanity is dynamic and rigid models such as utopia and dystopia only serve as guidance in the pursuit of a worthier society. Such fixed models are only possible in a theoretical manner because a feasible vision of society requires change for its existence. Therefore, such a society would harmonize best with a 'heterotopian'¹ notion of society. For instance, diversity of thought in More's *Utopia* might be tolerated, unlike in a dystopian society where punishment would happen, but it is never really considered as a real possibility. Hence, dystopia and utopia are fixed ideals of how a society might ultimately turn out in the worse scenario or in the perfect scenario. Mankind is not characterized by paragon-like figures; rather, humanity encompasses people with strong points but also with critical flaws, shortcomings and weaknesses that, nevertheless, can be fixed or improved upon. Consequently, humanity is imperfect and

¹ 'Heterotopia' is a term coined by philosopher Michel Foucault to describe 'other' places. Foucault describes utopias as unreal places whereas he describes heterotopias as real and localizable places. Heterotopias are comparable to the real world, embracing its heterogeneous identity and rejecting the oppression of diversity. For further information, Foucault describes the term with six principles in his text "Different Spaces".

characterized by constant change and diversified thought making an evolving ideal like ‘extropia’² much more suitable.

The result of conceptualizing utopia – and thus dystopia – is often a top-down approach where the roof of the house is built first without considering the floor and the room distribution in each. World-building in this manner, proposing an abstract model and then filling it out, does not affect the verisimilitude of fiction as long as the novel is consistent with its own rules. However, with a large amount of exposition, it does highlight the importance of the world for the author since characters such as Winston or Montag fight against their society rather than against specific individuals. Despite this claim, antagonists such as O’Brien and Beatty exist, but then again, they are products of indoctrination rather than independent agents who advocate for their personal gain.

The top-down approach gives priority to the larger social construct like the country over the smaller social constructs like the family and the individual; this approach is the same as that employed by totalitarian communist countries from which Orwell took inspiration to shape the world of his book. This top-down approach would prioritize in order the universe, the planet, the country, the community, the family, and the individual, going from the universal to the individual. This abstraction causes the rejection of any other thought than what Big Brother (and therefore Oceania) envisions for its individuals. The veto of new thoughts (using the Thought Police in *1984*) creates a static society where individual growth is heavily punished as it empowers critical thought and creativity that would go against the brainwashing techniques like slogans, the telescreen and the seashell that pretty much resemble the behavior of the medieval church in their controlling indoctrination and persecution of heretics. This is the model that *1984* and *Fahrenheit 451* use where people are important as a part of a large

² ‘Extropia’ is a term used by the philosophical movement of transhumanism. Extropianism believes in an evolving society constantly improving the human race using science and technology.

group while having their differences concealed to better fit in with the group. These approaches refer to the priority each association of people have or do not have with respect to each other. Family is one of those social constructs that represent the connection that exists between people that grew up together or have a biological relationship. A social construct is a concept that cannot exist without humans, hence the name. Mildred, in *Fahrenheit 451*, redefines the meaning of family when she considers the characters on her TV programs her family. Mildred's strange new definition of family is the result of the government indirectly controlling people. The supremacy of the state over the family, a much older social construct than the state, is worrying because it suggests an increase of governmental power over the previously insignificant affairs that occur within the household. Bradbury and Orwell viewed television in a very negative light because it provided a way for the government to enact control over any foreign thought or action that may go against the dominant group.

The opposite approach would be to use a bottom-up approach where a bunch of rules, applied to the individual, are created and from there the system should be able to organize itself. The outcome of this type of world-creation is unpredictable because unlike the top-down approach, a bottom-up approach takes nature into account in its evolution and process of adaption. Societies in real life are a combination of both the top-down and the bottom-up approach jumbled with collective desires, pre-existing conditions, and unforeseen circumstances. The key lies in achieving a balance between extremes while taking the best of each, creating a hybrid that supersedes both. Dystopian fiction plays with the idea that their static societies can be sustainable for long periods of time. Moreover, the top-down approach benefits such societies because its citizens value the bigger groups over the smaller ones. For instance, if Mildred valued more her relationship than the telescreens in her house, she would have escaped with Montag and, consequently, she would not have died in the fire. Perhaps in a separate Oceania, O'Brien or Mr. Charrington would have rebelled against the party, like

Winston. However, *1984* manages to ultimately keep everyone in line; in *Fahrenheit 451*, the revolts start by the end of the story and it is unknown whether the system will be defeated or not, as Montag only sees the city in flames as he leaves.

Social stability is one of the characteristics dystopia and utopia have in common in as much as the people do not desire change in utopia or people are fearful or brainwashed enough not to attempt actions to improve their position in society in dystopias. The antagonistic term would be social mobility, which refers to the ability of a member of society to change their social status. Going from living in the street to having a home would prove the existence of social mobility but does this happen in *1984* or *Fahrenheit 451*? In *1984* the members of the party represent a small part of the population but is it possible to become a party member, to go from the outer party to the Inner Party? *1984* does in a way show the opposite: how impossible it is to change one own's social status because even the old man who tricks Winston is a member of the party in disguise. Attempts at social mobility are non-existent and the only outcome for change is punishment. Emanuel Goldstein explains in his book the significance of the slogans the party uses. For instance, 'war is peace' because war allows the perpetuation of the current order and peace would alleviate the fear of invasion from Eurasia or Eastasia. In addition, the party is to ensure the well-being of its citizens but the collectivism in *1984* promotes economic inequality. Oceania's class system – inner party, outer party and proles – is reminiscent of the feudal social hierarchy where the privileged are the members of the party and the proles are the non-privileged. Furthermore, wealth is not inherited but redistributed amongst the members of the superior social class: the inner party.

Despite both novels using the same top-down approach to construct a society in each, the essence of population control starts in the processes of thought in *1984* while in *Fahrenheit 451* the government does not care about the belief in rebellion until that thought manifests itself in actions that make an individual stand out from other people. This difference between the

novels highlights the exhaustive nature of *1984* that seeks absolute control over every aspect of its inhabitants while *Fahrenheit 451* only control over public behavior is sought while tolerating freedom of thought as long as it does not interfere with a satisfactory behavior in the eyes of the government.

2.2. Paradoxical Language

A key difference between *1984* and *Fahrenheit 451* lies in the main characters at the beginning of the stories. *1984's* main character, Winston, is aware from the very beginning about the nature of the society he lives in. However, *Fahrenheit's* main character, Montag, has no issues with the society he lives in until a young girl asks him whether he is happy or not (Bradbury 10). These insurgencies against the group, in favor of the individuality demonstrated by Winston and Montag are the exception in their societies because most people act as the government wants them to behave pretty much like headless sheep being guided by a figurehead representing the larger group that is society.

In dystopian literature the understanding of norms we have set in stone is open to change. For example, the figure of the fireman often represents a kind of savior that comes to put out fires when in need. However, firemen in *Fahrenheit 451* have a rather negative connotation as Clarisse McClellan says: "So many people are. Afraid of firemen, I mean. But you are just a man, after all..." (Bradbury 7). This creates an inverted view of firemen because they create what people fear, fire, unlike their real-life counterpart. When the definition of a word suddenly changes as in the case of firemen it is easy to see how language itself becomes a mirror of the society within the books. Fire, for instance, is a symbolic element that takes on many meanings throughout the novel: it starts as a weapon to destroy books and, when the city burns, fire becomes hope as Granger explains the tale of the Phoenix, a bird that ignites itself

but then comes back renewed from its ashes. Humanity, like the Phoenix, should start again learning from their mistakes.

The very first line in books may not be understood yet or simply overlooked as the reader is yet to fully engage with the story but that does not deny the importance of beginnings in literature. *Fahrenheit 451* opens with “It was a pleasure to burn”, referring to the labor of the firefighters burning books that start to catch on fire at 451°F, the city burning at the end of the book or even the people catching on fire. *1984* opens with “It was a bright cold day in April, and the clocks were striking thirteen”. This tells the reader about the futuristic nature of this novel - along with the year in the title – that was so far in a future where clocks could strike thirteen because the earliest patent for a digital clock was registered seven years after Orwell’s last novel was published. According to Christian tradition, the number thirteen was considered unlucky because the apostle who betrayed Jesus Christ at the Last Supper was the 13th to sit at the table. It is abundantly clear that Orwell’s choice for the month ‘April’ is not a coincidence, but an allusion to the opening of *The Waste Land* by T. S. Eliot. This mention is likely to be an indication of the similarities between *The Waste Land* and *1984* because Winston lives in a lifeless society and, resembling the lilacs, his story of rebellion commences³.

Language is the reflection of the self and the features of a dystopian story are reflected in the language used to tell it. The uses of religious terminology have many similarities with language use in dystopias because just as the Romans took Greek language and culture and made it their own by changing the names, the essence of the gods remained the same. Both often include an almighty leader, an elite group that follows and enforces the leader’s belief and a dominant mode of language used together with a predefined culture. The Party in *1984*

³ These are the first four lines of *The Waste Land*: “April is the cruellest month, breeding/Lilacs out of the dead land, mixing/Memory and desire, stirring/Dull roots with spring rain.” Additionally, these belong to a section named “The Burial of the Dead”.

and *Fahrenheit 451* would be the equivalent of the Church itself plus the governmental power that religious institutions lack. Big Brother and Jesus Christ are the charismatic figureheads that act more as puppets of their corresponding institutions. Party members in both would represent the apostles that firmly believe the teaching of the leader, and lastly, ‘newspeak’ would be the name of the new Oceanic language and ‘doublethink’ a characteristic of newspeak. As Emmanuel Goldstein defines it, it is “the power of holding two contradictory beliefs in one’s mind simultaneously, and accepting both of them” (Orwell 149). Furthermore, the governments of *1984* and *Fahrenheit 451* aspire to hold unquestionable authority over their citizens and, like a religion, dictate the absolute truth of the world. However, absolute truth is only a façade to hide ideological discourse.

The dictionary of newspeak deletes words very much like the Church authorities that have exploited the Bible to discourage certain forms of behavior. Syme – Winston’s colleague who is helping write a new dictionary – was in favor of this process of eliminating unnecessary words because it would “make thoughtcrime literally impossible” (Orwell 36). He argued that the only type of crime recognized by the government would eventually be impossible without a way to express it even within one’s mind. This argument is quite contentious as languages are meant to express unlimited meaning and even if words are deleted, already existing ones will acquire a new meaning, and the words “I love Big Brother” might end up meaning the total opposite. The attempt at regulation carried out by Syme – and thus the Research Department that compiles the dictionary – is a futile struggle to turn stale the constantly evolving phenomenon which is language. Furthermore, Winston’s diary and Goldstein’s book represent an outlet for unrestrained expression illustrating how *1984*’s system cannot control every form of discourse.

Discourse and publications, in dystopia, are extremely restricted to manipulate people’s perception of the government. Discursive techniques to convince and influence the masses are

not unique to the Soviet Union that through constant repetition and formulaic language managed to convince people but are also present in society at large. Popular brands like Coca-Cola promote themselves and their products in a positive manner along with catchy slogans that stick in the minds of people because of constant advertising to increase brand recognition. Another example is Donald Trump who with constant repetition popularized the term ‘fake news’ and made the whole world doubt the legitimacy of some news channels. Although contemporary society does not heavily restrict literacy, modern political discourse is yet to change from *1984* because the only difference is that now politicians fight over who can manipulate more people.

1984 uses throughout the book the paradoxical phrases “War is Peace”, “Ignorance is Strength” and “Freedom is Slavery” as slogans to train the mind of the population to ignore such nonsensical statements. Thus, the proclamation that “the chocolate ration would be reduced from thirty grammes to twenty” (Orwell 18) can suddenly become the affirmation that “there have even been demonstrations to thank Big Brother for raising the chocolate ration to twenty grammes a week” (Orwell 40) without anyone being suspicious and with everyone praising the generosity of Big Brother.

Fahrenheit 451 is full of paradoxes starting with the ‘dead-while-alive’ paradox used to describe the ‘Electronic-Eyed Snake’ and the ‘Mechanical Hound’. These machines are as capable as humans but without any ethical code to hinder their assigned tasks. In a conversation, Montag says that “It doesn’t *like* me” (Bradbury 28), referring to the mechanical hound and the book even emphasizes in italics the word “like” because machines cannot like or dislike. Betty explains to him that “It just functions” (Bradbury 28) and goes on to describe that the Hound is made of metal and not flesh. Reminiscent of the figure of the firefighter, the mechanical hound is the inverted version of the dog: a loyal friend of man that provides protection and companionship turns into a creature made of metal programmed by the state to follow and

detect rebels and to kill them if needed. There is also a similar paradox that refers to the people in the world of *Fahrenheit 451* implying that even when a person is physically in one place, their feelings and thoughts are nowhere to be found. Montag exemplifies this when he comes into his bedroom which was “was not empty” (Bradbury 12). Very similar to the change of meaning that happens with the word fireman, while talking to Montag, Clarisse says: “I’m anti-social, they say. I don’t mix. It’s so strange. I’m very social indeed. It all depends on what you mean by social, doesn’t it?” (Bradbury 31). Clarisse is very aware of this exchange in meaning between the words “anti-social” and “social”. She acknowledges the mutability of language adapting to an anti-social society that changed the meaning of the word “social”, due to its positive connotation, rather than describe themselves as anti-social because of the negative connotation it carries. Her actions also validate her point of being social because she started a conversation with a total stranger, such as Montag.

Another curious use of language was the label ‘Victory’ which seems out of place in Oceania in *1984* as there is nothing victorious about those objects and places. Victory Mansions are often rundown and small apartment complexes with telescreens controlling the people living there; Victory Gin, as described by Winston, “gave off a sickly, oily smell, as of Chinese ricespirit” and he “gulped it down like a dose of medicine” (Orwell 3-4); Victory Cigarettes carry the slogan of the Party on the wrappings; Victory Coffee was synthetic like the rest of Victory products as it was easy for Winston to distinguish the “smell of roasting coffee -- real coffee” (Orwell 56) from Victory Coffee; and Victory Square is a place “full of telescreens” (Orwell 78) matching the rest of the products or places with the label ‘Victory’ but in reality, Winston’s description fits more with the label ‘Defeat’ as the products are subpar and the places are filled with surveillance cameras. One contradictory symbol is the glass paperweight with a coral inside because of its beauty and uselessness since the party only made products that were useful. As Winston buys it early in his relation with Julia, he makes a connection between his

new adventure and such a beautiful object: “The paperweight was the room he was in, and the coral was Julia's life and his own, fixed in a sort of eternity” (Orwell 103). The time spent with Julia in the room was, for Winston, a separate world where time is frozen. However, the glass paperweight also represents the fragility of their relationship. When the thought police come in to arrest them, “Someone had picked up the glass paperweight from the table and smashed it to pieces on the hearth-stone” (Orwell 155), symbolizing the end of their relationship and happiness together.

Language is merely a tool to keep people under control where the intentions of the powerful are reflected. The theme of government control is in the foreground in *1984* while *Fahrenheit 451* seeks control subtly and more passively. Orwell blatantly displays the control of messaging in the language: the accepted truth that “Oceania had always been at war with Eurasia” (Orwell 23), suddenly changes to “Oceania had always been at war with Eastasia” (Orwell 127) but eventually turns back again to “Oceania had always been at war with Eurasia” (Orwell 202). With the same phrasing, the same word structure, the language in *1984* becomes a template for whatever the government wanted their people to believe at any given point in time. The ability to accept the latest information coming from the Party without hesitation when the information contradicts previous information is what doublethink is. As a citizen of Oceania, even more so as a Party member, the words are orders of thought and should not be questioned even when the opposite was said before because “BIG BROTHER IS WATCHING YOU”.

3. The Process of Mass Control in *1984* and *Fahrenheit 451*

In this section, I am going to analyze at length the process that the authorities in dystopian novels use to control their society using *1984* and *Fahrenheit 451* as examples. The process is constituted by four phases a citizen can potentially go through: an initial ‘Surveillance’ phase where the individual is only monitored; the second phase of ‘Discovery and Revelation’ refers to the subject realizing that he has been monitored and later the confirmation of said suspicion; a third phase called ‘Rehabilitation’ where the society tries to correct peacefully the individual’s behavior; and finally a ‘Punishment’ phase that can be executed publicly or privately where the individual is deemed unfit to live in society resulting in his or her death or disappearance.

3.1. Surveillance: General and Targeted

Surveillance is a canonical feature of dystopian literature but within a story there can be general surveillance – applied to everyone – or targeted surveillance which is triggered by actions or thoughts which the society considered a threat. General surveillance is the default mode of scrutiny everybody is exposed to. In *1984*, all the members of the Party are constantly monitored in their actions and thoughts. When a member exhibits idiosyncratic thoughts, they are put under targeted surveillance where other members of the Party will interact with them to find out if they are still loyal to the Party. The exception to such surveillance are the proles (around 80% of Oceania’s population) that are given freedom of thought. The thought process of the party is that proles do not think and, therefore, only the members of the party have their thoughts scrutinized. Most characters go through both types of surveillance but there are exceptions like Mr. Parsons who is never under targeted surveillance but ends up getting punished because of his actions. Another trigger for the change to targeted surveillance would

be an association with someone who rebelled against the Party like a family member or a friend. General supervision and snitching on other people are normalized to the point that a person can report to the police their neighbor if they see him committing unlawful activities. However, this attitude of doing the right thing by the government is present even within families, creating situations where a daughter reports her father to the police.

Apart from the people themselves policing each other, in *1984* the telescreens provide an extra layer of control that functions as a two-way television screen where there is something to see but at the same time the telescreen can see and hear the person watching. *Fahrenheit 451* has the equivalent with its big screens everywhere in the house and also “seashells” that are put inside people’s ears to keep them distracted with “an electronic ocean of sound, of music and talk and music and talk coming in” (Bradbury 13), making the function of these electronic devices only slightly different from the equivalents in *1984* where the function was to keep everyone in check. Differently from *1984*, *Fahrenheit 451* does not include targeted surveillance until the individual has behaved in a problematic way like going on a walk. Targeted supervision involves sending people like O’Brien (*1984*) and Beatty (*Fahrenheit 451*) to check, over some time, if the targeted surveillance is warranted or not. O’Brien was to befriend Winston to reveal his real intentions and Beatty was to keep an eye on Montag by visiting him often.

3.2. Discovery and Revelation

At some point during the surveillance phase, the subject of vigilance begins to suspect that something or someone is watching their every move. This phase often consists of the subject discovering said surveillance exists but with no definitive proof more than a feeling or

sensation. Discovery indicates awareness of surveillance while revelation completely confirms the previous suspicions to the subject.

Winston in *1984* has discovered that the Party is watching him but does not know when it started for certain or the extent of it. He only finds out that everything in his life was monitored once he was raided by the thought police while in Mr. Charrington's room with Julia. However, it is not until he goes into 'Room 101' that he has a revelation about the extent of his surveillance, as O'Brien is the one who will enlighten and torture him. The first sentence he says to Winston is: "Don't worry, Winston; you are in my keeping. For seven years I have watched over you. Now the turning-point has come. I shall save you, I shall make you perfect" (Orwell 170). This statement confirms that in the last seven years, Winston had targeted surveillance on him with O'Brien as the agent responsible for such a task. Additionally, this quote reveals O'Brien's intention to change Winston in his very essence and to adjust him perfectly, according to the standards of the party.

In *Fahrenheit 451*, Montag has become aware of the controlling society he lives in after he meets Clarisse. However, after her disappearance Montag shares his newly found information with his wife, Mildred, and even reads a poem to one of her friends when they visit. Consequently, Mildred's detached relationship with Montag together with her desire to save herself, as books are dangerous and illegal, concludes with firefighters raiding their house to destroy the books. Montag's moment of revelation is when Mildred betrays his trust by reporting him to the authorities.

3.3. Rehabilitation

The process of rehabilitation is carried out in *Fahrenheit 451* in a mild and non-aggressive way by talking such as when Beatty tries to convince Montag that books are bad.

The chief fireman read a lot of books in the past but is now convinced of the evil nature of books. The ironic part is that Beatty uses biblical references like 'walking on water': "You think you can walk on water with your books. Well, the world can get by just fine without them" (Bradbury 128). The world can continue without books, says Beatty who is not aware that he is using in his speech teachings from those books. Other characters, such as Julia and Mildred go to the psychologist, and society tries to make them understand that their behavior should become what society is expecting from them: do not go on walks, do not thinking critically, do not own books, etc. Misbehavior in *Fahrenheit 451* is forgiven as long as there is a rectification.

In *1984* it is heavily implied by the narrator and Winston himself that misconduct leads to death: "thoughtcrime IS death" (Orwell 19). People often disappear to never be seen by their acquaintances again like Winston's mother and sister. However, the missing people may have been relocated to some other place by the government after rehabilitation or placed in a concentration camp. After all, Winston is rehabilitated by means of torture but never killed. Winston's mindset suggests that the party is eventually going to kill him but this thought might be his desire rather than a real event that will happen. However, if Winston's theory becomes true and he is killed, the process of suffering and indoctrination is no more than extra steps for punishment.

3.4. Punishment: Public and Private

A key element in dystopian and utopian fiction is the showcasing of punishment. A public exhibition is a demonstration of power and dominance over the so-called bad agents who often are the enemies of the state. Private punishment usually seeks to deal with problematic individuals within the system without worrying about the other members. Escape

from punishment is considered, especially in *Fahrenheit 451*, but both novels leave room for speculation about the future of their main characters.

A dystopian world where its citizens are drugged with pleasure – like *Brave New World* using soma⁴ – may hide the punishment to make it look like everything is going nicely and smoothly in the world and there is no need to worry. Another dystopian world may choose to show punishment as did the Inquisition in medieval times to impose fear upon their population, rendering them mere sheep that follow the established rules and do not venture into unexplored paths. *1984* employs both types of punishment depending on one's nationality. In the first part when Mrs. Parsons asks Winston for help to unblock the drain, the children ask their mother to go see the public execution of some Eurasian prisoners as if the circus was coming to town (Orwell 16). This exemplifies how Oceania used foreigners to set an example for the Oceanic population but when it came to a citizen of Oceania the path to follow was very different. Once revealed to be committing thoughtcrime like Winston, a citizen would first be indoctrinated into believing imposed confessions about their actions and after the Party is certain of being in control of their mind and individuality, they are likely to be “executed without warning” (Keith Booker 73). This extra step, the process to control the mind, would seem pointless granted their fate is death either way, but it is the perfect example to show the Party's ability to annihilate anyone at any time, consisting of the assassination of their mind, their body and their existence in history. Whether *1984*'s torture and indoctrination aims to reincorporate Winston into society or end his life is unknown as the novel ends before clarifying this detail. That leaves up to personal interpretation the identification of this process as rehabilitation or punishment. However, Winston's forceful detention, stay at a holding cell, later torture in Room 101 and lack of peaceful attempts to convince Winston, unlike in *Fahrenheit 451* where Beatty tries to make Montag understand, invites the thought that the government's primary intention was to

⁴ 'Soma' is a drug used in *Brave New World* that acts as anesthesia to society and makes people numb.

punish Winston for his misbehavior. The internalization of punishment is alarming in this society because when punishment should be negative, *1984*'s society sees it as a positive. Shockingly enough, some characters see it as a positive even when facing it themselves like Mr. Parsons as when he is taken to a holding cell, he is proud that his daughter reported him to the thought police. After all, that means he "...brought her up in the right spirit" (Orwell 163). This betrayal at the hands of one's own family shows the power the party has even within members of the same family.

Fahrenheit 451 also employs both types of punishment, but the public punishment broadcast to the people is only available via screens and there is no such thing as public execution as in *1984*, allowing them to manipulate reality to make it match the desired outcome. Since Montag escapes punishment, it is impossible for him, and the reader, to know what *Fahrenheit 451*'s private punishment is all about. Uncertainty about the future is much more terrifying than knowing; a death sentence allows the person to accept the inevitable future but a large range of possibilities creates a feeling of unrest and agitation. Nevertheless, the reader can safely assume that when someone disappears – like Clarisse – it is more than likely that they are either dead or in a concentration camp somewhere. The existence of public punishment is evident thanks to Montag's manhunt being broadcast to everyone, with the intention of making an example out of it. However, the police lose track of him and instead of admitting their failure, the decision is to get a fake Montag to be caught. A few minutes later, the announcer says that "the search is over, Montag is dead", reminding everyone that going against the system has consequences. After the show was broadcast, whether Montag was alive or not did not matter anymore because everyone already thought he was dead.

As with Mr. Parsons in *1984*, there is also the internalization of punishment in *Fahrenheit 451* exemplified by Mildred when she reports Montag for having books. Despite books being illegal, Mildred could have protected her husband but ultimately convinces herself

to do the right thing which was prioritizing the country over her husband. Very much as in the case of Mr. Parsons' daughter, the betrayal of a member of her family in favor of the larger group prevails; or maybe not because Montag was never a part of what Mildred considered family. However, Montag is never caught – unlike Winston in *1984* – and escapes from punishment. The saving grace for Montag is that while he was escaping, insurgency against the system began making the pursuit of his escape a non-issue in comparison with the much more important rebellion against the system.

4. Modes of Control in Dystopian Writing: Active and Passive

Control is a prominent theme within the dystopian paradigm. To explore further this theme, I am going to differentiate between two modes: active and passive. An active mode of control would imply that the leaders of the group that has supreme power in a dystopian novel, the government for example, makes the people aware of their existence and establishes the link between them and the message. On the other hand, a passive mode of control uses different strategies to send their message without the people knowing that it comes from the government. *Fahrenheit 451*'s predominantly passive control is reminiscent of 21st-century society where the government and technology conglomerates carry out data collection secretly. Therefore, the primary difference lies in the people's awareness of the message's source and the connection between the powerful and their message. These modes are not mutually exclusive, meaning a novel can make use of both. However, there is always a dominating force that stands out. For this analysis I am going to use the word 'propaganda' to refer to what can be done to control people in a dystopian text because it encapsulates a pejorative meaning – as propaganda itself is biased information – and because of the inspiration dystopian literature takes from totalitarian regimes that took full advantage of propaganda.

1984 uses an active mode of control through propaganda as the people in power choose not to hide the political intentions behind their message and foreground the link in said propaganda to the government. The term propaganda at the time of publication of these novels was linked to the government given that during and between the world wars the people needed to be convinced that all the bloodshed was for an imperative reason and had to be accepted. Propaganda took the form of posters, radio transmissions, political meetings, and catchy slogans, all praising the country and the cause they were fighting for. To a lesser extent, religious organizations also made use of propaganda to promote their activities and increase funding thanks to their social position within society, but the structural position of governments

made much more effective their propagandistic message. *1984* shows how propaganda can be taken to the extreme by having telescreens everywhere with songs praising the supreme leader - Big Brother - with partisan slogans, a minute of hate where everyone has to get angry and shout against the enemies of the Party who could be rebels – represented by Goldstein – or countries they are at war with and there is also a period where people have to exercise along with an instructor. The telescreens also contain a camera to see if the people are following instructions correctly and when Winston does not do the exercise properly, the gym instructor calls him out. Nowadays, every piece of technology that Bradbury would consider a telescreen (smartphones, computers, laptops, consoles, etc.) has an integrated camera and microphone that are excellent tools for surveillance. Personal privacy must be protected at all costs, but the reality is that the majority of people are unaware or choose to hand over their privacy in exchange for free online services. A paradox of the 21st century is how people cover the webcams of their laptops with stickers but not the cameras in their smartphones. In addition, very much like the US during war times, many posters promote the government and its actions alongside censorship of any ideas opposing the state. Winston himself works in the Ministry of Truth censoring and changing press articles and books to fit the beliefs of the party and disregarding what is truthful and real. It is paradoxical that the man who points out all the contradictions his society has does so when he is part of the censorship machine that makes sure everything matches the view of the government at any given moment. For instance, Winston knowingly creates Comrade Ogilvy, a non-existing person that was used in a propagandistic manner. Winston even reflects that “It was true that there was no such person as Comrade Ogilvy, but a few lines of print and a couple of faked photographs would soon bring him into existence” (Orwell 32), which also points out the proficiency the main character had as a writer. Additionally, Mr. Charrington – the old man who rents them the room – is the

one who also sells the paperweight to Winston symbolizing the inevitability of the future as an undercover party member is the one who sells Winston the hope of a room without telescreens.

Fahrenheit 451 uses a passive mode of control most of the time as the people are not aware that the government is pushing narratives and ideas, indirectly encapsulating them in TV or radio programs in sneaky ways. Propaganda in *Fahrenheit 451* does not exist in the same way as in *1984* where it is highly linked to the government but that the propaganda takes a different form does not mean it does not exist. The government wants to control by keeping the mind from thinking. This new kind of unconscious propaganda, very similar in its characteristics to how product placing works in advertising, is very effective because the people do not realize they are being controlled by constant distractions preventing people from hearing their inner voice. To refer to this constant feeding of unproductive information, the word “noise” would describe it well because it has the same effect as loud construction work leaving the mind unable to focus. However, this situation is more extreme than a construction site because once characters like Mildred, Montag’s wife, are addicted a sense of discomfort starts to manifest itself when there is no “seashell” in her ear or a screen to look at. Noise is this constant fruitless distraction that keeps people engaged in an activity they had initially not intended to do but end up doing like mindless zombies. In our reality, human beings behave in this same way using social media services like Facebook or Instagram. These websites have a scrolling feature where endless information is fed to the user that has zero value in their life and development as a person. Despite most control being passive, there is a clear example of active control when the government televises Montag’s hunt and he gets away. They decide to deceive everyone and make it look as if he was caught and almost like a sports commentator shouting: “The search is over, Montag is dead; a crime against society has been avenged” (Bradbury 162).

Laws are by default an active method to control people and every dystopia and utopia has them. However, Winston says that “nothing was illegal, since there were no longer any

laws” (Orwell 4) but this is not the reality of the world of *1984*. It is only Winston’s limited view of the world. The reason Winston thinks that nothing is illegal is that the law was so internalized in everyone’s mind that it stopped being a law to become common behavior most people followed naturally without question. Nothing was illegal because the rules the Party established at the beginning were adopted by everyone at this point and that rule was to follow the government instructions and believe everything they say even when contradictions happen (doublethink). A utopian world would imply that there is no form of crime possible but thoughtcrime. However, the banishment of crime is an illusory belief in utopia to give a false feeling of security because utopias have a system to treat people that present a threat to the utopian society. For instance, in More’s *Utopia* criminals of society become slaves indicating that the concept of crime continues to exist even if the institutions do not acknowledge it. In a way, the only place where crime does not exist is in the mind of the citizens that follow the principles of said society. In *1984*’s dystopia, it is present and defined as doing anything the Party may be against at any given point. The law is frequently symbolized by “Lazy Justice”, a figure that puts everyone on the same level and makes a supposedly fair judgment. However, the law in *1984* is the worst type because it only serves to fulfill the greed of the Party as the guidelines to follow change every day. The corrupt law of a dystopian society means the only possible crime to commit only has one possible punishment: the death penalty. *1984* utilizes the keyword “vaporized” for punishment with a triple meaning: the correction of the mind, replacing the illegal ideas with regulated partisan ideas, the removal of their existence from the mind of other people, and the obliteration of their bodily existence. Once death comes it is as if that person had never existed.

These modes of control can be executed using different mechanisms such as violence, ideology, and technology. For instance, *1984* provides a very physical description of violence when Orwell tells the reader to imagine the future as “a boot stamping on a human face -- for

ever” (Orwell 188), indicating that the government is in total control of its people. Violence is such a key element because everyone in *1984* is reprimanded when committing thoughtcrime. The book itself describes the process of torture Winston went through. While in the holding cell, more people are present, suggesting that imprisonment is not a rare occurrence. In the process of mass control, *1984*’s government heavily relies on violence and fear but in *Fahrenheit 451*’s case, those tools of control are less significant because “firemen are rarely necessary” (Bradbury 94) as most people believe in the evil of books and in the lies of their government without coercion. Clarisse McClellan, and her family, is one of the exceptions because “She didn't want to know *how* a thing was done, but *why*”. Clarisse represented a threat to society by going against the current of received opinion and that made her “better off dead” as Betty says. The reason behind her death for the chief firefighter was related to heredity and the environment, pointing out her parents as the root problem (Bradbury 64). Another exception is an old lady Montag sees being burned alive while the firefighters raid her house. After such a sight, Montag starts to question why the old lady was willing to die to protect her books increasing his doubts about the nature of the society he had accepted until recently.

‘Ignorance is bliss’ is a phrase that can describe Montag’s past until that point as a firefighter because without knowledge there is no distress. Once Montag becomes aware that he has been an enforcer of the repressive system, his life falls apart and he starts to see the world as it really is. However, unlike in *1984*, the novel only showcases violence closely when the persecution of Montag takes place. Rebels, like the protagonist, are used by the system as publicity stunts to create a bond between people to fight against. In a conversation with Betty, Montag, and therefore the reader, we are told that technology itself is passively controlling people without the government acting as “There was no dictum, no declaration, no censorship, to start with, no! Technology, mass exploitation, and minority pressure carried the trick”

(Bradbury 61). Here Bradbury depicts technology as a root cause behind the societal transformation rather than a vehicle for improvement or decline.

Fahrenheit 451's passive control is achieved thanks to several futuristic innovations that are now a reality in our modern world. Unfortunately, in addition to the innovations, the passive control *Fahrenheit 451* portrays is analogous to 21st-century society. Devoid of knowledge, the inhabitants of Earth are constantly monitored by the government because smartphones, while using a SIM card, provide accurate information about the whereabouts of anyone. Additionally, countless cities have installed security cameras that, together with the GPS coordinates provided by smartphones, supply governments with tools to follow the footprints of anybody. However, the constant surveillance of the world now extends beyond the government as technology conglomerates such as Microsoft or Google utilize their popular services to gather data from their users. Bradbury never expected internet enterprises to have such influence over people but time has demonstrated – with targeted ads that use parameters such as age, location, gender, social class, etc. – that technological control is not unique to the government. *Fahrenheit 451* was published only six years before television commercial broadcasting began in 1953 which was reflected in Bradbury's story by incredible levels of concern over this new technology represented by the 'seashells' inside everyone's ears very much like Air-Pods today. Another invention of *Fahrenheit 451* is the interactive TV programs where the person who is watching can participate by choosing between a few options. Although there is no such a thing for television as yet, there are videogames based on the player making somewhat important decisions that may influence how the story pans out⁵.

⁵ Some examples of this type of videogames are: *The Walking Dead*, *Life is Strange*, *The Wolf Among Us*, *Heavy Rain*, or *Until Dawn*.

5. Conclusion

All these observations regarding *1984* and *Fahrenheit 451* substantiate the fundamental elements of any dystopian novel. The starting point for such research required an examination of the term dystopia and how its characterization matches the novels selected for this task. During this process, the connections between utopia and dystopia were explored with examples from several literary works provided. The principal results from analyzing the foundation of the dystopian world was the unchanging nature of such societies and the contradictory language utilized.

Amidst the identification of the several phases in the process of mass control, surveillance was found to have two types, general and targeted; rehabilitation was an unexpected phase and punishment also had two types, public and private along with an unseen type that is the lack of punishment. Throughout the research conducted, the existence of two modes of control became clear: active and passive. Such findings provide a framework within which any dystopian novel can be analyzed with some simple questions: does this novel represent general and targeted surveillance? Does the world of this novel provide an opportunity for their citizens to be rehabilitated? How many types of punishment does it present? Does it mostly employ active or passive modes of control?

Fahrenheit 451 stands out for its emblematic destruction of knowledge with the burning of books. However, at this moment, the books of the world are metaphorically burning but not in the same way this novel envisions it. The physical book is slowly disappearing in favor of the electronic book because the library of the world is available on the internet accessible via an electronic device. Authors, like all people, are products of their time and *Fahrenheit 451* is the result of Bradbury's fear of technological advancement controlling people instead of people

controlling the technology. Technology is neutral and its consequences depend on how people make use of it, but Bradbury saw it as a cause of the society portrayed in his novel.

1984 is an epitome of the dystopian genre with a predominantly active mode of control. Additionally, it is a predicament of the ‘fake news’ trend where history is altered to favor a certain political discourse or government. At this moment, totalitarian societies are the minority as previously totalitarian societies now conceal themselves as a democracy to take advantage of global political trends that favor democratic regimes. However, the core of such societies still shares many similarities with *1984* with examples of total authority such as China’s president Xi Jinping, North Korea’s supreme leader Kim Jong-un or Russia’s president Vladimir Putin.

The research carried out in this paper perfectly delimitates a framework for the process of mass control and the modes of control applicable to any dystopian work of literature. In addition, the identification and characterization of both significant concepts, utopia and dystopia, and their noteworthy features, such as the nature of dystopia or its paradoxical language, lays out strong theoretical foundations. These theoretical notions presented with straightforward examples from *1984* and *Fahrenheit 451* provide sufficient grounds for the analysis of any comparable piece of literature.

6. Works Cited

- Bradbury, Ray. *Fahrenheit 451*. 1953. New York, Ballentine Books, 1984.
- Claeys, Gregory. *Dystopia: A Natural History. A Study of Modern Despotism, Its Antecedents, and Its Literary Diffractions*. Oxford: Oxford University Press, 2018.
- Horan, Thomas. *Desire and Empathy in Twentieth-Century Dystopian Fiction*. Palgrave Macmillan, 2018.
- Huang, Huai-Hsuan. *Distinguishing Patterns of Utopia and Dystopia, East and West*. 2017, scholarcommons.usf.edu/etd/7038. Accessed 24 May 2020.
- Keith Booker, Marvin. *The Dystopian Impulse in Modern Literature: Fiction as Social Criticism*. Westport, Conn. U.A., Greenwood Press, 1994.
- Orwell, George. *Nineteen Eighty-Four: A Novel*. New York: Plume, 2003.
- Stableford, Brian. "Ecology and Dystopia." *The Cambridge Companion to Utopian Literature*, edited by Gregory Claeys, Cambridge: Cambridge University Press, 2010, pp. 259–281.