

## **C H A P T E R - I I**

**BRAVE    NEW    WORLD**

The idea of utopia has always been a response to the current and the contemporary age. Utopia is nothing but a way of dealing in the imagination with the problems of the present. Sometimes it may be formulated as solutions to the fundamental and continuing problems of men, women and society. Utopia itself suggests an ideal. We know very short information about Huxley's vision of the future as well as Orwell's vision of future. They provide good solutions. They solve major problems of their own times. They give essential quality of human life. Their solutions are based on rationality which demonstrate the inadequacy and horror.

'Brave New World and Nineteen Eighty Four both are anti-utopian fictions. They are not dreams but the nightmares'<sup>1</sup>. Both the authors Huxley and Orwell were aware that there existed as they were writing processes of thought and action that could lead to what they described. And people were more ready to make human sacrifices in order to achieve progress or power. Progress and idealism have always attracted the human race. The things which are unbelievable will get better is at best negative, at worst destructive. But we have to believe that the realization of an ideal is worth any sacrifice. Or that progress by its nature must be good for humanity is very dangerous. Huxley and Orwell were both very worried about the tendency towards these beliefs.

'The tradition of warning and prophecy is as old as

literature itself. In the twentieth century Huxley <sup>ou</sup> find out that there were so many writers who accepted the possibilities of science and new technology. They accepted such possibilities due to acute fear or in excited mood. The victorian writers came to know the real existence of it. Some of them diapproved the fact of progress. Ruskin and William Morris were the leaders of disapproval movement. 'But H.G. Wells and early writers, prolific twentieth ccentury prophet had faith in progress. They were inheriting the optimistic victorian belief in technological and scientific good. On the other hand they <sup>were</sup> casting off Victorian restraints and hypocrisy in human behaviour.' <sup>2</sup> If he could foresee societies in the future where things went badly wrong, he was convinced that a combination of science and rightly directed human will could hope. Huxley was not so sure. Sometimes he regained his faith in science as a progressive force in later life. During the 1930s he was aware that scientists could be irresponsible and dangerous. The making of cruelest atomic bomb and its destroying power is the best example of scientist's dangerousness.

In the beginning we find the two interrelated acts of judgement. Brave New World as separate artistic existence, as opposed to Brave New World as a diagnosis of the kind of the world which Huxley and his contemporaries shared. They were pointing to the esthetic problems which take place in the writing of uto<sup>p</sup>ian fiction. Much modern fiction has the purpose of

reflecting the reality which a writer shares with his readers. If we see realistic novel's starting point, we find the world as it is in it. Here writer be a slowly going realist like Arnold Bennett or he seems as experienced student or 'psychological' (e.g. James Joyce or Virginia Woolf). In such novel the point of departure is the real world and the sensibility of the artist who has written the novel. Sensibility leads to the transformations of reality that distinguish, e.g. If we consider the novels of Virginia Woolf from those of D.H.Lawrence, we come to know that both writers shared a real world. But their method of viewing reality is different from each other in Mrs. Dalloway and in Women in Love. It means fictions that present 'real' worlds are drastically in contrast. Still the supposition underlying judgement of these novels is that both tell about world as it is.

With utopian fiction we find the problem of achieving aesthetic success. It becomes more complicated. The realistic novelist and psychological novelist try to show their world the flattering or unflattering mirror of their own sensibility. But in a utopian novel we find that reality transformed is intensified. At first, writer's individual sensibility reflects what reality is, afterwards there is added another which shows what reality might be or should be. Utopian fiction always offers complicated alteration by the refraction and transformation of images of reality effected by this double mirroring. This

alteration Huxley effected with full esthetic success only once in Brave New World. His representation of certain current tendencies i.e. faith in science, expectation that material and social progress will coincide. It reminds the reader of the real world that Huxley's mirrors are reflecting and still speaks of the realization in the future possibilities that are exciting the emotions in the present. In much utopian fiction, the reality of the present shared by writer and reader, is sacrificed to the firm and tyrannical outlines of the utopian vision.

Hexley's two other utopian fictions - Ape and Essence (1948) and Island (1962) - are esthetically unsatisfactory works. In Ape and Essence Huxley performed utopian task very superficially. Because of this, this work of art is treated as inferior. Island is a more ambitious work. But it fails to please the reader because of the interplay of the mirrors i.e. one for reality and another for the author's speculations about reality. It does not take place properly. The proper techniques presented in Island is not only representing a real present world but it is conveying utopian vision. In Island the world as it is and as it can be are both present but are discontinuously represented. Here we find two opposite ways of viewing the world in contrast of successful utopian fiction and Brave New World. Such fiction creates the sense that these two worlds are unite or become one.

A cursory recollection of other utopian fiction can call

to mind more failures than success. Temporary fusion is acceptable than suggested standards. The vision of the ideal country offered in Sir Thomas More's Utopia is a manipulated one. Reality according to him<sup>is</sup> the sense of a continuation or presence of early Sixteenth century world's surface imagined by More's like an irrelevant mist, and the 'should be' or 'may be' takes precedence over any 'is'. In such a utopia, the existing and inescapable nature of man and his reactions, the problems of human interrelations are no more than fantasms. It uneasily haunts to portray the new custom of 'nowhere'.

Because of this sort of artistic failure we find much utopian fiction losing their identity. In such novels we find lack of human hope. The forgotten utopias of Ignatius Donnelly and the remembered utopias of Edward Bellamy and H.G.Wells are, in their various ways splendid and touching visions. They are splendid because they offer so much. They are touching because they record considerable blindness in strength and weakness in man. The vision is great and may be admired, but the vision is negated<sup>and</sup> reduced to empty fantasy, by what theologians would call it 'anthropology' which informs many a utopia. The novelists view of man determines whether his book will be empty or full of forceful argument. Too many utopian novels have been written by persons who failed to take care of mixture of dream, courage incontinence and folly remains as it is. We find a distressing limitation is easily seen from More's Utopia through Well's Men Like Gods and B.F.Skinner's Walden Two. The confidence is

their in these books but they offer the reader shadows of men rather than the complex human beings. They charge it with hope and perversity. One can easily know it from direct experience.

It is <sup>a</sup>very difficult job of the writer of utopian fiction to achieve a double faithfulness. He must be faithful to the knowledge of his fellow men and to his vision of a future time. No one can say that the novels of Wells and Skinner achieve this double faithfulness. In these books exact knowledge of man seems to be sacrificed to hope for mankind. We never find such sacrifice in the novels of George Orwell, C.S.Lewis, and Aldous Huxley. Atleast in Huxley's Brave New World. All these writers cherish a view of man that sees him hampered by limitations that are an essential part of his nature. This is a correct view of man. These limitations cannot be removed at some future time. It is the subject of question. It may turn out that the hopes of Wells and Skinner have a firm basis than Orwell or Huxley would admit. So it will appear that Huxley was involved in a faithfulness that was misjudged.

The fictions of Huxley and Orwell have been called "anti-utopias". The two writers take a dark rather than a confident view of the future possibilities of man. But an alter of hope is absent from Orwell and Huxley. It is not because of lack of confidence but because it demands the cancellation of what man is, in good spirit of respect to what man may be. Orwell and

Huxley neither willing to sacrifice hard earned knowledge of what man is to some scheme. They suppose that man has the power of complete destruction of himself as he is and become a footnote to a system. Man must remain whatever the utopian setting imagination provides, the mixed, striving, inconstant being that he declares, to the attentive mind of the writer, he is as it is. The utopias of Orwell and Huxley record a refusal of whatever knowledge of man they have.

When we consider Huxley's refusal and its consequences, we find an imagined world of complicated texture. Huxley was able to determine what man is. It becomes inextricably merged with what man has become in the imagined future in the year 632 of Our Ford. The result in Brave New World of this preservation of Huxley's cynically sharp, basically cold estimate of the poor creature named man, is a work of the imagination. It convinces rather than creation of friendly and misleading belief of hope. What Huxley asserted about man in his first four novels is true in its own way. What he points out in Brave New World continues to have the same feeling of truth. The power of the novel comes from this one circumstance to delight in a sadistic way and to horrify. The projected world has been successfully fused with what is.

The technical problem in writing Brave New World was how to present a clear portrait of the imaginary society and how to develop actions and characters.



The general category of fiction describes an imaginary commonwealth. It is nothing but critical comment on an existing commonwealth. The volume of such fiction produced upto the end of the nineteenth century was utopian. But the volume produced in the present century has been 'anti-utopian' or 'dystopian'. Writer's method of expressing and handling the material is not considered if the fictional society is better or worse than the society in which the work <sup>been</sup> has<sub>^</sub> written. In such case we are told which tendencies to bring up and which to avoid. So that an author of a 'utopia' proper and an author of a 'dystopia' both have a similar object as well as similar artistic difficulties.

The criticism of an existing commonwealth may take the form of direct satire as e.g. - Erewhon or News from Nowhere. The nature of such work may or may not be a piece of science fiction as that genre or subgenre is defined by Mr. Kingsley Amis-

"Science fiction is that class of prose narrative treating of a situation that could not arise in the world we know, but which is hypothesised on the basis of some innovation in science or technology, or pseudo-science or pseudo-technology."

The majority of Mr. Kingsley-Amis's various examples are adventure stories. He does include utopian works. By this definition we find that Brave New World is clearly science fiction.

On the other hand Gulliver's Travels is not science fiction. But we find common elements in the works of Jonathan Swift and Huxley. Taking account of the main sub-categories we should call Brave New World satirical utopian or dystopian science fiction.

Huxley's this book is very short. It is nearer in length to Erewhon or News from Nowhere than it is to Nineteen Eighty four or Men like Gods. The first two of Gulliver's voyages occupy the same number of pages. But Huxley had a vast amount to say, if he<sup>had</sup><sub>a</sub> mentioned all these events the book would have been a larger one. Here we find his tendency is to expand rather than to compress. In other novels he generally devotes many pages to kinds of matter that in Brave New World sometimes occupy only a few lines.

The compressed quality of Brave New World among its other functions constitutes Huxley's solution to the problem. On one hand he faced pseudo facts and on the other hand he faced with a narrative. The facts were of primary importance and somehow all had to be included. But for aesthetic reasons the narrative had to match the expository material in length and scope. One alternative would have been to expand out of the narrative either by lengthier formal writing upon the characters and incidents or by the addition of more incidents. Instead of this we get concise presentation of many ideas and fantasies which are skilfully woven into a plot of roughly the size and degree

of complication that we find in some of Huxley's other short novels.

The most impressive aspect of the novel is the wealth of imagined social, political and technological elements. Sometimes Huxley used Bokanovsky's process. Through this process he constituted the basis of the new society. He touches to various aspects of society. He creates the scientific and technological differences between the society of the early nineteen thirties and the society of the seventh century After Ford. He also creates the accompanying changes in modes of thought. e.g. - it has become improper to wish to spend time alone, to fall in love, or to read old books for pleasure. The Headmistress of Eton denies with blushing indignation that she ever reads Shakespeare. Huxley tries to present the manifestation of secularization and the modes of consciousness which the total defeat of religion has brought into being.

Huxley had to include the main historial happenings. It helped to produce the new world and logical base of the new social order. These are normal and obligatory elements in any utopian work. There was a Nine Years war which began in AF 141, and brought about, by means of Anthrax bombs and other biological weapons, such a likelihood of total destruction that world-wide federation and foolproof control of the people were the only acceptable alternatives. So we learn about not only the war but also its immediate outcome. It included economic collapse

and loosing the power of resistance e.g. - Two thousand culture fans were gassed in the British Museum Massacre.

Through these familiar features of Brave New World we come to know the scope and complexity of Huxley's material. Further we have to see how he skilfully organised the material.

Huxley begins with exposition thinly disguised as story. it is not as common as in works of this kind, with pure story. Very often a traveller in space or time who is recounting his experiences to the reader or to a group of listeners, is first brought to the new world and his manner of getting there may be an adventure in itself. So Wells's Mr. Branstaple in Men Like Gods has his car accident, Butler's narrator journeys with Chowbok to the distant mountain ranges, and Gulliver is shipwrecked. Orwell on the other hand plunges straight into the world of 1984 and the doings of his hero, Winston Smith. Here we find Huxley dispenses with preliminaries in the same way but unlike Orwell, he holds his main characters and main actions in reserve. There are good reasons for this. Huxley's new society is so strange that an oblique presentation of it would not have been adequate. Exposition was necessary, but in so many utopian works we find the clumsiness in exposition. Huxley wished to avoid it evidently. Afterwards a small action is taking place from the very beginning and it is doing so within the society of AF 632. Here Huxley got success in communicating to the reader of

the main scientific element in the foundation of the society. Since the processes involved and the conception of mass-producing people are sufficiently surprising, Huxley hardly risks boring his readers by such an opening. Afterwards people have become concerned with the activities of Bernard, John and other interesting characters, even a few pages of pseudo-scientific explanation might have been welcomed. But at the beginning or elsewhere such explanations in a novel should be as brief as consistent with an effect of resemblance of truth -

"Still leaning against the incubators he gave them, while the pencils scurried illegibly across the pages, a brief description of the modern fertilizing process; spoke first, of course, of its surgical introduction - "the operation undergone voluntarily for the good of society, not to mention the fact that it carries a bonus amounting to six months' salary," continued with some account of the technique for preserving the excised ovary alive and actively developing; passed on to a consideration of optimum temperature, salinity, viscosity; referred to the liquor in which the detached and ripened eggs were kept; and, leading his charges to the work tables, actually showed them how this liquor was drawn off from the test-tubes; how it was

let out drop by drop on to the specially warmed slides of the microscopes; how the eggs which it contained were inspected for abnormalities, counted and transferred to a porous receptacle; how this receptacle was immersed in a warm bouillon containing free-swimming spermatozoa-at a minimum concentration of one hundred thousand per cubic centimetre he insisted; and how, after ten minutes, the container was lifted out of the liquor and its contents re-examined; how, if any of the eggs remained unfertilized, it was again immersed, and, if necessary, yet again; how the fertilized ovament back to the incubators; where the Alphas and Betas remained until definitely bottled; while the Gammas, Deltas and Epsilons were brought out again, after only thirty-six hours, to undergo Bokanovsky's Process."<sup>3</sup>

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In these sentence we find that noun clauses are governed by one subject - 'he' and one verb-showed. Due to this it achieves the right effects of casual knowledgeability and secret humour. Through this lecture the students understand the general idea of incubation but they need some of the chemical and technical details. Huxley's manner of repeating the Director's words

suggests that he, the author, and we, the readers, share familiarity with these details to which the young trainees are being introduced. Or sophisticated close relationship excludes both Director and trainees. This is an excellent way of passing off the most surprising act of introducing new things as if it were common place. On the other hand, at the same time, keeping the characters in the sphere of satire, Huxley preserves the method and technique of incubation and having to invent the uninventable. e.g. - 'the technique for preserving the excised ovary alive and actively developing' can be referred to in passing, with the implication that we either acquainted with these matters or would not now want to bother our heads with them.

Here Huxley's attitude is similar to the attitude of much of the book. Most aspects of the novel are treated coolly and sometimes enthusiastically, however alien or shocking they might be. A tone of mockery holds the presentation both of innovations and of character's behaviour. Since the new techniques have not improved human nature, both the techniques and human nature can be mocked. In so far as Brave New World is a parody of Men like Gods. Parody consists not only in a portrait of a spiritual decline from the standards of the twentieth century but also, in the fact that people, in spite of momentous changes in environment, often behave in familiar ways. But in Wells's imagination the distant future or a contemporary world in a different dimension from ours always belongs to radically different

beings. Huxley's characters present and depict all the usual pride and selfishnesses. Such a remarkable change as the disappearance of family life is principally shown as having altered the objects of ban or prohibition. The scientifically determined caste system has not abolished snobbery in the upper classes e.g. a pretty girl is <sup>a</sup> producer, to be the sexual partner of an Alpha-Plus than of a mere Alpha.

The opening chapter illustrate this point quite clearly, because in it the exposition of Bokanovsky's Process and accompanying techniques proceed by social comedy in the usual Huxleyan manner. The Director is a pompous administrator, Henry Foster is the regular unsophisticated clever scientist, and the students unquestioningly take notes in a time honoured manner. Flatterers of great people, easily cheated people and various comic trappings of any institution at any period are all still in evidence.

But these attributes are conveyed with the Brevity. For once, Huxley does not contemplate at length the qualities he is describing. The tone of dispatch is present even in the opening sentences.

'A squat grey building of only thirty-four stories. Over the main entrance the words, CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE, and, in a shield, the World State's motto, COMMUNITY, IDENTITY, STABILITY.'<sup>4</sup>



We promptly find here the businesslike absence of verbs. It is calculated to reduce the sense of something wonderful being described. It is <sup>a</sup> part of Huxley's purpose throughout the book to offer the marvellous as though it were commonplace. And so one almost misses the information which in most of his other novels he would have stressed, that the building has only thirty-four stories. And almost accepts without question the function of building, the fact that there is a World State, the nature of the motto, and, perhaps its not being in Latin.

In the same way Huxley never makes attention for all the proper length of the second paragraph. Even he <sup>is</sup> never concerned to the symbolic quality which he <sup>has</sup> presented in it, of all places and the Fertilizing Room -

'The enormous room on the ground floor faced towards the north. Cold for all the summer beyond the panes, for all the tropical heat of the room itself, a harsh thin light glared through the windows, hungrily seeking some draped lay figure, some pallid shape of academic goose-flesh, but finding only the glass and nickel and bleakly shining porcelain of a laboratory. Wintriness responded to wintriness. The overalls of the workers were white, their hands gloved with a pale corpse-coloured rubber. The light was frozen, dead, a ghost. Only from the yellow

barrels of the microscopes did it borrow a certain rich and living substance, lying along the polished tubes like butter, streak after luscious streak in long recession down the work tables.<sup>5</sup>

The scene of the first chapter is set with various incidents like a dead and frozen light, corpse coloured workers each performing his part to bring into the world new life i.e. all goes well, will be spiritually dead. But immediately a small comedy is played against the incubators and gleaming microscopes. The comedy continues in the second chapter. The party moves to the sunny nurseries. Here we find a systematic removal of any budding love of nature to ensure that shades of the prison-house. It would close earlier and more irreversible. The chief scientist under attack in Brave New World is Pavlov, and the chief scientific doctrine is behaviourism.

Up to this stage Huxley is still telling the reader what he knows about the society. The shocks continue as babies are terrorized and hurt by electricity. As small children repeat in their sleep the hypnopaedic slogans, and so does the minor story of the Director's showing students around his establishment. The tone of the first chapter continues to hold on in the second chapter. A tone produces its own effectiveness.

The method of first two chapters cannot be continued

afterwards. Huxley is conveying information in a concise way. He can not explain every important feature of his society before the main plot begins. In Chapter Three he adopts a fresh and exhilarating technique which may be called cutting.

As we have noted in earlier chapters, in particular the chapters dealing with Antic Hay and Point Counter Point, Huxley often makes implicit points by arranging meaningful contiguities. This procedure was not a tactic but a product of his own mind. In the third chapter of Brave New World a method of this kind is used more shamelessly than elsewhere. It is used not solely to offer ironic contrasts but also to tell the reader a great deal in a short time.

The strategic movement is very smooth. At the opening of the chapter the minor story continues as the Director leads his party of students into the garden of the Central London Hatchery and Conditioning Centre. All is proceeding as we have come to expect when the students observe children at play and even when they come face to face with Mustapha Mond, the Resident Controller for Western Europe. Then suddenly the scene changes and for a few short paragraphs we are told about workers coming off duty. This is the first entry of Bernard Marx and Lenina Crowne whose story is now beginning. The camera moves back again to the garden where Mustapha Mond is starting to explain ex cathedra why the past was bad. History serves to

remind the higher castes, who alone know anything about it, of the great happiness of the present.

The chapter proceed further by a succession of separated paragraphs which alternately consist of Mustapha Mond's remarks and conversations taking place in the men's and women's changing rooms. While Henry Foster and a colleague, overheard by a resentful Bernard Marx, are discussing the sexual desirability of Lenina Crowne. Lenina herself is disclosing her frame of mind to a friend. And outside in the garden the controller is discoursing on the bygone evils of family and parenthood. As the chapter open out we learn through the Controller's words nearly all we need to know about present customs and attitudes and the history of the past seven hundred years. Meanwhile, present attitudes are exemplified by the other two conversations, and attention is paid to two leading characters.

In method of the third chapter, Huxley repeated and extended his old method. Especially which he used in the coffee stall scene of Antic Hay and in several parts of Point Counter Point. It is somewhat stylish and humourous extension. The chapter progresses very fastly. In the beginning the paragraphs devoted to every place where the incidents takes place are fiarly long and they become shorter, until for about the last third of the chapter wandering between tiny paragraphs. It often consisting of only one line. So, by causing snatches of three conversations

to interpenetrate one another Huxley achieves his two objectives. The first to conclude rapidly but sufficient for all the necessary exposition And the second to commence the narrative proper. At the same time the method of cutting contributes by its rhythm to the tone of mockery. It characterizes this and most other parts of the novel.

Up to this point the stage is set for the main actions to move forward. Afterwards we find social and environmental characteristics in it. It will generally not push narrative and characterization away from the foreground though they may be impressive in themselves. Neither for aesthetic reasons nor for convenience, a modified method of Chapter III is continued for the next two chapters. It is used very often throughout the length of the book.

Chapter IV and V are each divided into two parts which describe the separate doings of Bernard and Lenina on the evening of the day on which the novel begins. The first part of each chapter is devoted to Lenina and the second part to Bernard. Through this procedure Huxley wanted to compare both the characters. Lenina is perfectly adjusted girl who enjoys her helicopter trip followed by a visit to a cabaret, and the miserably peculiar man who first pours out his grievances to a friend, Helmholtz Watson, and then feels alone at a Solidarity Service. Here once more in Bernard and Lenina is the root of

the opposition between Denis Stone and Anne Wimbush, between Walter Bidlake and Lucy Tantamount.

Afterwards in the narrative of Brave New World we find the introduction of the Savage and his mother. This is the real turning point of the novel. The problem which the novel was written to explore first becomes apparent in chapters Seven and Eight. Up to now, no responsive reader could have supposed that Huxley was recommending his republic. The irony has not been heavily disguised. But at this stage readers would have been puzzled by author's design. Here is a society which fulfils and their best hopes for the future of mankind. They think that war, want and disease are things of the past and personal and social conflicts hardly exist.

The presentation of the Reservation and of Linda and John does nothing to settle the reader's doubts. It might be described as creative doubts. Huxley's own dilemma is so being shared. It might be defined in contrast to H.G.Wells's certainties in Men Like Gods. In that novel the Utopians are shown as right and superior to the pathetic and muddled world. The most formidable Earthling, Rupert Catskill is also the most ridiculous in his Churchillian assertions that strife is the necessity and glory of fully human existence. Though Huxley is yearning for peace, beauty and wholeness, he is not persuaded that the Catskill doctrine is entirely wrong. Through the character of the Savage

we can see Huxley stick up over the question of the necessity for personal struggle and suffering. According to his idea there may be no end to this necessity both terrifying and true. In Island he presents a society in which avoidable suffering is avoided and the pains remaining are at least treated in the most efficient and practically compassionate ways. Afterwards in 1932 he can only ridicule Wells's optimism and reveal in his description of the Reservation and of John's upbringing how terrified he is by the usual human dirt or filthiness. In a foreword written in 1946 to the collected Edition of Brave New World Huxley makes the following remarks :

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

intelligent pursuit of man's Final End, the unitive knowledge of the immanent Tao or Logos, the transcendent Godhead or Brahman. And the prevailing philosophy of life would be a kind of Higher Utilitarianism, in which the Greatest Happiness principle would be secondary to the Final End principle - the first question to be asked and answered in every contingency of life being : 'How will this thought or action contribute to, or interfere with, the achievement, by me and the greatest possible number of other individuals, of ;man's Final End ?' "6

Through these remarks it is indicated that Brave New World is a portrait of a dilemma. The place of Savage in the novel is regarded by Huxley as true hero. Here Huxley again continued his tradition which begins from Those Barren Leaves. He has divided presentation of his problem among several characters rather than focusing it through one character alone. If Bernard represents an ineffectual and ignoble response to the problem of pain, the Savage is capable of tragic heroism, and Helmholtz Watson is the sensible man who will think the problem out.

Huxley wanted to present some of his sharp feelings through the savage. If the utopian horn of the dilemma is unacceptable to the author, he also finds the primitive horn very hard to accept.



'The coyote-man raised his whip; there was a long moment of expectancy, then a swift movement, the whistle of the lash and its loud flat-sounding impact on the flesh. The boy's body quivered; but he made no sound, he walked on at the same slow, steady pace. The coyote struck again, again; and at every blow at first a gasp and then a deep groan went up from the crowd. The boy walked on. Twice, thrice, four times round he went. The blood was streaming.'<sup>7</sup>

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In Chapters VII and VIII Huxley achieves opposite effects. We never find such effects in any other chapters of the book. Here he arranges a perfect aesthetic and philosophical balance between the utopian and the primitive horns of dilemma; and between the minimization of suffering and the positive search for suffering. Thus the inclusion of this scene of torture foreshadows John's self-flagellation and suicide in the final Chapter. These central scenes are not unnecessary but Huxley depicted them to reconcile opposites. There is contemplation in the scenes like the man dressed as an animal, the loneliness of the boy, the sympathetic but unnerving noises from the onlookers, the sound of the whip, the sight of the blood etc. This is a portrait of what Huxley in the foreword of 1946 calls 'lunacy', a 'life--hardly less queer and abnormal' than the Brave New Worldian

life. It is not a comic portrait. One form of lunacy is funny but the other form is not. In the central chapters of Brave New World and Antic Hay there is a reversal of mood and tone. Here we get series of humourous scenes and then without warning it is confronted with fantasticness of a different and unfunny kind. The reader's response to the book will be more ambiguous than it has been, and in this way his creative doubts will grow to match those of the author. In most of the novels there are moments after or before, a reversal of this kind takes place. In every novel there is a crucial point, through it is oddly enough, come near the beginning or near the end.

In the portrait of the Reservation we find - its ceremonies, superstitions, diseases, the repellent features of its aged folk, the smells, lice, dead dogs, snakes, the lastingness of the bright coloured and filthy clothes, the murderous sexual possessiveness, there is a contrived polar opposite to conditions in civilized society. In chapter VIII Huxley depicted the history of John. It is antithesis of scientifically conditioned members of the society. Here we find the category of psycho pathological experience. John is a fatherless and he has been brought up by his mother. She is drunken lady who always hated John. Her sexual activities have often taken place everywhere. John has filled his head with mythologies which conflict with those of the Reservation. Once he tried to kill his mother's lover but he never get success in it. He has always been rejected and hated

by his fellows.

There is no satire in the portrait of the Reservation, but only in the description of Lenina's reactions to it. The high spirits and desperations of John's past are recounted. We never find exciting emotions here but with no lack of sympathy.

'His heart seemed to have disappeared and left a hole. He was empty. Empty, and cold, and rather sick, and giddy. He leaned against the wall to steady himself. Remorseless, treacherous, lecherous --- Like drums, like the men singing for the corn, like magic, the words repeated themselves in his head. From being cold he was suddenly hot. His cheeks burnt with the rush of blood, the room swam and darkened before his eyes. He ground his teeth. "I'll kill him, I'll kill him, I'll kill him", he kept saying.'<sup>8</sup>

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John is a warrior to put up against the Brave New World. It does not mean that he is Huxley's champion. His great pain and yearnings are the dramatic reverse of the spiritually debased stability. It is the norm. Huxley always treats a lost violent soul more seriously than a hollow man, but not with admiration.

John becomes a part of the comedy through various later incidents, such as his refusal of Lenina's advances, particularly through his shakespearean diction. Sometimes he created unsympathetic laughter. When he is giving reply to a question on the telephone by saying, 'If I do not usurp myself, I am', or informs Lenina that she is an 'impudent strumpet', sometimes he is funny but not ridiculous or unlikeable.

John's self-education should have included Shakespeare. We find here so many familiar lines from the plays of Shakespeare were presented through his utterances. If we leave the humour aside, we get a rich and comprehensive experience and it is well expressed here by Huxley. So we have the emphasized contrasts between a 'feely' called 'Three Weeks in a Helicopter' and Othello, between Shakespeare's poetry and Helmholtz Watson's.

Huxley has designed this novel very skillfully. Readers response to the events is as uncertain as his own. The new society is meaningless. It is pointing to nothing outside or beyond itself but happiness burdens over misery. The alternatives are at best a search in the way of Helmholtz Watson, or the apparently crazy pursuit of misery in the manner of the Savage.

Huxley drives us forward in very fluent manner towards the long scenes of climax. In Chapter XI and XII, there is a renewal of social comedy as Bernard enjoys his little period of popularity, Linda, the Savage's mother enjoys into a prolonged

some-holidays, and the Savage grows disgusted with civilized society. There is a good portrait of the snobberies and vanities of social life. There are also mixing serious and comic pictures of the conflict between two attitudes of strong sexual desire. John loves Lenina more each day. She also welcomes his emotions but she hates his bodily appetites, while Lenina desiring him more and more, hates her emotions and seeks to lose them in sexual activity. Here we find the same total problem. So Huxley is dramatizing his own doubts and divided with sympathy both the torments of unsatisfied sexual yearnings and unimpeded sexual release. Therefore there is something unsatisfactory about both Denis Stone's attitude to Anne Wimbush and Ivor Lombard's seduction of Mary Bracegirdle; about Calamy's easy conquest of Mary Thriplow, as well as about Chelifer's pursuit of Barbara Waters.

In this section of the novel there are two large episodes of behaviour of the Savage in the Park Lane Hospital for the Dying and the interviews with Mustapha Mond. In the first episode we find the entire dilemma to its crucial point while the second episode constitutes a discursive analysis of the point. Both episodes present separately in two chapters.

Huxley's preoccupation with death in effect that none of the novels fails to give evidence of this preoccupation. Although the deaths in Brave New World are not treated with that barely concealed horror and fascination that one finds in

some of the other novels. They provide clear clues to the precise nature of Huxley's concern. The farce at the Park Lane Hospital is a means of attending once again to the problem that Calamy was left with at the close of Those Barren Leaves, the problem of whether death is really the conquest of the soul by the body. Brave New Worldians assume that they themselves are the sum of suggestions so, since he is bound to be reluctant to leave this happy life, it is humane to distract him in his last hours. The Savage who welcomes suffering is terrified by this procedure. There is no any solution for opposing the happiness principle to the final end principle. Huxley is considering the possibility that if this life is all, then happiness may be the most reasonable aim. By this possibility Brave New Worldians may be right. Immortal earnest desires should be scientifically removed. But if this life is not all and even Mustapha Mond thinks that 'there quite probably is 'a God, the society is in error as it is. Here we find that Brave New World is a sure sign as any of the future direction of Huxley's thought.

Huxleey artistically illustrating the theme, the scenes at the hospital are properly placed. As comedy they reach to the highest point to many preceding absurdities and thematically they present the puzzling point of the whole matter of the book. Now in place of comparatively calm grotesque we are presented with Linda dying as the music from the Super-Vox-Wurlit-zeriana rises to a crescendo, as numerous identical children clamber in

play over the neighbouring beds, and as the Savage weeps in horror and distress. The immediate outcome of her death is the knock about episode when the Savage throws boxes of soma pills out of the hospital window and fights with frenzied children and police in gas masks. Huxley is using here the conventions of farce to express ambiguities, because the actions of the Savage are wrong headed in their way as are the actions of the scientifically conditioned participants. One sense from the tone of these episodes that here is no simple matter of one right minded victim versus many persecutors, but rather of two opposed forms of error, one of which, because it is performed by a brave rebel enlists our sympathies. John is right in principle to cling to spiritual values, but he is clinging to the wrong values. The Brave New Worldians are right in principle to abolish the pains of death, but they have abolished them in the wrong ways.

The implication of all this account is that death should not be an occasion for sorrow on anyone's part. That is why Huxley produced such a curious scene as the one we are now discussing. Behind it we find a rejection of both horns of the dilemma and perhaps a hope that a third way will ultimately be found.

We find similarity in two chapters where there is an interview with Mustapha Mond. The comedy reduces, becoming largely confined to Bernard's timidity and John's Shakespearean

words. The final stage or denouement lies some way ahead, but it is time to begin a quietly thoughtful section of the sort which appears in nearly all of Huxley's novels.

The subject matter of these interviews presented in Chapter Seventeen in which John is left alone with Mustapha Mond. We never find comedy in this chapter. It is a straightforward debate. The object of it is to enable the author to tell the reader openly the alternatives. The outcome of the argument is not victory for John, except in the sense that he sticks to his guns. Mustapha Mond is not the victor either in spite of the fact that he has a complete answer to all the problems raised by the Savage. This scene resembles the meeting of O'Brien and Winston Smith in Nineteen Eighty-four emphasizes an important difference between Orwell's work and Huxley's work. Orwell, having no doubt that Winston Smith is right, causes his hero to be wholly broken in spirit by a wrong but all powerful enemy. Clearly a society like that of Nineteen Eighty-four has to be avoided at all costs. On the other hand, Huxley presents an open case as if to say - 'Here are the facts and the arguments; we must choose one of these alternatives.'

The perfect reasonableness with which Mustapha Mond develops his side of the case suggests strongly that Huxley is dramatizing a conflict of his own. He is opposing happiness to truth and beauty. In effect Mustapha Mond points out that art and Science both belong in their 'purer' forms to truth and are



capable of being incompatible with happiness. The same may be said of personal freedom. Religion too is as likely to be an agent of misery as of joy. Social justice in the sense of social equality, is impossible and so we must accept the discontents of inequality or a type of conditioning in which nobody feels unjustly treated. To these arguments Huxley answers that one attaches a low priority to happiness.

"All right, then", said the Savage defiantly,  
"I'am claiming the right to be unhappy."

"Not to mention the right to grow old and ugly and impotent; the right to have syphilis and cancer; the right to have too little to eat; the right to be lousy; the right to live in constant apprehension of what may happen tomorrow; the right to catch typhoid; the right to be tortured by unspeakable pains of every kind."

'There was a long silence.

' "I claim them all", said the Savage at last.

Mustapha Mond shrugged his shoulders.

"You're welcome", he said.'<sup>9</sup>

Here we find balanced word structure. It is just like perfectly balanced debate which they summarize and conclude.

Mustapha Mond's last word counteract in our minds the simple nobility of John's final statement, which must not be given too much weight.

A similar consideration may have partly determined both the existence and the tone of the concluding chapter. He used such words to form the conclusion of the novel. Afterall, the Savage could have been returned to Malpais, and it would have been easy to mention earlier that this was to be his destiny. But characteristically Huxley wanted one more chapter with whose ambiguous note the reader could fitly be left. There are a few moments of simple seriousness. Even Bernard has lost his fears.

'There was a silence. In spite of their sadness- because of it, even; for their sadness was the symptom of their love for one-another- the three young men were happy.'<sup>10</sup>

Afterwords there are elements of the magnificent and the ridiculous in John's self-flagellation, in the visit of journalists; in his faltering attempts to remember his mother and to forget Lenina. Here he used phrases from Macbeth, King Lear, and Hamlet which are at once accurate and inapposite. These are bedlam scenes for the cruelty of the spectators. It is brought to bear upon one who has become quite lunatic, and will shortly kill himself 'while the balance of his mind is disturbed'. This is not in fact a tragic end but an end which recalls Huxley's

remark that 'tragedy is the farce that involves our sympathies; farce, the tragedy that happens to outsiders.' In the last chapter of Brave New World he never turns towards tragedy or comedy.

The emphasis of Huxley's first piece of science fiction has been upon aspects. We have seen little interest in the predictive values of the novel. We deal not only with present sort but also in any general appraisal of Huxley's work. It is not an oddity but takes its place in the line of development of Huxley's art and thought. It displays some of the usual preoccupations and variations upon some of the usual types of characters. The doubts, expressed by Point Counter Point have not yet departed and the certainties of Eyeless in Gaza lie four years in the future. It is likely that at the time of writing Brave New World Huxley did not regard himself as delivering dire warnings about the future. In 1932 Huxley was working out his own problems and consciously constructed an allegory of these as well as a piece of pure prediction. The plight of Bernard, the Savage, and Helmholtz Watson is not merely to do with a possible future but is also a modern plight. Fundamentally the problems which Huxley and his characters was trying to solve are age-old ones.

In 1946, Huxley wrote a foreword to the Collected Edition of Brave New World he referred to his former self as 'the amused, pyrrhonic aesthete who was the author of the

fable.' (page viii). A study of the novel bears out this description of the author, but in a somewhat different sense. The phrase, 'amused, Pyrrhonic aesthete', conveys an impression of unconcern and this seems to have been how the older Huxley saw his younger self, that is as an Anthony Beavis before conversion. He was certainly amused and an aesthete for it is surely the perfect form of the novel rather than its ideas which ensured its popular survival. The word, 'pyrrhonic' is also provided that one means what Huxley himself perhaps did not mean or was not stressing a kind of sceptic whose scepticism is a means of energetically showing up illusions rather than a means of resting frivolously. The chief illusion which Brave New World shatters has less to do with an unthinking faith in scientific progress than with the assumption that truth, beauty, and happiness are reconciable goods on the plane of ordinary, unregenerate human activity.

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- 2) Ibid., P.7 and 8
- 3) Aldous Huxley, Brave New World  
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- 6) Ibid., P.9
- 7) Ibid., P.94
- 8) Ibid., P. 109
- 9) Ibid., P.197
- 10) Ibid., P. 199

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