

ALDOUS HUXLEY'S BRAVE NEW WORLD: A TIMID WORLD OF IGNORANCE AND ARTIFICIALITY

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Abstract

Brave New World (1932) is a 'novel of the future' and might be described as the reverse of the Wellsian model. Aldous Huxley's Utopia, like that of Wells, 'doesn't stink enough', and besides being hygienically odourless, is in other respects modelled largely upon it Wellsian prototype. For Huxley, the Wellsian Utopia, far from being a desirable state of affairs, represents the triumph of all that he fears and dislikes the most: for it is a world in which humanity has been dehumanized, a world in which scientific "progress" has been produced, so to speak, to the nth degree. It is a totalitarian and a quasi-theocratic world: its 'Gods' are Marx and Henry Ford (occasionally our Freud); in an artificially inseminated society the most obscene word is "mother" and hygiene has become the ultimate moral value. The theme is developed with inexorable logic and with much of Huxley's characteristically ironic humour. The current paper has thrown light upon how Nature and Knowledge is banned in the Brave New world to keep the society going submissive to the political parties and thus by an apparent happiness, shows hopelessness and helplessness that advent of science and technology has brought upon us.

Brave New World (1932) is regarded as Huxley's most remarkable achievement with reference to its style. He was faced herewith the difficult task of projecting a new world and a new human situation. This brave futuristic world was a world of machines and industrialization and men in it were factory-made and state-controlled. Huxley has eminently succeeded in the task of presenting the atmosphere and the problems of this new world. The atmosphere of this brave world is created by cinematic shots having hardly the length of a page, and dialogues are so skilfully interwoven with these that narration and conversation are fused together to give a vivid impression of the setting and the psychology involved. Henderson has made a detailed study of this feature of Huxley's style and the high praise he offers deserves to be quoted:

"Without a single word of direct description, the sensation of a world of wheels continually turning, of an endless hum, and click of machinery, is powerfully conveyed, almost, it seems, direct to the actual nerves and sensibilities of the reader. It is difficult to realize that the impression is

being made entirely by indirect means, so powerful it is. And yet the dialogue contains nothing but fragmentary statements concerning the techniques of “*Brave New World*” set side by side, with expressions of emotion, both contemporary and Pre-Fordian.” (Henderson: 100)

Another point about Huxley’s style is the skill with which he ensures the smooth and bright gleam of his narrative texture. Combining conversation with narration is always a difficult task for a novelist. Dialogues are necessary for a vivid and life-like presentation. And yet they have to be supported by “he said”, “she said”, which are like graceless wooden props disfiguring the smoothness of the surface. To overcome this difficulty, Huxley has resorted to contrapuntual dialogues. The following passage will serve to illustrate the device. The Director of Hatchery and Conditioning and his assistant Mr. Foster are explaining the process to young students:

“Eighty-eight cubic metres of care-index”, said Mr. Foster with relish, as they entered.

“Containing all the relevant information”, added the Director, “Brought up to date every morning”.

“And co-ordinated every afternoon”. (BNW: 07)

On account of these features Henderson regards the novel as,

“an amazing tour-de-force of criss-crossing dialogues and narrative”. According to him, “His intersection of planes, this polyphonic interweaving of voices gives an extraordinary richness to the prose (Henderson: 87)

It is clear that the brilliant performance is not mere verbal craftsmanship. It is the result of a rich intellect combining itself with glowing imagination. Although, Huxley respects the spiritual values underlying religion, formal religion is very often a subject of parody with him. Religious rites are often performed in a soulless and mechanical manner and therefore, become a proper target for the satirist. Huxley’s style points up many facts of his satire. He can be blandly acquiescent in enormities, guide responses with dry, ironic asides, and add much of just noticeable exaggeration. Thus structure of the book is necessarily adapted to convey the satire.

TITLE:

The title of the book is taken from Shakespeare’s play *The Tempest* (1623) act five, scene one:

“O, Wonder !

How many goodly creatures are there here! How beauteous mankind is! O brave new world, That people in’t!”

The lines are spoken by Miranda, a girl who has lived almost all her life on a deserted island with her father, Prospero, a magician and exiled Duke of Milan. She exclaims thus on seeing a large number of the people for the first time, and in this context the lines are highly ironic, as these people are in the main villains, responsible for her own banishment. In the novel, both the lines and the irony are appropriate to a character to be introduced later on, but the irony is that the word “Brave” has its old sense of “splendid” rather than “courageous”. It can be said that the book was about a Utopia if it were not that, a line of dreamers have given that originally noncommittal term as a sense of imagined perfection; for the book describes the world as Huxley sees it may become, if certain modern tendencies grow dominant and its character is rather of a deduced abomination. He does not explain to the reader in a preface or footnotes how much solid justification he has for his horrid visions. Huxley depicts the human race as abandoning its

viviparous habits and propagating by means of germ cells surgically removed from the body and fertilized in laboratories.

SOCIETY:

The intriguing opening paragraph sets the scene in the Central London Hatchery and Conditioning Centre, and briskly informs that there is a World State and what are its three ideals for society: COMMUNITY, IDENTITY, STABILITY. Since a thirty-four storey building can be described as “squat”. It is at once provided with an implied background of a different London. Huxley gives a vivid but chilling view of a scene within the building, and there is a conducted tour of the place in the company of a party of students, who are being introduced to their new work by the Director. The figure of the Director is authoritative, and the students are amusingly presented, so that Huxley can proceed to give necessary information in a varied and interesting manner. In the Hatchery, there is the very ground work of world society in “A.F. 632”. Blandly, assuming complete normality, Huxley explains through the Director the artificial fertilization and incubation of human babies, the process of “Bokanovskification” for the production of vast numbers of identical twins, and that of “Podsnap’s Technique” for the rapid maturation of human ova. He also works in some statements of the aims and principles of society which have led to such scientific developments, the chief being that of stability. In this new world, there are various grades of human beings to do various works, ranging from Alphas, who hold all the positions of power and do all the intellectual work, to the Epsilons, who do all the drudgery and are too stupid to read or to write. These are all bred for the purpose from selected germ-cells, exposed to various treatments during their bottled stages, and then educated by various devices depending on the theory of the “conditioned reflex” which holds that any animal or human being can be taught to dislike any object, even if inherently pleasing, if it is always presented to them in association with an object that is inherently unpleasing to them. They are taught to acquire infinity of gimcrack objects, display them, and throw them away. They are taught to dissipate their force on silly crowd pleasures. The talkies have become the feelies but have not changed their fatuous essence. The chemists have found that drug they have been looking for, which intoxicates without deleterious effect on the nervous system. Leisure hours, therefore, become a blandly drunken petting-party; for promiscuity is a social duty, since it discourages far more than Puritanism the growth of that disintegrating factor, love.

Henry Foster, another scientist helps the director to explain further successful processes in Central London Hatchery with the work done elsewhere in the London. Then comes the Embryo Store, lit in lurid red, where some of the complicated procedures needed to cultivate a baby in a bottle and produce at the end an individual, neatly categorized in one of the classes and sub-classes from Alpha-plus to Epsilon-minus and adjusted in advance to being happy in the kind of work it is inevitably destined to do. Huxley succeeds in getting across a very large amount of information, both scientific and social, his bland assumptions of its normality and good sense, his dazzling display of scientific knowledge, and his step-by-step progress into a world so different from this. Only occasionally does he allow the cultural shock a little overt expression. The information is prevented from becoming indigestible by the vividly touched in scenic background, and by the amusing humanity of the students, the Director and ambitious and enthusiastic Henry Foster. It is also far too startling to be dull. The Director now takes his students from the Decanting Room to watch two different forms of conditioning, physical for babies, mental for older children. In the Neo-Pavlovian Conditioning Room, Delta babies, all of

one huge Bokanovsky group, are averted for life from flowers and books, by noise and electric shock treatment, administered just as they are enjoying them.

The Director explains to a slow student that the lower classes must be allowed to like only things which encourage production. It is easy to see why a liking for books may be undesirable. The group of children are asleep, and meanwhile receiving whispered moral instruction from beneath their pillows. These are being taught contentment with their caste of Betas, having unenvious admiration for Alphas and contempt for lower castes. The Director tells the story of the discovery and development of Hypnopaedia as a method of moral conditioning. He becomes so carried away by his enthusiasm that he speaks too loudly and wakes the children. It is explained in such a way that the subjects are grasped by the non-scientific people. The presentation is varied through action, dialogue, flashback and dissertation and the descriptive passages are vivid, with well-chosen diction and impressive rhythms. Hints are now given about the religion-substitute favoured in the *Brave New World*. 'Our Ford' has taken the place of 'Our Lord' and the sign of "T" has replaced the sign of the Cross. As well as the situational humour gives considerable amusement as the cultural and moral shocks inflicted over the 'dead language', of French and German and the 'Smutty Jokes' of parenthood are given much reverence.

Different strands of information and narrative are closely interwoven, the intervals from one to the other becoming even shorter, so that an effect of increasing complexity and speed is achieved. The result may be superficially confusing, but in the way that a real plunge into a real new society is confusing. The impressions are all there, ready to be sorted into a coherent picture as events develop. First, the students are taken to the garden, where hundreds of naked children are playing in the June sunshine. Some are playing energetic ball games. Others are engaged in erotic experiments-games which are evidently approved of as entirely normal and laudable. The students can hardly believe the Director, when he explains that until long after our Ford's day, such play had been frowned upon as immoral, and any sexual activities forbidden, often as late as the age of twenty. At this point a very important personage makes his impressive appearance: His Fordship, Mustapha Mond, the resident World Controller for Western Europe. From now on, the attention is continually shifted from the World Controller, explaining Old world's sexual and family relationships and the history of the new society to the appalled and incredulous students; to Lenina in the Girl's Dressing Room, discussing with her friend, Fanny, the desirability of varying her love-life from a single interest in Henry, to include, perhaps, Bernard Marx, who has asked her to visit a savage reservation with him; and to the young men discussing Lenina's "pneumatic" attractiveness, to Bernard's jealous disgust. The method shows in action, the theories which the World Controller propounds: the annihilation of family life and possessiveness, the doctrine that "everyone belongs to everyone else" that emotional frustration leads to emotional excess and must therefore be eliminated as destabilizing. It is not so easy to maintain the desirable stability, which has to be achieved among Alphas and Betas at least, in the teeth of a tendency to revert the 'old style' human nature, even in humans reared in bottles.

Fanny reveals the need for regular "Pregnancy substitute" treatments for female good health, and Bernard is thought very odd, is unusually small for an Alpha, and is unconditioned enough to suffer the torments of jealousy and shyness over sex. Moreover, the exaggerations and the distortions of the controller's account of historical home-life warn that all is not perfect in the brave new world, and he gives a final speech on the advantages of the drug "Soma" and its power to take all sting out of old age; of which the irony is apparent though not to the guileless

students to whom he addresses it. The controller is a man of detached outlook and great intelligence.

The characters of Lenina, Bernard and some more are sympathetic. They have some difficulties in filling the roles assigned to them. Their difficulties give the necessary affinity with the readers. Through these characters, the caste system is shown in action, as the Alphas fly their private helicopters, while Gammas, Deltas and Epsilons perform the necessary menial tasks in humble and cheerful submission. There is a touch of pathos as the poor little Epsilon minus liftman is torn away from his moment of symbolic bliss – the sun bathed roof.

As the daylight fades, life experience continues in the *Brave New World*, first with Lenina and Henry and then with Bernard Marx. Returning from a game of golf, by helicopter, Lenina and Henry pass over the slough Crematorium and discuss the equality of all castes in death and happiness of all in life. After dinner in the communal dining hall of Henry's apartment block, they pass rest of evening in the newly-opened Westminster Abbey Cabaret, dancing to the nostalgic tunes of the band and the synthetic music, while the colour and scent organs add to the sensuous pleasure and the effects of "soma" remove the cares of everyday life entirely from their minds. Sex-life, with family responsibilities totally eliminated and with social condemnation of too personal relationship, is free and easy. Free erotic play is encouraged in children, and adults are urged to behave like children in their own sex-lives, living for the instant gratifications of the moment. The feelies and the night-clubs promote sensuality, scarcely more than the cinema. Free love and healthy outdoor exercise, as long as the games played required plenty of complicated equipment to encourage production, occupy the new society's leisure. But even in the society life can sometimes seem tedious or sour, and then there is the remedy of "Soma", the drug without any unpleasant side-effects, which, taken in varying doses, can give one anything, from an enhanced love-life to a night's eternity on the far side of the moon. It will soothe all anxieties and discontents and make one good-humoured and co-operative in society. Huxley found the idea of harmless replacement for alcohol and other drugs fascinating, and returned to it in later years with a more favourable assessment.

Leonard Alfred George Strong, in his review in "spectator" on 13th Feb. 1932 opines about *Brave New World*.

"*Brave New World* is the converse of Mr. Huxley's old theorem. Disgusted with the world of to-day, he imagines a scientifically perfected world in the dim future, and finds it equally unpleasant. In this new world, children are, of course, born in laboratories, decanted, graded, and conditioned so as to be suited for a particular status and vocation in the body politic and to be satisfied with it. Morality and convention, though stronger than ever, have changed their tune and under the new motto, "Everyone belongs to everyone else; the height of immorality is to desire one man or one woman exclusively "Hypnopaedic" education – suggestion during sleep – standardize all emotional reactions. To follow Mr. Huxley's erudite imagination through all the details of "feelie" palaces, laboratories, helicopter excursions, etc., is a stimulating experience." (226).

On the other hand, Bernard finds it impossible to feel the desirable unity with the other members of his group despite the hymn-singing, the appeal of the music and the ceremonial soma-cup. The service itself combines elements of Christian communion, Spiritualist séance and Pentecostal ecstasy in a hilarious and farcical parody. Like Lenina's evening, the Solidarity

Service ends in sex, so organized as to bring a sense of peace and release to all the participants – all except Bernard.

Huxley explicitly points out that in the new society, even Alphas must behave like children when off duty. He is also directing the attention to what he considers some very childish manifestations in this society. He links the new society cunningly to this by retaining the old familiar place names, and using parodies of familiar songs. It is amusing but appropriate to find the Community Singery actually on the site of St. Paul's Cathedral. Huxley's descriptions of music are always particularly good and those of the nightclub and Singery music are no exceptions, though they are descriptions of horror.

The clash between the old world and the new world gives him this greatest opportunity for satiric contrast and criticism, both of the factors left behind, and of the factors developed by the new society. He himself admits in his forward that it was unfair of him to present two such extreme alternatives with no moderate third way. However, this heightens the effect of the clash. Bernard applies to the Director to initial his permit, and this startles the Director into making a curious confidence to Bernard. Long ago, as a young man, he visited this very Reservation with a girl, and during the holiday, she got lost on the mountains and was never found. Despite all the wonders of conditioning, the Director has never been able to get over the horror of the experience completely – he still dreams of it. Annoyed with himself, he revenges himself on Bernard by upbraiding him for his anti-social behaviour and threatens him with transference to the Iceland station if he does not mend his way. It is the duty of an Alpha-plus to behave in an infantile manner off-work, even if it is against his inclinations. Bernard's character is well-developed, showing his mounting discontent with conditioning and the new world social mores and at the same time his lack of moral courage in facing the Director also develops as a human being.

While hardly typical of present civilization, the Mexican village and the native fertility rites described are vivid in every detail, sound, sight and smell. Huxley does not spare filth and smells, the decay, disease, superstition and savagery of this left-over community. After the dancing is over and the boy-victim whipped, a strange white "Indian" appears, addresses them in curiously old-fashioned English, and takes them to visit the mother. This is Linda, the Director's lost girl friend and the boy is his son. It is shown here that plain humanity is always infiltrating bottle bred conditioning. Above all, Linda exhibits and even admits the total inability of a carefully conditioned Beta-minus to cope competently with a strange situation; she has been unable to adjust her way of life, and has met with hostility and the contempt of her neighbours. She is repulsive but pathetic figure.

Transported with Bernard and Lenina to the New Mexican Savage Reservation, there is a sharply contrasting picture of the old society not, certainly, a fair picture of the one in which most of the people actually live, but one designed to show the physical squalor into which a society devoid of science and founded on ignorance, emotions and superstition can sink. That this is the purpose of this picture is shown by the emphatic adverse reactions to those introduced to it from outside, by Linda who has lived in it for years, and by Lenina who sees it with a fresh eye. If a utopia cannot be built on science, it can also not be built without it. A strong likeness between both societies is that they reject the one who is different. John, the misfit, criticizes his own society just as Bernard has criticized the brave new world, and like Bernard becomes more of an individual just because he is rejected. Well-integrated structurally with this picture of the old world is the development of characters and story, as acquaintances are made, and the Director's girl-friend and son prepare hopefully to return to them. Back in the brave new world,

John provides with more radical criticism of society, as he sees it with an eye trained in the older manners and morals of world. As with the science, there is a long way towards the moral outlook of the new world, and in passing upon it the judgements on Shakespeare, John at the same time judges Huxley's world and present world. In the course of making these judgements, John is shown various further aspects of the new society both disturbing and comic, and once again the story-line is well-developed simultaneously: love and tension – grows between John and Lenina, Bernard and Helmholtz grew trouble for themselves. Linda dies. Reality in ugly shape of Death breaks in upon the brave new world – John arrives at the Park Lane Hospital for the Dying, and is directed to the Galloping senility ward. In a bright and sunny room, he finds Linda drifting in and out of a happy Soma-holiday, with television at the bed-foot, synthetic music ringing in her ear and delicious, ever changing perfumes wafting from the warm air ducts. The nurse in-charge is scandalized when he asks for his mother but leaves him sitting by her side, lost in tender, nostalgic, carefully selected memories of his childhood with Linda. This reverie is rudely interrupted by the arrival of a grotesque crowd of Khaki-clad Delta Bokanovsky twins for a session of death-conditioning. The twins examine the decayed appearance of Linda with curiosity and dismay – they have never seen anyone who looks less than youthful, even on a deathbed. John drives them away angrily, but is vehemently rebuked by the nurse for frightening them.

When the scent changes to Patchouli, Linda stirs and mistakes him for Pope. In anger, he shakes her; she loses her breath and cannot regain it. Terror shows in her eyes and she tries to cry out. She is dying. The humanity of John's feelings contrasts sharply with the brittle cheerfulness of the hospital. The new society tries just a little too hard to take death lightly, as seen from Lenina and Henry and as the nurse's anxiety over the twins' conditioning shows. Nevertheless, it is worth observing that those who are dying are conscientiously and kindly cared for according to the prevailing system, and there is no mention even of the possibility of the 'mercy-killing' of the dying or elderly. In this respect, this generation is already surpassing the imagination of Huxley in his *Brave New World*.

There is a storm in a climatic fight ending with the arrest of the three young men. The time has come for the explanations. It is very vigorously and interestingly and at the same time convincingly done through three of the main characters: Helmholtz, John and the World Controller. What has the Brave New World sacrificed in payment for its scientifically regimented happiness? Truth, Beauty, Religion—man's freedom to be human in fact. What has the old society sacrificed in payment for its freedom and humanity? Stability, material well-being, physical health. As the whole method of the book has shown, there is much to be criticized in both societies, and what is criticized in both is to be found in this society as it is tending to become. Thus, the satirical method is fundamentally double-edged. There are no easy answers given as to how to achieve the good society; none are even suggested. But in both directions, it is shown what not to do. This double-edge to the satire is faithfully mirrored in the argument, so evenly balanced between the interlocutors, but with the weaker side being upheld by the strongest mind, that of the World Controller.

Moving to the conclusion, there is banishment or death of the main characters. John's final aberration is a logical development of his character and of the experience he has been through, but artistically, it is rather too drastic for the general tone of the book. This has been sustained throughout by that ironic humour which is the true tone of satire and which gives to this type of literature an effectiveness of which a bitter or angry tone deprives it.

In *Aldous Huxley: A Memorial Volume*, (1973) Denis Gabor mentions,

“The fundamental problem of social philosophy, as Huxley saw it, is the reconciliation of a maximum of individual liberty with a stable social organization.

Brave New World (1932) is his first essay in considering the problem, and he pursued the answers for the rest of his life, right up to his last book, *Island*.

The main theme of *Brave New World* is the advancement of science as it affects human individuals, and the effects Huxley foresees are disastrous. The investigation leads in the end to a consideration of moral and spiritual values, is the goal of human endeavour to be, as the extremely influential Utilitarian Philosopher Jeremy Bentham proposed, "the greatest happiness of the greatest number; or is it to be as Huxley desired, the development of love, compassion and understanding, and the union of the individual with ultimate reality?" (45)

The aims of society in the *Brave New World* are clearly enunciated. The World State's motto is "COMMUNITY, IDENTITY, STABILITY". In *Brave New World*, Huxley wrote the most powerful denunciation of the scientific world-view that has ever been written. But unlike many other such denunciations, such as those of Aldous's great-uncle Matthew Arnold or the literary critic F.R. Leavis, it came out of an absorption and immersion in science that is unmatched in the work of any other 20th literary figure. Huxley knew precisely the fascination and fantastic strength of the adversary. It is of course just this that still makes *Brave New World*, so frightening.

Huxley was always good with epigraphs, and the remarks of Nicolas Berdiaeff which he chose as the epigraph to *Brave New World* could not have been more opposite to its central concern. The problem with utopias, says Berdiaeff, is not, as is commonly said, that they are unreal and unrealizable. Quite the contrary, it is the frightful fact that the modern world is for the first time making it possible that utopias will be realized. The question now is how we might avoid their definitive realization, how we might recover and safeguard a society 'non utopique, moins "Parfaite" et plus libre (242)

It is Huxley's conviction in *Brave New World* that practically the whole of modern western development has been a steady descent into nightmare. Progress has been a grotesque and cruel illusion. The most characteristic and vaunted achievements of the West—the scientific revolution of the seventeenth century and the industrial revolution of the nineteenth century – have been the building blocks of the sterile graveyard of the twentieth century civilization.

Science and Reason, the twin components of practically all progressive and utopian conceptions since the seventeenth century; are only too clearly in the ascendant. But instead of producing the heaven on earth that the utopians confidently predicted, they have succeeded only in creating a hell. Huxley is nothing if not even-handed in meting out the blame. Progressives and conservatives, radicals and reactionaries, socialists and capitalists, all have contributed to the mess in about equal measure. As in the old allegorical fables, Huxley gives many of his characters names which symbolize his particular betes noires. Together, they add up to a fairly comprehensive indictment of western thought and achievement since the Enlightenment.

For Huxley, Socialism and Marxism, as the latest variants of scientific rationalism, differed from other varieties only in their greater arrogance and fanaticism, a judgement the Russian Revolution and the new Soviet State had done nothing to shake. He naturally had no greater faith in dictators or large capitalists, who are rebuffed in Benito Hoover and Primo

Mellon, the last also doubling for capitalists along with Morgana Rothschild. Technology gets its due in George Edzel, Joanna Diesel, and Clara Deterding, and science its brick-bat in Darwin Bonaparte, Bernard Marx, and Helmholtz Watson. Watson is also Huxley's backhanded tribute to the founder of behaviourism in psychology, and therefore a key influence in the new society. Benito Hoover points up the drive towards the air - conditioned nightmare, the making of life as mindlessly effortless and physically comfortable as possible through the ceaseless quest for 'labour saving' devices. An especially important role is marked out for Mustapha Mond. His name not only plays on the fact that he is one of the ten world controllers, but also takes a side-swipe at the nationalism refers to Alfred Mond, the founder and dynamic chairman of the chemical firm ICI. Mond stands for the new giant conglomerates that were coming to dominate the industrial world. He is a particularly good choice on Huxley's part, not simply as one of the new breed of scientist-industrialist, but because both the left and right were hailing the conglomerates enthusiastically as the latest and most progressive organizational form in the modern world: the right because they were a move towards 'rationalization', the left because they were a half way house to nationalization.

Pride of place is of course reserved for our Ford ('or our Freud, as for some inscrutable reason, he chose to call himself whenever he spoke of psychological matters). Henry Ford— 'this ascetic missionary and saint of the new dispensation is elevated as the avowed deity of the future society. Here Huxley makes two points. He singles out "Fordism" as the central ideology and practice which encapsulates all the most inhuman tendencies of scientific industrial society; he makes it clear that it is America, as the parent and most systematic practitioner of Fordism that has so far travel led furthest along the road to damnation. Fordism is a compound of the "Scientific, Management" of men linked to the fullest mechanization of tasks. It carries to a logical end the basic impulse of industrialism, to reduce the human being to the status of an appendage of the machine and to empty his work of all skill and significance.

It employs modern science and technology to mass produce', cheaply and efficiently, standardized items—whether of material or non-material culture. It is equally applicable to works of art and literature as to motor-cars or the production of food. For Huxley, Fordism was the latest and the most destructive of the 'rationalizing' impulses in western civilization that had begun with Plato.

Human life in *Brave New World* is artificially manufactured in test-tubes. The embryos bottled, labelled and passed on to the Social Pre-destination Room, where, according to the current social requirements, they are chemically treated and in other ways, physiologically conditioned to result in future Alphas, Betas and members of the Lower Castes. After a suitable period of storage in the Embryo store they are then decanted and sent on their way to the infant nurseries—the Neo-Pavlovian conditioning rooms—where their biological conditioning is complemented and completed by intensive psychological and social conditioning. The whole operation is conducted with the smoothness and automatic precision of the modern factory. Human beings are made to order and their manufacture is carried out with all the attention to grading and 'quality control' necessary in the production of the differentiated units which make up the different castes of the society.

We also predestine and condition. We decant our babies as socialized human beings, as Alphas or Epsilons, as future sewage workers or future
.... Directors of Hatcheries (Huxley :10)

Embryos predestined to be workers in the tropics are inoculated with a love of heat and horror of cold.

“Later on their minds would endorse the judgement of their bodies. We condition them to thrive on heat our colleagues upstairs (in the nurseries) will teach them to love it’. The students watch the predestination of other workers.” (Huxley: 12)

“On Rack 10, rows of next generation’s chemical workers were being trained in the toleration of lead, caustic soda, tar chlorine. The first of a batch of two hundred and fifty embryonic rocket – plane engineer’s was just passing the eleven hundredth metre mark on Rack 3. A special mechanism kept their containers in constant rotation. To improve their sense of balance (Huxley : 13)

The *Brave New World* that had inspired such utopian strivings in the past two centuries was in the process of realizing a *Brave New World* of a grotesquely different kind. Huxley visited Los Angeles, ‘the great Joy City of the West’, and ‘the City of Dreadful Joy’. Here he saw a world totally given over to hedonism, a world where the movies, jazz, cocktails, automobiles and having a Good Time had become equated with life itself. He saw the fatigue and boredom too that was the other side of the Good Time, and the deadness that lay at its centre. The girls were ‘plumply ravishing, with the promise of pneumatic bliss’. But their faces were, ‘so curiously uniform, unindividual and blank’. In Los Angeles, Huxley found his Lenina Crowne: Seductive, shallow and synthetic.

Modern education had become obsessed with the need to produce socially useful skills, and to instil, as was thought, the qualities needed to be successful in the modern world. This emphasis on the good citizen, narrowly conceived, at the expense of the whole man resulted in one-dimensional personalities incapable of dealing either with their own individual lives or that of society at large. The modern personality, like the modern world, was a congeries of specialized, disconnected parts, flying off in different and often contradictory directions: ‘instinct’ against ‘intellectual’, ‘materialism’, against ‘idealism’, ‘asceticism’ against ‘indulgence’. One result of the co-ordinated personality had been the explosion of promiscuity among the young, the deliberate flaunting of sex and emotions against the claims of ‘prudence’ and ‘reason’. Underlying and sustaining all perversions of modern society and the modern personality are the logic and dynamism of Fordism and the machine age, observable at their clearest in America. Huxley does not deny the real benefits brought by industrialism. Machinery has relieved drudgery and brought leisure and prosperity to more people than ever in history. But this increased leisure has not, as it could, led to increased culture for the masses.

“More leisure and more prosperity mean for them more dancing, more parties, more movies, more distractions in general. It is the industrial system itself which, in its ceaseless quest for profit, breeds passivity and consumerist mentality. Moreover, if the industrial economy is to survive, nothing can be allowed to escape the operations of Fordism. The industrial system turns on expansion. In their need to appeal to the largest number of consumers, the purveyors of mass – produced culture are driven to standardize taste at the lowest common level what in some ways concerns. Huxley even more is that this debasement and standardization is not restricted to the masses. Huxley purports to discover a Law of Diminishing Returns in the progress of industrial civilization. Industrialism promises to confer the benefits of leisure and prosperity;

previously enjoyed only by the few, on the many 'Experiences which, enjoyed by a few, were precious, cease automatically to be precious when enjoyed by many'. (249)

The rulers of *Brave New World* have used the advances in biology and psychology to manufacture bodies and minds according to the precise requirement of the new social order. They are the most radicals of social engineers in that they have not stopped, as have most dictators, at the merely external control of bodies or the influence of the mind by propaganda. They are aware that, however skilful and intensive the form of social control, there will always lurk hidden in the genes and the mental apparatus of the individual, potential heresy and subversion. One cannot hope to have total control of the minds and bodies of individuals, unless one makes oneself, from the very beginning. However soon after the birth, the social conditioning starts, the infant already harbours perhaps ineradicable tendencies that are potentially dangerous, the legacy of its heredity and its embryonic experience. These are artificial or mechanical men, individuals without soul, without anything that can be seen as distinctly human and individual as opposed to the purely social and functional.

Brave New World has solved the oldest and thorniest problem of ethics: how to get people willingly to act as they should act. It summed up for him the principal moral dilemma of the human condition, the eternal conflict between mind and body, reason and instinct, individual desires and social needs. *Brave New World* has resolved the dilemma by abolishing the warring impulse. Bodies and minds are conditioned so that the minds endorse the judgement of the bodies; Individual and society are reconciled, unified. As children of society in the literal sense, men no longer exist in dialectical opposition to society but rather are identical with it in their substance.

Thus, with the prohibition on the access of knowledge and nature, in *Brave New World*, Aldous Huxley has depicted a dreadful world which awaits us with advent of technology and our surrender to it.

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