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BRAVE NEW WORLD: A SATIRIC ALLEGORY

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CURRICULUM STUDIORUM

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INTRODUCTION

Much has been written about satire and about allegory, but little attention has been paid to the satiric allegory which is used by the satirist in an attempt to make his ideas interesting and persuasive. In commenting on the relationship between satire and allegory, Ellen Douglass Leyburn writes: "The further the satirist moves towards imaginative expression of his judgment, the more natural allegory appears as an artistic medium".[1] Here the satirist with whom we are concerned is Aldous Huxley, and the work in which imaginative expression of his judgment is given to us is the novel Brave New World. We propose to study this novel as a satiric allegory. But first let us examine certain qualities of satire and of allegory and see wherein the affinity lies that they may be united in satiric allegory.

The Oxford Dictionary defines satire as: "a poem, now occasionally a prose composition, in which prevailing vices and follies are held up to ridicule". Northrop Frye goes even further than this and brings in the element of correction when he writes:

> Satire, in short, is the completion of the logical process known as the reductio ad absurdum, and that not designed to hold one in perpetual captivity, but to bring one to the point at which one can escape from an incorrect procedure.[2]

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1 E. D. Leyburn, Satiric Allegory: Mirror of Man, New Haven, Yale University Press, 1956, p. 7.

2 Northrop Frye, "The Nature of Satire" in University of Toronto Quarterly, Vol. XIV, issue of October, 1944, p. 88.

Fowler, too in his tabulation, goes along with this definition, for he states that the motive of satire is amendment, its province, morals and manners, its method, accentuation, and its audience, the self-satisfied.[3]

From these observations we may take satire to mean the holding up of social or individual abuses or shortcomings in a distinctly literary manner by means of ridicule, irony, or any other method of accentuating inconsistencies, with an incidental intention of provoking amendment.

Since the satirist is concerned, at least by inference, with correction, he must, to be successful, have principles from which he corrects. On this point, Frye has this to say: "Satire demands....at least an implicit moral standard....The satirist has to select his absurdities and the act of selection is a moral act",[4] while Edgar Johnson writes: "To destroy falsehood is not the least of the ways of praising and loving truth".[5] Thus, the satirist, if he is to succeed, must be accepted as having basic principles, in order that his judgment will be accepted as correct.

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3 H. W. Fowler, A Dictionary of Modern English Usage, Oxford, Clarendon, 1926, p. 241.

4 Northrop Frye, Anatomy of Criticism, Princeton, New Jersey, Princeton University Press, 1957, p. 224.

5 Edgar Johnson, A Treasury of Satire, New York, Simon and Schuster, 1945, p. 37.

David Worcester has stated: "Satire is the most rhetorical of all kinds of literature".[6] Thus the means which the satirist uses to transpose his ideas without mentioning them are the devices of rhetoric. By rhetoric is meant the art of using language in such a way as to produce a desired impression upon others. This art teaches the writer how to clothe his thoughts in an objective form that they may, by indirect suggestion, successfully impress his readers and influence them to share his opinions and feelings. Rhetoric, then, has as its role to guide and direct the satirist to choose the proper vehicle and to guide him to an appropriate style for the purpose of his satire. The devices of rhetoric win the reader and soften the impact of the writer's destructive feelings.

> Such devices are all important for the study of satire. The skill with which they are employed serves as a criterion between good satire and bad....The presence or absence of such devices determines what is satire and what is not.[7]

To employ rhetoric skilfully, the satirist must use many strategic devices and instruments that the damaging truths of satire may be uttered faithfully, yet without arousing resentment. The satirist must go about his attack

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6 David Worcester, The Art of Satire, Cambridge, Mass., Harvard University Press, 1940, p. 8.

7 Ibid, p. 14.

indirectly and at the same time use comic devices in order to get around the obstacle. Some of the devices which may be used are allegory, insinuation, wit and humour. Thus, through indirection and mitigating laughter, the satirist achieves his end.

Satire is not written to be understood by everyone. Because of the element of indirection there will, of necessity, be a slight interval between the perception of the printed words and the full comprehension of their message. Since the reader is most anxious to understand the meaning, this "time-lag" quickens his response and this intensification results in artistic economy. Also, because of this indirection, the general (vices, follies, etc.) is often conveyed by the use of the particular (in the rhetorical devices).

Since the satirist is saying one thing yet meaning another, this quality of indirection, to be artistically correct, must carry with it an air of detachment; but this must be done so artistically that the reader does not get the impression of lack of concern but rather the impression of mastery of feeling. Good satire always carries with it conviction. We must never turn from it feeling that the author did not care very much.

The definition of allegory given in handbooks and dictionaries is a "sustained metaphor". E. D. Leyburn notes the difference between tenor and vehicle and is emphatic

about the necessity of a pattern of relationship between them. The definition which she quotes is:

> It presents a group of vehicles (things expressed) corresponding to a group of tenors (things behind the things expressed), and the vehicles stand for a pattern of relationship and (usually) engage in a pattern of activity corresponding to a like pattern of activity among the tenors.[8]

Tillyard[9] emphasizes the use of allegory as a rhetorical method which is united to a literary form. It has already been pointed out that satire makes use of rhetoric to produce the desired impression. Hence it is not improbable that they be united. Tillyard also points out that allegory operates on not two only, but rather on four levels, although he also states that currently more concern is expressed for the first two levels. These four traditional levels are: the literal, the allegorical, the moral and the anagogical. In his opinion, the first is the surface meaning, while the second is the real meaning which has been achieved through the indirection of the literal meaning. This indirection also shows a relationship with satire. By moral meaning Tillyard understands the meaning in terms of the conduct proper to man as a creature endowed with the intelligence and will. Since satire is concerned with vices and follies of

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8 Paul Pickrell, quoted by Ellen Douglass Leyburn in Satiric Allegory: Mirror of Man, New Haven, Yale Univ., 1956, p. 5.

9 E. M. W. Tillyard, English Epic and Its Background Chatto and Windus, London, 1954, p. 134-148.

mankind, it takes for granted the operations of the intellect and the will. The anagogical meaning refers to the meaning in a spiritual sense, that is, in reference to God's glory and man's eternal destiny. Satire, in the last analysis, is concerned with amendment and thus with man's eternal destiny and also God's glory. Actually the allegory does not have to operate consistently on these four levels. They may be sustained at the same time or separate levels may function at times by themselves. But at some time or other in the allegory each of the levels will have been called into play.

It is agreed, however, that the first two levels of allegory ought to be sustained and correspond in a pattern of relationship. The surface or literal level should be interesting in itself; it should also, since its reason for being is to illuminate something else, have enough resemblance to the second level of meaning to let us know what is signified, as well as enough difference to engage us actively. Both the literal level and the allegorical level ought to interact so as to make each level gain something from the other. The fascination of allegory consists in its engaging both the imagination and the intellect.

The quality of allegory which follows from the relationship between the first two levels is that of indirection. This in turn gives rise to detachment on the part of the author which leaves the reader a free agent to form his own

conclusions. Indirection is also the instrument of artistic economy in allegory, for conciseness is one of its chief artistic aims. The force of the allegory comes from the immediacy of the impact of the real meaning. The brief interval of adjustment between the apparent meaning and the real meaning is when the reader is most creative and his participation most active. When he has deciphered the meaning, his feeling of triumph and of participation quickens his response.

In allegory the author must sustain the first two levels and the degree of likeness between them; yet he must win the reader over to his point of view or enforce a point of view which the reader already has. In order to do this successfully, there must be a degree of similarity between the vehicle and the tenor. If they converge we lose the sense of allegory; if they are too distinct, and we have to labour to form the conclusion, we become antagonistic. The successful satirist in allegory will choose a vehicle which has just enough incongruity to accentuate the likeness with which it is concerned. The importance of the vehicle, its relation to the tenor and its significance in allegory are brought out by these words:

> When we have seen what an allegory signifies, we are always tempted to attend to the signification in the abstract and to throw aside the allegorical imagery as something which has done its work. But this is not the way to read an allegory.[10]

It would seem, then, that satire and allegory have the following qualities in common: indirection, the impression of economy and of detachment on the part of the author, the element of didacticism and the conveying of the general by the use of the particular. Furthermore, the object of the artistry of both is to win the reader over to the author's point of view or to enforce a point of view which the reader already has. Thus the affinity between allegory and satire is so strong that their occasional union in satiric allegory is inevitable.

If we were to state the most important factor which they have in common and which really brings about the satiric allegory, we would say that it is the quality of indirection. To say one thing in terms of another is the easiest way for the satirist to accentuate inconsistencies and achieve artistic removal from the object of his satire. Allegory thus furnishes him the means to be concrete and economical, for its metaphor immediately engages the activity of the reader. Allegory is also useful to the satirist in that it is an

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10 C. S. Lewis, The Allegory of Love, London, Oxford, 1936, p. 124.

excellent means of putting the reader in the proper point of view.

Now that we have considered satire and allegory, and have observed the qualities which effect their union in satiric allegory, we shall examine Brave New World to see if it has these qualities. There is no question but that this novel is satiric for here Huxley holds up and examines man's way of living, and in this examination it is found to be incompatible with his destiny. This is done with literary skill in an erudite, serious, yet witty manner. The stylistic devices which he uses in the first three chapters particularly are unusual and achieve dramatic effect. For example, when we are told the students copy down an important fact in their notebooks, this fact is italicized. The next time we meet italics we know without being told that this is considered important and is being put down in the notebooks. This has an appeal to the intellect.

In the first chapter some of the conversations are made very concise. Two people talk alternately in short sentences. No use is made of "he said" or "he replied", but this rapid, rhythmic shifting back and forth creates the atmosphere of organized haste. This device is extended to conversations of various groups of people. Small snatches of dialogue are mingled with the narrative, and this flashing back and forth opens up the whole fantastic world immediately,

and we are taken directly into the brave new world and into the story.

The story, on the first level of allegory, holds the reader's interest and is fascinating from a technical point of view. The reader gets the specific allegorical enjoyment of making the application independently; the author never thrusts himself into the story nor deviates from the idea of the fantastic world of the future. There is sufficient similarity between the vehicle, the world of the future, and the tenor, the world of the present, to hold the reader's interest. He thus gets aesthetic satisfaction from realizing that in reality the brave new world is a projection of the real world. The parallels between the two worlds are worked out skilfully; although Lenina and Bernard, the Controller and Henry exist quite naturally in the world of the future, their counterparts are recognized in the real world; here, too, the author conveys the general by using the particular, respects the intelligence of the reader and lets the story itself make the point.

Little aphoristic comments are frequently made to keep the allegory alive. "It was a landmark," the author writes of the Crematorium. This comment serves to point out the allegory on the four levels. Literally, the crematorium was a landmark for planes; allegorically, only at the present time could such a building be built and its construction

considered a high point; morally, the question arises: if this crematorium is an achievement for man, is it an achievement for man as a creature with intelligence and will?; and anagogically, the reader wonders if the end of man is not more than cremation and reclamation of phosphorus, and if man has an eternal destiny. In this way, this succinct ironic expression gives us the allegory on all four levels. Indeed all through the story, the allegory, on the two, three, or four levels, is managed adroitly. The reader knows he is in the world of imagination, and in the world of reality and in the world of ideas which is Huxley's mind.

"Few living writers have more important things to say, and none says them more entertainingly,"[11] C. J. Rolo has written of Aldous Huxley, and in itself this would be justification enough for this present study. His Brave New World, though published in 1932, is still pertinent today, for, since 1932 more totalitarian governments have arisen. Indeed the current advances in scientific achievement and technology suggest that Huxley's vision of the world of the future may not have been so awry. His quotation in the epigraph for the novel indicates his beliefs about the trends of utopias:

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11 C. J. Rolo, The World of Aldous Huxley, New York, Grosset, 1947, p. vii.

> Les utopies apparaissent comme bien plus réalisables qu' on ne le croyait autrefois. Et nous nous trouvons actuellement devant une question bien autrement angoissante: Comment éviter leur réalisation définitive?.... Les utopies sont réalisables. La vie marche vers les utopies. Et peut-être un siècle nouveau commence-t-il, un siècle où les intellectuels et la classe cultivée rêveront aux moyens d' éviter les utopies et de retourner à une société non utopique, moins 'parfaite' et plus libre.[12]

Other writers since Huxley, visioning the nightmarish society to which we are tending, have created future worlds, where totalitarianism is supreme, and have peopled them with characters not completely human. George Orwell's Nineteen Eighty-Four, (1949) and Evelyn Waugh's Love Among the Ruins, (1953), both written with their worlds grotesque horrors, make us realize that Huxley's work is relevant today, and is still influencing writers.

Up to the present no detailed study has been made of Brave New World. Ellen Douglass Leyburn in her work, Satiric Allegory: Mirror of Man[13] treats it, in connection with other works, as a satiric allegory of a future world. At the time of its publication, periodicals spoke of it as a satire which denounced society and the mechanized world.

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12 Nicolas Berdiaeff, quoted as epigraph in Brave New World.

13 E. D. Leyburn, Op. Cit.

David Worcester in The Art of Satire considers this work in a class by itself:

> To the reader who satisfies the inordinate demands made upon him it offers a carefully worked out criticism of life. In its mirror writing every comment or surface meaning requires only to be reversed before falling into its place in Huxley's social philosophy.[14]

As this novel is a reversal of the Utopia-of-the-future productions of previous writers, it is the first of its kind. Because of its priority in this field, the indications that other major writers have followed the same technique, and the fact that many of the ills of totalitarianism, and totalitarianism itself, are still rampant in the world make it fitting that serious study should be given to Brave New World.

In this study we propose to analyze the allegory of Brave New World on the four levels, and these levels will be the subjects of our chapters. The first chapter will be The Literal Level, and in this we shall concern ourselves with the world of the future that Huxley has created. Its most important features will be observed and attention will be paid to devices which distinguish it from our world. Notice will also be given to the repeated phrases by which the author captures our awareness.

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14 David Worcester, Op. Cit., p. 82.

The second chapter will be entitled the Allegorical Level, and here will be interpreted the real meaning which is obtained through the imaginative interpretation. An interpretation of the various individuals and things as representations of virtues and vices used to make this an allegory will also be given and the relationship between tenor and vehicle will be observed.

The qualities of indirection, ironic detachment, and the palliative comic devices used to make the allegory interesting will be observed in the third chapter, which will be entitled The Literary Devices for Satire.

In the Moral Level, with which the fourth chapter will be concerned, we shall consider the objects of the satire for this is concerned with the conduct proper to man as man. We shall notice that the satire is directed towards the present day world expressed in terms of its ever increasing emphasis on indulgence of the body, the mechanistic and technological devices of the Western world, its totalitarianism as such, and in its effects, and the absence of God and of the life of the spirit.

In the last chapter, the Anagogical Level, there will be an attempt to interpret the meaning in the spiritual sense, and to show that the author in satirizing and condemning the vices of the world of today, considers that man's eternal destiny, and God's glory, are sadly neglected in the present

day world.

In our concluding remarks we shall show that the allegory on the four levels has been successfully worked out; that the author is making a justifiable, if severe, criticism of life; and that he has chosen a subject which is suited to his style.

CHAPTER I

THE LITERAL LEVEL

On the literal level, Brave New World is a novel of a Utopian way of life with its title derived from the words spoken by Miranda in The Tempest, when she realized that there was another world with people besides herself, her father and Caliban in it, and that Ferdinand was representative of it. The words which she uttered were: "O Brave new world that has such people in it." John, when the opportunity to visit the civilized world and leave the savage reservation was placed before him, uttered these same words as he, too, expected to find a new world with a different kind of people in it. There is another parallel with Miranda: as she was thinking of Ferdinand especially in her expectations of the new world, so John's thoughts centered on Lenina. For the reader, too, this fictional world is a brave new world in contrast with reality. The epigraph is taken from Berdiaeff who speaks of the proximity of Utopias and the questions which would inevitably arise from the realization of such Utopias.

This story has its setting in A. F. 632. A. F. means After Ford, for in this world of stability, identity, and community, everything dates from the time of the great Ford. Very little is told of him directly, but the imagination, with the help of scattered bits of information, can form a

picture of him. The first mention of him occurs in the second chapter when we are told of Our Ford's life, and of Our Ford's first T-Model, and we observe the deference paid to his name. In this way, by having us associate the exalted with the absurd, the author has us realize Ford's position. His importance increases as the story progresses; indeed he is the means and the reason of all things. His name is used as an exclamation; it is used in clichés and proverbs such as "Ford helps those who help themselves", and "Cleanliness is next to Fordliness". The clock, Big Henry, tells the hours by pealing "Ford"; one says good-bye to one's friends by wishing them fordspeed. In one instance, the Director, to second the Controller's assertions that the students' lives had been made emotionally easy, says: "Ford's in his flivver, All's well with the world".[1]

We must not make the mistake, however, of believing that Ford is the god of this new world. That is not the case, for in this world there is no need of God. "There was a thing called God. We have the World State now. And Ford's Day celebrations and Community Sings and Solidarity Services".[2] Thus Ford is a nebulous substitute for God and for religion, and this hazy doctrine is successful in a state in which man

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1 Aldous Huxley, Brave New World, London, Chatto and Windus, 1932, p. 45.

2 Ibid, p. 52.

is adapted to science and technology. The main purpose of this glorification of Ford and the consequent ritual associated with him may be seen in the Solidarity Services which are held in the Fordson Community Singery. Groups of six men and six women sing songs, invoke the great Social Friend, and dance to the beat of tom-toms, all of which precedes the atonement and the consummation of solidarity. The last line of the hymn sums up the purpose, with its repetition of "Orgy-porgy gives release".[3] The only person who makes any mention of a world after death is the Savage when he consigns Bernard and the others to eternal punishment with his refusal to appear before them. And he, of course, is an outsider in this civilization.

1. Features of the Fordian World.

The three most important features of this Fordian world are mechanization and the use of science carried to the furthest limits, complete indulgence of the body, and a totalitarian system in which everyone is happy. We shall consider each of these in turn.

(i) The Fordian World has become completely mechanized. The ordinary means of travel are helicopters and rocket-planes; a building of thirty-four stories is considered

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3 Ibid, p. 74.

squat. Stairs are unheard of, for everyone uses the lifts operated by the caste of workers of lowest intelligence. The educational devices are run by complicated machines. Loud-speakers automatically announce the beginning of work, changing of shifts and closing of events; they direct the people of feeble intelligence and assist the policemen in their duties by appealing with synthetic sympathy to the goodness of the mob. Mechanistic devices play a large part in the solidarity services, too, for it is by means of the synthetic music box that the intoxication and emotion are produced in the participants.

A concentration on the use of mechanical recreation is seen in the games which are played. Their very names indicate the influence of science and we are told that no new game may be patented which is not more involved than every game already being used. Golf has become either Obstacle or Electro-Magnetic; inticate towers are used in playing Centrifugal Bumble-Puppy, and courts are required for Escalator-Squash. Even bridge has become Musical Bridge. Much attention is given to the Synthetic Scent Organ apparatus which not only plays music, but paints pictures on the wall in glowing colours and provides different scents in the air.

The reporter who visited the savage had a complicated wireless receiver and transmitter which he carried in his hat; he had only to twitch a few springs and wires and there was

the whole apparatus completely set up. The newsreel photographer with his intricate equipment was able, in a short time, to make a film that had immediate and enormous success.

The speed with which communications can be made is another triumph for science. From New Mexico it took Bernard merely ten minutes to contact London, get through the various undersecretaries and speak with the World Controller. In less than seven minutes more, the warden had received back from the Controller the special directions. Travel is comparatively fast too. Rocket planes and helicopters travel with such speed and punctuality that time overdue is measured in seconds.

Another change which science has effected in the Utopian world may be seen in the selection of people. Scientists have taken the Fordian people " out of the realm of mere slavish imitation of nature into the much more interesting world of human invention".[4] Babies are not born but are decanted from bottles, and they are predestined and conditioned for climatic conditions, type of work, and social contacts in the bottles before being decanted as socialized human beings in the varying degrees of intelligence of Alphas, Betas, Gammas, Deltas, and Epsilons with ranges of plus, double and minus. By having the correct number of people for the required work there is greater stability and no population

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4 Ibid, p. 22.

problem. The intellectuals are decanted as Alphas and Betas and are allowed normal development in the bottle, while the other three groups, by Bokanovsky's Process, have been developed in quantities from a single embryo. This process will allow as many as ninety-six humans to be produced where, in the normal process, there would be only one. The tremendous advantage of this lies in the fact that these identical twins are able to do in perfect contentment the same kind of work. Epsilons, the lowest caste, have mature minds at ten years of age, for little or no intelligence is required for their work. Their stunted bodies, however, are not mature until eighteen, and one of the unsolved problems of the Fordian world is to have the Epsilon embryo mature physically and mentally at about the age of ten years, in order to save the precious wasted years in which physical development must be awaited.

When the reader is taken on a tour of the Fertilizing Room, the Bottling Room, the Decanting Room and the Nurseries, the machines seen in use are so realistically described as to be completely acceptable. Machinery is purring, moving racks of bottles are prepared for use with peritoneum which comes shooting up, ready-prepared, from a sub-basement; the bottles are filled and moved automatically along the line to the labellers. Each bottle is then conveyed at regulated speed through long galleries until time for its decantation. On this long journey many things are done to the bottle. The

embryo in it is stimulated with thyroxin, injected with pituitary, fed with blood-surrogate and familiarized with movement. It is inoculated against disease and adapted to environment. It might be conditioned to like standing upside down that it may be a repairman for rockets in mid air, or to associate discomfort with cold that it may be a tropical worker, or to survive with a small quantity of oxygen that it may be a happy Epsilon.

Yet, although the conditioning of the children is begun while they are still in the embryo, by far the greatest part of it is implemented during their infancy and early youth. As parents have been relegated to oblivion, children are brought up in state conditioning centres. The very mention of the words "father" and "mother" is considered not only very bad taste, but obscenity. Much of the care ordinarily given by parents has been taken over by machines; mechanistic devices punish with electric shocks; mechanical voices tell children what to like and what to dislike. The nurseries are neo-pavlovian conditioning rooms where conditioning reaches epic proportions. Deltas, less than a year old, are taught to associate flowers and books with pain, and in this way are early conditioned against them. As they approach the flowers and the inviting books, violent noises frighten them; to teach them further dislike they are administered a mild electric shock. With repetitions of this lesson likes and

dislikes are soon put indissolubly into the minds of the children.

Thus, the influence on life of machines and science is seen in the selection of people and in their conditioning in the embryo, infant and childhood stages. It is also to be observed in their recreation, transportation, communication and education. This Fordian world is truly a world of mechanized science.

(ii) Another feature of this world which is brought to the reader's attention throughout the book is the bodily indulgence which is not merely tolerated, but is commanded. There is a complete absence of pain and suffering. Practically all the communicable diseases have long since been abolished, and the perfect drug, soma, has been developed. It has all the advantages of alcohol and none of its disadvantages. It is easy to take, works almost instantly and has no unpleasant after-effects. Moreover, it can be taken in doses to suit the trouble which may be a half-gramme, a two-gramme, or even a four-gramme affliction. Lenina has recourse to soma in even the slightest emergency. When she visits the savage reservation and finds it was left behind she is completely at a loss. Bernard, who is not the conformist nor the good Utopian citizen that she is, is not so addicted to it. Their attitudes to soma and their behaviour as a result of it help us to understand many things about this Fordian world.

Soma indulges the body by eliminating suffering. Another form of indulgence which is linked up with soma is seen in the matter of sex. From their earliest years children are given lessons in sex and are encouraged in playing sexual games; girls who have not been sterilized are given daily drill in the techniques of using contraceptives. All are taught "Never put off for tomorrow the fun you can have today[5] The sexual act has become a mere act of pleasure, divorced from real love and emotion.

Much attention is given to external pampering of the body, and the girls' dressing room affords us an excellent picture of this. Synthetic music machines play while the girls perform their ablutions. Vibro-vacuum massage machines are used to keep the flesh young and firm; quantities of hot water are gurgling and splashing; scents of various kinds are conveniently located for application to the body. Clothes receive special emphasis and must be properly fitted and attractive in appearance. As far as the men are concerned, much emphasis is placed on physical development. Bernard is scorned for being small and underdeveloped, while Helmholtz, a reputedly famous lover, a popular mixer, and escalator-squash champion, is a physically perfect specimen.

Another illustration of the catering to the body is seen in the fact that no one grows old. All are preserved

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5 Ibid, p. 80.

from diseases, and bodily internal secretions are artificially balanced at a youthful equilibrum. New transfusions of young blood are given to the older people and their metabolism rate is always kept stimulated. Youth is practically unimpaired until sixty and then the heart and the brain, but not the body, become senile. These sexagenarians are then moved to the hospitals for the dying and that is the end. These hospitals are gay and cheerful with everything to appeal to the senses. The rooms are decorated in bright colours; in them the air is alive with synthetic music; television sets are running perpetually; perfume changes take place every quarter hour, and soma is administered in the desired quantities. The nurse explains the attitude: "We try to create a thoroughly pleasant atmosphere here--something between a first-class hotel and a feely-palace".[6] Friends do not come near the hospital; indeed the only visitors are the children who come for death-conditioning. For this, each child goes twice weekly to the hospital for the dying where the process is viewed with proper disinterestedness. The best rewards and the best toys are at the hospital and death becomes for them a matter of course, a fact to which no one pays much attention. After death, aerial hearses conduct the remains to the crematorium where the phosphorus pentoxide is reclaimed from the body and the remainder escapes into the air in the form of a gas.

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6 Ibid., p. 157.

Thus, life from the earliest years is one round after another of indulging the senses and pampering the body. Beauty and youth are of prime importance; so much so that Linda's old age and unattractive appearance are considered her worse faults and cause her to be excluded from society.

(iii) The government of the Fordian world is completely totalitarian. The World State, for in this Utopia there are no separate states, has for its motto: community, identity and stability, and these three conditions can be completely achieved only through such a form of government. There are ten resident controllers, each responsible for his section of the world. From him all orders are issued and all matters which concern the people are settled by him. This form of government is not only tolerated, but is popular, because the people love their servitude. They have been conditioned to it with hypnopaedic proverbs such as "When the individual feels, the community reels". They are completely happy in their bondage of considering themselves as cells in the social body. The few who do not conform, such as Bernard and Helmholtz, at first are kept under a very strict surveillance. If they persist in their unorthodox ideas, they are banished to various islands where there are colonies of non-conformists. In reality most of the non-conformists retain enough of their conditioning to the ideas of stability and social servitude, that, although by times they may protest,

they are loath to leave their environment. As examples we have the Controller, who preferred to sacrifice his desire for pure science for stability and a seat on the World Controllers' Board, and the greatest non-conformist of the Fordians, Bernard, who so disliked the idea of being sent to an island that it is cause for extra soma, and when this is an actuality he becomes hysterical over the prospect.

One of the greatest agents of totalitarianism is the science of hypnopaedia, or sleep-teaching--"the greatest moralizing and socializing force of all time".[7] It was first used officially in A. F. 214, but was abandoned as a method of intellectual education for it was learned that a science must be understood before it can be learned. However, hypnopaedia was eventually perfected and was put to good use for moral education, which "ought never, in any circumstances, to be rational".[8] By means of it children are taught to be happy in their caste; that everyone belongs to everyone else--useful knowledge in this state; that soma is the cure-all; that happiness is for today, not for tomorrow--small wonder they are happy; that the beautiful things of life are man-made, that being alone is anti-social--all these homely facts make them simple cells in the community organism.

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7 Ibid, p. 33.

8 Ibid, p. 32.

The educational program has undergone vast changes in this state system. The Bible, Imitation of Christ, Shakespeare and such books are considered pornographic literature and are to be found only in a safe in the Controller's office. Libraries contain books of reference, but nothing else, for people are not encouraged in reading as it is a solitary occupation which might make them think and become misfits and dangers in society. All the history of the past has been destroyed, for "history is bunk" according to Ford; all books published before A. F. 150 have been suppressed and historical monuments have been destroyed. The College of Emotional Engineering, Bureaux of Propaganda by Television, by Feeling Picture, by Synthetic Music and by Voice are instruments of education and their titles indicate the kind of education. The treatment of any subject, whether it is literature, poetry or biology in a manner differing from what is accepted is frowned upon; the culprit is closely observed, and, if he does not conform, is banished.

Infantilism is a major virtue in the totalitarian state, for it pays the state dividends to have all as infants depending upon its benevolence. Alphas, conditioned in such a manner that they do not have to be infantile, are nevertheless expected to conform. Bernard Marx was told: "If I ever hear again of any lapse from the proper standard of infantile

decorum I shall ask for your transference".[9] These people are infantile, too, in their love of noise; radio or television must be constantly sounding. They are infantile in their amusements; they like the feelies which tickle their senses. They are infantile in their attitudes towards anything new or strange; they want the security and comfort of habit. All have been taught and learned well the lessons of behaving like "a babe in a bottle".

The totalitarian element is seen in the controlled recreation also. Each caste is conditioned during its upbringing to like certain types of amusement. Some recreations are placed in the country, and the people conditioned for that type of recreation are likewise conditioned to like travelling. This conditioning thus puts money and work at the disposal of some members of society and promotes stability, identity and community. Games must use a maximum of equipment and stringent rules surround the introduction of new games. People are often directed in their pleasures by loud speakers. For example, in the cabaret to which Lenina and Henry had gone, the people were told to leave by a genial, polite voice with "Good-night, dear friends. Good-night, dear friends".

Totalitarianism, then, is seen to reach into all avenues of life. Everything is directed from the top;

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9 Ibid, p. 83.

whether it be the conditioning and education of the people, or the decision on the number of Epsilons to be decanted. By means of hypnopaedia, state doctrines of servitude are placed in the children's minds. By the insistence on their remaining infantile, almost complete control is maintained over them, and they are made happy in their bondage.

2. Key Concepts.

In reading Brave New World, the reader cannot but be impressed by the means that the author uses to hammer home certain factors about this world. The means which he uses is the common one of repetition. He introduces four different ideas which illustrate certain qualities of the Fordian world. Using pedagogical principles, he does not introduce all these concepts at once, but allows the reader to become adjusted to one idea before the next one is presented; more than twenty pages elapse between the introduction of the first and the second concepts, thus the reader becomes completely familiarized with the first word. Once receptivity has been obtained, the three remaining concepts are introduced with relatively little space between them. The reader is expected, having become familiar with the first idea, to be able to imbibe the others more quickly. The four concepts with which he is concerned are surrogate, the pneumatic quality, the emphasis on animality and the dependence on soma.

The word first introduced to us is "surrogate". We are told that the embryo growing in the bottle is fed with blood-surrogate. After the embryo is decanted, we find that it moves through a world of champagne-surrogate, of Carrara-surrogate buildings, and of oboe-surrogate music; Fordians are given Violent Passion surrogate treatment, use beef-surrogate food, and employ leather-surrogate in binding books and morocco-surrogate in making belts. This word, "surrogate", seems to epitomize the idea of substitution and emphasizes the ersatz quality of the world. The use of surrogate in connection with blood is employed much more frequently than in any other way, thus seeming to suggest that the very basic qualities and factors of life are substitutes.

The second word which at times seems to have puzzling uses is "pneumatic". It is introduced to us in connection with Lenina, and is applied to her many times in a way which seems to suggest the qualities which give her appeal for the opposite sex. Other girls, by contrast, are not so pneumatic as Lenina. Her pneumatic charms have prevailed upon all her acquaintance until she meets John; he remains unmoved by them. This word also has other connections. Armchairs and sofas are pneumatic, as are the stalls wherein the viewers of the films recline; even the shoes which are worn are sometimes mentioned as being pneumatic.

The third word theme running through Brave New World, that of animality, is really introduced to us last of all, although we receive a hint on the second page with the statement: "Rams wrapped in thermogene beget no lambs".[10] At this time, though, the reader is unaware that it is people, not animals, about whom he is reading. The attitude of Henry Foster, in giving us the background of the story, is that these people are like animals. Thus, by the time the animal motif does come, we have been indoctrinated into the idea of animality. We are told that the Epsilon-Minus Semi-Moron is a "simian" creature who smiles with a "doggily" expectant adoration. The lower castes often swarm "like lice", or "like aphides and ants"; they crawl "in a maggoty manner" or stare "puggishly" with the "stupid curiosity of animals"; again the "bestial stupidity of the herd" may exasperate one. Their line queued for soma distribution or for tickets is sometimes "a long caterpillar" or moves "with ant-like pullulation". The idea impressed upon us by this constant repetition is the similarity of these people with animals.

The fourth of these words and by far the most important is soma; without soma the world of After Ford would not exist. In Vedic India, Soma is a Bacchus-like god whose praise is sung in many hymns. Soma is also a plant of the

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10 Ibid, p. 16.

milkweed family of which the sap, an intoxicant, used to be drunk in both India and Iran for its longevity. Soma, in biology, means the tissues that form the body of an organism, exclusive of the reproductive tissues. This word was well chosen for the drug of the Fordians, for it has Bacchic qualities in that it intoxicates. While it does not of itself aid longevity, it provides for a happy old age where one can be on perpetual soma-holiday. Its use, often in connection with sex, shows its concern with the body only, not with reproduction as such.

The author, in a method differing from that used with the other concepts which are introduced without explanation, gives this a build-up. Mustapha Mond describes the period when there was Christianity and a belief in the immortality of the soul, yet the people drank alcohol and made use of morphia and cocaine. But in Fordian times the pharmacologists and biochemists produced soma which has all the advantages of Christianity, alcohol and drugs, but none of their disadvantages. In other words, on the purely natural level, it transmits a sense of well-being, it induces lethargy and it promotes visionary perceptions. After we have been introduced to the phenomenal soma, we find this italicized word projecting itself into our consciousness from almost every page, and many times it is used several times on the same page.

Soma is used by the Fordians in many different ways which suggest their characters and add interest to the story. Lenina makes use of it at every instance possible: when she goes dancing, or is making love; or when she finds the conversation boring or when she is thwarted by John. Her greatest affliction is to be deprived of soma at the Indian reservation. Bernard, on the contrary, does not want to take soma like a normal Fordian. He has the absurd notion that he would like to be himself even though he does not like himself. But when he cannot bear himself any longer, he takes extremely large doses of soma.

The constant repetition and use of these words impress upon us certain, peculiar ersatz qualities of the Fordian world. Without these, there would be no world of After Ford. Besides being an essential part of the world, they provide continuity and interest to the story.

3. Suitability of the Vehicle.

The most important quality of the literal or surface level in itself is that it should hold the interest of the reader to the end. If it cannot hold the reader, the author has failed; for, although the main concern of the literal level is to serve as a vehicle for the meaning or meanings contained behind it, that is not its only purpose. And along with these two qualities it must also contain the necessary

incongruity with reality in order that the reader may realize the existence on further levels, but there must not be so much incongruity that the reader ignores the surface story itself. Hence, the surface story must be interesting enough in itself to hold the reader, yet not so charming as to have the reader forget the real meaning, and there must be sufficient incongruity between the story and reality.

One of the reasons for this novel's success on the literal level is that the setting chosen by the author is so suitable. This world of the future which he has created is not a disappointment to the reader, for he finds many things he would expect in a utopia. Poverty and filth are unknown, travel and communications have reached unparalleled degrees of simplification, and happiness is the common property of all. Many of the desired comforts of life, such as adequate leisure and unrestricted amusement are seen in this world of the future. That it is in London that this utopia has its setting--but in London how different from the present one--makes it all the more wonderful. Most of the scientific gadgets in use in this utopia seem realizable and realistic; they are merely the perfection of those in use today. One exception to this is seen in the production of human beings in the laboratory. That this is placed at the beginning of the novel is fitting, for it makes the reader realize this is really a fantasy, and the practical, prosaic way in which the wonders of human

production are dealt with brings to the reader, early in the story, the realization that there is more to this than meets the eye. Had the reader been introduced first to the fantastic things which are merely superior to what we have, then to the world of fertilization and Bokanovskification, the gradual build-up would have lessened or perhaps deleted completely the shock of incongruity.

The setting of this utopia is in the world of After Ford, where this name and other names connote definite meanings for the reader. Although this has the advantage of helping the reader to realize readily that there are other meanings, yet there are disadvantages too, for sometimes the use of the comic clergyman, and the grotesque coupling of names or titles, seem merely clowning and do not add to the story or to the humour, but take away from the gravity and propriety.

However, the device whereby the reader is taken into the world of the future is a most effective one. The tour of the fertilizing plant immediately opens up the vistas of this hitherto unimagined world, and although the reader all the while knows it is the world of the imagination, yet the simple, commonplace conversation, and the learned, but unobtrusive ways in which explanations are made, and the complete ease with which scientific jargon is employed convey an impression of realism.

In this scientific world everyone is happy for everyone is conditioned during infancy and childhood to the type of happiness pre-destined for his class. Every human need is taken care of and boredom is virtually impossible; but soma is there, should boredom intervene. Bernard, the Alpha-Plus intellectual whose pre-natal existence was injured by an injection of alcohol, is strangely like people who had lived around the time of Ford. Lenina, a very attractive young Beta, is a typical Fordian product. The plot of the novel centers around these two characters. Their very diverse traits of character and conflicting ideas indicate the necessity of many compromises, and complications are added in the person of John, who had been brought up on a Savage Reservation and for whom Lenina feels a great attraction. His existence came about through an error in contraceptive technique on the part of his mother, Linda, a Beta. The Director, Bernard's immediate superior, who threatens to fire him, is the father of John. That John should have been the result of a trip of curiosity to the Indian reservation, like Lenina's and Bernard's, helps to tie the story together and is an added factor to the plot.

John's appearance in the novel is a useful one, for through him we learn many things of the Fordian world. It is through his questioning in the latter part of the book, as well as through the Director's teaching in the first part, that we acquire information of the Fordian world, and the

exposition of the background necessary to understand it. After the appearance of John, the Director resigns in disgrace to a permanent soma-holiday, while John becomes a star attraction, who is repulsed by Lenina's uninhibited advances, and who rejects the perfection and amorality of his surroundings. Bernard and Helmholtz, through friendship with John, more or less find themselves, while John, finding life more and more impossible, hangs himself, seeming to prove the impossibility of one of the old social order adjusting himself to the brave new world.

The plot has a tautness to it and a unity by which all parts are tied together; every part is so closely connected with the others that were any withdrawn the whole would be dislocated. For example, Helmholtz's relationships with others might be considered insignificant until we realize that Bernard's character is revealed through him, that certain aspects of Fordian life are revealed and that his relationships with both Bernard and John have a significant connection in aiding them to fulfil their parts.

As the plot progresses definite bonds of sympathy are established with certain of the characters. Lenina, despite her flaws, has a naïveté and charm that is attractive; Bernard, with his lack of self-assurance and his propensity towards self-justification, finds a sympathetic understanding in the reader, while Helmholtz whose physical charm is his

main right to popularity in the Fordian world, impresses us with his integrity. Thus there is aroused in the reader an anxious uncertainty about what is to happen. That what happens may violate the reader's expectations is true, but the reader will realize that the ending, surprise though it may be, is thoroughly prepared for in what has gone before. Thus, though the reader may not agree with the ending yet the preparations have been made for it and it is appropriate.

That the ending is properly in keeping with what has gone before indicates that the characters are well-developed, consistent and true to the personalities created for them. Lenina can never escape from her well-adjusted, Fordian feminism; thus she is convincing in her role. The same is true of Bernard; we expect him to be moody and impulsive, overbearing, yet cringing. The Director, true to his conditioning, finds disgrace a burden too heavy to bear. Thus these characters and others, well-developed and life-like as they are, each with their own personalities, are as individual as people in reality. There is no fear of confusing the suave, mercurial Mustapha Mond or the well-adjusted, sophisticated Helmholtz with the miserable, unhappy Bernard.

In a few instances we are shocked by aspects of Helmholtz's characterization. We momentarily think he is not being true to his upright manhood when, for instance, he guffawed at the Savage's reading of Romeo and Juliet. This

is not the idea we have of tact, courtesy and good-breeding, but Helmholtz is true to the canons laid down by his creator; for, although a superior character, he is yet a Fordian.

There is conflict between the varying individuals in the novel: between John and Bernard, because their points of view differ, and between Bernard and the Director, whose ideas of freedom differ; there is conflict in the individual and his goal as in the case of John and the goal he has of moral goodness; there is conflict between opposing tendencies within a person, especially in Bernard who wants to be friendly and loyal to John, and yet wants to use John for his own aggrandizement.

The chief characters are well-developed, skilfully created and each arouses interest on the part of the reader. Other less well-developed personalities, such as Linda and Fanny, add interest on their own account, too. While these are not so complex and well realized as the main characters, in no sense can they be said to be mere types. Possibly the fact of this being a world of the future saves them from that.

Thus, the existence of this novel, on the literal level is justified, for it is interesting. Yet the reader is always aware that this world exists on another plane. While one is reading and enjoying the story of Lenina and Bernard, of John and Helmholtz, of the Director and Mustapha Mond, one realizes that they are but representations of the world of

reality. One is constantly being made aware of this, too, by the skilful interpolations of references to Ford, to the perfected mechanistic devices and to the loss of the sense of the aesthetic. Thus the incongruity necessary to accentuate the difference between the story and reality satisfies the reader. One fault that might be found in this book on the literal level is that the author by times shows a lack of sympathy towards his characters. Often he exhibits a sardonic amusement at the actions of his characters rather than the compassion which should characterize the artist for his objects; even though they may be unloveable, they should be objects of sympathy.

For example, Bernard's behaviour towards Helmholtz and John, in the presence of the Controller, is anything but admirable, but the author could have presented this lapse with more delicacy, not the coldness that is there.

Another fault might be noted in the characterization of John. He is allowed to speak more reasonably than his upbringing would warrant. In reality, even his acquaintance with Shakespeare does not justify his attitude of dignified propriety and resolute morality towards the Fordian world. However, these qualities, although not justified by his background are necessary for the successful application of the allegory.

A factor which might prevent this from being read and understood on its several levels is that it necessarily has an appeal to a limited audience for there is an intellectuality in its appeal, and a requirement of a rich background of learned fact and information to understand and appreciate thoroughly the many innuendoes and illusions.

CHAPTER II

THE ALLEGORICAL LEVEL

The second level on which allegory operates, as has already been pointed out, is the level of reality. This contains the real meaning which is achieved through the indirection of the first level, that of the literal or surface meaning; the purpose of this chapter is to interpret the real meaning, to observe the virtues and vices represented by the various characters and things, and to evaluate the work on two levels.

Some words which E. D. Leyburn uses in discussing the necessity of maintaining both the level of reality and the surface level are:

> In allegory used for satire, however, the just relation seems to consist in sustaining a consciousness of both the allegorical representation and the truth being represented. Such a double consciousness is essential if the allegory is to be maintained.[1]

She does not maintain that every detail must bear a double meaning, but would seem to suggest that the more consistently the author is able to maintain the double meaning with the imagination of the reader operating in the two planes, the more successful he is in creating a satiric allegory.

To start with, the title has a directly opposite meaning from what is indicated. Through the reactions of the

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1 E. D. Leyburn, Satiric Allegory: Mirror of Man New New Haven, Yale University Press, 1956, p. 12.

Savage, we learn how to interpret the title. In his emotional outburst, resulting from the sight of Lenina and his attraction to her, he has applied this title to the world to which he is going in company with John and Lenina. His readings in Shakespeare and the similarity of his situations with Miranda's have suggested this to him. Likewise, in thinking of the wonders to be found in the outside world, Lenina is first in his thoughts. Although he does not speak directly of Miranda and compare her with Lenina, we cannot but contrast her purity and innocence with Lenina's lack of it. Upon his arrival in London, we are constantly reminded through John's eyes that this Fordian world is not what he expected it to be. The title which he had applied to it, upon leaving the reservation, comes back, throbbing and drumming in his mind, to haunt him. When he visits a factory consisting of four hundred and eighty-eight persons, staffed by nine Bokanovsky groups, he finds himself repeating: "O Brave new world that has such people in it". Again, when he is leaving the hospital after Linda's death, and becomes surrounded by a considerable menial staff--one hundred and sixty-two Deltas of two Bokanovsky groups--queued for soma distribution, malicious memory repeats: "How many goodly creatures are there here! How beautous mankind is! O brave new world"![2] Thus, by contrasting the literal

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2 Aldous Huxley, Op. Cit., p. 165.

meaning with the meaning contained in Shakespeare, we are given the real meaning which is that this world is an extension of our world--a world in which individuality and personality are lost.

When Huxley speaks of the Brave New World as being a world of A. F., Ford has a special significance. It has been pointed out that on the literal level, Ford is a substitute for God; on the allegorical level, Ford indicates the triumph of totalitarianism. The word has a special significance, for it reminds us of Henry Ford, his methods of mass production, and the assembly line technique which he perfected in the production of the automobile designed for the person of average income. The mention, by the Controller, of My Life and Work by our Ford, published at Detroit, serves to call to our minds the books by and about Henry Ford.[3] The methods and techniques which Henry Ford used in his factories had much of the totalitarian about them.

This triumph of totalitarianism animated the triumph of mechanism, for the perfection of machines and the consequent cheap production of them put machines and mechanistic devices in the way of practically all. Actually, this triumph of the

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3 My Life and Work (1922) written by Henry Ford in collaboration with Samuel Crowther, and Henry Ford: His Life, His Work, His Genius (1943) by William A. Simonds.

machine then resulted in increased time and leisure, easier work and simplified home and economic management. This resulted in bodily indulgence, one of the paramount characteristics of society.

Our Ford always became Our Freud whenever the subject was psychological. This gives us another insight into the real meaning of Ford. Freud's emphasis on peculiar sexual relationships and perversions and the place which he gave to sex in most relations indicate that in this world of A. F. sex has a prominent position.

Ford, then does not mean a person, although some of the attributes possessed by the great Ford are taken from several people. The Fordian way of life and the time of Ford really mean a time when these things--totalitarianism, complete mechanism and absolute bodily indulgence--are achieved. And Huxley considered that this time was not far off, for his Utopian World is an extension in terms of time of the real world. It is as if the lines of the present day living were geometrically produced to give us this Fordian world.

Our introduction to this extended world makes use of an allegorical device used in a different way. In medieval allegories, the reader was often taken by means of a dream into the allegorical world. But here the reader is the dreamer and he gets his initiation into this world, not by a dream but by a tour through the Fertilizing Room, the Bottling Room

and the Conditioning Room. The real purpose of this tour is to get us from the present day world to its extension; and having been shown these devices, used to provide a stable population and hence populate the Fordian world, we are taken successfully into the realm of allegory.

We shall consider the real meaning of the most important characteristics of the Fordian world and shall pay attention to the particular virtues and vices which are represented. Then we shall note the meaning on the allegorical level of the key concepts, after which we shall observe the relationship between the first two levels.

1. Allegorical Meaning of Characteristic Traits.

(i) On the level of reality, the purpose of the mechanistic devices which we see in such profusion is to make the reader aware of the extent to which we depend on science and machines. Everyone knows how to press a button, but few know anything of the principles of electricity--where the power originates, how it is produced and how it is converted into fuel, light, or sound. In the same category are many who drive cars, tend machines, use telephones and all other simple mechanisms; they really do not know what they are doing and so are slaves to the machines, not their masters. Huxley brings this out many times. When Linda tells Lenina of her problems in raising John among the savages, she says:

> There's so much one doesn't know, it wasn't my business to know. I mean, when a child asks how a helicopter works or who made the world--well what are you to answer if you're a Beta and have always worked in the Fertilizing Room? What are you to answer?[4]

Thus Linda symbolizes those who go through life, unlearned, servants of the very things which they use and of which they should be masters. She had been so conditioned from the time of her days in the bottle that she never questioned the workings of things, nor changed her beliefs even a little in all her contacts with the primitive people: unclean, she despised their filth; addicted to mescal, she yet abhors it; proud of and devoted to John, she is yet ashamed of being a mother. Her beliefs remain what they were originally: those learned through hypnopaedia and repetition. A similar attitude is observed among many today. Familiarity from earliest years with radios, telephones, cars and such like has made them indifferent to their make-up. Notice John, on the contrary. His unfamiliarity, in his youth, with such things, causes him to question rather than to accept such things passively. On his visit to Eton, when he should have been duly impressed with the audio-visual teaching devices in use, he inquires if they have read Shakespeare. When Linda is put on almost perpetual soma-holiday, he protests, "Aren't you shortening her life"?[5] At sight of the Deltas lined up for soma ration

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4 Huxley, Aldous, Op. Cit., p. 100.

5 Ibid, p. 125.

he protests so vigorously that he finds himself ushered into the Controller's presence where his pertinent questioning of the Controller elicits much knowledge relative to the Fordian world. John is one against so many; just as today, for the few who know and understand, are the many who do not know, do not care, and would feel unhappy were they anything else but subservient to their conveniences.

Games, at one time, were considered a recreation--to re-create and refresh the body and mind. But now amusements and diversions are not necessarily recreation. They so often make use of complicated mechanical apparatus, and instead of promoting relaxation and fellowship, they provide money for those who produce them and for those who participate in them. It is also possible to engage in elaborate, costly diversions, which on the part of the individual require little real participation, either physically or mentally; only the emotions are involved. This is seen particularly in the organized spectator sports, for many people get all their recreation watching, but never really participating. The devotees of these sports are as nothing, though, compared with those people addicted to radio, films or television. Merely in a vicarious manner do they participate. This situation exists in the world of today as does its counterpart in the Fordian world, for the purpose of many sports is to increase consumption--thus their connection with machines, and their

degradation from the real purpose of recreation.

Another example of the way in which the machine has stifled all natural festivity is seen in the scent organ which provides synthetic music in a "much more than human voice" which can pass effortlessly from the lowest notes to those which are at the top of the register. Before the advent of mechanistic devices, music had always been associated with the higher things of life, and considered a creative, participative art, but here it has lost its role. In actual practice, many more people partake of music--or what is supposed to be music--than participate actively in it. This is because of mechanical apparatus which can produce music.

In the realm of the moving pictures, too, we have in the Fordian world an image of the degraded level to which they have sunk. Such mechanical devices are in use in the Fordian world that they are no longer mere movies, but have become "feelies", for by holding metal knobs on the arms of the chair in which one is seated one can obtain all the sensations experienced by the stereoscopic images. In reality, this means that films today are generally geared to stimulate not the intellect of the viewers, but their physical senses.

The comments made by the Fordians on the various methods of communications are paralleled in the attitudes of many people today. Henry Foster, speaking of the Red Rocket coming

in from New York to London, says "Seven minutes behind time. These Atlantic services--they're scandalously unpunctual",[6] and Lenina comments on their trip from London to New Mexico, "Forty seconds on a six and a half hour flight. Not so bad".[7] Many people, like Lenina and Henry, have become slaves to time-tables and punctuality, and thus, in reality, are servants of the very things meant to serve them. Another example of this is seen in Bernard. When he was in New Mexico, he was in great haste to get Helmholtz on the telephone and as it took him three minutes to make the call, he gripes: "We might be among savages already. Damned incompetence".[8] Again he is like Henry and Lenina, for rather than using things in a human manner, Bernard like so many of his parallels around us, has become enslaved by them.

In actuality, the selection and conditioning of people has not reached the epic quality which it has attained in the Fordian world. However, there are attempts made at it, beginning, not with the embryo, but later. First, many people limit their families to suit their inclinations, their finances or their selfishness. When children begin school, and sometimes before it, they are given aptitude tests,

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6 Ibid, p. 58.

7 Ibid, p. 85.

8 Ibid, p. 87.

intelligence tests, and personality tests, all of which are designed to get them into their proper pigeon hole. Later, they are put in different groups in order that a certain type of education may be given them: they are educated for commerce, for industry, and even for certain works within that. They are really typed early in the beginning of their education and this is carried right through. The educational authorities have taken much of this out of the hands of the parents who are expected to go along with it all. So, although people are not destined in the embryo for a certain work as yet, they are at least fitted and prepared for it as soon as society is able to get its hands on them. Thus selection is carried out, at least in some ways, in our society, as well as in the Fordian world.

Thus Huxley shows allegorically the misuse, through ignorance, lack of initiative and lethargy, of machines and mechanistic devices. He shows the stifling effect which they have on recreative activities, the utter dependence which people place on them for communications and even the unnatural use made of them in the selection and conditioning of people.

(ii) The second great characterist of this Utopian world is bodily indulgence. Allegorically, the author is referring to the emphasis which is placed on the cult of the body today. Radios, television and the press are forever

reminding us that it is hideous to grow old, and to have grey hairs and excessive poundage; that we shall be popular and successful if we use the right toothpaste, visit the right tailor and wear the right arch supports. All around us we are being reminded of the importance of pampering and humoring this body of ours.

The perfect drug, soma, is an extension of the drugs which many people use. Suffering, sleeplessness and minor discomforts are not to be endured at the present time. They must be relegated to the background by the use of sedatives, tranquillizers and similar mild drugs, which, while they are only slightly habit-forming, are being used more and more by people in their anxiety to be perpetually happy, comfortable and cheerful with as little effort on their part as possible.

On the literal level, we noticed that sexual promiscuity, with the elimination of child bearing and hence of marriage, had become a virtue. In the world of today it is questionable if chastity is still considered a virtue. It is almost certain that monogamy is fast becoming outdated, for in many cities the divorce rate is as high as the marriage rate; thus the emphasis on promiscuity in the Fordian world is an extension of the loose sexual relations which are part and parcel of our world.

Just as on the literal level we observed a relationship between sexual indulgence and the pampering of the body,

so in our society, portrayed on the allegorical level, there is a connection between the sex conventions and the emphasis placed on the body. Women are incessantly trying to develop an attractive body, seductive carriage and a glamorous face. They are bathed, massaged, and scented much as were the Fordian women. They pay as much attention to--and probably have more variety of--clothes and how to wear them as did Lenina. Men who scorned Bernard for his smallness of stature and weak physique, and envied Helmholtz for his perfect physical development, have their counterparts in those who answer the popular announcements telling them how to develop muscles, how to be a famous lover, or how to be a man of distinction.

The constant preoccupation with youth--for no one grows old in body, and the secrecy surrounding age in the Fordian world--it is rarely mentioned, are interpreted on the allegorical level as meaning the attempt of people to stay young as long as possible, and the tendency to conceal one's age once a certain limit is reached. Youth and the beauty of youth are two things which count a great deal here as well as in the Fordian world.

Death in the Fordian world is surrounded with all the pleasant things which have an appeal for the senses. Much of this is but the extension of what really happens in our world. Those who are near death are surrounded with all the comforts which present day living can give them. In many

circumstances they must not be told that they are going to die for it would disturb them. Their sufferings are lessened by the frequent use of opiates. In some cases, too, very few visitors see the dangerously ill as it might be too disturbing to the patient or to the visitor. Often an aura of secrecy must surround the idea of death. The treatment given to the corpse, in some circumstances, is similar to that of the Fordian world, although it is on a slightly lower level of insensitivity. Many bodies are cremated, although effort is not made, as in the Fordian world, to reclaim the phosphorus pentoxide from the corpse. Some, which are not cremated, are surrounded with expensive funeral arrangements, rich coffins and extravagant floral offerings; and immediately after the body is interred it is often forgotten in a manner much as were the bodies cremated and reclaimed for phosphorus in the Fordian world.

We have seen how the author, by emphasizing the complete bodily indulgence of the Fordians, obtained through the use of soma, and advanced contraceptive techniques, and by emphasizing their constant preoccupation with youth-sustaining devices, and their dislike of death and the preludes to death, gives us a picture of the extent to which our world has become like the Fordians'. We have the same tendencies to obtain ease and gratification for our bodies as they have.

(iii) The third prominent characteristic of the Fordian world on the literal level was noted as being its complete totalitarianism. Allegorically, Huxley is writing of the hold which totalitarianism is getting on the world around us. Because of the wars, depressions and strikes, many people desire stability and seek it through handing over certain inherent rights to governments and other agencies. People tend to get into a common mold and desire to be like all others, and this is the stuff of which totalitarianism is made. This desire for uniformity is aggravated by housing projects which would give everyone the same, and by advertisements telling you what the well-dressed person wears or how Mr. Jones learned to save for his old age. Thus people are made happy, for they, having had the idea of democracy preached to them, love this so-called equality. Just as in the Fordian world, there were non-conformists like Bernard and Helmholtz, so in our world, we have some people who dislike and protest being made into puppets moved at the whims of an organization--these are they who protest against the government's taking over family responsibilities and the rights of organizations and of individuals. These people, like Bernard and Helmholtz, are often considered rebels or reformers, and by ostracism and rejection are sometimes made to revert to orthodox behaviour.

Although the science of sleep-teaching has not been developed a great deal in the present world, it has been used

on a trial basis in the rehabilitation of prisoners. However, we have its counterpart in the reams of propaganda which are issued to us by organs which wish to persuade us to their way of thinking. In some countries this has been carried to such extremes that the people really think exactly what the state wishes them to think; thus it has as much success as Ford's science of hypnopaedia. The hypnopaedic rhymes, which have such success by their constant repetitions, are paralleled by the sayings which are put in front of us by the press, radio and television, and by politicians during electoral campaigns--all in an attempt to make us believe that what they are telling us is right. If this isn't the science of sleep-teaching with its jingles, slogans and rhymes, it is very closely allied to it.

Education, too, has suffered under totalitarian and semi-totalitarian governments. In totalitarian countries education has become a mere instrument of the state. Schools, colleges and universities teach what is useful to the masters. Just as such books as the Bible and Shakespeare were eliminated from the Fordian education and culture, those books and studies which might be prejudicial to the authority of the powers have been eliminated in some countries. Even in places where totalitarianism is not complete, but has a mere foothold, we see emphasis on this type of teaching. The standards which the state has set up in education are not always

concerned with the individual, but with the state. Possibly even the agents of education with their fantastic names, like College of Emotional Engineering, also have their counterparts in the unscientific courses given in some high schools and colleges. The lack of Shakespearean studies--a cultural pursuit--has its parallel in our dearth of classical studies. So much emphasis has been placed on the practical sciences that the pursuit of the classics has been neglected.

In the Fordian world, recreation was controlled so completely that it was almost possible to know exactly what each person would be doing. Our world, while not depersonalized to that extent, has elements of this conditioned type of recreation. Certain entertainments and sports are considered as being the exclusive right of segments of the population, and an attempt by one outside the charmed circle to enter is generally met with uncompromising resistance. Also, some films, books, and radio and television programs are proscribed. New games must be registered in the patent office before being manufactured and sold to the public. These are ways in which the totalitarian element has effected our world. In states completely totalitarian, by strict censorship, complete surveillance is obtained over the population.

This complete totalitarian state of the Fordian world, then, is an extension of our world in which the totalitarian influences are seen in the fields of propaganda, education

and the subjection of the people. The totalitarian 'lines' are extended greatly, but not so greatly that one cannot read the author's meaning.

2. Representative Vices.

In order to make his doctrine interesting, and persuasive as well, the writer of allegory converts it into a narrative in which "the agents, and sometimes the setting as well, represent general concepts, moral qualities, or other abstractions,"[9] writes the author of A Glossary of Literary Terms. Thus it is not necessary that use be made of personified abstractions. Indeed, Dante, in The Divine Comedy, made a very limited use of them; instead he peopled it with real men and women, historical or mythological personages, whose characters and lives represented the abstract meaning which he wished to convey. While Huxley's characters are fictitious, they are like Dante's in that they are not conceived on the narrow basis of abstract personification, and thus are sufficiently realistic for the purpose of satire. There are many advantages to this method, for, while each person by his own nature represents a certain abstraction, his conversation and interests are not limited wholly to the virtue or vice which he signifies. This, far from injuring the

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9 M. H. Abrams, A Glossary of Literary Terms, New York, Rinehart and Company, 1957, p. 2.

imagery, adds to the allegory the element of dramatic interest, an interest which personified abstractions would be unable to create. Yet, although the agents are people, they exist as individuals primarily for the abstract meaning; secondarily, their individualities and personalities add depth to the satire. Thus Huxley fulfils the requirements of an allegory, makes the satire effective and adds an element of interest.

We have already pointed out the meanings on the level of reality of the most important traits of the Fordian world: bodily indulgence, mechanization and totalitarianism. Now we shall concern ourselves with the vices symbolized in the novel by the agents and setting.

The world of After Ford itself is an image of Totalitarianism with the evils that would inevitably result. The Islands to which the non-conformists are sent are an image of Intelligence, for the people who are sent to the Islands are those who have the ability to understand matters in such a way as to guide their actions towards desired goals. Thus they symbolize intelligence. The reservations are images of Self-Sufficiency and Continuance, for, without outside help, these people live and propagate their species.

Bokanovsky's Process is an image of Conformity, for by it people are forced into the common mold and traces of individuality are removed. It also signifies Distortion for by it man is turned from his proper abilities and ends. To

complete the distortion of mankind, hypnopaedia is used; by this means people are ignobly and craftily persuaded that what is for the good of the State is what they desire; thus it is an image of Propaganda. The schools, wherein education is continued, do so little to educate children properly that they indicate the debased level which would occur in education under totalitarianism. Thus they are symbols of Degeneracy.

After the children are grown, the practice of Malthusian Drill in which they had been instructed is used extensively. Since its purpose is to deter human nature from a natural function, it is an image of Perversion. The "feelies," which are advanced forms of movies and which offer tremendous appeal to the senses are an image of Voluptuousness. Obstacle Golf, Centrifugal Bumble-puppy and Escalator-Squash, games which occupy time and prevent too much boredom, because of their relationship to the ideas of favours, rewards and gifts, are images of Bribery.

As far as the characters are concerned, the World Controller, Mustapha Mond, is the agent of totalitarian authority. As such he symbolizes Tyranny, and the Casuistry, the Sophistry, and the Specious Reasoning which must, of necessity, go with it. One vested with much of the power of a supremely totalitarian regime could not survive without the deceptively subtle reasoning of a person such as the World Controller. His presentation, as a man with a certain

sensitivity and a princely attitude towards inferiors, reveals well the hidden vice of Tyranny.

In the Director we have a figure who impersonates for us the servility and the abject obsequiousness found in lesser officials, combined with the officiousness that comes from bureaucracy. He also symbolizes well those who enforce authority in a totalitarian state. Thus the one word which might sum up his position is that of Statecraft.

Lenina, with her beautiful body and its consequent self-indulgence, is the image of Carnality. In a sense she symbolizes womanliness, too, for she represents it, not as we understand it, but as a symbol of what it would be reduced to in a state where totalitarianism is supreme and where bodily indulgence is enjoyed to the finest point. Since she, as woman, should be productive, and she is in direct opposition to this, she also signifies the Sterility which would come from Carnality. That she is attractive in appearance and possesses a charm that is captivating adds to the image of Carnality.

Bernard represents the quality of Suspicion which would flourish in a totalitarian state. In another sense, both he and Helmholtz represent Crippled Intellectuality, for the intellect needs freedom to develop properly. Helmholtz, too, represents Honour, for he alone of the Fordians possesses integrity; and strangely enough he symbolizes Self-Discipline,

for he does without the use of soma, and he practices certain forms of restraint.

In this novel, John, moved in from the outside the totalitarian world, represents Reason, and since he is governed by principles of reason rather than by the conditioning which prompts the Fordian images, there is bound to be conflict. Henry, in many respects, signifies some of the worst elements of tyranny. He is the Flattery on which Tyranny and Statecraft feed. He also represents the Insincerity which forms the basis for Tyranny, and the Triviality of the petty details of a bureaucracy.

The doltish Fanny, who unhesitatingly conforms, represents crass Stupidity and Passivity, while Linda, with her constant praise of the Fordian regime and her desire to escape from the reservation signifies the Adulation which is bound to be found among ignorant, unthinking members of a totalitarian regime.

The Deltas and the Epsilons in their varying degrees of rank represent Perverted Humanity, for these individuals have indeed been turned away from their true human qualities. The young students, whom we meet early in the story, symbolize Innocence, with their youth and innocence soon to be besmirched. Primo Mellon, the newspaper reporter, with his lack of any sense of privacy, signifies Obtrusiveness, while Darwin Bonaparte, the "feely" photographer is an image of Insolence,

for with his apparatus, he invades the innermost privacy of the Savage. Both of these, of necessity, blossom in a state of tyranny.

Along with these characters are others who are mentioned only briefly yet have significance. For example, we have images of Falsifiers in the Arch-Community Songster who represents false values in religion, in Miss Keate and Dr. Gaffney who mutilate education by lowering it from its proper standards, and in Dr. Shaw, who prostitutes the science of healing. The policemen, taken as a group, indicate Expediency, for they are no longer agents of Justice in a totalitarian state, but do what is expedient for the occasion.

Fraud is represented by surrogate, for surrogate is a substitute for that which it is not; Sensuality has its image in the pneumatic quality, for it serves to gratify the senses; soma indicates Escape, for its purpose is to provide means of avoiding the difficult and the unpleasant; the quality of animality is an image of the Bestiality which comes when human people are valued only for their physical qualities. These four concepts, along with representing the particular vices demonstrated here, also have other important functions on the level of allegory. In view of this we shall devote a separate section to their special meanings.

3. Allegorical Meaning of Key Concepts.

The concepts of surrogate, pneumatic, animality and soma have an important function on the allegorical level for their repetition strengthens the allegorical meaning. These words symbolize the state of dehumanized man--the condition to which man in a totalitarian society might easily be reduced. And our society has traits of the totalitarian in it. Bernard has stirrings of being an individual, but never quite makes it, because he is a victim of his surroundings and of people who have become completely dehumanized by their surroundings. As these concepts symbolize the state to which man, degraded by complete totalitarian and mechanistic devices, has fallen, an examination of what they mean on the level of reality will help in understanding the meaning of the allegory.

The emphasis on the quality of surrogate and its peculiar connections with all the vital and physical qualities of the surrounding world help the reader to realize the synthetic values of so many things around us. The excessive repetition of "blood-surrogate" makes us realize that in our world many of the basic substances of life are substitutes. That much emphasis is placed on such things as leather-surrogate and Carrara-surrogate seems to indicate that we place values on our homes, physical surroundings, money and such like, not for their worth, but for their appearance. Appearances count, whether the principle behind them is a valid one

or not, and this is what the reader realizes with the emphasis on the external, and on the facade, not on reality itself. So many things in our world have lost their true value and the author brings this out with his emphasis on substitutes.

The "pneumatic" quality of Lenina, which on the literal level assured her of popularity, takes on a different meaning in reality. On the literal level, it meant that sum total of poise, attractiveness and bodily appeal which would interest the Fordian male. Here, it indicates that too much emphasis is being placed today on the physical attractiveness which a person has for a member of the opposite sex. That, rather than character or virtue, is the criterion by which popularity is judged. Lenina's pneumatic quality, in which the Fordians were interested and of which they had experiential knowledge, suggests our world, for many people believe in the necessity of sexual experience, with or without marriage, in order that physical satisfaction may be obtained and neuroses prevented. Much of the emphasis on the sexual union in our world is physical; any proposal of a union of minds and of spirit before a union of bodies is consummated is not to be suggested.

There is much irony in the use of the word "pneumatic to suggest this quality, for it derives from the noun "pneu", originating in the Greek word for soul, or spirit. There is no suggestion of spirit or soul in the Fordian world, and a spiritual quality ascribed to a person would be unheard of.

At one time, a union of minds and of spirit was considered an aid in achieving satisfaction in sexual relationships, but with the emphasis on the physical qualities, such things are no more; thus, the emphasis on this pneumatic quality which is not spiritual, but earthly, is excellent irony.

The degraded lower castes of the Fordian world compared to animals have their meaning in reality. The lines of Deltas, queued for railway tickets or for soma distribution, have their counterparts in the long lines of people in front of their soporifics of this world, whether it be the soap operas, ball games or wrestling matches. The Bokanovsky Groups working in their factories are prototypes of the individuals in factories who have become numbers, and, day in and day out, turn the same screw, cap the same bottle or adjust the same bolt. The movements and actions of the Fordian Deltas and Gammas become automatic, but we find the same thing in our society. Much work done by semi-skilled and unskilled labour requires little thought. Fordian Epsilons are directed by voices for everything which they are to do. Their similar fellows are found in the many people who make no decisions for themselves but are delegated everything from above--the time to come, the time to go, and the work to do. Thus this emphasis on animality has its basis in fact.

On the level of reality, the use of soma best illustrates dehumanized man. Soma symbolizes man's attempt to

escape from his troubles and yet it is the agent which assists his escape. Thus it signifies all the things which man uses in an effort to escape--whether it be by alcohol, drugs, pleasure or work, and it signifies man attempting to escape from unpleasantness and boredom, from suffering and loneliness. The present-day trend is to avoid all these things, get rid of them in some way, rather than endure and suffer them. This, of course, is tied up with the theme of animality, which runs through the work also, for when man, by the use of soma (the sum total of means of escape) removes himself from the qualities which distinguish him from the animal world, he is becoming like to an animal.

These four concepts, then, illustrate the dehumanized state to which man can be degraded in a society strictly totalitarian. In our society, we can see traces and indications of this dehumanization.

4. Relationship between Tenor and Vehicle.

The two levels of allegory, the literal and the allegorical, have been sustained all through Brave New World. The story, on the literal level, is interesting and persuasive; it is told with sympathy and understanding. On the level of allegory the story is interesting too, for herein we see ourselves, in the application of the literal meaning. The characters, incidents and dialogue have been extended to obtain

the allegorical meaning, and the reader himself makes the application. Yet there is enough difference between the literal meaning and the real meaning that our intellect is called into play and engaged actively. In the Epsilons, for example, who signify the class of people around us of lowest intelligence--those who do the menial work, the simplest work in the factories and apparently are happy in it--there is enough difference for us to make the application ourselves. Lenina, with her feminine peculiarities, with her love of clothes and desire for popularity, her tears to get her own way, and her desire to be pleasing to those whom she loves, is so much like people whom we know, that these qualities make her completely conceivable on the literal level, and thus make the story itself credible. Then lest we read it only on the literal level, we constantly have little suggestions put in, that make us realize that she is the imaginative expression of real persons. For example, the adjective, "pneumatic", applied so often to Lenina makes us aware that she exists in the Fordian world; her constant recourse to <u>soma</u> is a reminder also, as are her frequent remembrances of the hypnopaedic adages drilled into her in childhood. But because of the meanings and uses of these words, they keep reminding us that Lenina is an interpretation of people around us. In this way, both of these levels gain from each other. The imagination is engaged in creating Lenina on the real level, and the intellect is

engaged in applying the literal facts about her in the allegorical manner. Thus we see that although this similarity between the literal and the allegorical is there, yet they never really converge, for there are sufficient reminders to have us realize that there are two separate levels with which to keep in contact. The incongruity between the two is just noticeable enough to accent the difference between them.

The allegorical meaning is obtained by keeping the story in the Fordian world, and seen through Fordian eyes, while the reader himself draws the conclusions and makes the application. We are kept, from our first entrance through the Fertilizing Room, always in the Fordian world. Even when Bernard and Lenina are at the Savage Reservation, constant references to Ford, to soma, to hypnopaedia and to other characteristics of the world after Ford, keep us always aware of that point of view. Everything is presented from the point of view of the Fordian.

The author himself writes always from the point of view of a detached observer. He tells the bald, bare facts and it is up to the reader to interpret them. Thus there are no digressions in which the author tells us what he believes, he rather lets the facts speak for themselves. Because of this lack of interpolations on the part of the author, there is a refinement and conciseness to the story, which make it move quickly and immediately.

Huxley, then, has been successful in Brave New World in creating the continued metaphor of the world of reality, with its faults and flaws, presented as an utopian world of the future. From the very beginning, where one steps into the Fertilizing Room with the Director, to the time when one steps into the Savage's room where he is hanging suspended from the ceiling, the reader is aware of the two worlds. While the author holds the reader fascinated with his interesting story, his subtle irony, his parodies verging on the blasphemous, his humorous situations, and his witty conversation, the reader is always aware that these exist not only for his interest, but also that they may be the imaginative interpretation of the real meaning.

The dominant traits and flaws of our social structure are brought out in the imaginative way; these characteristic traits have been exaggerated or, we may say, the lines of our society have been greatly extended to give us the imaginative interpretation. The incidents, whether it be the dances, the social gatherings, the schooling and instructions of the children, the Solidarity Services, or the death of Linda, all have two meanings: literally for the story and to maintain the interest of the reader, and allegorically, their meaning in reality. And all these are interesting on both levels. There is never any doubt of the reader's not being interested both in the literal meaning and in its allegorical interpretation.

The fictitious medium used thus has a double advantage-- it makes an interesting story, and it expresses in a concrete manner, the particular thing (the vehicle) which conveys the general meaning (the tenor); this gives the author the added advantage of objectivity and detachment so necessary for the indirection. Through the use of fiction the author makes an impact upon the reader's imagination and thus enforces the real meaning, while he adeptly avoids subjectivity and the appearance of virulence; he thus disguises his real intention and throws upon the discerning reader the work of drawing the real meaning from the fictional work. Because of this indirection, the "time-lag", so necessary to allegory, is obtained, and it must be remembered that this is the time when the reader has artistic participation; the leap by which he obtains the real meaning, obtained through the indirection, quickens the imaginative faculty and promotes economy and conciseness. Thus the first two levels of allegory are worked out neatly, concisely and skilfully.

CHAPTER III

THE LITERARY DEVICES FOR SATIRE

The most important quality of a satiric allegory, in fact, that which makes it what it is, is the quality of indirection. This indirection allows the writer to obtain sufficient removal from the object of his satire, in order that he may utter the damaging truths without arousing resentment in his audience. Indeed, through such devices he engages the reader's emotions so as to favor the critical point of view. The devices used by Huxley to obtain this indirection are those of irony, parody, wit and humour. We shall consider each of these in turn, and shall consider the instruments of satire.

1. Irony

Leyburn points out the necessity of irony thus:

> The allegorical satirist is more likely to achieve his purpose if he can sustain the attitude of the ironist who philosophically observes the incongruities of human life...[9]

David Worcester in a discussion of the range of irony makes four significant categories: (a) verbal irony, (b) irony of manner, (c) irony of fact or dramatic irony, and (d) cosmic irony.

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9 E. D. Leyburn, Op. Cit., p. 11.

(a) Under the heading of verbal irony, he discusses first, irony of inversion, of which he says:

> Irony of inversion involves a longer time-lag than invective, burlesque, or sarcasm and it demands that the reader join more energetically with the author in the act of artistic creation.[10]

and later, on the same page, he states that irony of inversion ordinarily compels the reader to convert apparent praise into blame.

There are occasions on practically every page wherein the reader finds himself inverting the literal meaning--approbation is being constantly taken as disapprobation. For instance, in the first chapter, in the description of Bokanovsky's Process, all is presented as ideal--a prodigious improvement on nature, but the interpolation of merely one word, "Progress", or a line, "But one of the students was fool enough to ask where the advantage lay",[11] arrests the reader and makes him realize, if he had not discerned it during the elaborate description, that the whole panegyric is meant as condemnation, not as praise. Actually, the idea of progress not being progress is brought home to the reader many times in just such a subtle manner. "Progress is lovely, isn't it?" said Lenina, in speaking of the conveniences and comforts of the hotel. The reader might feel inclined to agree with her

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10 David Worcester, Op. Cit., p. 80.

11 Aldous Huxley, Op. Cit., p. 18.

except for Bernard's sly reference to the hypnopaedic teaching which drilled the idea of progress into her: "Five hundred repetitions once a week from thirteen to seventeen";[12] and immediately the reader makes the inversion that this type of progress is not to be desired. Further inversion is automatically made by the reader in the section where Mustapha Mond is explaining the set-up of the Fordian world to the Savage. The theme underlying the whole of his explanation is the theme of progress, sterile, aseptic progress; yet we agree with the Savage "I don't want comfort... I'm claiming the right to be unhappy".[13] With him we invert the ideas which Mustapha Mond has projected and rather than accept the apparent wonder-world, with the Savage, we reject it.

Again, there is an excellent example in an incident between Bernard and Lenina. They are on the roof where Bernard has been exhilarated by the beauty of the view around him, the sound of summer in the air, and the pleasure of Lenina's company.

> 'Isn't it beautiful!' His voice trembled a little. She smiled at him with an expression of the most sympathetic understanding. 'Simply perfect for Obstacle Golf', she answered rapturously.[14]

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12 Ibid, p. 85.

13 Ibid, p. 187.

14 Ibid, p. 56.

Here again we invert Lenina's expression of sympathetic understanding to mean unsympathetic misunderstanding, and condemn the system which, producing her, stifled in her all sense of the aesthetic, and molded her into a creature moved only by carnal motives and impulses.

These few examples show that the irony of inversion is carried out most effectively by Huxley. But we may go further and see that the whole work is to be read in inversion. Worcester has written: "It is in the mock encomium that irony of inversion reaches its greatest concentration and brilliance";[15] and there are few indeed who will not see in this Brave New World a mock encomium of the future world as Aldous Huxley believes the future world well may be.

> Aldous Huxley has transferred the mock encomium to the field of the Utopia.... In its mirror writing, every comment or surface meaning requires only to be reversed...[16]

Thus, the reader, to understand what Huxley means, must reverse the literal meaning completely.

Within the larger framework of the mock encomium, we may find 'little' mock encomiums. The Bloomsbury Centre, where fertilizing, conditioning, decanting and other works connected with these activities are carried on, is presented

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15 David Worcester, Op. Cit., p. 81.

16 Ibid, p. 82.

to us in the opening scene of the book, but here it merely serves as an introduction to the brave new world of After Ford. In the tenth chapter where the Director plans Bernard's dismissal, the Bloomsbury Centre is the subject of a mock encomium with work its underlying theme. Everyone is joyfully and blithely busy in this hive of industry. The one person out of step and whose inconformity causes trouble in the ranks is Bernard. The idea of work, service and dedication in the service of Ford are praised--to be reversed completely of course. This example of a 'little' mock encomium shows another technique employed in the use of irony of inversion.

A second device of verbal irony is known as understatement. It is the kind of irony which derives from deliberately representing something as much less than it really is. This results in the reader's exaggerating the statement to get the real meaning. In one incident, where the Director, in speaking to Bernard, refers to something which had happened long ago and thus incidentally refers to his age, which is a topic against which the people are hypnopaedically prejudiced, Bernard thinks: "A man so conventional, so scrupulously correct as the Director--and to commit so gross a solecism".[17] By reduction of this to the level of a grammatical error or a breach of etiquette, the reader makes the proper exaggeration to arrive at the real meaning; that this is like our

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17 Aldous Huxley, Op. Cit., p. 82.

world with its unnatural emphasis on youth.

Probably the best example of understatement comes within the last sixty lines of the book. The crowds, gathered at the Savage's residence in the hope of seeing him discipline himself with his whip, are roused to orgiastic frenzy at the sight of the Savage slashing at Lenina with his whip of cords. With masterful understatement, the author writes: "With a whoop of delighted excitement the line broke".[18] In reality this was a frenzied outburst caused by their fascination of the horror.

In the classification of irony of manner, or what is sometimes called Socratic irony, because of Socrates' tendency to assume an attitude of modesty and a readiness to entertain other points of view which inevitably turn out to be absurd, we find distinctive examples. The very way in which Huxley presents his Utopia--not really as a Utopia in the traditional and ordinary use made of this device by literary men, but as a Utopia-in-reverse, which he presents as a Utopia, shows that he is assuming an irony of manner. He presents this blueprint for a future, in his ingenuousness, believing it to be a Utopia, while the reader, infinitely superior, realizes that the whole thing is absurd. This attitude of naivete on the part of the author protects him, as well as helps the reader

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18 Aldous Huxley, Ibid, p. 200.

to participate very closely in the literary and aesthetic acts of making the application.

In a way, too Lenina might be said to be the ingénu heroine of the story. Through her unquestioning matter-of-fact eyes we are presented many of the aspects of the Fordian world. In dewey-eyed, attractive ignorance, appealing because of her beauty, Lenina gaily gives us the picture of life in the Fordian world. Had it been Fanny Crowne rather than Lenina whom Huxley had chosen as the instrument of his satire, her ponderous common sense and generally unappealing exterior would have irritated the reader; hence the fitness of Lenina's naiveté. In many ways she is the ideal ingénu heroine, for she is a model citizen of the Fordian world. She always has the proper reactions--whether it be towards taking soma, or towards hypnopaedic adages, or towards Fanny's advice on her sex-life. Her unquestioning attitude, then, makes her an added extension of the idea of irony of manner in the role of ingénu.

To conclude this section on irony of manner, we quote from Worcester:

> In irony of manner, the ingenu collects his ironic materials behind the scenes; then, making his entrance, he presents the materials as simple and obvious truths.[19]

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19 David Worcester, Op. Cit., p. 119.

This is exactly what Huxley has done, both in presenting the whole story himself and in the characterization and role of Lenina.

Dramatic irony, or tragic irony, as it is sometimes called, presupposes a kind of secret knowledge in the audience. Huxley expects his reader to bring with him to the reading of his book a vast knowledge. The more knowledge one has, the more appreciative one can be of the irony contained in Brave New World.

In connection with the use of contraceptives, as practised by Lenina, or taught to the unsterilized girls, we always find mention of Malthusian Drill. Indeed the bandoliers, worn by the girls to contain their regulation supply of contraceptives, are called Malthusian Belts. Malthus, from whom the name is derived, is famous for his "Essay on Population" in which he projected the theory that as population increases in geometric proportion, subsistence increases in arithmetic proportion. To counteract what he believed to be a situation which would result in poverty and dire necessity, Malthus advocated the slowing down of population increase that it might be more proportional to the rate of subsistence production. However, he believed this should be done by continence and postponement of marriage until a comparatively late age. Thus the use of Malthus' name in connection with these processes which facilitate a controlled population, not by

continence, but by mechanistic promiscuous copulation, is indeed an example of dramatic irony.

Again, the situation described in Chapter Nine when John visits Lenina at the guest house at Malpais is worthy of attention. We know that Lenina is on soma-holiday and very few things would bring her back to reality, but John cautiously and stealthily enters her presence:

> There, on a low bed, the sheet flung back, dressed in a pair of one-piece zippyjamas, lay Lenina, fast asleep and so beautiful in the midst of her curls, so touchingly childish with her pink toes and her grave sleeping face, so trustful in the helplessness of her limp hands and melted limbs, that the tears came to his eyes.[20]

To further the irony, John kneels on the floor by her bed, clasps his hands as if in adoration and, while we know all about Lenina's innocence, he thinks of the purity of Juliet, and, when flies buzz around Lenina, he uses the words of Romeo when he had to leave Juliet:

> ....steal immortal blessings from her lips.
> Who, even in pure and vestal modesty,
> Still blush, as thinking their own kisses sin.[21]

To complete the ironic situation, John reaches out his hand as if to touch Lenina's hand, but dares not, for fear of profaning her modesty with his unworthy hand. Sensual images and thoughts come to him, but he banishes them immediately,

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20 Aldous Huxley, Op. Cit., p. 117.

21 William Shakespeare, quoted by Aldous Huxley in Ibid, p. 117.

ashamed of himself for associating one of 'pure and vestal modesty' with his detestable thoughts. Indeed from the very beginning of his association with Lenina, John had consistently and ironically associated her with Miranda. It is only near the last that he will allow himself to realize that she has not the virtue of a Miranda. Even after their attendance at the theatre together he persuades himself that she is still noble by refusing to believe her anything but what he wanted her to be; he attempted to put the blame for her apparent lapse from perfection on the feature itself.

In his reading of Romeo and Juliet to Helmholtz, he sees himself as Romeo and Lenina as Juliet, the tribulation and pathos of their love affair reminding him of his difficulties with Lenina. When, at last, he ventures, at Lenina's instigation, to speak to her of love, it is with the same sentiments; he is unworthy of her. He wishes to do something worthy of her before he could suggest marriage. This idea, of course, is met by Lenina's usual incomprehension; and Prospero's advice to Ferdinand to remain chaste before marriage also receives short shrift from her. At last the unveiling comes and John is forced to believe Lenina is not Miranda nor Juliet. Then, in ironic realization of his own mistake, he applies to her the words from King Lear, censuring woman's lust.

Probably the most satisfactory incident, making use of dramatic irony, occurs when Bernard has brought Linda back to

London from New Mexico. The Director has arranged the stage to his satisfaction for Bernard's dismissal. This was to be facilitated in the room where the largest number of high caste workers was assembled that his dismissal might be a public example to them. In his remarks to Henry Foster, preparatory to Bernard's arrival, the Director expatiates on the fact that Bernard's high position carries with it greater responsibilities, that the most heinous offense is unorthodox behaviour, and that it is better that one should suffer than that many should be corrupted.

Upon Bernard's entrance, jauntily made to conceal his nervousness, the Director summons the attention of all, and elaborates on Bernard's defections: his scandalous sex-life, his heretical views on sport and soma, and his refusal to behave in an infantile manner. In order that he may not lead others astray by his unfordly example, he is to be exiled to Iceland. "Marx, can you show any reason why I should not now execute the judgement passed upon you"?[22] concludes the Director. And Bernard, with his affirmative answer and his reason for it, upsets the Director's nicely arranged plan. Linda's entrance, her effect upon the youthful bystanders, her coquettish appeals to the Director, her announcement of the baby and his appearance in the person of John, who calls

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22 Aldous Huxley, Ibid, p. 121.

the Director 'father' are high points in this masterful irony which completely reverses the situations of Bernard and the Director.

The fourth significant phase of irony is the stage of the cosmic. M.H. Abrams writes of it:

> Cosmic irony, or the irony of fate, is attributed to literary works in which God or Destiny is represented to be manipulating events as though deliberately to frustrate and mock the protagonist.[23]

The thread of this may be observed through Brave New World. Bernard seems to be in a way to achieving a measure of happiness; his success in bringing John and Linda to London and his ousting the Director would seem to be milestones for him until we see they are but manipulations of events to bring him to the end he dreads, banishment. The same might be said for Helmholtz; the friendship he has for the few people he finds congenial brings about his downfall.

But it is in John that this is seen most obviously. His life-long desire has been to get to the other world but with what tragic results. He then hopes that, in his escape to the lighthouse, he may live a life of purgation and satisfaction, away from those who had made Linda what she was, and who had caused him to forget her in her last days on earth. His desire to live alone, to work things out for himself, to

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23 M. H. Abrams, A Glossary of Literary Terms, New York, Rinehart and Company, 1957, p. 47.

provide his own food, and to reassure himself that this is the only way for him to make atonement conspire against him. These very factors are the ones which bring him to his suicide, for they are the reasons why he finds himself surrounded with Fordians whose emotions are vicariously satisfied in their observations of his self-flagellation. Thus all events seem to be manipulated so as to end in his despair and suicide.

These four phases of irony are successfully worked out and have assisted greatly in directing the reader to the fact that besides the literal meaning there is another meaning. Praise has been given to the general use of irony made by Huxley:

> Huxley, furthermore, has used irony with more originality and penetration than has any other English writer since Swift.[24]

2. Parody

Burlesque, according to Abrams, is "the generic term for all literary forms in which people, actions or other literary works are made ridiculous by an incongruous imitation".[25] Parody, then, he considers to be a species of

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24 David Worcester, Op. Cit., p. 107

25 M.H. Abrams, Op. Cit., p. 9.

burlesque. According to Christopher Stone:

> The simplest form of parody is the verbal, which gains its lucicrous effect by taking a well-known poem and altering a word here and there so as to make a different sense without mutilating the original form.[26]

This is the type of parody which Huxley uses in Brave New World.

He takes, for example, quotable passages from Scripture and alters a word here and there. This, while reminding the reader of the Scriptural significance, serves as a comparison for the Fordian way and points out the ludicrous effect of life in such a manner. In the lesson which the Director was giving to his students on the tour which was to initiate them into studying, he explained some of the principles of Neo-Pavlovian conditioning. Babies, belonging to a Bokanovsky Delta group, are brought out and, attracted by the brilliant hues of the roses and the gaily coloured pictures of animals, crawled towards them. Just as they were beginning to enjoy themselves, violent noises of sirens and bells were heard; this was followed by a mild electric shock. The babies, terrified, screamed in protest. When the children were again presented the books and flowers they shrank from them in horror. The books and loud noises, flowers and electric shocks were linked in their minds and after numerous

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26 Christopher, The Art of Parody, London, Martin Secker, p. 20.

repetitions would be indissolubly associated. "What man has joined, nature is powerless to put asunder",[27] Huxley sums up, reminding us of the Biblical "What God hath joined together, let no man put asunder", and creating in our minds a realization of the incongruous situation described.

Mention has already been made of the use of Ford and the Fordian way of life. Many are the parodies made of Ford. In speaking of the beginnings of the official use of hypnopaedia, he connects its origin with the putting on the market of Our Ford's first T-Model; the reader, of course, makes the connection with the Model-T Ford car of automobile fame. The Big Ben clock has become Big Henry; the Young Women's Christian Association has become Young Women's Fordian Association. Even the Director reiterates the Controller's thesis with a parody of Browning: "Ford's in his flivver, All's well with the world".[28]

The popular songs, which Lenina, her friends, and the music-hall entertainers sing, are mere parodies of the popular songs which express the emotions of many young people of the real world:

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27 Aldous Huxley, Op. Cit., p. 29.

28 Ibid, p. 45.

> Bottle of mine, it's you I've always wanted!
> Bottle of mine, why was I ever decanted?
> Skies are blue inside of you,
> The weather's always fine
> For there ain't no bottle in all the world,
> Like that dear little bottle of mine.[29]

These words show the shallowness, the mediocrity of taste of not only the common Fordian people, but of those of every day around us.

The Solidarity Services which were held bi-monthly at the Community Singery are a parody of the revivalistic emotional type of religion. No appeal is made to the intellect whatsoever, but the type of music used, with its pulsing rhythm reminiscent of tribal ceremonies among pagans, and the use of soma, conspire to reach the sensual appetites. The hymns produce an emotion as synthetic as the music which accompanied them. We are told that:

> A sensation of warmth radiated thrillingly out from the solar plexus to every extremity of the bodies of those who listened; tears came into their eyes; their hearts, their bowels seemed to move within them as though with an independent life.[30]

The emptiness, and the futility of religion divorced from intellectual activity is all the more seen in the fact that Bernard, despite his participation and anxiety to achieve the consummation of solidarity, cannot belong to the group. He

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29 Aldous Huxley, Ibid, p. 68.

30 Ibid, p. 72.

remains unsatisfied, unreplenished..

Another example of this parody, where trivial subjects become elevated, is seen in the titles applied to the various personalities. Their works and offices are quite lowly, yet the application which the reader makes is generally one of dignity, for the titles are replete with honour and grandeur. They range from the prosaic Chief Bottler and Directors of Predestination, and of Hatcheries and Conditioning to the high-sounding, euphonic Professor of Feelies in the College of Emotional Engineering, and the Director of Crematoria and Phosphorous Reclamation. Lest these do not arouse enough majesty, awe, and incongruity with reality, we have Arch-Community Songster and Dean of the Westminister Community Singery. Naturally their capacities are nothing similar to those whose names we are reminded of--the Archbishop of Canterbury and the Dean of Westminster Abbey.

The first paragraph contains an example of parody which impresses the reader as being especially significant only after a period of time. We are told that on the entrance of the Hatchery and Conditioning Centre is the World State's motto: Community, Identity, Stability. This causes the reader to visualize the liberty, equality and fraternity of the French Revolutionists and to think of their motives and tremendous work for liberty for the masses, equality for all and the brotherhood of man. With this idea subconsciously in

one's mind it is quite a surprise to realize that this welfare, totalitarian state is just the extreme opposite of the ideal of the French Revolution.

These are some of the examples of parody to be found in Brave New World. In fact, the whole work might be considered a parody of the utopian ideal which had long been projected by H. G. Wells.

3. Wit and Humour

Before considering the devices of wit and humour used to present the indirection we shall note a distinction made between the two:

> Humour, as it is shown in books, is an imitation of the natural or acquired absurdities of mankind, or of the ludicrous in accident, situation and character; wit is the illustrating and heightening the sense of that absurdity by some sudden and unexpected likeness or opposition of one thing to another, which sets off the quality we laugh at or despise in a still more contemptible or striking point of view.[31]

Humour may be found in many places in Brave New World. One of the incidents, wherein we have humour of situation, is the incident when John attempts to destroy the soma ration of the Deltas, and the police, all-powerful, appear. As they rush into the fray, with their guns and gas masks, we are

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31 William Hazlitt, "On Wit and Humour", in Criticism in the Major Texts, ed. by William Jackson Bates, New York, Harcourt, Brace, 1952, p. 316.

conscious of all the things we associate with the police: authority, force and mastery. But suddenly the whole thing changes, and we realize the absurdity:

> The policemen pushed him out of the way and got on with their work. Three men with spraying machines buckled to their shoulders pumped thick clouds of soma vapour into the air. Two more were busy round the portable Synthetic Music Box. Carrying water pistols charged with a powerful anaesthetic, four others had pushed their way into the crowd and were methodically laying out, squirt by squirt, the more ferocious of the fighters.[32]

With this, the picture we have of the police, defenders of the right, maintainers of law and order, vanishes and we realize that to such fatuity would law descend in a Fordian-like state.

Another situation which involves humour comes at Bernard's Solidarity Service. He has blindly seated himself next to Morgana Rothschild, only to be dismayed at the sight of her unattractive eyebrows--or eyebrow, as it is consistently called--for they meet above her nose. At all points in the service, Morgana's eyebrow, the two-in-one, cannot be ignored, and it, all through until the very last description where Bernard thinks of nothing but Morgana's eyebrow, is the reason for Bernard's lack of participation and his inability to achieve consummation. Thus by turning this to humour we are made to realize that the service is not to be taken seriously.

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32 Aldous Huxley, Op. Cit., p. 169.

A humorous portraiture is created in the reporter from The Hourly Radio. With an ingratiating smile, and every prospect of success, he arranges his portable apparatus, most of which is concealed in his hat. He asks for and receives a few words from the Savage; the Savage gives him five words in Zuni, then, he turns the reporter round and aims a very accurate and effective kick at his posterior. Within eight minutes, a new edition of the newspaper appears with a headline reporting the reporter's being kicked and stating: SENSATION IN SURREY.

> Sensation even in London! thought the reporter when, on his return, he read the words. And a very painful sensation, what was more. He sat down gingerly to his luncheon.[33]

Thus does the author, through treating this situation with humour, avoid the appearance of virulence in his attitude towards a press which deals in our times with the sensational and the mediocre; and he throws upon the discerning reader the responsibility of drawing the real meaning.

Wit is defined in the Oxford Dictionary as that quality of speech or writing which consists in the apt association of thought and expression, calculated to surprise and delight by its unexpectedness. Johnson, in elaborating, writes that wit is the true instrument of satire.[34]

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33 Ibid, p. 194.

34 Edgar Johnson, A Treasury of Satire, New York, Simon and Schuster, 1945, p. 33.

In the first chapter of the book when the Director has been guiding the students on their tour of the various departments, the word "parent" occurs in his conversation. He questions whether the boys know the meaning of the word. One boy attempts, with much embarrassment, to explain. Finally the Director sums it up by saying that the parents were the father and the mother, and "the smut that was really science fell with a crash into the boys' eye-avoiding silence".[35] The next time we come to the words "father and mother", they are followed by (crash! crash!); after this, without the use of father and mother, we have "crash and crash", substituted in the next instance by "wink and snigger", thus showing us in a witty manner that the boys were getting progressively bolder, and also drawing our attention to the fact that the purpose, dignity and authority of parents have changed so much that the words have lost their reverence.

Another instance where we have an incongruous association of ideas is in the Controller's talk to the students. He is greeted with great deference by the Director, and even the students are subdued. We are prepared to receive words of wisdom when he begins to speak:

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35 Aldous Huxley, Op. Cit., p. 30.

> 'You all remember!' said the Controller, in his strong deep voice, 'you all remember, I suppose, that beautiful and inspired saying of Our Ford's: History is bunk. History', he repeated slowly, 'is bunk'.[36]

The absurdity of such a statement being made by a man to whom such deference had been paid, is paralleled in the inconsistency of associating history with bunk. Thus the concise way in which this absurdity is expressed brings out its weakness.

By using wit in a degrading comparison, Huxley can bring out his allegorical meaning. For instance, when Lenina is making arrangements to go with Bernard to the Indian reservation, he, wanting privacy, suggests in a rather shamefaced way, that they talk somewhere else.

> 'As though I'd been saying something shocking', thought Lenina. 'He couldn't look more upset if I'd made a dirty joke--asked him who his mother was, or something like that.'[37]

This degrading the idea of motherhood to a dirty joke has its effect in shocking us into the reality of the situation--totalitarianism would do away with values that practically all people acknowledge as of prime importance.

The author also makes a very witty use of suggestive names. Both names of Morgana Rothschild conjure up for the reader pictures of financiers and mighty financial empires;

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36 Ibid, p. 55.

37 Ibid, p. 55.

yet she is a nonentity whose only part in the story is her inability to arouse any erotic emotion in Bernard at the Solidarity Service. The reduction of Stoke Poges to the level of a Golf Course and Club House reminds the reader, through his associating Stoke Poges with Thomas Gray, that respect for the dead is not of much value in our society any more.

There are many instances, too, where the conversation is witty, especially when Bernard is participating. His blasphemous utterances against the Fordian system are often quite pointed. Many times Lenina will be uttering hypnopaedic adages and we are checked with Bernard's venomous agreement, which causes us to realize that the opposite of what is being said is true. This conversation is typical:

> 'And how can you talk like that about not wanting to be a part of the social body? After all, every one works for every one else. We can't do without any one. Even Epsilons...'
> 'Yes, I know', said Bernard derisively. 'Even Epsilons are useful! So am I. And I damned well wish I weren't!'[38]

This causes us to think like Bernard, not, like Lenina to accept passively this system which has so many parallels with ours.

There is also much wit in the hypnopaedic proverbs, which are often cast in epigrammatic form and contain a grain of truth, or are derived from some proverb or saying with

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38 Aldous Huxley, Op. Cit., p. 78.

which we are familiar. "What a hideous colour khaki is"! or "All men are physico-chemically equal", or "I'm glad I'm not a Gamma!" need only have a word changed in them to make them sound familiar to us. Likewise, "A gramme in time saves nine" and "Never put off till to-morrow the fund you can have today" and "Cleanliness is next to Fordliness", derived from proverbs, obtain their real meaning in contrast with the proverbs.

Many times, too, Bernard, succinctly and pithily, by his contradiction, diagnoses the error in the Fordians' way of living. In one incident, Lenina is trying to persuade Bernard into taking soma in order that he may be relieved of his misery. He refuses, saying, "I'd rather be myself. Myself and nasty. Not somebody else, however jolly".[39] He expresses a similar idea when she is trying to impress upon him the propriety of conformity and his obligation of being a part of the social body.

In many circumstances words have a certain suggestive significance which connotes a great deal more than the literal meaning. "Trust Henry Foster to be the perfect gentleman"[40] indicates, not his gentlemanly qualities, but his tendency to

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39 Ibid, p. 77.

40 Ibid, p. 44.

live up to the standards of sexual promiscuity set for the Fordian world. When Lenina and the Savage attend the movies--"feelies", we are told that "sunk in their pneumatic stalls, Lenina and the Savage sniffed and listened".[41] The meaning indicated here is that they were reduced to the level of animals with the words, "stalls", and "sniffed", although literally this is what took place, for the movies appealed to the sense of smell, along with those of sight and sound.

Thus through the devices of wit and humour we are brought face to face with the fact that not all is happiness in the Fordian world, which is our world; that in regimentation and centralization, happiness can be obtained only by the individual himself, not through the state, no matter how paternal it may be.

4. Instruments of Satire.

"One of the satirist's main problems is how to touch the conscience of his reader; how to make the reader apply the satire to himself".[42] Huxley solves this problem in the choice of his instruments of satire, for here he makes the reader realize that this mockery of the present day world and its inhabitants is a condemnation of a way of life which

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41 Ibid, p. 134.

42 James Sutherland, English Satire, Cambridge University, 1958, p. 86.

jeopardizes the full development of man. The three means which he uses to make the reader apply the satire personally are: an enlarged likeness of the present day world, a revolving point of view, and grotesque characterization.

The first of these instruments which he uses for his satire is that of the Fordian world, that is, the enlarged likeness which he makes of the present day world, for it is an enlarged likeness. No one but the most literal minded could read this and not realize, while enjoying the venomous fantasy of it, that it is our world enlarged and distorted. All the traits of the present day world are enlarged in this extended world, and many of them to the point where they are grotesque. But there they are: the promiscuous love-making reduced to the level of animal mating; the listless conversations consisting of fatuous remarks and observations; the abnormal anxiety to be like everybody else, and the absolute subservience of the people to an authoritarian government.

The happenings in this enlarged likeness of our world are just that, too, enlarged likenesses of things that happen here. The educational system, which produces half-educated Fordians, is an enlarged likeness of many of the educational policies followed in our world. The importance which Lenina applied to a trip to an unknown place where few of her acquaintance had been is seen in the deference paid by many people to those who have travelled, and the attitude of

of voyagers or would-be-voyagers is similar to Lenina's attitude.

The popularity of Lenina after her trip, and her demand as a speaker to organizations which should have been superior to her intellectually, is a picture of the tendency in present day society to cater to the popular, the notorious, and the extraordinary. Her popularity is similar to the popularity given to many a film idol.

A second instrument of satire which Huxley uses most effectively, in the first part of the novel particularly, is what might be termed a revolving point of view. The reader is whirled in a giddy vortex from the Director's on-the-carpet talks to the students, to Henry Foster's Fordian comments of Lenina's pneumatic qualities, to Lenina's and Fanny's conversation of men and clothes, to Bernard's attitude of disgust with himself, his neighbours, and the whole Fordian world. This device whereby the whole world, with its physical and material manifestations, its sex-ridden people, and its absolute unconcern with the value of the individual as such, is opened up to the reader with this revolving point of view, is a most effective means of satire.

But it is in the characters themselves that we have the greatest instruments of Huxley's satire, for their attitudes present us with life from the point of view of the perfect Fordian, of the non-conformist, and of the outsider

looking on. Thus their comments and actions make them instruments of satire.

Bernard and Helmholtz might be considered together, for they condemn many of the Fordian concepts in their behaviour and lack of conformity. In a sense they, too, demonstrate the people in our world who try to lead a life human, unaffected by social upheaval surrounding them. Bernard, with his scorn of hypnopaedia, slogans and soma, alerts the reader to the ills of these things and forces him to make a judgement. Helmholtz, the most human of the Fordians, by never being connected with these things, seems so far superior to them that the reader becomes aware that these things, far from being good things, are completely unnecessary. The constant companionship of these two people and their conversations which are the only ones by Fordians critical of the existing regime, and of any intelligence, show the vast superiority of a life centered on the intellect rather than on the passions. Their complete understanding of John and their attitude of superiority towards him illustrate the effects of surroundings on a person, no matter how much integrity he may possess. Their very resistance to so much of the usual social round illustrates the emptiness of the usual amusements. Their inability to achieve completion as individuals shows how utterly impossible it is in a world tainted with the evils Huxley satirizes, to achieve

development of personality.

Through the Director, Linda, and, most especially, Lenina, we are given the aspects of Fordian life expressed by those who are complete automats in the system. In utter good faith they express the opinions, expose the philosophy and demonstrate the existence of those who in our world live the life of Fordian people, that is, are completely moved by actions outside themselves, and never use their intellects and wills to decide or do anything. In their complete acceptance, the reader cannot but see the people around him, and in the inhuman, automatic, state-propelled puppets that they are, he cannot but see the evils which abound in our society--the evils of totalitarianism, of unadulterated mechanism, and of complete bodily indulgence.

But it is in John that we have the character who is Huxley's greatest instrument of satire. He, an outsider, with the many difficulties in which he finds himself, arouses a sympathy on the part of the reader, and the reader thus finds himself agreeing with John and with Huxley. It is through John's eyes, by his questioning, and by his opposition, that the reader finds himself condemning the Fordian world and the things for which it stands. John likes solitude, the reader realizes that there is very little opportunity for solitude in the present-day world. He likes to create; the reader realizes the opportunities for creative activities in an age

of technology are becoming limited. John feels horror at the spurious emotion aroused by the movies and the reader begins to question such things as we have. John's idealistic conception of love, of marriage, and of death are in such contrast with the hedonistic ideals of our world that ours are shown up as very much inferior.

It is probably in his death, though, that John fulfils his role as instrument of satire most effectively. His death, through suicide, demonstrates his failure to achive completion in this our world. His attempts to live a rational life meet with frustration--frustration which seems to verge on despair and so leads to suicide. This seems to illustrate then, the difficulty of living a life according to the dictates of reason in a world like ours, harrassed as it is with the results of mechanistic inventions, with the tendency to take the easiest way out, and with the leisure and the means for unrestricted copulation; it is a world where a complete authoritarian, paternalistic government would decide all of man's activities. Thus, with John's death, Huxley seems to suggest the difficulty of leading a life of reason in such surroundings.

In this chapter we have observed the means by which Huxley obtains the indirection so necessary in allegory. Through an extensive use of irony, a type of parody, the strategic use of wit and humour and certain means which are

the instrument of his satire, he has attained sufficient removal from the objects of his satire. Thus he is enabled to utter the devastating truths without arousing the ire of his audience.

CHAPTER IV

THE MORAL LEVEL

This chapter, the Moral Meaning, is concerned with the third level of allegory. By moral meaning the medieval allegorists, and Tillyard as well, understand the meaning in terms of the conduct proper to man as a creature endowed with intelligence and will. With this in mind, we shall point out that Huxley considers that man in the Fordian world, which is an extension of the world of the present day, cannot conduct himself as a rational creature, for there is not present that freedom which allows for development of these faculties which are completely human. In his work, Johnson states that satire focuses our gaze sharply on the contrast between things as they are and as they should be,[1] and we shall observe that this contrast, heightened as it is in the Fordian world, makes the reader realize the deviation of reality from the ideal.

In the Introduction to this thesis, it was pointed out that the satirist, in holding up abuses to disrepute, must have an incidental intention of provoking amendment; in other words he must have a standard from which he criticizes.

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1 Edgar Johnson, A Treasury of Satire, New York, Simon and Schuster, 1945, p. 11.

Northrop Frye has written that "satire based on persisting moral sentiments has a better chance for immortality than satire based on fluctuating ones."[2] Elsewhere he states, in connection with the implicit moral standard, that "the satirist has to select his absurdities, and the act of selection is a moral act."[3] That is, the satirist does not have to present overtly his moral point of view; indeed, he should not, if he is to be artistically correct. Sutherland expresses similar sentiments when he states: "We should never have to ask a satirist 'What is it you do believe in?'"[4] And of the satirist who dares to point out the errors of others, Maynard Mack has written: 'He must be accepted as a fundamentally virtuous and tolerant man, who challenges the doings of other men, not whenever he appens to feel vindictive, but whenever they deserve it."[5] E. D. Leyburn, in her concluding chapter writes:

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2 Northrop Frye, "The Nature of Satire" in University of Toronto Quarterly, Vol. XIV, No. 1, issue of Oct., 1944, p. 89.

3 --------, The Anatomy of Criticism, Princeton, New Jersey, Princeton University Press, 1957, p. 224.

4 James Sutherland, Op. Cit., p. 86.

5 Maynard Mack, "The Muse of Satire" in Yale Review, Vol. XLI, 1951, p. 86.

> The complaint against satire that it springs from hostility as a motive, fails to take account of the direction of the hostility, which operates against some defection of man from his humanity. Thus the satiric reproof implies a positive standard which has its source in man's own nature.[6]

It would seem, then, that the positive standard from which Huxley judges man is that of the humanist, for he is concerned with the defection of man from his humanity; man is not developing correctly the faculties of intellect, will and sensitive appetites in their proper relations in order to complete the personality in all its powers. And this is the standard which the humanist sets up for man, for Maritain has said "humanism essentially tends to render man more truly human."[7] Huxley himself has written elsewhere:

> For the perfected man is the complete man in whom all the elements of human nature have been developed to the highest pitch compatible with the making and holding of a psychological harmony within the individual and external social harmony between the individual and his fellows.[8]

The complete natural man as we would know him would be one who would be perfectly developed in both body and soul. It is the whole man, destined by nature in a union of body and

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6 E. D. Leyburn, Op. Cit., p. 135.

7 Jacques Maritain, True Humanism, London, Geoffrey Bles, The Centenary Press, 1938, p. xii.

8 Aldous Huxley, Do What You Will, London, Chatto and Windus, 1929, p. 72.

soul, that seeks happiness. The human soul is made to be concerned with the world of universal truth and good; the body is made to live in the material world. The appetites, directed in their action by human reason become the sources of human actions. These faculties, if properly subordinated and developed to their capacity, help man to achieve a harmony within himself, and a harmony in his relation with his fellows.

The senstive appetites must always be subordinated to the intellect and the will. They are humanized by the virtues of fortitude and temperance, the will is perfected by the virtue of justice, and the intellect is directed in regard to its operations by the virtue of prudence. Thus the extent to which the moral virtues of fortitude, temperance, and justice are developed and perfected in man, promotes a harmony within himself and a harmony with his fellows. That the intellect may be developed to the highest pitch possible and perfected in the pursuit of truth, it has the intellectual virtues, which may be either speculative or practical. The speculative virtues, understanding, science, and wisdom, are necessary for the perfection of the intellect. The virtues of the practical intellect, art and prudence, are concerned with the right way to act as a human being. Thus, both the intellectual virtues and the moral virtues are necessary for the perfecting of man as human being.

This chapter, then, will be concerned in the first part with the intellectual virtues, and in the second part with the moral virtues. Under each virtue we shall point out that Huxley, by noting its absence in our society wishes to indicate its necessity. In this connection we shall also illustrate the objects of his satire. The last part of the chapter will be concerned with the faculties of the soul, their lack of perfection and hence deviation from the true perfection of humanity.

1. The Intellectual Virtues

(i) The first of the intellectual virtues, the virtue of understanding, is the habitual knowledge which man has of the principles which are the starting points of all other knowledge. But in the Fordian world the process of Bokanovskification has retarded the intellects of most of the people--"in Epsilons we don't need human intelligence"[9]; those who are allowed complete development of the intellect in the embryo stage are diverted into patterns of required thought by prolonged hypnopaedia and conditioning. By means of hypnopaedia, people are made to apply the sleep-acquired answer to a problem rather than to think or apply understanding.

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9 Aldous Huxley, Brave New World, p. 23.

> The students nodded, emphatically agreeing with a statement which upwards of sixty-two thousand repetitions in the dark had made them accept, not merely as true, but as axiomatic, self-evident, utterly indisputable.[10]

These sleep-taught capsules of information, evolving from hypnopaedia, not from nature, are their first principles.

An example of how conditioning obliterated the habit of first principles is seen in the situation where Lenina, who is among the many visitors to John in his retreat, is being barbarously beaten. Rather than rescue her, which would seem to be the human thing to do, for we naturally know that good is to be done and evil avoided, all, because of their conditioning which adapted them for co-operation and unanimity, began to mime John's gestures and actions. Again, a respect of some kind for one's parents would seem to be a basic principle of knowledge, but this is missing among the Fordians, for they have been conditioned to consider the very words, "mother" and "father" as the worst of obscenities.

Huxley, then, by showing the condition to which these people have been delivered, is stating indirectly the necessity of the virtue of first principles; by satirically representing our society, wherein people are not wanted to think for themselves or to have opinions but are expected to accept the opinions of others and express them as facts and

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10 Ibid, p. 42.

truths without any questioning, he is warning us that such things must be corrected.

(ii) The second of the intellectual virtues, science, is the knowledge of conclusions acquired by demonstration through causes or principles which are final in one class or another. Often truth is deduced from some other truths, or facts are interpreted in the light of principles of the virtue of understanding. In the Fordian world people are not allowed to reach conclusions of their own, for all conclusions--those considered best--have been reached for them. "Why do you want to keep the embryo below par?"[11] was asked by a student and the Director witheringly let him understand questions were not to be asked; nor was the correct answer given. People were not allowed to read, for reading was considered only a distraction and they could be distracted more easily in other ways and with less danger of subversion to the regime.

The Controller tells Bernard, Helmholtz and John of his experience in physics. Because of his experimentation, he was about to be ostracized from the Fordian world. However he capitulated, gave up the science and acquired great power.

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11 Ibid, p. 23.

> 'I'm interested in truth, I like science... But truth's a menace, science is a public danger... We can't allow science to undo its own good work. That's why we carefully limit the scope of its researches.'[12]

Thus the virtue of science in the Brave New World was not developed at all, for no one was allowed to indulge in any thinking or to reach any conclusions which had not been worked out for him by his totalitarian masters. Even the practical sciences were encouraged only within a certain framework insofar as they could enslave and adopt man more pliantly to the system.

Huxley is here pointing out to us the necessity of this virtue for man to lead a life of the intellect--a human life. He is also satirizing our system of education which is concerned so often with a few facts learned, rather than with the acquisition of knowledge based on fundamental first principles. A dabbling in the practical sciences, which is concerned only with the effect on individuals rather than with the final effect, is also the object of his satire.

(iii) The third intellectual virtue, wisdom, enables the mind of man to see everything in order in its proper place. In the Fordian world it is almost safe to say most values are out of their proper place.

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12 Ibid, p. 178.

> 'Our Ford himself did a great deal to shift the emphasis from truth and beauty to comfort and happiness .... We've gone on controlling... It hasn't been very good for truth,'[13]

When the Controller states this, he seems to realize that he is really in error, and is keeping others there also. Yet he makes no attempt to lift people out of the morass in which they are situated, for it is much simpler and easier to allow things to go on as they are, than to improve them. Again it is not possible for children to possess the virtue of wisdom to a marked degree, but adults are expected to have a certain amount of it, yet the Director says to Bernard, "If I ever hear again of any lapse from a proper standard of infantile decorum, I...."[14] In other words, people were not expected to grow up intellectually, but to remain children. Always the easiest, most pleasurable way was taken.

Bernard, Helmholtz and John are the only ones who desire to seek an ultimate explanation of things, and none of these is a typical Fordian citizen. This desire of theirs to put things in their proper relation one to another causes their removal from communal living. In many instances, too, we have people seeking explanations who find themselves shunted aside--the true emphasis on truth is not there nor

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13 Ibid, p. 179.

14 Ibid, p. 83.

allowed. We see this in John's attempts to learn from his mother. She never seemed to know, whereas the old men of the pueblo had much more definite answers. The students whom we meet the first day were being given a few general ideas, but very few, for "generalities are intellectually necessary evils." The type of knowledge imparted was intellectually sterile, for only things to make them happy in their servitude were given. "History is bunk", the famous saying of Our Ford, so often reiterated, removed from a past everything that had no practical use at the moment.

Once again Huxley is indirectly stating that not enough emphasis is placed on the life of the intellect; and in particular there is reference here to our system of education which is acquiring more totalitarian principles all the time, and so there is not that virtue of wisdom which is concerned with a proper hierarchy of values. In our system of education superficial bits of learning which are disconnected, rather than disciplined, with a certain set of values in an established hierarchy, are the things too often given to the students. Thus our false values in education are the object of his satire here.

(iv) The virtue of art, the knowledge of the right way to make things, which is the fourth intellectual virtue, is a virtue of the practical intellect. Since man is naturally a maker of things, the virtue of art should play an

important part in man's life. In the Fordian world, little concern is paid by the individual to the right way to make things, for everything made must conform to a necessary set of values. One of the most obvious omissions of art is seen in the synthetic substitute for music. Scent and colour organs provide not only the latest in popular music, but also aromas and a panorama of colour to assist sense appeal. Nowhere is there any concern for music as an art; its sole purpose is to provide amusement and distraction. Poetry, too, serves one purpose--that of propaganda, and the rhymes so composed must conform to specific norms. As far as literature, painting, architecture or any one of the manual arts is concerned, it is for a practical, pre-determined purpose and the method is designated. Thus, art, the virtue which perfects the intellect in the knowledge of how to make things, is lost in the Fordian world, for there is no call for such knowledge; all things are pre-ordained.

Huxley, by showing us that in this society there can be no right way to do things, means that in our world emphasis needs to be placed on the right way of doing things, rather than concern with the way others think they should be done. The objects of his satire here are the conception in our present day society that the right way to do a thing is the easiest way, or is the way that everyone else does it, and also the idea of most people that since what they are doing

is not worth doing, it can be done any way at all as it is only a job to get done. This, of course, means that the respect that should go with work, the making of things, has been down-graded, so that there is no longer a dignity nor a sense of the fitness of work in our society.

2. The Moral Virtues

(i) Fortitude is the virtue by which the passions of the irascible, sensitive appetite: fear, anger and daring, are moderated. It removes the obstacles which fear and daring raise in the pursuit of good. It gives a man the strength to endure pain and even death, to face a danger and to overcome it. This virtue is seen to be lacking in the inhabitants of the Fordian world, first because at the onset of any emotion, or even when there is any reason for believing these emotions might be eventually aroused, every individual takes soma, which not only prevents these emotions, but gives a sense of well-being. The Controller told John:

> And if ever, by some unlucky chance, anything unpleasant should somehow happen, why, there's always soma to give you a holiday from facts. And there's always soma to calm your anger, to reconcile you to your enemies, to make you patient and long-suffering.[15]

Thus, there is no need for the virtue of fortitude and its allied virtues. Patience is not required, for people

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15 Ibid, p. 185.

can get what they want promptly and are conditioned to desire what they can get. Perseverance, or the ability to endure delays, is just not seen, for soma can fill in the intervening moments. Only John, in his hope of winning Lenina's love, exhibits traits of this.

The main vice opposed to fortitude in this world is cowardice, which can almost always be recognized in the taking of soma. The Director exhibits cowardice in refusing to face the fact of John's existence and of his own disgrace; Bernard exhibits it in many contacts with Lenina; in fact, all, in their inability to face reality and its consequences, exhibit cowardice.

We see from this, then, that Huxley believes the virtue of fortitude is necessary that man may lead a truly human life. The lack of fortitude in our society is the object of his satire, for we have people who will make no effort to endure pain, to face a danger--they will escape to a dream-world, or to pleasure, or to alcohol. Another lack of fortitude is seen in our desire for security through pension plans, various kinds of insurance, and even through social position. Fear of death and of old age and of disease, common ailments of our society, are also satirized here in this treatment of fortitude.

(ii) Through the virtue of temperance and its related virtues, the desires of man's concupiscible sensitive appetite

are brought under the control of reason. It is worth noting that Aristotle pointed out that while temperance is the least noble of the virtues, it is the most fundamental, for an abuse of it deprives man more and more of the qualities which make him human, and lowers him to the level of animals. These desires which, if unbridled, draw him away from his humanity are the appetites for eating, for drinking and for the use of sex. These needs of the body are natural and impelling, and, if not brought under the control of reason, will destroy man's humanity. The first two of these impulses, those of eating and drinking, receive less attention in the Fordian world than that of sex. It is true that any mention of eating seems to connote the idea, not so much of excess, as of a voluptuous epicureanism. Those who are mentioned seem to be connoisseurs of food. The use of alcohol has been refined in the world of Ford, for soma is its substitute--soma which has all the advantages of alcohol--it is euphoric, narcotic and hallucinant--yet has none of its disadvantages. It is worth noting that when Linda was removed from Fordian civilization, the only thing which made life bearable for her was that she had unlimited access to mescal and peyotl. Upon her return to civilization, her greatest desire was an unrestricted amount of soma. Thus, in the use of soma, we see a servitude far worse than can be achieved with alcohol.

However, it is in the misuse of sex that we see the complete slavery of man to his passions. Sex receives emphasis from earliest youth, and it is sex which has been so completely deprived of its function of procreation that over half the female population is sterilized. During early childhood, with the little boys and girls playing naked, the emphasis is on sexual games; and for the adolescents who indulge in sexual experiences, and the adults whose chief pleasures outside working hours are sexual, the chief concern is to make sex easy. No children are born in the natural way, so no marriage nor sexual morality is expected.

By inversion we see that Huxley advocates the virtue of temperance and its allied virtues of modesty, chastity, abstinence, sobriety and continence. As these people are slaves to their concupiscible appetites and so are corrupted from humanity, Huxley believes that for man to be truly human he must exercise these virtues. The objects of satire in our society here recognized are t he constant pampering of the body and the unrestricted use of sex.

(iii) Justice, the virtue by which man gives to others that which is their due, is the highest of the moral virtues because it is a perfection of the will, man's rational appetite. Justice is very necessary for the stability of social life; without this virtue men lose their incentive to work for themselves or for the common good. Thus suspicion

and hatred enter into the hearts of men, the law of force and cunning replaces the law of justice, and an attitude of anger or cynicism is developed. These are some of the qualities noticed in the society of this world. At first one might be inclined to think this totalitarian society a happy one, where worries are ended, but one realizes that it is force and cunning that provides the constant pleasurable activity outside of work and soma-holiday in order that no one may think of wrongs. Bernard seems to be suspicious of almost everyone while the Director is motivated by hatred. It is his intense hatred for Bernard, rather than a sense of justice, that causes him to dismiss Bernard. The Controller shows a cynical attitude in his comments to John regarding human behaviour as John has idealized it from his reading from Shakespeare.

These attitudes show the conditions and beliefs which result when the virtue of justice is thrown out. There are many other examples, too. First, one of the primary rights of man is the right to life; in the Fordian world this right is disregarded; first, in the methods of human production employed, again, in the fact that only as long as a person is useful is he kept. Other basic rights, such as the right to one's good name, really do not enter the situation, for if one doesn't conform, one is banished; the right to education becomes the right to the education forced upon one by a totalitarian system; the right to work fruitfully as one desires with

freedom from fear cannot be realized in this society. All peoples should have these basic rights, yet in the Fordian world, non-conformists were banished to Islands, and the Reservations contained Indians who were forced to remain in their primitive culture. Thus, justice to groups, as well as justice to the individual, was ignored.

Virtues which stem from justice were sadly lacking, too. Patriotism, the virtue by which one loves one's country, was inevitably unknown. Real friendliness is seen only in those who were not typical products. Truthfulness was just not necessary either, for all answers were stored in the sub-conscious memory and came out automatically with the proper stimulus. These examples indicate the lack of justice in the Fordian world. By allowing the reader to see the evils which flow from violations of justice, Huxley advocates a return to justice and its allied virtues of gratitude, truthfulness, patriotism and friendliness that man may be more truly human.

Here, the objects of his satire, as seen against the background of the Fordian civilization, are the relations among nations, between authority and those ruled, between employer and employee, and between individuals where, so often, because of the totalitarian element in our society, the virtue of justice is disregarded.

3. Prudence

Prudence is an intellectual virtue as it directs reason in regard to operations. Since it is concerned with the choice of the right means to attain a goal, it is concerned with the moral virtues. If this inclination to the good has not been made perfect by fortitude, temperance or justice, prudence will not exist in the intellect, as it directs only to moral good. As this choice of the right means is lacking among the Fordians, for the lower castes were foredoomed by their conditioning and the higher castes also were lacking in freedom, although not to the extent of the Epsilons, it is impossible for the virtue of prudence as such to exist at all in Fordian man.

The object of Huxley's satire in this lack of prudence is the totalitarian element in our society which prevents man from acting freely. This totalitarian element, by exercising more and more complete control upon a population, and by removing slowly the freedom to act, at the same time giving to members compensations in the way of things which appeal to the lower appetites, eventually can teach the people to love their servitude. Thus, through the lack of this virtue, there is really directed a tremendous satire on the totalitarian element in our society.

Since prudence is the bond of the moral virtues and is an intellectual virtue, the absence of this virtue in the

Fordian world is the key to Huxley's system of ethics as a humanist and to his satire which in the final analysis is directed against totalitarianism, for this totalitarianism would of necessity embrace all these other items which would pervert man from his humanity. Prudence, because it is in the intellect and is concerned with the moral virtues, is concerned with all the faculties of the soul which distinguish man from other creation. As a freedom of choice is necessary for its exercise, Huxley's satire of totalitarianism would indicate his belief that a totalitarian element, which is rapidly increasing in our society, is the surest means of causing man to defect from his humanity.

So important does he consider prudence as the virtue which, in the final analysis, assures man of humanity, that he introduces from outside the Fordian world, John, who, not a subject of a completely totalitarian system, has, by the perfection of his faculties under the direction of prudence, attained a high degree of moral goodness--higher actually than warranted by his circumstances. The disparity observed between his moral virtue and the absence of it in the Fordians, for he is definitely more human, provides the final evidence for the reader of Huxley's belief in the necessity of perfecting the human faculties and of the means to do it, namely, a free society.

4. Faculties of the Soul

As was stated in an earlier part of this chapter the highest faculty of the soul, the intellect, has for its object, truth; and it was also pointed out that the virtues of understanding, science, wisdom and art are not practiced in our society as Huxley interpreted it in terms of the Fordian world. This would seem to be a result of the totalitarian element which is becoming more obvious in our social structure. Because of this element, there is little incentive to seek truth, for the very basic principles of understanding are eliminated in such a regime; the seeking of principles which are final in a field does not meet with encouragement; and the proper ordering of things is not appreciated for this may endanger authority; and as one works often for a despised master, the virtue of art is seen to be lacking.

The intellect, then, cannot be perfected in a society where there is not a certain measure of freedom and as this lack of perfection of the intellect would be a defection of man from his humanity, then judging from the moral level of allegory--that of man as a rational creature--a society such as ours is today does not allow man to develop his intellect to the highest pitch possible.

While the virtues which perfect man's intellect are concerned in the way in which man acts or does things as a human being, they are not concerned with man's moral

perfection. This is the work of the will, which acts under the guidance of prudence. As was pointed out in the section concerning prudence, Huxley doubts very much that sufficient freedom exists in our society that the will may be perfected. At any rate, because of the totalitarian element, the will seeks, insofar as it is free, the false goods of pleasure and of bodily satisfaction. These so-called "goods", since they are not the proper objects of the will, do not perfect this faculty, but rather bring about a defection of man from his humanity. Thus the standard which Huxley uses in his judging as a satirist of the value of our society--the perfection of the will--is a standard which has its source in man's own nature.

Since the sensitive appetites are directed in their actions by human reason, they, too, are sources of truly human actions. The concupiscible appetite has as its object sensible good, and thus, unless it is well under the control of reason, may easily be deflected to false goods. As the irascible appetite has difficult good as its object, it too may avoid the good and seek evil. Because of the ways in which things have been made easy for people in our society, and the fact that they expect and are expected to follow the easy way, it is difficult to perfect the sensitive appetites. As they too are faculties which make the complete man, the lack of perfection of these faculties is a defection from

man's humanity.

These faculties of the sensitive appetite should be subordinated to the faculty of the will, for its object, good, is superior to their objects. Both of these then ought to be subordinated to the intellect, which, having truth for its object, is superior. Such is not the case in our society. The fact that there is no order would indicate that on the moral level of allegory Huxley does not believe that man can act as a rational creature. The standard of reproof which he uses here is man's own nature.

Since the intellect cannot be perfected in its pursuit of truth, for truth has been so distorted, and the will cannot be perfected in the pursuit of good, for all goods are false goods, and the sensitive appetites, under the control of the intellect and the will, are hence perverted, it is impossible in a totalitarian society, where freedom is lacking, to perfect the faculties of the soul which characterize man as man.

In this chapter we have shown that since the moral level of allegory considers man from the point of view as a creature with intellect and will, the author must have a standard of belief about the intellect and will from which he judges. Huxley's standard is that of the humanist. We have then shown that by illustrating the lack of the intellectual and moral virtues in the Fordian world which is an inversion

of present society, Huxley demonstrates indirectly that it is not possible for the virtues to be completely exercised in our society. Lastly, it was shown that if these virtues are not practiced, since they exist in the faculties which distinguish man as man, man does not lead a truly human life.

CHAPTER V

THE ANAGOGICAL LEVEL

Tillyard, in his section on allegory,[1] points out that the traditional medieval allegory existed always on the literal, the allegorical and the moral levels. Sometimes, but not always, the allegory had an anagogical interpretation; that is, it was interpreted in the spiritual sense, in its meaning related to God's glory. Now, it is easily understandable that in the medieval times, in an age of faith, when man looked for and saw God in all things, that all allegories should have a spiritual interpretation. Even today we hear of certain holy people who look at things in this light--and in fact this is the Christian ideal--for them all things are representations of God. We would expect then, in an allegory written in modern times, to see less clearly the spiritual sense and to find emphasis on material things. In other words, the anagogical interpretation is more liable to be lacking, or at least, to be less easily discernible.

As the medieval writer was inspired by his surroundings, we would expect the same things of a writer today, for a writer is representative of the period in which he lives and writes. Thus we must not expect our author to write from

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1 E.M.W. Tillyard, Op. Cit., p. 146.

the point of view of a medieval author whose primary concern was with God.

Aldous Huxley, born in 1894, is the grandson of Thomas H. Huxley, and the brother of Julian Huxley, the eminent biologist. On his maternal side, he is a grand-nephew of Matthew Arnold, and hence a great-grandson of Thomas Arnold who struggled for a lifetime to inject religious principles into literature. Born into this family, Aldous Huxley can hardly be considered as having been reared in an atmosphere redolent with the medieval spirit.

One must keep in mind, though, that Huxley, if not reared in an atmosphere that one could call religious, was reared in an atmosphere that derived what goodness it had from the ages of faith. All the good in our Western civilization, which is not really Christian any more, derives from the natural law and from the heritage received at the time of the Protestant Revolution and again from what was retained from organized religion of any kind in the breakup which came in the nineteenth century. Thus when we consider Huxley as writing in a spiritual sense, or in relation to God's glory, we must not expect him to write as a Christian endowed with the same beliefs as are held by a minority today. Indeed, if he has a belief in God at all, it might be considered remarkable.

In Ends and Means,[2] published five years after Brave New World, Huxley asserts that science is not enough, that the scientific point of view of the post-war period leads only to a meaningless view of life, that the supremacy of the spiritual over the material must be asserted since we are all sons of God. He would seem to suggest at that time that the highest ideal for man to aspire to is the world view of the Buddhist mystic.

The Perennial Philosophy,[3] published in 1946, is an attempt to present a common unity of all theologies. Huxley has taken writing of Christian saints and of holy Taoist philosophers, of prophets of Buddha, and of Mohammedan seers, and connected these passages with a penetrating commentary which elucidates and develops them. Thus, he acknowledges here the existence of a Supreme Being, even if he does attempt to reduce to a common factor all existing theologies.

In "Politics and Religion" he had written:

> But a world made safe for totalitarianism is a world, in all probability, made very unsafe for mysticism and theocentric religion.[4]

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2 Aldous Huxley, Ends and Means, London, Chatto and Windus, 1937, 336 p.

3 --------, The Perennial Philosophy, London, Chatto and Windus, 1946, 319 p.

4 --------, "Politics and Religion" from Grey Eminence, 1941, in The World of Aldous Huxley. An Omnibus of His Fiction and Non-Fiction, New York, Grosset, p. 529.

Thus his bitter satire of totalitarianism in Brave New World would indicate a sympathy for mysticism and theocentric religion. Indeed, he has shown in his writings an awareness of the necessity of the life of the spirit and of a God-centered religion. Again, one must remember his background to understand his position. He was brought up in an intellectual atmosphere, charged on the one hand with the scientific materialism of his grandfather Huxley, and on the other with the religious principles of great-grandfather Arnold and of grandfather Arnold, who finally submitted to Catholicism and taught under Cardinal Newman. His education, too, at Eton and Oxford, in the tradition of the public school gentleman, was not exactly the type that would encourage him to embrace a life centered on religion. It is remarkable then, and shows the staying power of Christianity, that despite his upbringing and education, the effects of Christianity were not completely worn off and should have aided him to realize more and more the futility of a life centered wholly on the material.

According to Tillyard, the fourth level of allegory, the anagogical which is sometimes used, is not absolutely necessary. Here we propose to show that the fourth level, taking the complete picture, is to be found in Brave New World. This level of allegory points out that it is impossible for man, in a materialistic world in a totalitarian society

to which ours is rapidly tending, to live as a man should live; that is, to live a life of the spirit in keeping with his dignity as a man, and a life which would lead him to a Divine First Principle.

1. Life of the Spirit Necessary.

All through the novel we see man in the Fordian world, which is an extension of ours, prevented from even thinking there is any other life besides the physical life of the present moment. An adulation of Ford, about whom, significantly, little is told, takes the place of a personal religion, and this adulation and the accompanying frenzied orgy gives only physical satisfaction. Bernard, on the occasion of the Solidarity Service, had received no mental consolation nor physical well-being from this ritual; on the contrary, he was more miserable and isolated than before. A religion which concerns itself with the spirit would accomplish some sense of peace; and the fact that Bernard, by his personal inability to participate, received no enlightenment, shows that life based on the physical and material alone is insufficient, and that provision must be made for the spiritual part of man.

Even Henry and Lenina, so well-conditioned and so perfect in their Fordian life, realize, too, at times the futility of life which ends in a squirt of hot gas. Lenina

questions: "But queer that Alphas and Betas won't make any more plants grow than those nasty little Gammas and Deltas and Epsilons down there."[5] She realizes that for rational creatures an end like that is not sufficient, as does Henry, who unhappily thinks of the human beings disappearing to be thought of no more.

If Bernard realized the necessity or religion, and Lenina and Henry questioned death as being merely the end of human existence, the Controller, too, in many ways illustrates a belief in the everlasting verities. Early in the novel, we have an indication that he is not just an ordinary citizen. To the Director's nervous fears of what the Controller would say to the students, for it was known that there were forbidden books, Bibles for example, hidden in the Controller's safe, the Controller derisively says: "It's all right, Director. I won't corrupt them."[6]

The next development of his unique character is seen when he is correcting a Biology paper which he rejects because of its heretical treatment of purpose. His thoughts ramble and he muses that such thinking--that things should be explained in terms of purpose--might cause the higher castes to believe that happiness was not the Sovereign Good, but that

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5 Aldous Huxley, Brave New World, p. 66.

6 Ibid, p. 39.

the Sovereign Good was outside the present human sphere. His reflections cause him to conclude that this was possibly true.

However, he later states that for the present circumstances, it is much better that people should believe that happiness is the Sovereign Good, not as they had previously believed, that knowledge was the highest good and truth the supreme value. Thus, the philosophy which he professes and which he forces others to accept is not what he believes at all, but he advocates it for its practicability.

It is interesting to note that, in speaking of all those who were sent to the Islands because of their belief that happiness was not the supreme good, he remarks that it is lucky there are so many islands in the world--which would seem to indicate that there are many people not completely conditioned; that is, many are dissatisfied with a life centered only on material, sensual things.

Afterwards, the Controller, in his talk with the Savage, points out that there may be a god, but all the knowledge that had been written about God was about the God of the past. According to him, God now manifests Himself as an absence since He is unnecessary. The former reasons there were for a belief in God: misery and poverty which might promise future happiness, old age which was but a step towards eternal life, and the courage which came in doing things which promised a future reward--all these are unnecessary in the

the Fordian world of material pleasures, sensual happiness and dependence.

However, the Savage insists that the desire of ease and of comfort is not a sufficient reason for having deprived people of the belief in God; one is master of one's own life with a free will and the right to choose--all of which the Savage claims in preference to the material ease of the Fordians.

2. Superiority of John

That Huxley believed in the necessity of a spiritual religion of some kind is seen in his presentation of the Savage. He, who is far superior to all other characters in the book, is the only one who has any religion or belief in a personal god. This seems to sustain him and helps him to lead a life which is much more intelligent and human than the lives of others. We see his superiority illustrated in three ways: he has moral principles, he has a personal religion, and he claims the right to free will.

John's moral principles are seen in his attitudes towards the various conveniences of the Fordian world; for example, he is not impressed by the practicability of having morons and semi-morons to do the work; he is more concerned in the fact that they are not so intelligent nor human as they could be, and are unable to decide things for themselves.

The doctor who treated Linda upon her return to civilization suggested that she be given large doses of soma which would hasten her death; this was objected to by John. He didn't know exactly why such a procedure was wrong, but at least his natural instincts seemed to prompt preservation. In the end John had to give in because there was little he could do among so many--again showing the difficulty of retaining moral principles in a society like ours.

Linda's behaviour, too, with Popé and others was recognized by John, even though only a child, as intrinsically evil. The same might be said of his own temptations in regard to Lenina and of her attitude towards love. He recognized the necessity of purity because of his religious beliefs. He told the Controller: "If there were a god, you'd have a reason for chastity."[7]

John is the only individual in Brave New World who has a religion which bases its assumptions on the fact of there being a Supreme Being. He believes there is a Supreme Being, not only because of a "feeling" which comes with solitude and the night, and because of other physical sensations, but also because of the happiness of the pueblo people. To John, they, in their filth and laziness, were happier because of their belief in a Supreme Being and their acceptance of

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7 Aldous Huxley, Ibid, p. 185.

various happenings and phenomena as His Will, than were the aseptic inhabitants of the civilized world who had no reasonable explanations. Also, the old men of the pueblo were always able to give John much more satisfactory answers than he could obtain from Linda, or even from the Fordian experts. The old men based their answers on a supernatural religion, while the others tried to have a practical explanation for everything and did not always succeed.

The fact that he desires to do penance and make reparation indicates his belief in sin, and he is the only one whom we meet--except the Indians--who admits sin. That he admits sin as a possibility means also that he believes in the existence of a free will. Without free will for man there would be no such thing as sin. His condemnation of the Bokanovsky system of producing almost unlimited numbers of identical twins, his defiance of the soma distribution, and his violence in the face of Lenina's uninhibited behaviour all show his determination to think for himself, and, as a creature of free will, to form a definite opinion.

John's belief in a personal god is further shown in his efforts to make reparation. He retired to an abandoned lighthouse in an out of the way section where he might practice self-discipline in order to show his unworthiness and his lowliness before God, to be purified and made good, to make amends and, of course, to escape contamination by

civilized life. It is true that his attitude towards penance at times seems to be that it is an end in itself; and thus it is misdirected, rather than directed towards God, yet at least he realizes the need of atonement and self-discipline, which marks him as far superior to the Fordians. Previous to his retreat to the lighthouse, John had pointed out the necessity of sacrifice when he told Bernard and Lenina, on meeting them at the pueblo, that he wished to be the victim in order to help the pueblo, for crops and for fine weather, and also to please Pookong and Jesus.

In no instance is the superiority of John more marked than when, in the face of the Controller and the life of ease that he could promise him, he demands the right of free will--even though the Controller had pointed out to him that it meant the right to grow old and deformed, to have disease and to be hungry, to live in concern for the morrow and in fear of pain. That this is no mere lofty sentiment of the moment, but one seriously meant is seen in his determination expressed to Helmholtz and Bernard to discontinue being experimented with. Against the wishes of the Controller, he does escape, not to an island with his friends, but at least to a place where he is isolated and may live a life more in keeping with rationality.

That he is not sufficiently strong to carry through his rigid way of life in the face of Lenina and the clumsy

orgiastic yearnings of the mob, but yields to suicide, does not indicate that there is no such thing as free will. Rather his death seems to indicate that the Fordian world--that is, a world completely totalitarian--offers two choices only: that of an insane life in the civilized world, or that of primitive life in an Indian village--neither of which is acceptable. This, interpreted, would mean that in our present day world there are two ways of life: that of the crowd (illustrated by the Fordians), and that of a person perfectly isolated from other men and from the benefits which have come to modern man (man in the Indian village). John tried to live something different--he tried to live the life of the spirit in the world and found it impossible.

3. Indication of Belief in a Supreme Being

We have shown that Huxley's beliefs are not those which would make it possible for him to write an allegory which could be interpreted truly in the medieval anagogical sense, which, in the final analysis, means interpreted in the spiritual sense in relation to God's glory. However, Huxley does profess a belief in a Supreme Being and in the necessity of a life of the spirit, and thus there can be worked out an interpretation in the anagogical sense consonant with his beliefs and in reference ultimately to God.

He seems to believe that it is impossible for man to live in this present day world of totalitarianism, of mechanistic devices and of bodily indulgence, a life which concerns itself with the spiritual part of man's nature and is finally concerned in his relationship with the Supreme Being. This is impossible, for a life concerned with the spirit and man's relationship to God must consider man as having a free will and the ability to choose. In a completely totalitarian state, such as described in the Fordian world, all decisions must come from the top and authority is delegated; thus it is impossible for the individuals concerned to exercise free will and make a choice. The completely totalitarian society here described, of course, is the condition towards which Huxley saw the world rapidly moving.

The Fordian world with its surfeit of mechanical devices provided recreation at all times and a type of recreation which demanded very little thinking on the part of the participants because of its few demands on mental processes; yet by its constant demand on physical participation, it gave the people no time to be concerned with themselves or others as individuals. Likewise the bodily indulgence encouraged in the Fordian world, and in our world, with its emphasis on physical satisfaction is too plentiful and too satisfying to allow time or concern for the spirit or for a life concerned with it.

That Huxley presents John as far superior to the others, and the only one concerned with a life of the spirit and with a Supreme Being, indicates his belief in the necessity of this life. John's death in his attempts to live this life in the Fordian world indicates that Huxley believes it would be extremely difficult, even impossible, to live a life in keeping with one's destiny as a creature endowed with body and spirit in a world of science, totalitarianism and advanced technology. Thus his belief in a Supreme Being is not consonant with Christian tradition and teaching which states that all things are possible with the grace of God. "My grace is sufficient for thee."[8]

So, Huxley, while aware to a certain extent of Christian principles, and inspired by them at least through a Christian heritage, is not a Christian with a belief in God and in the Incarnation of His Divine Son. However, Brave New World does indicate that he has a belief in a Supreme Being, possibly at that time a nebulous, vague belief. He also seems to favour detachment (as seen in John's isolation) and the need of self-denial (as seen in his retirement for purpose of penance). Thus while the anagogical interpretation is not so clear as the others--nor does it need to be--yet it is present.

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8 II Corinthians, XII:9.

CONCLUSION

The satiric allegory, Brave New World, presents, on the literal level, an interesting story which is fascinating in its attainment of a unique literary style which allows the reader to view this world of the future, depicted in the novel, from a revolving point of view. Many and varied literary devices are used to present the real meaning; this indirection aids the reader's artistic participation. Morally, the author shows that man cannot lead a life in keeping with his humanity in a totalitarian society; and, on the anagogical level, it is demonstrated that man's proper conception of his eternal destiny which is subjected to a Supreme Being, is fostered by detachment and self-denial.

The theme of this book, that totalitarianism is inherently destructive of man's humanity, is based on a sound apprehension of the nature of man and of fundamental human values. The totalitarian way of life and the consequent evils issuing from it suffer under subjection to this penetrating criticism based on a standard that is enduring; for as long as man retains a sense of his dignity, any defection from his essential humanity will meet with censure from those most aware of the necessity of the perfection of humanity. Were Huxley's standard that of many of the contemporary scene who show no absolute moral principle except a more or less unconscious humanity, half perverted by commercialism and the

cults of beauty and material security, the work would do nothing more than assist in the basic disorder. The importance of this work may be seen in the fact that the reader at once may both interpret the standard from which judgment is made and man's defections from this standard.

While this work is not the first satiric allegory of a future world, it is original in that it is the first of this type in which the evils of our time have reached their ultimate conclusion in the destruction of man's humanity. Previous to this, satiric allegories presented a world in which the future was the perfection of the peace, rest and happiness of a flawless society. That this novel does not follow the traditional method of satiric allegories, indicates that Huxley had a consciousness of the evils of our society, and as a true artist he succeeds in creating a representation of the age in which he lives. Thus the awareness with which he interprets the time, and the emotional impetus behind his writing result in a satiric allegory that has artistry, penetration and permanency.

This work of Huxley's is sometimes compared with George Orwell's Nineteen Eighty-Four, (1949), and a similarity does exist for the happiness of the one and the unhappiness of the other are equally horrible. But in Orwell's work there is lacking a convincingness in the characterization that Huxley has achieved for the most part, and, at times, there

exists a melodramatic quality that is not consonant with its artistic structure. Despite the fact that Nineteen Eighty-Four was written at a time when political terrorization was rampant, (and it still is), and that it demonstrated its evils, this book suffers from a lack of artistic removal that causes it to become at times little more than propaganda and angry shouting. Huxley's work, with this artistic removal handled carefully, is much more feasible from the aesthetic point of view.

A comparison might also be made with Evelyn Waugh's Love Among the Ruins, (1953), which is a serious indictment of what the welfare state might become in a future world. The very gravity of the presentation and the solemn tone which is used throughout may cause the average reader to be deluded and a perception of the real theme may escape many. Because Waugh's work is concerned with merely a small portion of humanity and no attempt is made to fit this small segment realistically into the remaining portion, it lacks a credibility which Huxley's work has because he uses a complete panorama--the whole of mankind as his characters, and the world as a background for his exposition.

Both of these novels, Nineteen Eighty-Four and Love Among the Ruins, suffer in comparison with Brave New World. That they are, in some respects, modeled on Brave New World, illustrates the fact that their authors, both satirists of

considerable stature, recognized that Aldous Huxley had succeeded in creating a work of art that was successful both as satire and as allegory. However, we must realize that this work, artistically correct as a satiric allegory, will suffer the fate of a limited audience. Its very nature creates this situation; the fact that it is scholarly, erudite and mentally stimulating means that it will have an appeal only for those who are intellectually mature.

Utopian ideas in literature are greatly influenced by the thought and condition of the times in which they are expressed. Since the purpose of satire is amendment, and the thought and conditions of the times have changed relatively little since this novel of the future was written--indeed some of these evils are likely to remain with us for long--Brave New World is still relevant to our times. Thus this work of Aldous Huxley will continue to be of importance.

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ABSTRACT OF

Brave New World: A Satiric Allegory

The novel, Brave New World, by Aldous Huxley, is shown to be a satiric allegory. As satire it condemns the evils inherent in totalitarianism; as allegory it operates on the four traditional levels of allegory and presents an extended metaphor of our world as a world of the future, a utopia-in-reverse.

On the literal level it is an interesting story set in a fantastic world which the author manages to make seem realizable by the use of stylistic devices, a proper setting and apt characterization. On the level of reality each person or thing takes its meaning from the allegory and the representative vices of the world of reality are presented by allegorical figures which are real people, not personified abstractions. Through the literary devices of irony, parody, wit and humour, and through certain people chosen as instruments the author indirectly points out the objects of his satire.

On the moral level we observe that the intellectual and moral virtues are not practised and in many ways cannot be practised in our present system which verges on totalitarianism; this is particularly so because of the absence of free will and hence of the opportunities for practising prudence which involves making a choice. The proper use of the

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faculties of the soul: the intellect, the will and the sense appetite, is hence perverted because of this lack of freedom.

By showing, through the superiority of the one character who is concerned with a world of the spirit, that a life of the spirit is necessary, the author indicates a belief in a Supreme Being. His belief may not be that of a Christian.

The satire is worked out successfully on the four levels of allegory; literary devices are employed to achieve satire; the elements of indirection, didacticism and correction are successfully involved in the creation of a satiric allegory.

By comparing Huxley with authors of stature who have used his techniques in castigating our present society, we have shown Huxley's eminence. He has made of this novel, Brave New World, a work of art that is significant for our times.