



Origins of Dystopian novel and its peculiarities shown in Herbert Well's "The Sleeper Awakes" and Aldous Huxley's "Brave New World"

**Shapsanova Feruza
Muzaffarovna**

Teacher at UzSWLU, Linguistic and English literature department

**Mansurxadjayeva Madina
Toirjon qizi**

Teacher at UzSWLU, Linguistic and English literature department

ABSTRACT

In this article, the author analyzes renowned dystopian novels, "Brave New World" by Aldous Huxley, and "The Sleeper Awakes" by the writer who gained fame for his science fiction novels, Herbert Wells. Dystopian type of a novel controversy to the notion "Utopia". It tells a story of collapsing imagination about the ideal world or the ideal future society.

The purpose of the article is to delve into the origins of dystopian type of novelty and penetrate through dystopian novels to its ideas, intentions, and moral conclusions.

The creators of dystopian novels, Herbert Wells and Aldous Huxley, whose works we are going to analyze were contemporary English writers of the 20th century. They were very prolific writers, the authors of many famous works about the future society or being more exactly about "the dark side of the paradise-like world, Utopia".

Keywords:

Utopia, Dystopia, Morality, Communism, Dictatorship, Totalitarianism, High Art, Stability, Freedom

Introduction

The origins of dystopian literature may be traced back to utopian fiction which depicts a perfect place and society. Sir Thomas More, the famous writer, and philosopher of sixteenth-century England used the term "utopia" (from Greek origins meaning "no place" or "good place") as the title of his fictional work. More's "Utopia" tells the adventure of a man to an ideal island where personal property is nonexistent, women have equal rights to get an education, and religious tolerance is more progressed. Philosophy of "Utopian Island" or "Utopian society", which symbolizes an ideal state that is lacks suffering, agonies, and poverty was dialectic. It became a hot debate from ancient times. At the same time, these ideas in the 20th century turned to be realizable. Communism, totalitarianism, and dictatorship are quite great examples. Nevertheless, from history, we know that an ideal society had gone badly awry. At the

end of the 20th century, anxiety about the future of humanity that has survived two world wars, Hiroshima, Chernobyl, and other nightmares becomes extremely acute. These shreds of evidence may be one of the influencers to modern dystopian philosophy come to the world. However, some authors had already prophesied totals of the advanced technology, stability, and prohibition of art and individuality.

Between 1898 and 1903, H.G.Wells' novel "When the Sleeper Wakes" was serialized in "The Graphic," and redone in 1910 as "The Sleeper Awakes." It is a dystopian fiction about a man who falls asleep in the year 1897 and wakes up 203 years later realizing that he became an owner of the whole half-world. The next work, Aldous Huxley's novel "Brave New World" was released in 1932. The novel depicts a terrifying image of a future civilization.

Main Part

Utopian and dystopian novels are so dimensional in spirit and style, generally called literature about the future. One of the forms of awareness of the past and its overcoming in the future, one of the steps on the way to the ideal was and remains Utopia.¹ We can clearly say that utopia is the production of human thoughts and dreams. This is a way of finding solution to the cruelty of humankind through the lacking people's individuality.

How should the state be structured? Thinkers of the past long before Thomas More posed this question. It is relevant even now and has already acquired the status of eternal debate. The ancient Greek philosopher Plato is known to be the father of these ideas which turned out to be so tenacious in our century. Plato in his work "Republic" explores the types of the state known to him and unknown, opposes them with his own, ideal type of social structure. In this state, power is in the hands of a caste of priests-philosophers and guard warriors serve them, as dogs serve shepherds. They guard the working artisans and farmers and protect the state as a whole. Plato in his "Republic" states: "Unless, either philosophers become kings in our states or those whom we now call our kings and rulers take to the pursuit of philosophy seriously and adequately, and there is a conjunction of these two things, political power and philosophic intelligence, there can be no cessation of troubles for our states."² This specifically means that the voice of the working people is nothing while everything is decided by the ruling caste. Plato thought that wealth and poverty were the causes of social chaos, therefore universal equalization, which eliminates these causes, as it seemed to him, is the ideal order. For instance, the barrack life of soldiers who have everything in common, including wives and children, the barrack-like existence and work of the handicraftsman, artisans and farmers, blindly obeying the ascetic-philosophers - the servants of the supreme idea: everything is subordinated to the "protection of the freedom of the state". Thus,

¹ О развитии утопические мысли в философии, социологии и культуре. Сб. статей. Вып. 4. современные социальные утопии и искусства. М.: Искусство, 1976.

such a society where the guarantee of the prosperity and freedom of all will be in one form - the unfreedom of everyone and the slavery of the individual. As we see, the universality of society as a means of prosperity has its drawbacks. Plato declared that people are used to especially distinguish one person, take care of him and exalt him. And one who speaks loudest about freedom, such a "protege of the people" receiving power, quickly becomes a tyrant.

The author of "Utopia", Thomas More, is certainly not responsible for that, but these seemingly innocent concessions of the individual to society, which seemed to him the embodiment of harmony of personal and social principles, a boon for everyone, that later grow into the principles of universal barracks.

Plato in his works about the structure of a state showed disinclination toward art. He claims in the "Republic" that art imitates everyday things and happenings. So, it is nothing but an illusion, and what is interesting, this illusion is very dangerous because art has a great influence on human emotion, which may cause their instability. Sacrificing art for the sake of stability may be another reason for the dystopian genre of the novel to appear. Dostoevsky's heroes, who are looking for the meaning of life, ask questions: which is more beautiful - Shakespeare or boots, Raphael or petroleum. Utopians answered solemnly with all the content and spirit of their creations. No, they said, Shakespeare and Raphael, who should have been expelled from society for their creative willfulness and free-thinking, and boots issued free of charge from public warehouses and communal petroleum on coupons are more important. There is no need for beauty if it does not comply with the regulations of a well-fed barracks.

Even though, the clearer the ant-like future of humanity loomed, the sharper the line between its ideologues and accusers became. Some people glorified the systems of totalitarian machine-like "paradise". Others had strong doubts about the perfect society, started to warn, exclaimed gloomily, but not groundless

² Plato "Republic" PART III (Books V, 471 c-VII). THE PHILOSOPHER KING XVIII (471 c-474 B). The Paradox: Philosophers must be King

prophecies. They are the authors of dystopian novels.

Russian philosopher and thinker Berdyayev wrote: "...utopia turned out to be much more feasible than it seemed before. And now there is another difficult question, how to avoid their final implementation. Utopia is realizable... life is moving towards utopias. And perhaps a new century of dreams of the intelligentsia and the cultural stratum is opening up about how to avoid utopias, how to return to a non-utopian society, to a less perfect and freer society."³ Utopia has ceased to be a desirable ideal and by the end of the century, this idea will have already been like an axiom. The writers of contemporary literature started to turn their attentions to the new form of their ideas, they started experiencing dystopian philosophy toward literary text. The world of dystopias is about a concretization of the Platonic ideal to an unbearable limit.

H. G. Wells always had doubts about the benefits of science and technology. Though, he firmly believed in their great purpose in the development of the human race. On the contrary, his doubts concerned the man himself – would mankind serve the machine, or vice versa; a society that either uses technological progress for humane purposes or degrades and becomes like civilized barbarians. Thus, the cycle of totalitarian life in the highly developed future utopia is shown in his great dystopian novel "The Sleeper Awakes".

Wells in his novel used allegory by referring to the English legend of King Arthur, who sleeps in Wales until the deadline to wake up when the people call him. In the totalitarian society of Wells, the depiction of this legend is perfectly used to justify the power of the chosen over the masses. The fictional moment, in this case, reveals all the enormity of the idea of ruling the people on behalf of the sleeper, kept in a modernized mausoleum and exhibited for universal worship. While fanaticism is the most common kind of dystopian politics, loss of social cohesiveness is an alternative to social control. H. G. Wells portrayed the ruling elite as hedonistic and superficial in his novel. The

Englishman Graham, who fell asleep two hundred years ago, thanks the huge capital he inherited, becomes the mainstay of the power of the White Council that ruled humanity on his behalf. The biography of the sleeper has become a myth for the new generation, social inequality, the stagnation of workers, a huge suppression force of fourteen types of police are illuminated and legalized in his name. The phrase "when the sleeper wakes" has become a saying, for the upper classes hoping that this would not happen it sounded like an excuse for their power, for the lower classes as a hope that the new King Arthur would rise from his sleep to restore their rights. "While you lay insensible and motionless, there thousands came. Thousands. Every first of the month you lay in state with a white robe upon you and the people filed by you. When I was a little girl, I saw you like that, with your face white and calm." – says to our hero, Helen Wotton, representative of the group of people who fight for their freedom, who rise to fight at the moment when the sleeper awakes. The situation in this novel reflexes how the tyranny replaced by the new dictatorship, seems like after restoration nothing changed, and the construction remains as a cycle. The same consequences we can see in the modern young adult dystopian novel "The Hunger Games" by Susan Collins, published in 2008. The main heroine of the novel Katniss Everdeen has many things in common with Graham. Literary both of them are symbols of freedom, at the same time, "puppets" of the main forces.

Graham in "The Sleeper Awakens" also represents the symbol of Jesus Christ, the savior of the humankind, and here we can see the religious allegory used by the author. In one passage, Graham escapes White Council with the help of people who comes to rescue him. While running he has to jump from a high building's roof with the help of cross-shaped wood which symbolizes Christianity. Graham's confederates support him crying words like "In heaven's name, jump!", "Jump! Jump - in God's name!" Graham lands in a brightly lit hall with a roaring multitude of people beneath his feet.⁴ His falling from the high into the place where

³ Бердяев Н. Новое средневековье. Берлин, 1924. С.121-122

⁴ Herbert Wells. "The Sleeper Awakes" p.p 110, 111.

suffered people gathered is very similar to the religious version of coming Messiah. Common citizens who suffered a lot from White Council are welcome their saviors.

In Utopian society founded by Plato, the class system divides into three layers, the producers - workers, the auxiliaries - warriors, and the guardians - head of the government or kings. From Plato's point of view, this system may guarantee the harmony and the stability of the society. Nevertheless, in "The Sleeper Awakes", we can see that this system can not approve itself. In this novel, we can find the division into castes according to the color code of clothes worn by citizens. Blue color for workers, red color for warriors, other colors like white, purple, violet are worn by the upper classes. Also, we can distinguish black-skinned servants, who wear a bee like black-yellow strip color clothes. When Graham awakes, he finds the society in total instability. On the other hand, the same division into classes or even harsher version we can discover in the "Brave New World" written by Aldous Huxley. In the novel, with the help of technology and science, people began to grow people in artificial bottles. They started to produce mass humanity in an unnatural way, and the notions like family, mother, and father became strongly non-appropriate words. People are started to divide into classes when they been grown in bottles. Thus, they are assigned to the Alphas, Betas, Gammas, Deltas, or Epsilons. The government gets use to "bokanovskify" single embryos among the lowest castes, resulting in between eight and ninety-six identical siblings, ensuring that citizens are as homogeneous as possible.

One of the most significant parts of the novel is the conversation between the social outsider - John the Savage and the head of the society - Controller - Mustapha Mond. They had some extraordinary debate that opens all the key features of Dystopia. In this brave new world, there is compulsory choice, people have to choose between "happiness" and "high art". So, most parts of them chose happiness, except people in reservation including John the Savage. Art sacrificed for technology; spirit sacrificed

for stability. People live in the "happy world" having the motto "Community, Identity, Stability", without any poverty, grief and sorrows. They get used to placating their bad feeling or emotions with the harmless type of drug "soma". In the novel Mustapha Mond says: "Because our world is not the same as Othello's world. You can't make flivvers without steel and you can't make tragedies without social instability. The world's stable now. People are happy; they get what they want, and they never want what they can't get. They're well off; they're safe; they're never ill; they're not afraid of death; they're blissfully ignorant of passion and old age; they're plagued with no mothers or fathers; they've got no wives, or children, or lovers to feel strongly about; they're so conditioned that they practically can't help behaving as they ought to behave. And if anything should go wrong, there's soma..."⁵

In "Brave New World" there is no art, at the same time no true religious beliefs. "ART, SCIENCE-you seem to have paid a fairly high price for your happiness," said the Savage, when they were alone. "Anything else?" "Well, religion, of course," replied the Controller.⁶ The construction of the state in "Brave New World" includes cutting off the tops of all Christian crosses and replacing them with "T"s (as symbols of Henry Ford's Model T).

Now we can conclude, why society needs high art and beliefs. That is because art has a function - to portray sufferings and hardships, for instance, tragedies; also, it influences on our emotions. So, it forces people to feel, be more merciful, and these can shape their individuality, at the same time shake their stability. On the other hand, if people sacrifice art for happiness, they will have no individuality, no free choice, no hardship, no belief, and easily gained things make them careless which all of these factors will lead to the absence of spiritual importance and morality. It leads them to the abyss, and there is no meaning of life, it is the Unbearable Lightness of Being⁷.

The image of the sleeper introduced by Wells has a lot in common with the image of the savage in Huxley's novel. Despite this, after

⁵ Aldous Huxley "Brave New World" p.p 151

⁶ Aldous Huxley "Brave New World" p.p 157

⁷ Unbearable Lightness of Being – used as a title of the novel by Milan Kundera.

exploring the new world, they come to opposite conclusions. Feeling like a savage at the beginning, in a strange and unknown epoch, Graham finds a common language with its best representatives. In this novel, Herbert Wells, who had distrustful feelings toward the people's nature, overcame doubts for the only time on a long creative path and showed a possible way out of the vicious circle of totalitarianism, where one dictator replaces another. On the contrary, a Savage quoting the forbidden Shakespeare soon realizes with horror that he was uttering the wrong words. The meaning of the life he sees is revealed by another thought of a genius: "It is a tale told by an idiot, signifying nothing". For this reality is created for idiots and half-idiots of different castes, grown up in bottles and not thinking about any freedom.

In a super-civilized society, Huxley's savage cannot find a man of culture, but only animalistic instincts. In this society, the monkey and the man swapped places. People have spiritually degraded to the level of primate ancestors, differing from them only in the knowledge of physiology and hygiene, and declared stability the embodiment of progress. On the contrary, an individual who has not lost his spiritual value has become a walking atavism, a living monkey.

To conclude, we can say that these novels are not just fantastic tales written by pessimists, but they are a bitter reality and truthful warning about how the human race can end with technological development and stability. The portray of degradation of society may be the ending result of the scientific-technological and social pressure over humanity and nature. Creators of English dystopian novels make us rethink our choices, finding our true "I", being individual, and remaining as human being now and in the future.

References:

1. Richard C. Trahair, *Utopias and Utopians: An Historical Dictionary* (Greenwood, 1999).
2. Mary Ellen Snodgrass. *Encyclopedia of Utopian Literature*. (ABC-Clio Inc., 1995.)
3. Jack Zipes, "Mass Degradation of Humanity," 189, in Eric S. Rabkin, Martin

- H. Greenberg, Joseph D. Olander. *No Place Else: Explorations in Utopian and Dystopian Fiction*.
4. Tom Moylan, " 'Look into the Dark': On Dystopia and the Novum." *Learning from Other Worlds: Estrangement, Cognition, and the Politics of Science Fiction and Utopia*, Ed. Patrick Parrinder. (Durham: Duke University Press, 2001.)
5. Huxley, Aldous. *Brave New World* (original 1932) and *Brave New World Revisited*. reprint ed. Harper Perennial Modern Classics, 2005 (original 1958).
6. Matter, William. "On Brave New World." Eric S. Rabkin, Martin H. Greenberg, Joseph D. Olander, *No Place Else: Explorations in Utopian and Dystopian Fiction*. Carbondale: Southern Illinois University Press, 1983.
7. О развитии утопические мысли в философии, социологии и культуре. Сб. статей. Вып. 4. современные социальные утопии и искусства. М.: Искусство, 1976.
8. Plato "Republic" PART III (Books V, 471 c-VII). THE PHILOSOPHER KING XVIII (471 c-474 B). The Paradox: Philosophers must be King
9. Бердяев Н. Новое средневековье. Берлин, 1924. С.121-122
10. Huxley, Aldous (1998). *Brave New World* (First Perennial Classics ed.). New York: HarperCollins Publishers.
11. *The Sleeper Awakes*, by H. G. Wells. Project Gutenberg Ebook #12163. 2004; updated 2018. Retrieved 2020-04-22.