



Tracing the Utopia , Dystopia and Social Conflict in Ahmed Khaled Tawfik's "Utopia" and Aldous Huxley's "Brave New World" novels : A comparative Study

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تتبع اليوتوبيا والديستوبيا والصراع الاجتماعي في روايتي "يوتوبيا" لأحمد خالد توفيق
و"عالم جديد شجاع" لألدوس هكسلي: دراسة مقارنة
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Abstract

Throughout human history, the themes of "Dystopia" and "Utopia" have been difficult. The themes show a dichotomy between the richest of people and the least fortunate, showing dissatisfaction with the harsh reality of existence while at the same time showing hope for a world without injustice or ugliness through the theme of utopia. The research was comparative in nature, focusing on the analysis of utopian cultures as well as the social conflicts that arise between the affluent people, known as utopian societies, and the least fortunate. The research juxtaposes multiple authors, cultures, as well as Arabic and English views. This study focuses on how each of these authors portrays human nature and its impact on society through their books. The study used Karl Marx's social conflict theory to analyze these literary works in terms of the constant conflict between rich and poor societies. The literary works present different viewpoints on society that reflect the authors' insights on contemporary societal problems, technological advancements, and human nature. The study concluded that these books present a materialistic utopia, revealing the darker side of contemporary society and warning readers of societal collapse if they fail to adapt. This study focuses on contemporary societal problems, such as the perils of unbridled technological advancements, authoritarian governments, and the loss of freedom. These books enlighten readers on autonomy, independent thinking, and self-expression in a world of monitoring, social media manipulation, and political persecution.

Keywords: Social class, Class conflict, Utopia, Dystopia, Injustice, Society

الكلمات المفتاحية: الطبقة الاجتماعية، الصراع الطبقي، اليوتوبيا، الديستوبيا، الظلم، المجتمع

المخلص

على مرّ التاريخ البشري، شكّلت فكرتا "الديستوبيا" و"اليوتوبيا" تحدياً معقداً. تُعبّر هاتان الفكرتان عن توتر بين الفئات الأكثر حظاً والأقل حظاً، مبرزةً السخط من قسوة الواقع، وفي الوقت نفسه تُقدّمان الأمل في مجتمع خالٍ من الظلم والقيح. يتسم هذا البحث بالمقارنة، إذ يركّز على رصد الحضارات اليوتوبية والديستوبية، فضلاً عن الصراعات الاجتماعية القائمة بين الطبقات الميسورة، التي تُعرف أيضاً بالمجتمعات اليوتوبية، والمجتمعات الأقل حظاً. كما يُقارن البحث بين مؤلفين وثقافات مختلفة، وبين وجهات نظر عربية وإنجليزية، لتحديد نقاط التشابه والاختلاف. يستكشف هذا البحث كيف يُعبّر كل مؤلف عن الطبيعة البشرية وتداعياتها على المجتمع ضمن سرده الخاص. يُقدّم النصان رؤى مُتباينة للمجتمع، تعكس نقد المؤلفين للقضايا الاجتماعية المعاصرة، والتقدم التكنولوجي، والطبيعة البشرية. تستخدم هذه الدراسة نظرية الصراع الاجتماعي لكارل ماركس كإطار تحليلي لدراسة كيفية تصوير هذه الأعمال الأدبية



للصراع المستمر بين الأغنياء والفقراء. وخلصت الدراسة إلى أن الروايات تصور يوتوبيا مادية، كاشفةً عن الجانب المظلم للمجتمع الحديث، ومحدرةً من انهياره في حال عدم التغيير. تسلط هذه الدراسة الضوء على التحديات الاجتماعية المعاصرة، مثل مخاطر التقدم التقني الجامح، والأنظمة الاستبدادية، وتآكل الحريات. وتحذر الروايات من تداعيات هذه التوجهات. كما تعلمنا هذه الأعمال الأدبية عن الاستقلالية، والتفكير النقدي، والتعبير عن الذات في عالم يسوده التجسس، والتلاعب عبر وسائل التواصل الاجتماعي، والاضطهاد السياسي.

1. Introduction

Both concepts of "Utopia" and "Dystopia" are usually used in opposition to each other, since their meanings - normally - refer to the complete inversion of the other: Utopia: Imagined community or society that possesses highly desirable or nearly perfect qualities for its citizens. Dystopia: Imagined community or society that possesses highly undesirable or frightening characteristics for its citizens. A dystopia (lit. "bad place") is an imagined world or society in which people lead wretched, dehumanized, fearful lives. It is an imagined place (possibly [state](#)) in which everything is unpleasant or bad, typically a [totalitarian](#) or [environmentally degraded](#) one (Definition of Dystopia 1). Dystopia is widely seen as the opposite of [utopia](#) – a concept coined by [Thomas More](#) in 1516 to describe an ideal society (British & World English 1). However, in the most diverse of cases where humanity has tried to implement a "utopian" view of the world in a society, as they move towards the absolute of the perfect metaphysical, the concept is nullified and ends up becoming a complete dystopia, not only for its victims, but also for its implementers, as the conceivment of metaphysical, "absolute" ideas, aren't possible in a finite, existent Universe (Rusen 15). Both concepts serve as critical frameworks through which authors address social, political, and ethical concerns, offering contrasting visions of society. A Utopia represents a harmonious and idealized society, whereas a Dystopia portrays a world rife with oppression, suffering, and inequality. According to Cioran suggests that utopian dreams are psychologically necessary for progress. Humanity needs visionary ideals, even if unattainable, to resist stagnation and despair. This frames utopia not as a destination, but as a motivational illusion driving social evolution, "Life without utopia is suffocating, for the multitude at least: threatened otherwise with petrification, the world must have a new madness" (Cioran,102). On other hand, Condie interprets dystopian fiction as a reflective tool that awakens social awareness. Readers live through imagined suffering to recognize real societal flaws, thus empowering change before the dystopia materializes, "The beauty of dystopia is that it lets us vicariously experience future worlds but we still have the power to change our own"(Condie 1). These literary concepts have been particularly useful in addressing the consequences of technological advancement, class divides, and authoritarianism. In *Utopia* (2008), Ahmed Khaled Tawfik critiques the social and economic disparities within contemporary Arabic societies, while Aldous Huxley's *Brave New World* (1932) explores the psychological and societal costs of technological control and mass consumerism in Western societies. The dystopian view of Huxley's world presents a society in



which roles and identities are predetermined, thus undermining human autonomy. "We also predestine and condition." We classify our children as socialized human beings, as either Alphas or Epsilons. That's all there is to it. That's the whole of the conditioning that's necessary" (Huxley 9). The "utopia" of the World State is one where personal freedom is sacrificed for stability, and people are mere products of genetic engineering and psychological conditioning, "And that," put in the Director sententiously, "that is the secret of happiness and virtue , liking what you've got to do. All conditioning aims at that: making people like their unescapably social destiny" (p13). Despite their different cultural contexts, both novels highlight the struggles between the affluent and underprivileged, offering a profound commentary on the dehumanizing effects of social inequality and technological manipulation. This title was chosen because it addresses crucial issues that every individual must be aware of, particularly the rights that should be secured in order to live a life worthy of humanity. By focusing on these two authors , the researcher is likely seeking to drawing connection between the historical, social , and philosophical perspectives of both Eastern and Western world's offering new insights into the universal nature of dystopian fears and social conflict. In *Utopia* novel , according to Friedmann state that, the capacity to imagine a future that departs significantly from what we know to be a general-condition in the present. In the peculiar form of dystopias, utopian thinking may alert us to certain tendencies in the present, which, if allowed to continue unchecked and carried to a logical extreme, would result in a world we would find abhor-rent. (Friedmann 46). This division echoes the real-world problems faced in many Arabic societies, where stark economic inequality persists. Tawfik's *Utopia* reveals how socioeconomic divisions result in moral and psychological deterioration, fostering a society in which the elite regard the disadvantaged as disposable, hence exacerbating social conflict (Tawfik 2008). In contrast, Aldous Huxley's *Brave New World* attacks the Western world's focus on technological advancement and mass consumerism, showing the resulting loss of individual freedom and independence. The novel depicts the worries of early 20th-century England about the implications of industrialization, the loss of individuality, and the rise of totalitarian control, which was hidden behind consumerism. It shows the potential for the suppression and control of the public by the use of technology and governmental power, eliminating true social dissent or criticism (Huxley 1932). Although the stories come from different cultural settings, they share similar ideas on class differences, control of society, and the effects of technology. Tawfik's book addresses the current socio-economic problems faced by Arabic cultures, particularly in Egypt, where the marginalized continue to face injustice. On the other hand, Huxley examines Western societies, particularly in the interwar period, characterized by concerns over industrialization, the decline of individuality, and the emergence of mass consumerism. Both texts present a comprehensive study on the various ways that different cultures, such as the Arabic and English, deal with problems of social conflicts, inequalities, and



advancements in technology. Both authors employed a dystopian model to study the impacts of major social conflicts, whether it be economic inequalities in Arabic societies or technological and consumerist issues in Western societies. Through their critiques, they encourage readers to reflect on the dangers of a society that prioritizes the comfort and control of the few over the well-being of the many. The ideas of "utopia" and "dystopia" have long posed a significant intellectual and social challenge to humanity "Utopia as a dream of a perfect society without vices and dystopia as a dark warning of the possible badness of power and social order" (Clayes 4). These days, utopias are classified into two categories: contemporary science and classical philosophy. While contemporary utopia has permeated literature owing to technical improvements in the modern world, classical utopia was posited by ancient thinkers such as Plato, Abu Nasr Farabi, and Thomas Moore (Azzam 27-35). The "dystopia" means "evil"; dystopian literature typically portrays the worst possible societal situations, which are unimaginably horrible and full of poverty, suffering, death, and disease (Definition of DYSTOPIA, 2). Devastating novels depict gloomy worlds where people lack security and freedom and have even lost their ability to feel human emotions (Parchegani 136). The relation between the two concepts is complex. Not all utopias, whether literary or ideological, result in dystopia. Not all dystopias are unsuccessful utopias. Utopias may contain a dystopian element, or be dystopian for certain groups, as they rely on the exploitation of that group for the benefit of others. Dystopias may also contain a utopian element to some extent, as certain spaces serve as a clear escape from the overall dystopian characteristics of society (Thaker 2023). Social conflict is an external conflict in literature in which the protagonist is pitted against society, the government, or some cultural norm or societal standard. Characters may be inspired to rebel against their society by a necessity to survive, a moral sense of right and wrong, or a desire for pleasure, equality, liberty, or love (Pruitt 152). The research examines the representation of utopian and dystopian societies in two separate novels. The study examines how these literary works depict the persistent conflict between wealthy and disadvantaged societies, employing Karl Marx's social conflict theory as an analytical framework. This study aims to elucidate the complex relationship between utopian and dystopian civilizations and societal strife through a comparative examination of these literature. The research is to analyze the depiction of utopian and dystopian societies in two literary works. The objective of this study is to elucidate the intricate relationship between social conflict and utopian and dystopian societies through a comparative analysis of these works. The novel of *Utopia* (2008) by Ahmed Khaled Tawfik depicts a dystopian Egypt in the far future, when the wealthy have established an elite class while the poor live in abject poverty. Karl Marx's ideas on class antagonism, which Tawfik's investigation echoes, contend that "the history of all hitherto societies has been the history of class struggles" (Marx 14). Such a socioeconomic gap can be seen in Tawfik's *Utopia*, which highlights the situation that results from uncontrolled



capitalism and inequality, leading to a paradise for the select few and a dystopia for the majority. Another novel that critically examines a society that has achieved a level of technological advancement and a paradise for a select few at the expense of the majority is Aldous Huxley's *Brave New World* (1932), which examines a society that conditions people to conform to a certain role in society, hence robbing them of their individuality and freedom to choose. As Marcuse argues in his book *One-Dimensional Man* (1964), "Modern industrial society presents an illusion of freedom while insidiously molding individual desires and thoughts, converting autonomy into conformity." The views expressed by Foucault regarding surveillance and power can be seen in Tawfik's *Utopia* and *Brave New World*, where surveillance and conditioning to conformity are employed by the state to control people's thoughts and actions. Foucault argues that power is exercised in all aspects of society, in the public as well as in the private domain. "Power is everywhere; not because it embraces everything, but because it comes from everywhere." The stories are examples of the dichotomy between personal autonomy and societal regulation. In both stories, the dichotomy between order and freedom was the basis for the existence of societal conflicts.

2. Literature Review

This literature review examines utopia and dystopia in Ahmed Khaled Tawfik's *Utopia* and Aldous Huxley's *Brave New World*. Both stories imagine futuristic societies shaped by technology, inequality, and loss of freedom. The researcher learn about the authors' critiques of modern society and the risks of unrestrained progress by analyzing these works. A study by Schermer (119, 128) states that Huxley's novels might be viewed as complex thought experiments that explore many scenarios of what the world would look like if we had access to particular abilities and technology. They might thus be viewed as heuristic "tools" to assist us in imagining the futures that technology might create, with a particular emphasis on the function that psychopharmacological drugs play in both works. Substances with psychopharmacological effects are prominent in *Island* and *Brave New World*. Two classic perspectives on the moral and philosophical implications of such drugs may be found in the talks and reflections on soma in "Brave New World" and moksha-medicine in "Island". The second illustrates the potentially beneficial and improving effects of psychopharmacology, whereas the first reveals all its dark, risky, and frightening sides. In *Brave New World*, soma is a symbol for dehumanization, alienation, and mind-numbing pleasure that is superficial. Many contemporary ethical comments, wary of the dehumanizing and identity- and authenticity-damaging impacts of psychopharmacology, mirror this picture. On the *Island of Pala*, on the other hand, the moksha medication symbolizes discovery, genuine self-experience, mental growth, and genuine human flourishing. The research demonstrates how the usage of psychopharmacological drugs is portrayed in *Brave New World* and *Island*,



respectively, and how these representations relate to the dystopian and utopian settings that the novels portray.

A study by Resheq and Majdoubeh (151-156) explores a postmodern setting for critical dystopia. According to literary and historical perspectives, a dystopia is a failed utopia of twentieth-century authoritarianism that takes the form of excessive inequality, coercion, and enslavement under regimes. This research rejects the conventional dystopian ending, which is characterized by the enslavement of the individual, and instead theorizes that critical dystopia offers the possibility of transformation. The study goes on to further complicate critical dystopia by suggesting that the "local narrative" of a subject whose agency arises from his position in the "threshold" between those in and under control, along with the "counter-conducts" he employs to learn, remember, and become aware of his surroundings, is the primary source of the subgenre's critical orientation. In a process of "difference," which implies the possibility of change, the subject, acting as a complete agent, opposes the "utopian" "metanarrative" of an oppressive system or structure and presents opportunities for meaning.

Abu Zahra (251- 261) highlight the degree of psychological destruction in "Utopia", going across a number of topics, such as: the breakdown of family relationships, boredom leading to suicide, personality dualism leading to false religiosity, breaking the law, disdain for the other, and the degree of material destruction Concerns it addressed were: Indigence: The most significant dystopian elements were depicted in it, including dystopias of scent and sight, eating, and smell, followed by themes like sexism, drug abuse, and murder. Regarding the second subject, focusing on creative construction and discussed the sorts of events, how the events are told in the novel, how the author draws his characters, and finally the environment's temporal and spatial aspects. The study concluded that the author succeeded in analyzing dystopian elements and presenting problems faced by Egyptians, but he amplified them by using a fictional picture.

Mafakheri and Naemi discuss the idea of science fiction in general as well as the writers' socio-scientific fieldwork on two Novels. The first novel is "A brave new world" by the British writer Aldous Huxley while the second novel "Utopia" by the Egyptian writer, Ahmed Khaled Tawfiq. Additionally, they look for societal viewpoints in science fiction written in Arabic and English, as well as how well this theory aligns with the writers' beliefs. The study's conclusions demonstrated that both novels use social science fiction as their main theme and that the subjects they cover are comparable. They notice this resemblance in the title, which seems paradoxical. The future of human science was addressed in both books, with topics including the global autocracy, drug usage and class tensions, and the abolition of individualism.

3. Method

The research aims to look into the concepts of utopia and dystopia through the lens of conflict theory. The data collection was done through two books: "Brave



New World" by Aldous Huxley and "Utopia" written by Ahmed Khaled Tawfik. The research utilized Karl Marx's social conflict theory as its guiding principle. The research looked into the relationship between different classes in society, specifically the relationship between the bourgeoisie and the proletariat. The research on capitalism done by Marx was used as a basis to analyze today's issues. The theory was highly applicable in understanding the intricacies of today's society. The theory was highly applicable in the fields of sociology, politics, and economics. Marx's social conflict theory was based on the idea that society was in a constant state of conflict due to the struggle for scarce resources. Marx argued that capitalism had exploited the working class, leading to social inequality. The conflict was seen as a means to effect positive change in society, as the oppressed working class sought to overthrow capitalism to form a classless society.

4. Utopia Vs Dystopia in Modern Literature

In utopia, people and nature coexist perfectly. Utopia was first proposed by Greek philosophers who addressed current challenges. They worried about their culture and strove to balance material and spiritual. The purpose of this compromise was to create a world where these opposing forces could balance and make the perfect society. Plato, a prominent philosopher, revolutionized utopian literature with his Republic. Plato's ideal society abolished private property and guaranteed fairness for all. Egalitarian wealth distribution was a key utopian fiction premise. The idea of equal distribution of wealth among the people became one of the most important ideas of the utopian fiction ,

Utopia, As long as there is any property, and while money is the standard of all other things, I cannot think that a nation can be governed either justly or happily; not justly, because the best things will fall to the share of the worst men; nor happily, because all things will be divided among a few, the rest being left to be absolutely miserable.(More 43).

The perfect society concept grew in the 20th century. Aldous Huxley and Ahmed Khaled Tawfek inspiration for *Brave New World* and *Utopia* came from Plato and Tawfek. The perfect society concept grew in the 20th century. Aldous Huxley and Ahmed Khaled Tawfek inspiration for *Brave New World* and *Utopia* came from Plato and Tawfek. Despite not being utopian, these novels draw from utopian literature. Both authors believed paradise will be shattered by real life and human emotions. Menippean satire in ancient Greek and Latin literature also influenced dystopian narratives. Dystopian philosophy has ancient origins but flourished in the 20th century. According to Moylan, there are various reasons. Over a century of exploitation, repression, state violence, war, genocide, sickness, famine, ecocide, depression, debt, and the progressive depletion of humanity through the buying and selling of ordinary life offered fertile ground for this utopian undercurrent (Moylan 11). The dystopian narrative was developed, and as Tom Moylen concludes, This negative storytelling has created difficult ways of understanding the past. It does this by using imagined societies that are worse than the real-world situations of the people



who create and read these stories (p 11). The concepts of dystopia and utopia are intertwined and cannot be fully understood without analyzing both. While utopia envisions a positive future, dystopia is pessimistic. These two concepts are intimately linked, with utopia influencing the creation of anti-utopia, which is seen as a distorted version of utopia (Abdelbaky 18). The term "utopia" has evolved to represent a genre of fiction that describes an ideal political state and a way of life, while "dystopias," or works of fiction that portray an imaginary world that is unpleasant and where certain ominous tendencies of our present social, political, and technological order have reached their culmination in some future, are also commonly acknowledged (Abrams 177 -178). Critics provide several interpretations of the term utopia. Later, Thomas More (1478–1535) created a similar utopian society, which he described in his Latin book "Utopia" (1516). This utopia has the best of everything and ensures equality and peace for all of its citizens to the point where mercenaries are constantly hired to defend the utopia rather than law-abiding citizens who are always prepared to defend their ideal society. Thomas More used irony when he wrote his own utopia in the sixteenth century: "Utopia is the good place that doesn't exist. Utopias and dystopias have had to cover the same fundamental territory as actual civilizations. The same questions must be addressed by everyone: Where do people live, what do they eat, how do they dress, and how do they raise their children? Who is in charge, how is it done, how do people interact with the environment, and how does the economy operate? (Atwood 10-11). The utopian setting portrayed in the book "Utopia" has been used ever since to define the ideal society that people desire and that politicians pledge to create. More's "Utopia" is seen as a parody on the modern English society of the period, and his writing is known for having "a profound sense of political realities." (Hexter 64). Utopian literature directly confronts the existing reality and societal norms. It boldly highlights the loss of humanity, morality, and dignity in today's world. Lyman Tower Sargent contends that the concept of a utopia is intrinsically paradoxical because civilisations are not homogeneous. Their members have conflicting desires, therefore they cannot be gratified at the same time. To quote, There are socialist, capitalist, monarchical, democratic, anarchist, ecological, feminist, patriarchal, egalitarian, hierarchical, racist, left-wing, right-wing, reformist, free love, nuclear family, extended family, gay, lesbian and many more utopias [[Naturism](#), [Nude Christians](#), ...] Utopianism, some argue, is essential for the improvement of the human condition. But if used wrongly, it becomes dangerous. Utopia has an inherent contradictory nature here (Sargent, p21).

Meanwhile, dystopian literature has been tirelessly advocating for social and political equality for decades. The names of utopian or dystopian times or places are always described in the titles of utopian writings. It also suggests that the work is a dystopian or utopian portrayal of the social and political structures. Well's A "Modern Utopia" (1905) and George Orwell's "1984" novel Nineteen Eighty Four might serve as other examples. The dystopian narrative stands in opposition to the utopian one. The dystopia imagines the worst-case scenario in which oppressive



forces have corrupted utopian dreaming, as opposed to offering an optimistic reconfiguration of society that eliminates communal afflictions. It is important to note that utopia has failed to maintain the traditional family structure and propagate spiritual ideals (Abdelbaky 22). Dystopias portray a society that is significantly worse than a reference society and indicate a scenario that can and frequently does get worse as the story progresses (Vieira 353). The distinction between dystopia, which depicts a worse social structure than the one we already live in, and anti-utopia, which seeks to critique utopianism or a certain utopian viewpoint and is therefore the real inheritor of the heritage of satire stated above, is helpful. Other writers categories dystopias according to how they relate to Ernst Bloch's well-known "principle of hope. For example some dystopian works, anti-utopian dystopias forbid any hope for a better future, while other dystopian works utopian dystopias maintain some semblance of hope for a better future despite their gloomy depiction of a bad social alternative (Moylan 13). Dystopia, also known as anti-utopia, follows the same technical tradition as utopia, but differs thematically. Instead of happiness and prosperity, people live in despair and suffering. This is why the term dystopia is seen as a counterpart of utopia. A dystopian society is one that is marked by oppression, filth, poverty, and misery. Dystopia is "A prophetic warning". it is "a product and symptom of the constant restlessness and uncertainty of the present and the search for a better future typical of a world that is changing quickly." (Samaan 13). A dystopian society is arranged so that it cannot but provoke resistance – from internal rejection to acts of disobedience. That accounts for the prevailing happiness of living environments still goes back to social order ([Karhu, Ridanpää](#), p. 123). One of the features of dystopian and utopian fiction is the assumption that readers will realize that the narrative is real and that either a horrible or ideal location truly exist. However, in utopian or anti-utopian literature, this characteristic is flipped, with readers expected to fear what is given despite understanding that violence is fictitious and should be avoided by altering the present and its conditions. Samuel Butler's novel "Erewhon" (1872) is considered a dystopia as it portrays a community of sick individuals treated like criminals while also caring for hospital thieves. Another famous example is George Orwell's utopian novel "Nineteen Eighty-Four", published in 1949, which tells the story of a totalitarian state using propaganda to control its people. Margaret Atwood's 1985 novel, *The Handmaid's Tale*, envisions a North American future where rigid religious regulations govern the land. Aldous Huxley's "Brave New World" (1932) is also a notable work in this genre (Abdelbaky 24). Fictional works that explore the potential possibilities of gloomy dystopias are prevalent in today's world. These dystopian future concepts gave rise to some of the most well-known books, films, comic books, and songs of our day. Numerous themes of dystopian societies were explored in their works, including artificial life, class divisions, censorship, sexual repression, coping mechanisms, individuality, freedom of speech and life, government coercion of citizens, repressive social control systems, and the effects of technology on human minds (Madhusudana 94). The purpose of dystopias and



utopias is to portray a society with certain values and beliefs that stand for freedom and power. This implies that the distinction between utopia and dystopia is dependent on the viewpoint of the observer, and that the apparent distinctions between the two have to do with how people fit into society. Because everyone lives by the same social norms, what one individual considers being paradise may be dystopia for another? The main areas where they diverge are in providing enjoyment, maintaining stability, and ending pain. This emphasizes the reality that, in some communities, utopias and dystopias serve the same purpose. The protagonist stands out from the surrounding culture due to his unique perspective on life, which is fueled by his sense of individualism (Kateb 125).

5. Literary Context of *Utopia* and *Brave New World*

The literary context of Ahmed Khaled Tawfik's "Utopia" and Aldous Huxley's "Brave New World" is crucial in understanding the broader influences and movements that shaped these works. Tawfik's "Utopia" and Huxley's "Brave New World" belong to the dystopian genre, characterized by imagined societies that are often oppressive and controlled. *Brave New World* is a [dystopian novel](#) by English author [Aldous Huxley](#), written in 1931, and published in 1932 (Huxley 2022). Largely set in a futuristic [World State](#), whose citizens are environmentally engineered into an intelligence-based [social hierarchy](#), the novel anticipates huge scientific advancements in [reproductive technology](#), [sleep-learning](#), [psychological manipulation](#) and [classical conditioning](#) that are combined to make a [dystopian society](#) which is challenged by the story's protagonist. In 1998 and 1999, the [Modern Library](#) ranked *Brave New World* at number 5 on its list of the [100 best novels in English of the 20th century](#). In 2003, [Robert McCrum](#), writing for *The Observer*, included *Brave New World* chronologically at number 53 in "the top 100 greatest novels of all time". And the novel was listed at number 87 on The Big Read survey by the BBC. The title *Brave New World* derives from [William Shakespeare's](#) *The Tempest*, Act V, Scene I, [Miranda's](#) speech:

O wonder!

How many goodly creatures are there here!

How beauteous mankind is! O brave new world,

That has such people in 't. (5.1.181–84)

Shakespeare's use of the phrase is intended ironically, as the speaker is failing to recognise the evil nature of the island's visitors because of her innocence (Ira 45). Huxley said that *Brave New World* was inspired by the [utopian](#) novels of [H. G. Wells](#), including *A Modern Utopia* (1905), and as a parody of *Men Like Gods* (1923) (Wickes 45). He wrote in a letter to Mrs. Arthur Goldsmith, an American acquaintance, that he had "been having a little fun pulling the leg of H. G. Wells" but then he "got caught up in the excitement of [his] own ideas" (Heje 102). Unlike the most popular optimistic utopian novels of the time, Huxley sought to provide a frightening vision of the future. Huxley referred to *Brave New World* as a "negative utopia", somewhat influenced by Wells's own *The Sleeper*



Awakes (dealing with subjects like corporate tyranny and behavioral conditioning) and the works of D. H. Lawrence (Lawrence's 78). Huxley used the setting and characters in his science fiction novel to express widely felt anxieties, "But I don't want comfort. I want God, I want poetry, I want real danger, I want freedom, I want goodness. I want sin" (Huxley 79). Particularly the fear of losing individual identity in the fast-paced world of the future. An early trip to the United States gave *Brave New World* much of its character. Huxley was outraged by the culture of youth, commercial cheeriness, sexual promiscuity and the inward-looking nature of many Americans; he had also found the book *My Life and Work* by Henry Ford on the boat to North America and he saw the book's principles applied in everything he encountered after leaving San Francisco (Bradshaw 112). While *Utopia* is a social novel by Egyptian author Ahmed Khaled Tawfik, published in 2008. It is his first novel released outside the Modern Arab Association, and it ranked second on the best-selling books list at Merit Publishing . *Utopia* is about Egyptian people living in a dystopian and utopian society, separated by walls. It's a fictional, political-minded novel, published by Merit, translated into English by Chip Rossetti (Byrnes 27). *Utopia* translated into Italian in 2019 by Barbara Benini and into German by Christine Battermann in 2017. Out of the materialistic utopia, which is rich in prosperity and wealth, there are poor areas where hunger and deprivation are wavering; such a residence is a dystopia in every sense of the term. These areas have been abandoned for many years, and even the government does not care about its social and economic problems. Poverty, prostitution, crime, and criminal organizations are prevalent, leaving citizens devoid of hope for the future. The sole official communication line between this nightmare and the utopia inhabited by the affluent is the laborers who commute from these impoverished regions to undertake low-wage employment in the morning and return at night using designated busses. This access point is meticulously regulated by American mercenaries. The female workers are also prone to the harassment of the youth of Utopia, who believe that the decline of the impoverished is their undeniable entitlement (Nazemian, 46). The above literary scenario is important to understand how the authors responded to their culture and time. For example, Huxley wrote *Brave New World* as a reaction to the changing culture of his time. The work offered a unique perspective on culture in his time (Bajić 23). The story paved the way for other works of dystopian fiction, which featured themes of authoritarian rule, control of technology, and societal assimilation of individuals. Comprehending the literary context of these works elucidates the authors' goals and the societal concerns they aimed to confront. The word "dystopia" is important to understand these works because it refers to an undesirable society. (Janiček 55). Both works can be analyzed under this lens to understand how societal institutions and norms are represented and critiqued. The analysis of themes and motifs of dystopia is important to the narrative of both works. The word "dystopia" is derived from Greek words that refer to a "bad imaginary place," and it is used to refer to works



that depict this (Janiček, 55). Huxley's *Brave New World* is a story of a controlled and manipulated society where advancements in technology are used to attain dominance over society and conformity within it (Bajić, 2014). Tawfik's "Utopia" is also a story that explores a dystopian point of view. It is a depiction of societal complexities and the possible outcomes of changes that may occur within it. Both stories are examples of what is considered to be characteristic of dystopian fiction. They provide an insightful commentary on contemporary socioeconomic structures and the possible dangers of progress. The themes explored in both stories are reflective of the authors' commentary on political and technological progress. *Brave New World* by Huxley is a story of the unpredictability of the world, while "Utopia" by Tawfik is a story of societal complexities. The thematic elements assist the authors in their critique of the social order, the dominance of technology, and the corruption of revolution, among other themes, and the dystopian literary backdrop. Characterization in both texts is instrumental in advancing the plot and the themes by the two authors. In both texts, the main characters display the qualities of the dystopian societies they find themselves in, thus exposing the oppressive and manipulative qualities of the societies they live in (Bajić, 28). In both texts, the main characters display qualities of rebelliousness and insecurity, as depicted by the change of mind and heart by the main character in *Bernard Versus the Aliens* and Winston's defiance in the face of forceful indoctrination methods (Kamenčak 55). These characteristics, therefore, underscore the struggles of individuals under authoritarian regimes, censorship, and constant surveillance by the ruling minority, thus emphasizing the dehumanizing aspect of these societies. Moreover, the characters in these two texts are portrayed as artificial creations of society, expected to conform to societal standards, with their lives under constant manipulation and surveillance by the dominant minority. This, therefore, underlines the absence of autonomy and the level of control exerted by these dictatorial regimes. The characters' experiences and actions, therefore, underscore the themes of commercialization, censorship, surveillance, and the devaluation of human life, which are characteristic of the dystopian society depicted in "Utopia" and "Brave New World". The novels of Aldous Huxley and Ahmed Khaled Tawfik's "Utopia". The narrative structures and styles of both novels significantly influence the reader's experience. Tawfik's story employs a nonlinear narrative, interlacing several eras and perspectives to evoke a sense of confusion akin to the chaotic and uncertain realm of "Utopia." This technique allows Tawfik to analyze the complexities of the dystopian society from several viewpoints, enhancing the reader's understanding of the narrative's intricate nature. In contrast, both works utilize a linear narrative structure, guiding the reader through the dystopian society with a distinct and purposeful progression. Huxley's precise and methodical storytelling style mirrors the orderly and controlled world he depicts, emphasizing themes of conformity and regulation within the tale (Bajić, 28).

6. Theoretical Framework



Different degrees of conflict are experienced by all cultures and social groups. Individuals, social groups, and/or social groupings themselves may clash. One helpful viewpoint for comprehending how and why these conflicts arise is conflict theory. The main focus of conflict theory is on power dynamics inside and between social groupings. This theory highlights the concept that humans are naturally antagonistic while vying for power and wealth. It is derived from philosophical viewpoints advanced by Niccolo Machiavelli, Thomas Hobbes, and Karl Marx. During the Civil Rights Movement, when individuals questioned the historically higher authority of White people and men in society, this argument gained favour (Fredrick and Paige 1). Another viewpoint on conflict is as follows: A tale may deal with a conflict that arises within a single man, between men, between men and society, or between men and the natural world (Kenney32). Another opinion said about conflict: conflict is the resistance that one character, the protagonist, presents to the other character, the antagonist of a story through an occasion or circumstance, whether it's due to destiny or the protagonist's character traits, the conflict is generally initiated with a complication that initiates the increasing actions towards a climax and final resolution (Chartes 84). Within a society, social conflict is the battle for authority or agency. It happens when two or more individuals actively work against one other in social situations, using their respective social power to achieve objectives that are either incompatible or scarce and to keep the other person from achieving their own. When a character finds himself in an inappropriate or uncomfortable situation with his surroundings, a social conflict arises. In social conflict, a group of individuals, including organizations, communities, and crowds, may find themselves in disagreement, rather than just a single person as in role conflict (Oberschall 291). Karl Marx was the one who initially explained the Social Conflict theory. It is the centuries-old battle between the rich and the poor. Karl Marx's writings, which concentrated on the causes and effects of class conflict between the proletariat, the working class and the poor and the bourgeoisie, the owners of the means of production and capitalists are credited with giving rise to conflict theory. Marx's theory, which centered on the political, social, and economic effects of capitalism's rise in Europe, held that class conflict resulted from the system's unequal distribution of resources and conflicting interests between the bourgeoisie, a powerful minority class, and the proletariat, an oppressed majority class. Marx believed that the bourgeoisie's ideals, expectations, and conditions were accepted by the people due to intellectual compulsion that created agreement and maintained the unequal social order, "The history of all hitherto existing society is the history of class struggles"(Losurdo 4). Social change is driven by conflict between classes. It highlights that the unequal distribution of resources and power is central to understanding historical development. According to Karl Marx, society under capitalism has two major factions: the proletariat, or working class, and the bourgeoisie, or capitalist class. He highlighted the fact that "Society is progressively fragmenting into two principal antagonistic factions, two prominent



classes that are in direct confrontation—Bourgeoisie and Proletariat." (Marx 8). According to Marx, the economic relationships of production, or "base," were critical to the consensus-building process. This took place through the "superstructure" of society, which included social, political, and cultural components (Saroj and Dhanoj 316). The social environment can significantly impact the exercise of power. Karl Marx endorses the concepts of deviance, contending that people choose to act in such a contradictory and rebellious manner in reaction to the injustices inherent in the capitalist system. Physical conduct and acts of aggression are typically used to identify social conflict. Karl Marx's theory highlights how conflict, not consensus, drives the processes through which various classes in a stratified society interact and connect to one another. Conflict is a tool used by the wealthy and powerful to intimidate their underprivileged people and uphold the status (Hayes 47). On the other side, the impoverished band together and utilize hostilities to advance a revolution that will topple the powerful people who are benefiting from capitalism systems. The urge for each group to have its interests dominate the social structures and processes is what keeps these conflicts alive. Under capitalism, there are two classes of people: Karl Marx asserted that there are two classes in society: the capitalist class, sometimes known as the bourgeoisie, Marx maintained that the bourgeoisie takes use of the working class to preserve and grow its wealth, who possess and manage a nation's wealth. The core of Marx's ideas is the conflict between the owners and the workers. How can so many people be impoverished in an industrialized, affluent society? The fight between social groupings over limited resources, or social conflict, is at the core of Marx's theoretical framework. But class struggle, which results from the way society creates material products, was Marx's main preoccupation (Saroj and Dhanoj 319).

7. Comparative Analysis and Discussion

7.1 The Concept of Utopia

One of the most significant philosophical and sociological issues that humans have ever faced is the concept of "utopia," which can be seen as both a modern and ancient vision that has plagued humans throughout history. Utopianism is an outdated philosophy and a form of pessimistic thinking about the current state of things, aiming to achieve the ideal state of affairs while disregarding the present condition of society. It seeks to entirely negate the current community to establish and develop an ideal future that can only be attained through this approach (Nazemian 252). In the novel *Utopia* portrayed is a materialistic one. Its residents are all well-known and drenched in wealth; they are either respected businesspeople or high-ranking Egyptian officials with exclusive rights to certain economic sectors. The city is enclosed by impenetrable walls and guarded by American mercenaries instead of the Egyptian military. These mercenaries, mostly former US military commandos, are known for their extreme brutality. The soldiers will forcefully stop anyone trying to enter the city without questioning. Their palaces have private airports, enabling the fearful residents to



escape to Europe and the United States, away from the riots and uprisings of the impoverished people outside the city walls:

"Utopia is the isolated colony that the wealthy have built on the north coast to protect themselves from the angry sea of poverty outside, which has everything they want You can see its landmarks, its giant gates, the electrified wire, the guard patrols carried out by the company Safeco, whose employees are mostly retired Marines " (Tawfik 20).

The Utopians enjoy all the pleasures of life to the point of tedium and abnormality:

"Like the majority of young people living in the city, he is so tired of all his wealth and burn with the desire for excitement. From what he says, one can find out that most of his peers are turning to various drugs and high-risk sexual behaviors for excitement and avoidance of monotony, which they consider to be a kind of fun." (Tawfik 18).

The Novel presents a situation where there seems to be a gap in emotional bonding and mutual respect between parents and children in utopian society. The children address their parents by their names, and while they are young adults who experience unrestricted happiness and well-being, there appears to be a disconnection between them and their fathers. The fathers, who are busy with work and financial responsibilities, may not have sufficient time to spend with their children or give them their complete attention: "Mothers have also spoiled their children so much that rebuking them or trying to give them advices will fall in vain. Even, the protagonist of the novel says proudly that he hit his father the day he had rebuked him" (Tawfik 124). The interpersonal interactions among the utopians reflect a similar breakdown of ideals and familial ties. In actuality, the utopian young man has several sexual connections with different people only to get over his ennui, and his parents' separate lives indicate that their marriage has failed. As a result, neither of them can properly raise their kid in accordance with their parenting obligations, "My parents are not used to witnessing me in this regard.... No one interferes in my life anyway I have the right to take anything, in any quantity, at any price, otherwise they would not have had me" (Tawfik 17). Teens in the city now frequently have abortions performed on them. Sixteen-year-old protagonist: over half of the events in the novel are told from his point of view. He is burning with the need for excitement and, like other young people in the city, is so weary of all his money:

"Having sex with a girl and she comes to me a month later to say that she has symptoms.... The result is the same anyway I'm going to take a check from Larin and give it to the girl and the girl is going to the Medical Center to get rid of this nightmareOne-day surgery ends quickly the girl has to live without sex for two months and that's really boring...." (P.18)

In the utopian civilization shown in *Brave New World*, individuals are formed artificially and their jobs are chosen before they are ever conceived. These



entities have been stripped of all human emotions and desires in order to construct a purported "utopian society" where everyone coexists and works in harmony. In the world of *Brave New World*, there is no poverty and everyone is employed, with their basic needs met. However, in our current society, poverty and starvation are widespread in many nations. This makes the world of *Brave New World* seem like a paradise in comparison. There is not a conflict in this earth. People have been socialized to live in harmony with one another from the beginning of their existence. Additionally, individuals in *Brave New World* don't become sick because of the system in place. All individuals originate from artificial fertilization, wherein the embryos undergo developmental modifications. Vaccines are injected into embryos by nurses like Lenina Crowne to ensure that no one gets sick. Everybody is therefore forever resistant to all illnesses as a result:

“In a gap between two tunnels, a nurse was delicately probing with a long fine syringe into the gelatinous contents of a passing bottle. The students and their guides stood watching her for a few moments in silence. “Well, Lenina,” said Mr. Foster, when at last she withdrew the syringe and straightened herself up. ” (Huxley13).

Everything in *Brave New World* is done to ensure that people are happy and free from difficulties. Even yet, humans can experience negative emotions sometimes. Soma is a medication that has been developed to address this issue. People use this medicine when they're depressed because it makes them feel better and helps them forget about their troubles. *Brave New World* is a lovely place where everyone leads happy lives because of Soma. Lenina Crowne and Henry Foster are two people who utilised soma recreationally. On the surface, the drug represents pleasure, which is what all members of the World State society strive for. However, this comment makes clear that the main effect of the drug is to make users escape reality. Lenina and Henry's ignorance suggests to the reader that they are vulnerable to mind control: “Swallowing half an hour before closing time, that second dose of soma had raised a quite impenetrable wall between the actual universe and their minds.” (Huxley 52). This world has been thoughtfully designed to ensure the happiness and well-being of its inhabitants. The system in place encourages peaceful coexistence and provides essential resources for survival. Additionally, there is a medication available to remedy any misfortune that may arise. However, upon closer examination, some may find that the world is not without its flaws. While many issues have been addressed, new ones have emerged. The lives of citizens are predetermined to some extent, which may limit their freedoms. Furthermore, there are notable discrepancies between various socioeconomic groups, “Murder kills only the individual—and, after all, what is an individual? With a sweeping gesture he indicated the rows of microscopes, the test-tubes, the incubators. We can make a new one with the greatest ease—as



many as we like. Unorthodoxy threatens more than the life of a mere individual; it strikes at Society itself. Yes, at Society itself. ” (Huxley133).

"Utopia" and "Brave New World" are both examples of negative utopia. The authors depict a dismal future for humanity by illuminating the darkest facets of contemporary civilization. The novels serve as a warning that if people don't adapt, society would implode. Since it's not a "good place," the worlds in the novels aren't quite utopias. Identifying their own society as a "negative utopia," the writers set it apart from the traditional utopia.

7.2 The Concept of Dystopia

There are impoverished sections where hunger and deprivation remain persistent within the materialistic paradise, which is abundant in money and prosperity; these areas are dystopian in every meaning of the word. Even the administration seems unconcerned about the social and economic issues in these long-abandoned communities. In "Utopia", the people there lack hope for the future due to the abundance of crime, prostitution, poverty, and criminal groups. The workers who leave these impoverished communities in the morning to perform low-paying occupations and return at night on special buses are the sole formal line of connection between this dystopia and the utopia where the affluent reside. American mercenaries are diligently monitoring this entry. The Utopian adolescents, who consider the humiliation of the impoverished to be their unalienable right, can, harass even female employees,

“It was ten o'clock in the evening and it was time to move At Eleven in the morning, the car that transports the workers to their slums arrives Yes, there are workers in utopia because there are jobs that we can't do ...They come every morning by a special bus and return by it at night.. They do not speak and do not raise their eyes... But you smell from them an unpleasant mixture of snobbery, malice, flattery, pent-up anger and foul odor” (Tawfek 40).

is an aspect of dystopia. The poor work in hospitals, The Society of the Poor provide services of all kinds, ate chicken carcasses, and hunt dogs on the streets for meat. They drown in ignorance, drugs, marginalization, and absenteeism; they even engage in animal prostitution. They endure extreme poverty, gang violence, and fight for a living. They are covered in filth and ragged-looking clothing, die from illnesses, and starvation, but they keep on reproducing: “The conclusion I have come to yet in this world is that these people pretend to be alive, pretend to eat meat and drink wine, and of course pretend to be drunk and that they have forgotten their problems.” (Tawfek 50). Tawfik envisioned a world where a clear distinction existed between a utopian society and a deprived one. This distinction is a result of unique circumstances that affect the people, systems, and institutions in each society. Although the significance of these circumstances may only become clear with time, they are confirmed to exist due to the societal divide, resulting in the loss of identity and oppression caused by materialism, “Why you don't leave us alone, you have stolen the past, the present and the future, but you



hate to let us live” (Tawfik 101). The character of Jaber who lost his eye in a fight became a recognizable symbol for a person surviving in a society of ruins despite his physical limitations. However, the introduction is quite outrageous because while Jaber represents the lowest point society has reached in this hypothetical scenario, he says : “..disappeared because the state wiped its hands completely of the responsibility for them ,and privatized everything "(Tawfik 97,98). He also represents the reality of many young people who suffer from poverty and lack any hope for a better future, “The indentation of Gaber is very sensible,he describes the decline in the Egyptian economy of the committing from foreign workers”(p, 97). His introduction about himself is very striking because although Jaber describes the worst-case scenario of a hypothetical future society. He portrays the real-life situation of many young people who are suffering from poverty and have no hope for improvement. Jaber speaks about himself and his community in the usual narrative style:

“Since my childhood, I have not experienced living without dreams, waiting for something, being deprived of everything, closing your eyes at night and hoping for something It was only at the age of twenty that I discovered the harsh reality of living without dreams. There will be nothing, my friend, neither today, tomorrow, nor the day after tomorrow” (Tawfik 69).

The two heroes initially met when the utopian citizen, the story's main characters and first narrator, tried to attack a Gentile girl at night. Before the heroes could reach out to the Marines, they were assaulted by a group of Gentiles called the Egyptians, and a massacre almost occurred. Luckily, Jaber intervened to rescue them and prevent the wrongdoing that this large group was on the verge of committing by enticing them with a dose of phlogestin that the strangers possessed. The real story begins now, as the author's creativity and intelligence are revealed, shedding light on the complex relationships between the characters and their unique perspectives. Both protagonists are smart and well-educated, with nearly identical cognitive abilities, so the author has made sure to balance their different cultural backgrounds: “For the first time I was able to examine the features of this savior ... He was in his thirties, thin and shaggy-haired, with features of malnutrition, but he was as strong-built as Wolves” (Tawfik 99). The world depicted by Ahmed Khaled Tawfik is one where humanity has disappeared, leaving behind a society in which man and his ideals have perished. Power, whether it is military, economic, or physical, has become increasingly immoral. The scenario also critiques the system, highlighting how individual and institutional morality have surpassed the utopian principles that once replaced the impostor and destroyed paradise (Shabo 78). In *Brave New World*, People appear happy and satisfied in their life. But as time goes on, it becomes clear that this bright new society is essentially a dystopia due to the ongoing control that science and technology have over humanity. It appears like a utopian paradise given the methodical order and affluence of individuals in society, but in reality, it is a



humorous method to draw attention. Actually, Huxley's mockingly utopian society conceals the truth that lies underneath this flawless structure. People are becoming uneducated as a result of reality, perceiving them as products of mass manufacturing, which is characteristic of a dystopian society. This makes this new world resemble a contemporary satire of utopia that ultimately turns out to be a dystopia:

“One believes things because one has been conditioned to believe them. Finding bad reasons for what one believes for other bad reasons- that's philosophy. People believe in God because they've been conditioned to believe in God ” (Huxley 160).

In Utopia, because of their family's wealth, the young characters in the novel are unemployed and spend their free time using various drugs, which causes them to suffer from different forms of gastritis:

“There in Utopia rivers flow phlogistin... They eat it and drink it... They know it... It is the menstruation of women and the urine of men.... Water taps do not come out of water, but phlogstein... If they stagearevolution one day, it will not be for equality, but for the sake of the deprived claiming their natural right to phlogiston” (Tawfik 67).

Both novels end with the characters' deaths, marking the conclusion of their respective stories. In the novel “Brave New World”, after Linda's death, a grieving John tries to start a rebellion. Bernard watches, unsure whether to join or ask for help, as Helmholtz joins in. Bernard loses empathy due to his lack of morals and cowardice. Mustapha Mond banishes Bernard and Helmholtz, then discusses literature, art, and religion with John. John argues for the importance of pain and difficulty, expressing, “I don't want comfort... I want God, I want poetry, I want danger, I want freedom, I want goodness.” (Huxley 140). Mond counters that John desires the right to be unhappy, a privilege central to human experience as the novel suggests. The novel's falling action unfolds as John exiles himself from the city, striving to live a life devoid of comfort and ease. Reporters discover him self-flagellating, leading to a spectacle with a growing crowd demanding a performance. The crowd's excitement escalates into an orgy, in which John reluctantly participates. The following day, consumed by remorse, he takes his own life:

“Stupefied by soma, and exhausted by a long-drawn frenzy of sensuality, the Savage lay sleeping in the heather. The sun was already high when he awoke. He lay for a moment, blinking in owlish incomprehension at the light; then suddenly remembered everything. Oh, my God, my God!” he covered his eyes with his hand.” (Huxley 171).

In “Utopia” In order to enter the realm of the others, the people who are outside of humanity and whose lives are fundamentally meaningless, the utopian and his lover hatch a plan. Their goal is to locate an appropriate target to kill and retrieve



an arm as a hunting trophy. A quick phone call will summon the Marines, who will securely transport them back to their home base if something goes wrong.

7.3 Class Conflict

Conflict theory can explain a wide range of social phenomena, including poverty, discrimination, wars, revolutions, and domestic violence. Class conflict is the historical motor. It is the unavoidable result of this struggle that shifts society from one social condition to another through the process of change. There are two classes involved in the conflict: the ruling class, which possesses the means of production, society's riches, and a dominant power structure; and the other class, which is impoverished and without means of production (Bourahla 109). In Aldous Huxley's *Brave New World*, the novel's opening chapters show class divides not as economic or cultural creations, but as biological and engineered realities. In this society, people are born into a predetermined caste system, which includes Alphas, Betas, Gammas, Deltas, and Epsilons. This design's workings are explained by a secondary source, "The caste system in *Brave New World* consists of five castes... Alphas..., then Betas, followed by Gammas, Deltas, and Epsilons, the lowest caste."(Sardar, p120). Huxley's approach, which makes caste membership decided by genetics and development, substitutes the old class battle over resources with a system of social control. In this system, class conflict is supposedly eliminated before it can start. Huxley establishes five social classes, each named after the first five Greek letters, from alpha to epsilon. The global government classifies every member of society into one of these groups based on their intelligence and beauty. Those in the topmost class, the alpha class, are provided education for administrative positions, whereas the lowest class, epsilon, is reserved for manual labor:

"Beneath them lay the buildings of the Golf Club—the huge Lower Caste barracks and, on the other side of a dividing wall, the smaller houses reserved for Alpha and Beta members. The approaches to the monorail station were black with the antlike pullulation of lower-caste activity" (Huxley 75).

The same idea is existed the novel "Utopia,". Tawfek addresses the fundamental issue of the struggle between two classes in Egyptian society in 2023: the lavish class in the land of the Gentiles and the capitalist class in a utopia. He argues that unrestrained capitalism would exacerbate social inequality and class divisions: "Of course you do not understand anything about the situation we have become...but I hate not to tell you everything... The picture you see has been in existence from the beginning, but in an - insignificant form, and then it grew little by little.... The rich become richer and the poor become poorer" (Tawfek 106).

Marx's view implies that conflicts may be a result of the unequal power relationship due to economic differences. Marx uses the term to mean the ability of a person or group to attain their objectives through collaborative efforts, despite the opposition they encounter. The social setting influences the use of



power significantly. In "Utopia," there is a conflict of opinions between the rich and the poor. The main character, who represents the rich elite, judges people on the basis of their perspectives.. He holds a contemptuous attitude towards the poor and justifies their mistreatment and infringement of their rights, which makes him arrogant and idealistic. On the other hand, Jabir symbolizes the poor and marginalized and embodies their frustration due to the loss of their rights and privileges. He holds a grudge against the wealthy and seeks vengeance against them,

"Where hyenas seek their prey, so do people like you. Saliva and consumer prices are flowing down the slick, glossy floor. As our neighbors and slaves wait for your wishes to be granted. Juice is brought to you by a slave. A maid will assist you in selecting an appropriate outfit. Even the slaves themselves have access to everything and may purchase it." (Tawfek 174).

While I suspect that Utopia is addressed primarily to a middle class in crisis, it does attempt a critique of ultra-wealthy inhabitants of gated communities. Unfortunately, this critique employs rape as its most prominent trope. Rape is a constant presence throughout the novel, from Alaa's "sex with the African maid" to his rape of Gaber's sister Safiya, which is meant to serve as a metaphor of class relations. Alaa is the bad guy, the "predator," so one might argue that the message here is that rape is bad. But Gaber, the good guy, also wants to be a rapist: he has Germinal drugged, intending to revenge himself on Utopia by raping her, but can't go through with it because she reminds him of his sister. Germinal, meanwhile, the spoiled child of Utopia, "loves it" when Alaa gives her orders and makes her do "anything" during sex, because "[i]t makes her feel defeated and titillates her masochistic streak" (p. 25). In contrast, Safiya surprises Alaa by putting up "a fierce and noble fight" when he rapes her (p. 131) and keeping quiet about it afterward because he's threatened to kill her brother: "the girl didn't talk. She was really honorable" (p. 134). In addition, each woman is an accomplice in the rape or attempted rape of the other. Germinal is angry when Alaa decides to rape Safiya—an anger he interprets as indignation that he would choose Safiya over her—but she doesn't protest until she thinks he's going to kill Safiya after the rape, " Those non-human movements . Those movements connected to innate animal reflexes (p,60). As for Safiya, who is clearly meant to command the reader's sympathy, she drugs Germinal for Gaber, fully aware of his intentions, and washes the unconscious young woman to get her ready for the rape: "She ran her fingers over the girl's soft hair and said, 'Take your time. Her skin is smooth like children's skin. You deserve to enjoy yourself, poor thing. You need clean hair and smooth skin. Enjoy yourself'" (p. 115). According to the logic constructed here, all men want to be rapists, but good men are unable to rape for sentimental reasons. Bad or politically compromised women enjoy rape; good women defend themselves physically, but are eager to provide their brothers with opportunities for rape. Nor is possible to regard this as an attempt to show that



everyone is compromised in some way, or that everyone has both good and bad qualities. Alaa's rape of Safiya, a full page of groans, cries, and upper-class excuses, removes this possibility by showing us exactly where to locate good and evil:

'Your poverty isn't our fault—unhh—don't you understand yet that you're paying the price for your foolishness, your stupidity, and your submissiveness? Unhh, unhh—'A wail—weeps . . . 'While our fathers were taking advantage of opportunities, your fathers were queuing to get their salaries from government agencies. Then there were no more government agencies. There were no more salaries. Unhh, unhh—'Sobs—groans . . . (p. 132)

This heavy symbolism establishes Safiya as representative of the betrayed Egyptian majority, forestalling criticism of her complicity in the attempted rape of Germinal. It plays on a false notion of women's "honor" as based on physical self-defense. And it distances the term "rape" from its literal meaning by filling it with a symbolic one. The English edition of *Utopia* contains all the quotations from poetry and lyrics of "orgasm music" present in the Arabic one, but the Arabic text also includes snippets of journalism which do not appear in the English translation. These bits of text are not referenced, and may be fictional, but they have the form of quotations from actual newspapers. The longest one—nearly two pages of small print—is a list of statistics on the assault, rape, and murder of women. According to the translator, Chip Rossetti, the editors of the English edition chose to remove the journalistic sections to preserve narrative flow. This decision does a disservice to the book, for it is only in these statistics that violence against women is presented as violence against women and not metaphor. There is an actual utopian gesture in *Utopia*: though it shows rich and poor as divided, it also insists on their similarity. "Here and there, we're both in love with violence, thinks Gaber, here and there, we both love drugs. Here and there, we both avidly watch movies about rape. Here and there, we both talk about religion all the time" (p.104). That the list of common attributes is largely negative (even religion figures in the novel as either hypocrisy or mere consolation) does not exclude a utopian subtext. If we have these bad traits in common, the novel seems to ask, can't we join forces to overcome them? Drugs, violence, rape, and hypocrisy are depicted as social ills to which a united society might find solutions. That one of these ills, rape, is treated so irresponsibly in the novel will cause some readers to reject the whole idea; others may find in *Utopia* what we usually seek in dystopian fiction: a concern for the present that we can use in defense of the future. In "Brave New world", conflicts arise among individuals and between technology and humans due to the use of technology to control societal development. The conflict between man and technology is a central theme in the novel.

8. The Suffering of Major Characters



Both novels explore the themes of social conflict, dystopia, and the suffering of individuals caught in oppressive systems masquerading as utopias. In both works, the characters' experiences serve as poignant critiques of the social, political, and technological forces that control their lives. In *Utopia*, the protagonist **Alaa** is a young man born into wealth and privilege, living in a compound where the elite have everything at their disposal. This environment, while seemingly idyllic, reveals that Alaa is a being without content and purpose. The compound, while beautiful and opulent, is built on the suffering of the "Others," a marginalized minority living outside of Utopia proper, suffering from poverty. "All are equal, but not all are treated equally" (Towfik, *Utopia*, p. 22). Alaa is portrayed as a symbol of flawed perfection, being attractive yet emotionally bankrupt. Towfik has portrayed him as a symbol of moral degeneration of the rich youth of Utopia, who are so dependent on materialistic indulgence and opulence that they have forgotten how to be humane. Towfik has portrayed him as a symbol of moral degeneration of the rich youth of Utopia, who are so dependent on materialistic indulgence and opulence that they have forgotten how to be humane. The social conflict in the book is depicted by the significant disparity between the rich and the rest of the people, as highlighted by the quote: "when we saw the poor people, as if their misery were part of a game." (p. 54). This scene portrays the level of detachment from reality and the suffering of the other party by Alaa. His laughter is a classic example of the normalization of cruelty, where suffering is equated to pleasure in a world where everything, including suffering, is a source of delight. At this point, Towfik critiques the ethical short-sightedness of the capitalist elite. Alaa's reaction to the poor is a major social issue in the society, where people lack empathy towards the poor who have been dehumanized by their condition. The rich, especially Alaa, chase the "Others" for their own amusement. Alaa's suffering is not physical, but rather psychological. The sense of moral decay he experiences arises from the realization that his life of indulgence is built on exploitation and violence, "For the first time, I saw fear in Alaa's eyes — the p 77)." (realization that the world outside was real, not a movie we could turn off). The character of Gaber, on the other hand, represents the suffering of the oppressed "I am nobody. I don't have an ID, and I don't have a future. I'm just (p 38). Gaber becomes the voice of the "one of the millions outside your wall marginalised, people who are disenfranchised from both the economic and moral systems. His agony is systematic, not individual; he is destined to live and die in obscurity, reflecting class oppression and social invisibility,

'Do you have anything to eat?' Gaber shook his head and continued walking. 'They're everywhere,' he said. 'There are no jobs. Unless he finds work in your settlements on the North Coast, then no one needs him for anything. He'll spend his life looking for bits of food thrown in the rubbish heaps. Then he'll die of tuberculosis one day and they'll find him beside the wall. That's his life.' (p,39).



A poor man living in the "Others" community, Gaber is denied basic rights and subjected to violence and poverty, "Every day is a fight to eat, to breathe, to stay alive. We don't live here; we survive"(p 41). Gaber's misery is both physical and psychological, with starvation, disease, and violence defining his existence. Towfik employs the character Gaber to underscore the terrible consequences of income imbalances in modern nations, "Sometimes I wonder if I'm still human. p 59). His anguish assumes ("Pain and hunger make animals of us all philosophical significance as he interrogates his moral and human identity. Towfik examines this psychological fragmentation that occurs as a result of deprivation. As he puts it, "the more basic needs are emphasized, the less room there is for moral considerations." Gaber is the epitome of a somber introspection of the Utopians' affluence. Both he and the Utopians experience dehumanization, but of a different sort. His life is dictated by a society that doesn't recognize his humanity. As he receives Alaa into his domain, he offers assistance, showing kindness and moral judgment that is starkly contrasted with Alaa's sense of entitlement. Gaber's pain arises from systemic injustice, a culture that compels We used to dream of "him to acquiesce to his status without contestation. (p 67). Gaber's "reaching Utopia, but now we dream of sleeping without hunger line represents the death of hope. Hope for equality has been replaced by the struggle to survive. His suffering is both physical and existential, as he has no hope for advancement, only for persistence. Towfik's description of Gaber's suffering is a commentary on the loss of collective aspiration in the midst of extreme inequity. His suffering is a product of the fact that despite his efforts to change his surroundings, he remains powerless in the world of Utopia. (Haroun 56). **Safiya**, Gaber's sister illustrates the vulnerability of women in a society that regards them as objects. Her distress is intensified by her gender and socio-economic status. "Safia had the eyes of someone who had seen too much pain, too soon. She moved like someone waiting for another blow" (p. 49). In a patriarchal society, she occupies a subordinate position, and her engagements with the top figures illustrate the disparity in their social authority "They said she was lucky to p 72). The harsh attitude displayed by the "(be alive. Lucky! After what she'd lost rich toward her is a symbol of the larger system of exploitation that is present in the story. Safiya's condition is a classic example of the dual marginalization of women in oppressive systems (Tawfik 2008). Gaber is a victim of intellectual and existential anguish, as indicated by his acknowledgment of the injustice but his inability to act on it. Safiya's suffering, which is characterized by silence, gender, and emotion, is a symbol of the deep wounds caused by poverty and gender inequality. According to Towfik, the challenges faced by Safiya and Gaber are similar to the futility felt by the Utopians. The deterioration in the health of both Gaber and Safiya is a direct result of the unethical behavior displayed by Alaa and his team. A true dystopia is characterized by a sense of injustice from the larger society. *In Brave New World*, Huxley describes a world that has achieved unparalleled technological advancements to the point where there is no more



misery. Sickness, war, and poverty have all been eradicated. The inhabitants of this world have been conditioned to accept their roles within this perfectly planned society. The perfect world that has been created is, in fact, a bleak world where individuality has been entirely eradicated to create a stable society. Bernard Marx is an Alpha who feels like an outsider within his own class of society. Bernard's height in comparison to the Alphas is a metaphor for his severe emotional and mental isolation. Bernard's suffering is a form of internal anguish as he tries to cope with the absurdity of the highly ordered civilization that exists around him.. "I want to know what passion is. I want to feel something strongly" (Huxley 1). Bernard's pursuit of true passion is rooted in his discontent with the World State's apathy. In a world where all emotions are suppressed to ensure stability, Bernard's pursuit of passion represents misery. Bernard differentiates himself from the rest of the World State citizens through his opposition to the indoctrination process. Bernard opposes the indoctrination process and craves autonomy and passion. Bernard cannot break free from the underlying social conflict of the World State. Bernard's distress is compounded by his encounter with Lenina Crowne, who represents the consumerism of the World State. "I am relieved not to belong to the Gamma or Delta caste. I do not wish to be. I would not be content if I were. Nonetheless, her words reminded me of the underlying dystopia: the idea that all pleasures are manufactured and individuality is suppressed. Bernard's discontent is heightened by his unrequited love for her because of his inability to conform." The social conflict experienced by Bernard stems from the conflict between his desire for freedom and the oppressive sameness of his surroundings. Bernard's ultimate exile to the island represents the final repudiation of the ideals of the World State. Another alpha, Helmholtz Watson, represents the greatest suffering in the World State. Helmholtz is brilliant and physically flawless, unlike Bernard, yet he refuses to indulge in society's superficial, manufactured pleasures. He finds great distress in the fact that his reality lacks profundity and purpose. He is a character who, like the artistic rebels in Huxley's critique of consumerism, seeks a deeper, more genuine form of expression. Helmholtz's suffering comes from his recognition that his abilities are wasted in a society that demands conformity and suppresses creativity. His final exile to an island is both , a punishment and a form of liberation, as it allows him to live freely, away from the cruel constraints of the World State (Huxley 1). John "the Savage", who was raised outside the World State on a Native American reservation, serves as a moral contrast to the World State's citizens. When John is brought into the civilized society, "But I don't want comfort. I want God, I want poetry, I want real danger, I want freedom, I want goodness. I want sin , 'In fact,' said Mustapha Mond, 'you're claiming the right to be unhappy.' 'All right then,' said the Savage defiantly, 'I'm claiming the right to be unhappy'"(p 139). John's rejection of World State comfort for authentic human experiences emphasizes the novel's indictment of a society that sacrifices distinctiveness and emotion for stability. His values clash with utopian norms,



causing anguish. His suffering dominates the novel. John's Shakespearean love, honor, and freedom conflict with World State hedonism. Most tragic is his inability to fit in in a world that rejects his principles, "I'm not a philosopher. I don't know what it's like to be a man. But I do know that there's no more room for me in this world. I've seen the future. And it's going to be just like this. It's going to be nothing but happiness, and there'll be nothing to live for. You'll all be just a bunch of machines, doing what you're told and getting your pleasure, and that's it". (P 232).

John's suffering is symbolic of the destruction of individuality and the human spirit in the face of a society that values stability and pleasure above all . Both *novels* depict the tension between individual desire and societal control. In Tawfik's novel, the suffering is overt, with characters like Alaa experiencing moral and psychological torment as they confront the consequences of their privileged position. On the contrary, the anguish faced by Huxley's heroes, such as Bernard, Helmholtz, and John, is of a deeper level. Their anguish is not the product of physical suppression but the intellectual and emotional suppression caused by a society that values comfort over freedom. The social problems in both stories point to the problems of civilizations that, though they present the ideal environment for human existence, suppress the freedom of their members. In Utopia, it is the harsh suppression of the rich by the poor. In Brave New World, it is the intellectual indoctrination that forces people to live according to their assigned roles. In both stories, the idea of a "perfect society" is challenged, and the misery caused by systems of suppression, whether physical or intellectual, is shown through the characters (Haroun 78). The protagonists' journeys are marked by moments of failure and disappointment. Bernard and Helmholtz struggle with the search for meaning in a society that commercializes and disregards human needs. Alaa's realization that his power and wealth are useless in the face of the others' suffering is an example of the emotional void that he experiences because of it. Finally, both stories seem to conclude that the cost of social order and peace, no matter how it is obtained through violence, control, or conditioning means the loss of individuality, freedom, and authenticity, and the suffering of the people caught in the system.

Conclusions

The study used conflict theory to illuminate dystopian and utopian components in two works. The study found that the novels depict materialistic utopia in two nations' narratives and cultures. In the novels, authors show the darkest aspect of modern life to paint a bleak future for humanity. The novels warn that society could collapse if people don't reform. The social tensions arise from wealth and poverty disparities. The ruling class controls society's wealth, means of production, and power structure, while the destitute class lacks means of production. These two classes are engaged in a battle. In the novels, people are judged by the wealthy elite according to their perspectives. All individuals within society are part of one of these groups, depending on how smart or pretty they



are. Countries with a lot of social classes, discrimination, imbalances, and differences may cause class conflict. There could be other forms of unfairness and injustices that could make individuals feel less than human. The culture of individuality, society, and family could influence how relationships and social interactions are depicted within each book. "Utopia" is about community values within Egypt and family values, while "Brave New World" is about how individuality is bad and how families are no longer traditional within the West. The government and how it is depicted by authority figures could be influenced by how individuals within each culture perceive how a government should be. "Utopia" could be about how dictatorship and political repression within Egypt have affected it as a country, while "Brave New World" could be about how bad democracies and totalitarian governments are. As a researcher, I have seen that both books give us valuable information about what happens when extreme social structures are implemented within society, whether it is because of economic differences or because of technology. Through his book, Tawfik shows us a scary future. This vision is that of a world where capitalism has achieved its cruelest form, removing all humanity from society and reducing individuals to nothing more than commodities. *Brave New World*, written by Aldous Huxley, demonstrates how an ideal world, created by advancements in technology and happiness, could ultimately lead to a loss of individuality and true humanity. I believe that both of these novels complement each other as a commentary on society. Both of these authors challenge us to re-examine our ideals and the true path of human progress. The question that must be asked is, can true utopia be achieved, or is it destined to descend into a world of dystopia? As an individual, I believe that this is becoming more and more relevant. The distress in the lives of the characters in these stories emerges as a consequence of their quest to attain significance and authenticity in cultures that have placed more value on stability, power, and control than on individuality, freedom, and human connection. The differences in the worlds depicted in Tawfik's and Huxley's stories are reminiscent of our reality today, marked by the widening gap between the rich and the rest of the world. The rising concerns over artificial intelligence and the molding of our world's norms through the media and technology. The two stories show, through the struggles of the characters in these worlds, that true paradise is not a perfect world, but rather one that values human connection, freedom of expression, and moral responsibility. Through the depiction of the dystopian worlds in their stories, Tawfik and Huxley challenge readers to look at the world's regulating factors with critical eyes and strive towards creating a world that values individual freedom as well as communal well-being. These texts can be considered literary classics, but they also serve as cautionary tales that need to be taken seriously. They urge us to stay alert, to question those in power, and to build a future that avoids the excesses of the past. Further studies need to be done to examine the depiction of utopian and dystopian societies, as well as the social tensions that accompany them, through two separate novels.



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