

CHAPTER - VCONCLUSIONS :

This brief, but close, study of Huxley's novels from one particular point of view—that of fantasy—reveals that fantasy is a persistent factor in his creative works. In his early works it takes various forms like satire, irony, day-dreaming, fantastic reflections and linguistic play. Huxley never adopted the realistic mode of fiction-writing, and hence fantasy was an operating factor right from the beginning. The novel of ideas that he adopted as his fictional mode gave him great scope to use fantasy for his purposes - the central purpose being an intellectual criticism of modern life. Among various strategies he used fantasy was, I think, the most productive and the most aesthetically satisfying. Huxley must have realized this when he was writing his early novels where he made only tentative approaches to fantasy. In Chapter II I have tried to trace and analyse some of these attempts of Huxley's to play with fantasy. Only after writing a huge substantial novel, Point Counter Point, in which one might say he wrote himself out, he had no way but to

bank upon one of his major talents - that of fantasy - creation. Brave New World was the product of Huxley's intellectualism on the one hand and his newly discovered power of fantasy on the other. It was a tour de force which took the readers by storm. Huxley, drunk into the run-away success of Brave New World, experimented openly with fantasy in a number of later novels and finally tempered it to suit the presentation of his ideal world in Island.

Our study of Brave New World reveals that Huxley's fantasy therein is never unrestricted but highly controlled by his intellectual and ideological framework. What is remarkable about Brave New World is the way great and precise intellectual energy is married to an equally precise and exuberant imaginative energy. I have tried to analyse in Chapter III the intellectual principles that have controlled the organization of the fantasy-world of Brave New World. I have also tried to show how Huxley uses the principle of aesthetic propriety and of aesthetic and intellectual consistency in maintaining the level of fantasy. I have tried to analyse with examples the exact process of Huxley's fantasy-creation, by spotting the particular fantasy-jumps from the given reality of modern civilization. Once he creates his fantasy - world by

performing his fantasy -jumps, he goes ahead and uses all his ingenuity to concretize his fantasy world.

Brave New World is a master piece in which fantasy, social criticism, satire and comedy are fused together into one aesthetic entity. If Brave New World is a parallel fantasy-world, Island is a fantasy-world built on the linear axis of reality. If in Brave New World the perspectives of our narrative world are contradicted, in Island they are modified in terms of probability. In Brave New World the fantasy world is unverifiable, whereas in Island the fantasy-world is verifiable or at least it is on the circumference of the area of verifiability. Of course, fantasy as such operates strongly in Brave New World at a certain 'critical' distance from actuality, but in Island the pull of actuality, of probability, is stronger and it is this pull that ultimately controls fantasy. If in Brave New World fantasy is the stronger partner and reality the weaker one, the reverse is true of Island. It is interesting to see that acute social criticism and negative vision go well with high fantasy, whereas social criticism with positive prophecy has to work on low fantasy. Warning can be done from the skies, but leading by hand can be done only on the ground. Brave New World warns and Island leads. In the former, fantasy is used for magnifying the evil forces in our civilization

so that it scares us into wisdom and sanity; in the latter fantasy is used for pointing a finger towards a brighter, happier world which, if we act wisely and sanely, is within the reach of mankind. Both the functions of fantasy are equally acceptable and equally valuable. Ultimately it is the principle of aesthetic consistency that is the relevant criterion, and according to this criterion, both the novels are equally successful in different ways. In fact, one is a complement of the other, and they should be considered as two related works with two factors connecting them - one, futuristic concern for humanity and two, fantasy. In the first the prophet beats a drum, shrieks and warns : 'Look that's the hell you are plunging in - if you are not careful.' In the second novel, the same prophet, grown wiser, older and more compassionate, says gently : 'Look that's the paradise of you care to go to. Come, let me lead you to that promised land.'