

CONFORMITY VS “ILLNESS” IN BRAVE NEW WORLD BY ALDOUS HUXLEY

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INTRODUCTION

Aldous Huxley's *Brave New World* (1932) narrates the story of the Brave New World, a perfect society situated 600 A.F (After Ford's Model-T), where the problems of the past have been resolved through the usage of a perfect drug called "Soma" and caste division, selected genetically and conceived in different hatcheries spread around the world. *Brave New World* introduces the reader to a future inspired not only by "Our Ford" but by "Our Freud" as well. Huxley had always insisted that any assessment of the ideals animating western European history after the First World War had to be based on two tests: the historian's and the psychologist's." In his social novels of the twenties, Huxley made extensive use of Freudian ideas, populating his narratives with fears and anxieties. In *Brave New World*, he utilizes Freudian concepts in his characterization of John, the savage, but in the introductory chapters, the educational techniques of the World State are grounded in the behaviorist psychology of Ivan Pavlov and J. B Watson.

Huxley describes a world in which the potentially refractory individual is socialized through behaviorist techniques of psychological conditioning. From an early age, children are taken to "Neo-Pavlovian Conditioning Rooms" where they are subjected to electric shocks and shrieking sirens in an effort to induce an "instinctive hatred of books and flowers" and in which the "reflexes" are "unalterably conditioned". The "World State" is a manner of speaking, a new time zone where characters remain constant throughout their lifetime, where the stages of birth, maturity, and aging no longer have meaning and the collage of voices —emanating from the world controller's dominant voice — should end with the novel's presiding symbol of the World State's technological domain of time: "Slowly, majestically, with a faint humming of machinery,

the Conveyors moved forwards, thirty-three centimeters and hour”. This final image of the conquest of natural childbirth is also a symbol of the victory over natural time.

In this perfect world, Huxley tells the story of two characters, Bernard Marx and Helmholtz Watson, who do not feel part of the social being that rules the world. Bernard, created to be the best among the best, feels rejected by the inhabitants of the Brave New World because of his physical inferiority that makes him look like an inferior caste and Helmholtz, who is a superior Alpha man, is bored with the placidity and the lack of emotions required to excel at what he cherishes: his writing. Both characters, misfits hidden behind social acts, face the World State when they meet with John, the son of two Brave New Worlders, born in the town of Malpais under tragic circumstances. John, like Bernard and Helmholtz, is an outsider in his town but he carries the feelings of the ancient world that leads him to confront the Brave New World’s controller with a new kind of inconformity: people who are tired of being happy and who, in the search for further emotions, discover their relevance as individuals.

This analysis examines the struggle of these characters and their personal growth from social beings to individuals able to think, feel, and oppose the world order that takes them “ill.” Inside a perfect society that has overtaken the natural course of humans by banning their souls and leaving just their bodies to work in the factories, loving what they do because that is what is best for the world. The first part of the essay focuses on how the world works in this way of thinking through the perspective of an Alpha who feels that he does not belong to the perfect world. The second part exposes how the three characters considered “ill” see themselves in this world. The conclusion addresses how the ancient world clashes with the Brave New World through the eyes of John, the character who decides how to end the control of the Brave New World over the individual.

ALDOUS HUXLEY BIOGRAPHY

Aldous Huxley, a visionary and master of the dystopian novel, was raised in a prominent intellectual family. Huxley was born in Godalming, England in the year of 1894, the third son of Leonard Huxley, who was, among other things, editor of *Cornhill Magazine*. His mother, Julia Arnold, founded the Prior's Field School. His brothers and grandfather were outstanding biologists who almost influenced him to see his future in the field of biology. But Huxley abandoned his dreams of becoming a scientist, after discovering an eye disease which left him practically blind for two or three years, to pursue a literary career.

Huxley's education began in his father's well-equipped botanical laboratory, after which he enrolled at Hillside School, Malvern. He was taught there by his own mother for several years until she became terminally ill. After Hillside, he went on to Eton College, a prestigious preparatory school. Huxley wrote his first novel at the age of 17. Although the novel was never published, he attracted the attention of different writers. In 1916, he graduated with honors from Balliol College at Oxford University and published a collection of poems. In 1917, Huxley taught French for a year at Eton, where Eric Blair (who was to take the pen name of George Orwell) and Steven Runciman were among his pupils. His first published novel, *Crome Yellow*, was a satirical work on social issues published in 1921. This novel gave him his first taste of success. Besides editing the magazine, *Oxford Poetry*, he also wrote short stories and poetry and created scripts for some Hollywood films, but he could not achieve success in Hollywood.

Crome Yellow was followed by other social satires like *Antic Hay* (1923), *Those Barren Leaves* (1925), and *Point Counter Point* (1928). *Brave New World* was Huxley's fifth novel and first dystopian work. Significantly, Huxley said that he worked for a time during the 1920's at

Brunner and Mond, a high-tech chemical plant in Billingham, North East England. According to the introduction of the latest edition of his great science fiction novel *Brave New World* (1932), the experience he had there of “an ordered universe in a world of planless incoherence” was an important source for the novel.

As a young man Huxley saw Utopia as Hell on earth; as an old man he saw it as earthly paradise. The difference between the two sides of the vision derives from a change in Huxley's views of human potentialities. For the greater part of his life he believed that only a tiny minority was capable of the highest thought or, eventually, spiritual enlightenment; yet, apart from the brief period when he wrote *Proper Studies*, he distrusted the idea of a world which the elite planned for mankind as a whole. In his final years, he believed that he had discovered the way, through mystical discipline and the intelligent use of drugs, to live based on a balance of the physical and spiritual, the temporal and eternal. That is the vision he gave form to in *Island*.

Huxley's *Brave New World* was compared to H.G Wells' works but their approach was different. While Wells' approach was based on scientific optimism, Huxley wrote about scientific dictatorship, where men are conditioned to love their work, where no one feels uncomfortable or anxious about their existence. That is why they will not overthrow the dictatorship. Wells and Huxley both describe the problem of superior humans (physically and intellectually) who coexist with inferior humans. Wells faced the problem by allowing his Utopian inhabitants to rule and be ruled by turns, sharing the hard and easy activities. In contrast, Huxley faced the question by designating different castes of humans for specific tasks.

Huxley died of cancer in California on November 22, 1963. Although his novels, especially *Brave New World*, still enjoy great popularity, Huxley's death received little notice in

the media at the time. The nation's shock over the assassination of President John F. Kennedy on the same day overshadowed news of the writer's death.

ANTECEDENTS

Most of the major influences Huxley received in his writing came from his stay at Garsington Manor in 1917. There, Huxley lived and worked at the home of Lady Ottoline Morrell as a farm laborer. He had contact for the first time with writers and intellectuals of the stature of Virginia Woolf, Vanessa Bell, and Roger Fry of the acclaimed Bloomsbury group. In addition, most of Huxley's dystopian style comes from early years under the influence of his grandfather Thomas Henry Huxley.

T. H. Huxley (1825-1895), also known as "Darwin's bulldog" because of his vigorous public support for Charles Darwin's evolutionary naturalism, was a biologist, educator, and agnostic (he coined the word) whose organizational efforts, public lectures, and writing helped to elevate the place of science in modern society. One of the many resemblances between Aldous Huxley and his grandfather lies in the interest both men took in the question of human fertility. For Thomas Henry, it seems — rather surprisingly — to have been a personal problem as well as a concern natural for a biologist. In 1858 he wrote to his friend Dr. Dyster that he wished "a revised version of the Genus Homo would come out, at any rate as far as the female part of it is concerned. One half of them seem to me doomed to incessant misery so long as they are capable of childbirth." It is this concern — the fact that there are now too many people for civilization to remain human — that provides the first of the many strands transforming *Brave New World* into something deeper than a purely satirical account of the dehumanizing effect which science, in 1932, seemed likely to have on society. It is only on reflection that one realizes that the problems of human society have been solved in *Brave New World* in the only way that so deeply

pessimistic a thinker as Huxley, influenced by his grandfather, can really envisage: by the removal from human life of those qualities which make man different from the animals.

After going to the intellectual paradise that was Garsington Manor, Huxley met D.H. Lawrence, who was introduced to him by Lady Ottoline Morrell. D.H. Lawrence (1885-1930) was an English author of novels, short stories, poems, plays, essays, travel books, and letters. His novels *Sons and Lovers* (1913), *The Rainbow* (1915), and *Women in Love* (1920) made him one of the most influential English writers of the 20th century. Lawrence influenced Huxley in his works and brought him into focus on the importance of feelings in his writings. Huxley became one of his closest friends and his first influence could be seen in Huxley's *Point Counter Point*, which is the first result of his conversion. It not only contains a sympathetic portrait of Lawrence, but philosophically it follows Lawrence's teaching. The characters present, in a multiplicity of illustration, the concept of self-division, a dualism which in modern life splits humanity into two conflicting forces, passion and reason, that are always violently at war within the individual. And always one or the other is tragically predominant. This inner conflict is essentially the same thing that Lawrence deplored in the human beings around him, for Lawrence believed that in the eternal conflict between these two phases of the human makeup, man was losing his humanity, and that by trying always to make reason conquer passion he was drying himself up. Throughout all Huxley's novels, especially in *Brave New World*, it is seen as Peter Edgerly Firchow (1984) proposes how most of these allusions, such as the title and much of the conversation of the savage, are to Shakespeare, but they are also a more or less direct or indirect allusion to D.H. Lawrence.

Considered by some as the father of anti-utopia, since he took a dark, rather than a confident view of the future possibilities of man, Huxley's legacy in world literature is that of a

visionary, as he himself said in a Mike Wallace interview when he referred to the predictions he wrote, Huxley said that most of the things he wrote were thought to take place about 300 years in the future but most of them were taking place at that time (1958). Television, world travel, selective birth, among others, are nowadays perceived as daily life, just as Huxley predicted in *Brave New World*. Another prediction of the modern world made by Huxley was the use of drugs to escape from reality. Even using LSD to open his path to death, Huxley admitted that drug-taking "constitutes one of the most curious and also, it seems to me, one of the most significant chapters in the natural history of human beings." In *Brave New World*, the drug, Soma, a super drug with the benefits of alcohol, alcohol and hallucinogens but without any side effects, is able to satisfy every desire of the Brave New Worlders.

Huxley's most clear influence was undoubtedly on George Orwell, whom he first met when was working as a French teacher at Eton. Huxley is considered the mentor of dystopian literature to Orwell, whose novel, *1984*, is seen as the alter-ego of *Brave New World*, as it is a vision of a future that does not live up to the scientific hopes of those who created it. Huxley believed that his version of dystopia was the more plausible one. In a letter to in Orwell in 1949 thanking him for sending him a copy of "1984," he wrote that he really didn't think all that torture and jackbooting was necessary to subdue a population, and that he believed his own book offered a better solution. All you need to do, he said, is teach people to love their servitude¹.

One last influence of Huxley's life in literature is seen in the novel of Peter Kreeft, *Between Heaven and Hell: A Dialog Somewhere Beyond Death with John F. Kennedy, C. S. Lewis, & Aldous Huxley*, published in 1982. In this novel, the president Kennedy, C.S. Lewis, and Huxley meet in Purgatory and engage a philosophical discussion on faith. It was inspired by

¹ Taken from: https://www.nytimes.com/2017/02/13/books/review/which-dystopian-novel-got-it-right-orwells-1984-or-huxleys-brave-new-world.html?_r=0

the fact that all three men died on the same day: November 22, 1963. In the novel the three points of view of the characters are discussed, beginning with Kennedy's "modern Christian" view, Lewis's "conservative Christian" or "mere Christian" view, and Huxley's "Orientalized Christian" view. The book progresses as Lewis and Kennedy discuss Jesus' being God incarnate, to Lewis and Huxley discussing whether or not Jesus was a deity or "just a good person."

THEORETICAL FRAMEWORK

This critical analysis of Aldous Huxley's novel, *Brave New World*, is developed using two principal critical approaches: sociological analysis and psychological analysis.

Harold H. Watts (1969) proposes that "one of the problems of utopian fiction is that reality is showed as a representation of the real world". For this reason, this analysis will draw on sociological criticism, which examines literature in the cultural, economic, and political context in which it is written or received. *Brave New World* is a mirror that reflects the cultural situation of the twentieth century, but it is more modest and more accurate to suggest that the novel is best read as a lament for the lapsed dignities of Protestant man. Sociological criticism establishes that "art is not created in a vacuum" Wilbur Scott (1966) and must come from something larger than a single person. It is the friction of an artist's time, space, and social context that creates the work. In Huxley's novel, the world of the seventh century after Henry Ford is a projection of Huxley's increasingly somber assessment of the course of modern history, an alternative, somber world systematically conceived as an anti-utopia or, more precisely, a dystopia in which the course of history has been diverted to apparently rational ends.

It is impossible to talk about *Brave New World* without mentioning Sigmund Freud, who is a character of such importance that he is named throughout the novel as a guide of peaceful days. For the purpose of this analysis, Freud's approach will be used to expose how Huxley's ideas of sexual freedom and spiritual transcendence affect the inhabitants of the Brave New World. Psychological criticism is the analysis of the relationship between modern psychology and literature and literary criticism. This approach is based on the idea of the existence of a human consciousness (those impulses, desires, and feelings about which a person is unaware but

which influence his emotions and behavior). The psychological approach is used by critics to examine the motivations of characters and the symbolic meanings of events, instead of merely speculating about a writer's own motivations – conscious or unconscious – in a literary work, as biographers do. Huxley always insisted that any assessment of the ideals animating western European history after the First World War had to be based on “two tests, the historian's and the psychologist's.” In his social novels of the twenties Huxley made extensive use of Freudian ideas, populating his narratives with fears and anxieties. In *Brave New World*, he utilizes Freudian concepts in his characterization of John, the Savage, but in the introductory chapters the educational techniques of the World State are grounded in the behaviorist psychology of Ivan Pavlov and J. B Watson who, together with Freud, are the backbone of this approach.

CONFORMITY VS “ILLNESS” IN BRAVE NEW WORLD

Central London Hatchery and Conditioning Centre is one of the multiple places where mankind is made around the world, wherein humans are conceived and designed to accomplish different social roles. Babies are divided by their genes into five different classes. The Alphas are the superior caste and the Epsilons the inferior ones. Since people born to love what they do and hate what they cannot achieve, strikes, riots and uncomfortable feelings are avoided in the current world run by ten men called “The World Controllers.” Those controllers are scattered around the globe in order to keep the current state running. They decide who and what is correct, monitoring the population and what they consume, watching over if something goes against the idea of society: “When the individual feels, the community reels” (*Brave New World*, p. 63), says one of the many slogans created with the purpose of having everyone behave correctly, the world controllers way.

How the world is “perfect,” “and if anything should go wrong, there’s Soma,”² World Controller Mustapha Mond (*BNW* Chapter 16, pg. 220), errors are nonexistent and all desire for solitude is against current behavior, so people who stand against the human nature are “ill” and condemned by society to either integrate or to exile. This essay explores the struggle of three of these “ill” characters: Bernard Marx, Helmholtz Watson, and John the Savage, whose ideas about individuality, emotions and the search for knowledge make them outsiders in the Brave New World.

² “A masterpiece of drugs with the benefits of alcohol and hallucinogens but without any defect, made for govern any wish of the brave new workers” Bowering, P. (n.d.). *Brave New World* (1932). In Bloom's Modern Critical INTERPRETATIONS.

Bernard Marx: Steps to Get to the Reservation

Bernard Marx, an Alpha plus psychologist who works in the Psychology Bureau of the Central London Hatchery and Conditioning Centre lives his life surrounded by rumors that someone might have accidentally injected alcohol into his blood surrogate when he was in the bottle³ because of his remarkable height that eclipses the average Alpha height. The Alpha group is the highest caste in the world; they are taller than the rest of the population (Betas, Gammas, Deltas and Epsilons) and represent the intellectually superior group. Their incubation is not mass produced. Alphas are further subdivided into Plus, Minus, and Double-plus; this last exceptional group is the superior level in Brave New World and is known for being selected to become world controllers.

Bernard's physical deficiencies push him to be alone most all the time and develop a certain affection for solitude that makes his coworkers feel uncomfortable. This wish to be apart is taken as another big defect that, added to his height, makes Bernard the first Alpha Plus to have difficulty in getting company. Women think his odd behavior could result as a social death. Since society is the most important thing in the world, they prefer to avoid any contact with him. Bernard does not share these thoughts about society and, despite what people think about him, he prefers to respect women and, as he says, "not treat them as a piece of meat . . . Have her here, have her there. Like mutton. Degrading her to so much mutton" (p.33).

To have sex with a woman is a normal social act, since "everyone belongs to everyone." Certain words have disappeared from the current World State. One of them is "monogamy," a practice of the ancient world. Dating someone for much more than a couple of weeks is, without a doubt, evidence that something is out of place. Lenina Crowne, a vaccination worker at the Central London Hatchery and Conditioning Centre, is an object of desire for all men. Her main

³ People in Brave New World are incubated in test tubes in the different facilities around the world (*B.N.W* p.6)

characteristic is being “pneumatic.” Lenina has attracted the attention of her friends after abstaining from have more than one sex-partner for about four months. Women in their twenties are sexually active and used to having more than one partner. Lenina’s odd behavior makes her stand out and she decides to pay attention to her suitors, among whom is Bernard. Bernard cannot avoid feeling attracted to Lenina and, in a risky act of valor, decides to ask her repeatedly to go out, even if it goes against his normal behavior. Bernard, who does not enjoy social interactions, is forced to interact with his coworkers to achieve the coveted Lenina. But as he expected, he is rejected in front of his coworker, whom he despises for believing the well-accepted idea that “everyone belongs to everyone.”

Being humiliated once again, Bernard finds comfort in his only friend, Helmholtz Watson, who is the representation of an Alpha male and who is assumed to have had about 640 women in four years. Watson who has everything Bernard wants to have: intelligence, followers, and a well-developed physique is, paradoxically, the only one Bernard can talk freely with. Watson and Bernard share the same uncomfortable feeling of being in search of something more in their lives. But that personal search puts them in the eye of the authorities in charge of detecting misfits that delay the government machinery and provoke an anarchism against the Brave New World which has left behind the idea of individuality. Here everyone works for everyone; even the lowest castes have their important place in current society.

Bernard, in a second attempt to engage with the social state, pushes himself towards a solidarity service⁴ (chapter 5, p. 49) for the purpose of finding intimacy with some people there. Bernard feels that the “all” that everyone assumes to share is not something he identifies with. At

⁴ Aldous Huxley's Solidarity Service in Chapter Five is a parody of the "feel-good" emotive services that some churches hold to promote religious "experiences", During this service, the congregation of higher-caste New Worlders sing hymns that emphasize that they are part of a greater whole in a parody of Christian hymns have as their theme the universality of men. (Miller, G. 2008)

the solidarity service, he repeats out of tune the hymns, as he does not want to be there:

“Ford, we are twelve; oh, make us one,
Like drops within the Social River,
Oh, make us now together run
As swiftly as thy shining Flivver.
Come, Greater Being, Social Friend,
Annihilating Twelve-in-One!
We long to die, for when we end,
Our larger life has but begun.”

While the crowd, flooded with Soma, which is according to Huxley, “the perfect drug” with the benefits of alcohol and hallucinogens but without any defect used for the government to has control over all the population, sings the hymns affirming their vision of a superior being, Bernard creates his own visions and feels ashamed for not be able to see any superior being. He realizes that even in the most suggestive event he is all alone and does not belong to anything superior than himself:

“Feel how the Greater Being comes!
Rejoice and, in rejoicings, die!
Melt in the music of the drums!
For I am you and you are I.”

When the climax reaches its apogee, dresses, T-shirts and shoes become heavier and everything ends in an orgy where at last everyone can be ONE:

“Orgy-porgy, Ford and fun,
Kiss the girls and make them One.
Boys at one with girls at peace;
Orgy-porgy gives release.” (Chapter V. p. 54)

Once again Bernard Marx feeling empty, trying to look for the closest exit, making no eye contact to avoid sharing experiences while all the assistances in the background rejoice about the being-one feeling that makes them part of the society as functional machines capable of existing in happiness and guiding the world as they superior entity they reflect. Blocking his way to the exit, Morgana Rothschild, an assistant in the service, decides to share her emotions about the

travel from the individual to the social entity. Evading her questions, Bernard confronts the conflict of the individual versus the social entity:

The sight of her (Morgana Rothschild) transfigured face was at once an accusation and an ironical reminder of his own separateness. He was as miserably isolated now as he had been when the service began – more isolated by reason of his unreplenished emptiness, his dead satiety. (p.59)

The “odd behavior” ascribed to Bernard, initially only hall gossip used to make fun of him, increases to the point that the Brave New World cannot allow it to exist. When he asks for a permission to visit the “Savage reservations,” a place which an average inhabitant would never think of going, this attracts the attention of the Central London Hatchery and Conditioning Centre’s director. The director, an alpha wrought to be efficient, is the person in charge of the mass production of human beings in London. He, unlike Bernard or Helmholtz, remains completely content with the status quo and holds power only surpassed by the world controller. Though his word is law, he seems to enjoy few moments of humanity, spending his time teaching future Alphas and Betas how the world works, how facilities conceive life and how they must love what they do from an early age.

Since everyone is born in facilities, the world controllers have decided that words like family, parents or marriage are obsolete to the current state. Almost none knows their meaning except those who run the world. The director feels a remarkable disgust for these forgotten words, knowing that there is still a place on earth where those words are used. The director of conditioning center shows a great deal of curiosity when he reads Bernard’s request for permission to visit that place. Alphas and Betas spend their vacation time traveling around the world mainly to have fun, seek new experiences, and explore even more their sexual freedom. On the other hand, Bernard Marx, an Alpha plus psychologist asking for a permit to travel to the only place on earth that is not “civilized” is indeed a clear sign that the perfect world the director

is in charge of has a misfit. The director interviews Bernard, looking for evidence that his behavior could be considered a real danger to society. He fears that this case might produce a massive search for loneliness, among other things. Since the world is perfect now, no one should have a curiosity to learn about the ancient world. Brave New Worlders cannot be interested in books, nature, or God; those are the things that destroyed civilization and led to a third big war.⁵ The Director uses his power to warn Bernard that his actions will not go unnoticed. If his desire for solitude increases, he will be sent to Iceland for the rest of his life: “If ever I hear again of any lapse from a proper standard of infantile decorum, I shall ask for your transference to a Sub-Centre – preferably to Iceland. Good morning” (p.66).

Bernard, with this strange petition, decides against going through any normal conduit, even with the danger of sacrificing his privileged position as an Alpha. He keeps giving priority to the unconventional idea that there is something more in life than what he is allowed to see. According to Jerome Meckier, with his “need for solitude that runs counter to society’s purpose of complementation, Bernard, with his individualism, is the representative of society’s error” (Meckier, J. 1969). Bernard has rejected society’s norms and has become an entity conscious of his own individuality. The Director, as the highest representation of the law, uses all his power to try to prevent Bernard from traveling to the “savage reservation,” but it is useless. Bernard, as an Alpha plus psychologist, is one of the few men on earth entitled to a permit. Lenina, recognizing that this opportunity is unique, decides to accept his invitation to see the only place on the planet that cannot be civilized due to its irregular and little sources to guarantee the proper human life development.

“Civilization is sterilization” (p.74), says another slogan transmitted by hypnopaedic to all children in their first years, but this place called Malpais is everything but sterilized. Malpais,

⁵ The Nine Years’ War took place in Brave New World in A.F. 141. (B.N.W. p.36)

located in New Mexico, is a mixture of what mankind has left behind: religion, marriage, superstitions and dead languages, as explained by the reservation warden to Lenina:

They still preserve their repulsive habits and customs. marriage, if you know what that is, my dear young lady. Families, no conditioning, monstrous superstitions. Christianity and totemism and ancestor worship, extinct languages, such as Zuñi and Spanish and Athapascan. Pumas, porcupines and other ferocious animals. infectious diseases, priests, venomous lizards. (p.69)

Before embarking on the journey to mankind's past that will change their lives, Bernard shows his biggest rejection of the norms of paradise in what is apparently his first date with Lenina to whom he proposes to spend time together alone. "Alone" is a word that society cannot even allow to experience. "If the individual feels community reels," if the individual even thinks about his own existence society will disappear. But Bernard is different. He wants to see the ocean while time passes around him, he wants to start thinking of himself not as part of a group but rather as an independent being. However, Lenina, to whom hypnopaedic has done its work so well, does not understand Bernard's desire for solitude and silence. She, like the others, shuns everything in her path that produces self-consciousness. She is a happy construction that removes feelings from the root of the human soul. Or, even worse, a social being that has erased any meaning from the world "soul." She has no interest in looking for something that is said to be inexistent and prefers to immerse herself in a Soma vacation in an attempt to reach Nirvana, as affirms Huxley when he refers to Soma as the best way to escape from reality "If we could sniff or swallow something that would, for five or six hours each day, abolish our solitude as individuals[...] earth would become paradise" (Meckier, J. 1969).

Although Bernard knows the benefits of consuming Soma he rather not uses it. He argues that Soma makes him feel no longer himself and prefers to not be just a cell in the social body but rather to focusing his searching on what is missed in the world. Now that "predestination"

has changed its meaning to the “unescapable social destiny,” Bernard pursues a new path that puts him in physical and social danger. As specialist in hypnopaedic, Bernard knows everything about how children are treated in their childhood. He knows that every person is conditioned to think as an “all.” He cannot accept Lenina’s view of freedom and happiness. She is programmed to feel identified with mass production. The only love she knows is the love for making society move forward and her happiness is no more than keeping the gears working. Since Bernard is one of the few people in the world in charge of making happiness, he knows that even death must have another meaning, because, like Jerome Meckier affirms, in the Brave New World “Death has lost its meaning because the religion sentiment is unnecessary due to population death-conditioned, the moral sense has been replaced by continued prosperity and sanctioned self-indulgence” (Meckier, J. 1969).

To explain what Jerome M. says about the death/religion contrast, it is necessary to dive into Bernard Marx’s view of the Brave New World. Alphas have the knowledge that the world allows them to have. That is to say, in a totalitarian context they have access to everything they can use in the name of progress, society, and production. The world denies everything that may distract them from the path of happiness; thus death is seen as having only a social purpose and loses all its relevance. While Lenina is watching one of the “death centers⁶” she says “Fine to think we can go on being socially useful even after we’re dead. Making plants grow” (p.50). Brave New Worlders see death as a second part of their functional life. They have death conditioning centers and crematories where, after passing away, they are used for different purposes. Even in their last years of life, they do not experience any kind of fear nor the constant thought that has accompanied humanity since the beginning of consciousness, “What is there after death?”. This is because death does not have any meaning without a philosophical, religion

⁶ Facilities designed to prepare the inhabitants of the Brave New World to finish their lives.

or moral background. Without that, mankind returns to his initial biological purpose:

reproduction for the survival of the species, as was pointed out by Aleksandr Solzhenitsyn

If, as claimed by humanism, man was born only to be happy, he would not be born to die. Since his body is doomed to death, his task on earth evidently must be more spiritual: not a total engrossment in everyday life, not the search for the best ways to obtain material goods and then their carefree consumption. It has to be the fulfillment of a permanent, earnest duty so that one's life journey may become above all an experience of moral growth: to leave life a better human being than one started it. (Alexander I. Solzhenitsyn, 1978)

“If we are not "embodied spirits," then we are mere matter, and there is nothing awe-inspiring or reverential about us. Corpses reduce to utilitarian objects,” adds Attarian J. (1996, p. 12). Seen in this way, the Brave New World demands social humans, asking in return their transcendence in the world, a transcendence which is replaced by a feeling of unawareness about everything. The consumer and the machine can work without any spirit nor soul involved. After death, the Brave New Worlders continue to be useful to the main body which Bernard has rejected being a part of. As Bernard's self consciousness increases, he realizes that there must be something missing in human development. Happiness could exist in the world but Bernard concludes that as there is happiness, so too must exist its opposite: Sadness.

The Brave New Worlders are not allowed to be sad, but instead of showing a total repression of emotions the world send tons of Soma to treat with this issue. People know almost nothing about sadness because why to feel sad when they can get everything in a pill? Who needs answers about death when everyone walks in a stupid happiness? Moreover, Soma is a contingent that permits people to get answers avoiding the tedious process of questioning. On a Soma vacation people reach their highest level of peace and calm without even realizing that there may be something superior than themselves: being part of the society's gears, maintains Attarian J.: “Soma, which had raised a quite impenetrable wall between the actual universe and

their minds, enables them to retain happily ignorance of the depressing stars" (Attarian, J. 1996).

The Brave New World is indeed a world full of "unaware stupidity." Under the idea of social progress, where the individual does not feel, does not question, but accepts reality as it comes, death is the end of social service and there is no need to ask about what is next, because there is nothing else, as said before, "Death has lost its meaning because the religion sentiment is unnecessary." On the other hand, Robert S. Baker (1939) states that "the opening chapters of *Brave New World* introduce the reader to a future inspired not only by 'Our Ford' but by 'Our Freud' as well. Huxley had always insisted that any assessment of the ideals animating western European history after the First World War had to be based on "two tests, the historian's and the psychologist's". There is no doubt that religion, like other many words, is forgotten in the current world due to the narrow relationship between it and most of the wars fought throughout history, but Ford and Freud are seen as the pioneers of Brave New World's thinking, one for his mechanical invention, the T-model, father of mass production. Ford or Fordism (which is not explicit in the book) is the philosophy of industrialism. It demands the sacrifice of the animalistic man (and large portions of the thinking, spiritual man) to the Machine. There is no place in the factory, or in that larger factory which is the modern industrialized world, for animals on the one hand, or for artists, mystics, or even, finally, individuals on the other. Huxley affirms that of all the ascetic religions, Fordism is that which demands the cruelest mutilations of the human psyche, and offers the smallest spiritual returns. Rigorously practiced for a few generations, this dreadful religion will end by destroying the human race (Huxley, A. 1970). Additionally, Freud, father of psychoanalysis, is named in tandem with Ford, those words are used in any context of life, changing their meaning from damned to blessed. "By Ford!" or "My Freud!" are common declarations of people. In his rejection of the current reality, Bernard refuses to adopt them and

uses only once, ironically, the word “Ford.” Bernard, having noticed the lack of emotions, refers to the actual world as a life in a secularized world where everyone is immersed in the powerful distractions of horizontal and downward self-transcendence presented by a consumption-and-fun economy. With the path of upward self-transcendence increasingly forgotten, people, from Bernard’s view, have nowhere to go except into ways of life unworthy of beings with souls, ways that are utterly incapable of fulfilling a higher purpose: attaining knowledge of God (Attarian, J. 1996)

In this future, Huxley notes in his reflective novel, *Brave New World Revisited* (1958), “the World Controllers are acutely aware of the appetite for distractions, and purposely use their plentiful entertainments to keep the people blissfully ignorant and docile in their servitude.” Distraction has effectively become, in Marx's Phrase, “the opium of the people” and therefore a threat to freedom. Distractions are the enemies of God. The World Controllers know this better than anyone and fill their appetite with different products of mass communication: cinema, radio, television, newspapers, etc. (Huxley, A. 1956, p.44). This freedom and variety in the daily consumption of entertainment seen through the perspective of a normal citizen is the major gift that society can give to them to make their lives happier. But from Bernard’s perspective the social gift is no more than the remains of a higher human experience that has been reducing itself in order to keep the status quo, the calm and the peace that the World State is forced to maintain. Bernard’s suspicion, which he shares with Helmholtz, and his inability to express himself, are not wrong. The World State chooses the books that people can have in their daily lives. Poetry, literature and any kind of desire for knowledge is kept under supervision. As Paul C. Chizmar (2012) puts it, “Art is yet another effective means of pleasure – so long as it adheres to certain guidelines. Artistic materials, such as books by the likes of Shakespeare and Tolstoy, have been

abolished.” The reason behind this is self-evident: they are, by nature, the products of excessive emotion – genuine love for a woman, misery brought on by hardship, anger at injustice, etc. – and individual effort. The messages conveyed by these stories are capable of evoking thought, and therefore change. For those who wish to maintain stability, change is always dangerous.

From childhood, people are taught that nature and books are undesirable. Literature causes people to wish for things they cannot achieve. The current system works because everyone is happy with what they have and even the workforce of society is modified to love what they do. Sometimes, however, they give in to brief moments of independent thought (humanity) as in chapter three where an Epsilon-Minus Semi-Moron elevator operator reaches his building's roof and encounters "the warm glory of afternoon sunlight. 'Oh, roof!' he exclaims in a voice of rapture. It is as though he has suddenly and joyfully awakened from a dark annihilating stupor; "Roof!" To Peter Firchow (1984), this shows that people here can achieve a fleeting awareness of a different reality despite conditioning. This is true; but, diving profoundly and supporting Attarian's argument, it can be read as a metaphor for attaining the "Beatific Vision"⁷ a term in Catholic theology describing the direct perception of God enjoyed by those who are in Heaven, imparting supreme happiness or blessedness. Attarian continues, "And the elevator operator's prompt return, duty-called, to darkness and 'habitual stupor' warns that our enslavement to machine civilization keeps awareness of God fleeting at best."

According to Jerome Micker (1969), *Brave New World* is based on a civilization that has faced up to the problems of the modern world (religion, sexual freedom, wars) but it has done so by answering all the right question wrongly. For example, the World State tries to abolish religion with a consumer society but leaving clear signs that it was once in human history. That is to say that to Bernard, the actual world is but the dirty mirror of what human life used to be,

⁷ New World Encyclopedia: http://www.newworldencyclopedia.org/entry/Beatific_Vision

Bernard's complaints about social life are the echoes of a bigger human detachment between the soul and the machine and how the Fordism cult shows that the crosses have lost their middle line and became a "T," changing the one who gave his life for humanity, Jesus Christ, to the ones who brought machinery and sexual freedom (Ford and Freud) to the world. It is interesting how the World State allows this "T" in the daily lives of Brave New Worlders. Most of them do not realize the importance of these dates in human history. They do not even think about the "why?" of it. It is confirmed that the word "religion" is unknown to all the citizens of this dystopia but when they see "T" in the walls or they use it as a sign, they show respect and relate these marks with Freud and Ford. It is as if the T's, more than representing the T-model, show a lost quality of humanity. If the upper vertical line is removed from the cross, what is left is the T. Since the dawn of time, human behavior has been motivated by two aspects: the soul and the body. In the Brave New World, the soul or the spiritual being is erased, leaving just the body. And while the human body's future is sure to survive in the years to come, the human being is no longer a rational thinker. As the World Controller Mustapha Mond asserts, "Mass production demanded the shift. Universal happiness keeps the wheels steadily turning; truth and beauty can't" (p.156).

The Brave New World is the paradise that real society is trying to achieve. Its advances in medicine and science have erased all the diseases that have overwhelmed humanity throughout its history. People are always young, and in a paradoxically way, people die young (physically). Since it is not necessary for people work from early morning to the night, the average work day has been reduced to six and half hours, this in order to allow people to spend their time in leisure and social interactions. Social thought is spread with the sole purpose of consumption and one of the most important social acts that involves both aspects (social interaction and consumption) is

the sexual freedom that wraps all the current world. Citizens practice a great sexual freedom, with men and women copulating at will with one another. Such freedom is completely divorced from the obligations of romance and marriage. People are expected to switch partners frequently, a practice that discourages exclusive attachment. Of course, sex appeal is an important part of day-to-day life. Handsome men tend to get the most girls and, as in the animal kingdom, the more females they have the higher their status (Chizmar, P. C. 2012). Bernard, who bears the bad luck of being physically inferior among the Alphas, is denied the joy that the Brave New World offers him. As Attarian (1996) says, "Love is frequently replaced by the dystopia's obsessive, casual sex." If sex means love then Bernard wants to be loved, but he cannot accept the idea of sharing women like pieces of meat. Bernard rejects the general idea of polygamy for a close relationship that resembles monogamy. His loneliness and desire to be accepted lead him to desire just one woman among the broad range the world offers. He likes to spend time alone with Lenina instead of socializing and having sex. He refuses to take his Soma dose because he wants to see the world as it is. He wants to feel alone because he is tired of being happy.

Feeling lost among the women's bodies, Bernard decides to contradict the "benevolent" commands of his entire life to acquire a little space to be himself, a "one," instead of an "all." This paradigm is explained by Camus in *The Rebel* (1951) when he postulates, "The Prince of Darkness has only chosen this path because good is a notion defined and utilized by God for unjust purposes". Bernard in this case, opposes God (the World State) because he considers that the happiness he learned is not real and there must be something else that is hidden for selfish purposes. He decides, in certain way, to become the devil (Satan) because he refuses to accept reality as the only way to live. This sacrifice, parallel to Satan's, condemns him to be designated wicked or "ill" in the perfect world that has surpass all sickness. Although there are no

disadvantages, hunger, or any other problem in the Brave New World, conscience, individuality, feelings, and soul are the new illness that the World State must face if it wants to continue to existing. Bernard, along with his only friend Helmholtz, are bearers of this mental illness. Their lives and especially their mental condition, will change after knowing one of the most important if not the most important, characters in the novel, John the savage, who brings with him the spiritual feelings about an ancient word (God). He comes from a place where time never passed and is taken to confront the New World with his wisdom in Shakespeare, literature and love; they are the Prometheus of this world who try to bring back the fire what once belonged to mankind.

The ill meeting

The meeting of Bernard and John the Savage takes place in the middle of the "vacation" that Bernard spends with Lenina. After walking for several hours and seeing things that for the eyes of the Brave New World civilized people are atrocious and disgusting, such as old age or family relationships, Bernard and Lenina come to a kind of rite that is taking place in the Village of Malpais where a spiritual leader is whipping a young man to please the gods. Frightened and intrigued by these rites, they notice John, who stands out from the crowd because of his physical differences and accent. Bernard begins to see how he and John possess similar characteristics that make them authentic outsiders in their respective worlds. Bernard is rejected for being physically inferior to his caste (Alpha plus) and John is rejected by the community of Malpais for various reasons, such as its origin and appearance. Bernard is surprised to discover that this savage, who looks totally different from his peers, can speak English fluently in addition to his native language. This aspect facilitates the interaction between them and Bernard intrigued, by

its origin, asks him to explain the why of his disastrous life at the reserve. Bernard, with his tireless curiosity, is taken to meet an old woman, whom John claims to be his natural mother. Her uneasy testimony disturbs Bernard, who tries to clarify the origins of Linda (John's mother) in the reserve and he discovers that, fortunately for him, Linda is a missing link to the perfect world.

Linda, a Beta who went out with the Director, decided to accompany him on a vacation designed by him to the reserve. In the middle of a journey through the desert, they encountered a sandstorm which left them lost. She ended up being abandoned by her partner, who left her for dead after searching for several days. Linda is condemned by her tragic destiny to end her life on the reservation where she is mistreated by all the inhabitants due to her ideas of promiscuity, her criticism of the sacred rites and her daily mockery of family values and monogamy. Brave New World women use contraception to avoid any viviparous reproduction which is not permitted under any circumstances. Viviparous reproduction, which has been eradicated since the creation of the production centers, is undoubtedly a sign of defeat for the New World as it allows people to welcome life and this could lead to rethinking death as an act that is linked to the individual.

Linda is proof of the greatest crime in the history of the Brave New World and Bernard takes advantage of this fact to defend himself against his greatest enemy in the Cloning Center: the director. Bernard decides to take Linda and John back to society with the excuse that these may represent a social experiment never seen before: the reintegration of a being without predestination (John). But his real purpose is to demonstrate the errors of psychological activity in early age and how this threatens individuality, which, according to Bernard, is the liberation of the world population towards a more spiritual return based on the values and practices seen on the reserve. Ideas such as family and breastfeeding resonate in Bernard's mind after seeing the

mother-son relationship in Malpais, even going so far as to tell Lenina how beautiful she would look feeding a son of her own. Lenina takes Bernard's words as something disagreeable and prefers to ignore him, but for Bernard the need for a predecessor is very important because, according to Sigmund Freud (1905), the process of breastfeeding is the first human contact and suction releases a hormone called oxytocin known as the hormone of love. This hormone is linked to the five stages of psychosexual development in psychoanalysis (oral, anal, phallic, latent, and genital) and denotes the first sexual development in human life. What Bernard is looking for is someone to replace the test tube where he was "conceived" and have a connection with another person who might help him approach this craving for a maternal connection. The current state takes Bernard and the inhabitants as a mass that moves a single entity, but a mother would give him the importance and uniqueness that nobody has ever dedicated to him since his arrival in the world.

In previous talks with John and before being returning to the Brave New World, Bernard worried about his good use of the language, asks John where he learned to read and write. John responds that he owed thanks to his mother, Linda, and a book that he found a day. This book, *the complete works of William Shakespeare*, was his only support during his difficult childhood, where he had to face threats from the enemies his mother made for wanting to take the practices of sexual freedom and sterilization to Malpais.

Bernard knows that taking John back to civilization would put him in the privileged place he had always wanted, a place where he would be accepted (by for the wrong reasons) and where no one would see him as an outsider. The good Bernard who longs for individuality, solitude and monogamy comes to an end when the Brave New World consumes his need for acceptance. The more he spends time with John, the more he sees himself as what he always wanted to be, a

reflection of Helmholtz, a man besieged by women and full of social activities that slowly kill his irrational desires to return to his most basic and primitive state of parenting relationships and viviparous beings. Bernard disappears in a curtain of acceptance and by the end of the novel loses all relevance as an individual. Mustapha Mond, who authorizes the experiment, manages to accommodate a lost sheep. Bernard loses all desire for individual revolution while John, the savage, enters into a state of madness and anxiety in a civilized world that makes him sick. A sad outcome for a revolutionary who wanted to experience the emotional rather than the social, to bring people back to be an individual again, to reject the idea of social freedom that the world implanted to its inhabitants from their sad arrival to their daily acceptance of work for which they were designed while they are bathed by classic hymns that accompany them until their happy death and believe the slogan, "One must do what must do and not dream of things that cannot achieve." Once the fates of the three "ill" citizens (Bernard, John and Helmholtz) are sealed by Mustapha Mond, Bernard appears on the screen using his last breath to express what he once wanted: "Oh God, oh God, oh God."

Helmholtz Watson: The Writer Conflict

After analyzing Bernard and his actions within the Brave New World, it is time now to shift to Helmholtz Watson, another "ill" citizen of the perfect world. As previously mentioned, he is an Alpha plus Emotional Engineer, a writer of news articles and feelies.⁸ Helmholtz has a reputation of being exceptionally able in his writing, "a little too able," as his superiors would say, due to how effective he is at capturing a reader's attention (p.67). He knows the importance of how words can be used "like X-rays" to pierce a reader/listener (p.70). Helmholtz himself is

⁸ The **feelies** are movies that are experienced not only through sight and sound but also through touch. The sensation of touch is transmitted to the viewer via two metal knobs on the armrests.

aware of his skills, and considers sex, sports, and communal activity to be inferior activities compared to his writing. As he confesses to Bernard, he has “a feeling that [he has] got something important to say and the power to say it.” But is not clear what it is or how it can be used (p.69). He wants to make better use of his writing skill, to write “something much more important” (p.70) than what is presented by the average feely or news article. The fact that Helmholtz is looking for something important to write about is extremely significant. Aside from demonstrating his potential power to think, one could interpret this as a sign of potential artistic creativity on par with that of writers of the past. One could say that he is meant to represent what Huxley viewed as the artist within this dehumanized world. Although Helmholtz does not know the full extent of this power now, it will become clearer to him as the events of the novel unfold (Chizmar, P. C. 2012).

Helmholtz, like Bernard, lives his life locked in mildness, waiting for new challenges to master, when he realizes that he has the almost infinite ability to do well what he has set for himself. Helmholtz puts in his writing his desire to clear out his emotional state. He wants to express his artistic frustration through letters. Although this is a risk in his current superior position, he always finds discrete ways of releasing small pieces of his hope. He wants to write an article which upends the Brave New World. His search, unlike Bernard's, focuses more on the self-discovery of human emotions through letters. He does not seek or consider love as relevant, perhaps because he has been with so many women that he does not think that the answer to his torture is in one of them. He does not consider being accepted and "loved" as something truly relevant to his art, and sees in Bernard a soul in grief that seeks emotions in wrong places. Nevertheless, Helmholtz considers him a close friend because of the rejection they share of the current world, as well as the masks that they wear every day in order to go unnoticed by society.

Art is yet another effective means of pleasure – so long as it adheres to certain guidelines. Artistic materials, such as books by writers such as Shakespeare and Tolstoy, have been abolished. The reason behind this, says Chizmar P.C., is self-evident:

They are, by nature, the products of genuine emotion – genuine love for a woman, misery brought on by hardship, anger at injustice, etc. – and individual effort. The messages conveyed by these stories are capable of evoking thought, and therefore change. For those who wish to maintain stability, change is always dangerous. (Chizmar, P. C. 2012, p.19)

The only art that is enjoyed – if it can be called “art” at all – is generally frivolous in nature. The most interesting example is found in the “feely,” a movie that stimulates all five senses. As incredible as such a film may sound, the subject matter of a feely is simple and often pornographic. That is why Helmholtz, who is among other things a feely writer, feels the need of look for a deeper value in his art.

Helmholtz is an obfuscated artist who seeks to oppose his preconditioning by constantly challenging the system from the least expected quarters, from high status position of an Alpha plus. Helmholtz considers that each person can and must say more than he has been taught, that there are more ways of conniving the language to achieve different sensations in the human mind, and that the horrible predestination people are living should no longer be honored. He feels that life must be focused on the spiritual being that each person can become. In chapter 4, while discussing with Bernard his desire for individuality, Helmholtz asks him:

Did you ever feel as though you had something inside you that was only waiting for you to give it a chance to come out? Some sort of extra power that you aren't using - you know, like all the water that goes down the falls instead of through the turbines? (p.46)

As a writer, Helmholtz feels the obligation to describe every aspect of the human condition, but what does a writer do when the truth is overshadowed, dilated and manipulated so

that the World State can have total control of the human psyche? The dilemma of Helmholtz is connected to the basic condition of literature, since as Pierre Jourde (2009) says, literature fulfills different functions, among them the function of witness. Pierre says, “History rebuilds a posteriori the life of men from the past. Literature puts them on stage, vividly, with their suffering, their conflicts. It is their memory.⁹” For a writer like Helmholtz, a world without memory is a lifetime sentence. He cannot feel or wonder what people suffered through the ages. It is a restriction on their curiosity and it is this feeling of a world without context which ignites his desire to define with writing what his restless mind seeks. Pierre J. also emphasizes that literature is not content with just representing us. It changes us. This is another part of the artistic suffering of Helmholtz since his art only serves to highlight and expand people’s sexual instincts through his feelies, he does not consider that his art has changed anyone and as a writer, this leaves him with the feeling of not doing his job. That is to say, writing feelies is merely the attempt to capture attention of the spectators and repeat the multiple messages of mental control that have been imparted in people from their youth, such as: sexual freedom, society first, and death to individual thinking with a heavy dose of Soma.

What Helmholtz is looking for is the pleasure of having a universal consequence to his words, as described by Jean Paul Sartre in his text “L’écrivain engagé” (1948): “Writers must be committed to their time and not focus on future consequences that are far from their context”. That is to say that in the Brave New World, where there is no discrimination, suffering, anarchy, or injustice, the role of the writer loses all meaning. The ability to recreate worlds full of pain also fades because the World State is always watching the contributions of his most capable children, such as Helmholtz, whose anxiety is summarized by a constant feeling of wanting to

⁹ Translation suggested by the author, taken from: <http://pierre-jourde.blogs.nouvelobs.com/archive/2009/03/03/a-quoi-sert-la-litterature-1.html>

write the nonexistent. How could one write about love if one has no partner for more than a month? How could one admire the beauty of flowers when all children are traumatized with electric shocks from their earliest years? How could one call what Alpha writers like Helmholtz do literature if they themselves cannot perceive another feeling apart from the false joy that pervades the world? When Helmholtz says “as though you had something inside you that was only waiting for you to give it a chance to come out?” That “something” inside him waiting to come out is the desperate cry of an outsider seeking to bring feelings into the Brave New World, feelings that died with classical literature: the love, hatred and pain that Shakespeare described, the words of hope and punishment from old Bible, of which only few copies are hidden and prohibited except for the enjoyment and analysis of the World Controllers.

The emergence of John the Savage, the undisputed turning point in history, is undoubtedly the greatest event of recent years in the Brave New World which tranquility and lack of self-reflection can only allow controlled scientific advances and progress in the development of Creation (cloning) of human beings thanks to the processes of Bokanovsky. This great event, which is taken to the upper social circles of the current world, is possible due to the participation of Bernard. He asks Mustapha Mond for permission to take the family of savages (John and Linda) to the modern world could re-civilize them. As was to be expected from his closeness and friendship with Bernard, Helmholtz is one of the privileged to investigate, inquire, discover, and make friendship with this discovery of the ancient world. Meeting an uncivilized man is an event that would never be repeated in the life of Helmholtz and he does not waste any time to join John with the hope of finding clues that will help him to expand his writing and enrich his life. Helmholtz establishes a friendship with John, a relationship that John welcomes since Helmholtz is the only one who is able to understand and to promote the old texts of Shakespeare that John

cherishes.

Helmholtz sees in John a being in a neutral state. That is to say, not corrupted by the evil of "social destiny" that the Brave New World implants in its citizens, John is an entity that reflects the human spirit in its purest state: innocent, curious, but at the same time loving. This burst of new feelings in Helmholtz is well received and used by him to write what would be his condemnation of exile, a hymn that evokes solitude from the masses, a hymn that cites the tedious of social meetings and seeks above all to address the being at its simplest beginning: an individual. Bernard says that this hymn goes "flatly against all their sleep- teaching. . . they've had at least a quarter of a million warnings against solitude." Helmholtz responds that it is something he "felt" he must write. Helmholtz is an Alpha who knows everything about persuasion of feelings born of ambiguity. Writing about feelings represents a return to his emotional humanity, which seeks to convey and express what his art demands.

In one of the meetings between Helmholtz and John, the savage decides to read to him from his most precious possession, *The Complete Works of William Shakespeare*. He reads a poem from *Romeo and Juliet* that creates an echo in the mind of Helmholtz because it has three words that cause confusion and repulsion: marriage, love and mother. Stunned by the meaning of these words and confused at the same time, Helmholtz sees no other option but to make fun of the text that John is reading. As an exemplary citizen of the Brave New World he does not understand the depth and background of what marriage, love, or even parenthood can mean. He finds no relation between those forgotten words and the ability to express their capacity as an individual in his writing. Offering an apology, He accepts that the great capacity of this "propaganda technician" called Shakespeare resides in that he has an unimaginable amount of things to feel excited about. Recognizing the basis of his individual struggle against the perfect

world, he feels more than ever the need to feel sad for something, to feel excited and finally to feel human.

To be truly free, Helmholtz must have infinite experiences and emotions that transform him and make him unique. Even though he shares common traits with other people, he sees his art as truncated because the world in which he lives cannot provide the emotions he needs because it is lodged in the systematic repetition of the same values. He cannot even be sad with total freedom. Roland Barthe (1989) argues that “The bastard form of mass culture is humiliated repetition: content, ideological schema, the blurring of contradictions – these are repeated, but the superficial forms are varied: always new books, new programs, new films, news items, but always the same meaning”. Helmholtz is an outsider (one who is “ill”) who is lost in daily life and sexual freedom. This life does not allow him to feel complete; he seeks a superior expression of freedom, one that allows him to be himself in the purest state of his individuality, away from the incessant repetition of a world that chooses the best for all its inhabitants.

Helmholtz, a character with few dialogues but overwhelming need to be free in an increasingly less personal world, is in the difficult position to be better than anything the world can offer to him. This superior Alpha Plus man does not seem to be disturbed by any of the threats that the controllers use against him, it is evidenced in the later chapters when he meets the world controller Mustapha Mond after John begins a revolt at the Death Center due to an anxiety attack produced by the death of his mother, Linda. At this meeting, which brings together the three main characters, Bernard, John, and Helmholtz are invited by the outstanding world controller of Europe for the purpose of defining their fate after their promotion of individual and solitary thought that goes against the social ideal of the Brave New World. Mustapha Mond decides that the best option for Helmholtz and Bernard is exile in Iceland, ironically, he tells

them that their punishment is not a punishment as such; they should see it as an opportunity to be surrounded by other "ill" citizens who are seen as a danger to humanity and who wondered about the transcendence of being humans as spiritual beings instead of existing as a social apparatus. Iceland, according to Mustapha, is a paradise for those who do not consider themselves to be a cog in machinery and a move towards being in unison. He says, "[He should] understand that his punishment is really a reward, [that] he's being sent to a place where he'll meet the most interesting set of men and women to be found anywhere in the world. All the people who, for one reason or another, have got too self-consciously individual to fit into community-life" (p.155).

Although Bernard does not take this punishment well, Helmholtz is pleased by the idea of a place where he can expand his art, where he can be free to express himself and not adhere to the ideas of the New Worlders. Freedom works like sadness in the Brave New World and both are prohibited. At the end, Mustapha Mond tells Helmholtz, "I almost envy you, Mr. Watson" (p.155), revealing his last wish of self-discovery being killed by the social machine he represents. Helmholtz, having no more choices, accepts his fate happily because his punishment is in fact the greatest freedom he ever would have attained in his life.

John the Savage

After analyzing two "ill" citizens, Bernard and Helmholtz, by reviewing their actions against the World State and the social being that humanity has become, it is time to see the trigger that causes the Brave New World to puzzle over something new after practically 600 years of quiet genetic obedience. John the savage, as the Brave New World calls him, is the one in charge of bringing chaos to the social traditions based on class distinctions and sexual freedom

that the World Controller (Mustapha Mond) tries to preserve. John, as mentioned earlier, is the unrecognized child of Linda and the Director of the Center (whose name is not mentioned) who was born after difficult circumstances in the town of Malpais, on the savage reservation.

Unlike Bernard and Helmholtz, John is a real outsider in his own world. That is, he comes from the outside of Malpais and is one of the few, if not the only human, conceived by two New Worlders in a viviparous process. From childhood, John has had to carry the sins of his mother, Linda, who even after being exiled by tragedy to an ancient world, tried to promote the practices of the civilized world, such as social interaction and sexual freedom. Both mother and son have been rejected since the beginning in the town of Malpais because they represent the power which condemns every Malpais inhabitant to oblivion, like burying a corpse surrounded with electric fences, waiting for its extinction and, with it, the memories of what mankind used to be.

Even though Malpais is considered by the World Controllers an ancient town where feelings, emotions and religion are well received and can be shared with all its inhabitants, John grows up without any kind of affection. His mother, as a Beta well-trained by hypnopedia, blames John's existence for preventing her return to the civilization. It is hard to understand how a Beta became pregnant and even harder to explain to the World Controllers how this boy was allowed to be born. John is taken by his mother like an animal she cannot leave behind. She has no clue of how to raise a child and mistreats him every time she remembers the suffering caused by her pregnancy and exile. Otherwise, John has always had good feelings towards his mother. He always defended her when the other women of the town attacked her for having sex with their husbands. John was a misunderstood child who just tried to have a normal life but neither his mother nor the inhabitants accepted him because of his origin. A Brave New Worlder born in the forbidden way was unacceptable for both parts, the civilized and uncivilized world, but John,

instead of becoming a monster, became a sensitive person with true emotions who seeks the acceptance of others.

On the other hand, John could never find his place in Malpais. He is seen as a villain and a son of depravity. He is different both physically and mentally from everybody and for that reason is left behind in everything. Despite being reared in a society in which hardship, sorrow and suffering are law, he is not allowed to partake in the village's religious ceremonies, which involve a young man walking in a circle and being whipped continually, even though he has been preparing himself for them throughout his adolescence. Additionally, he is fiercely jealous and possessive of his mother, growing more and more resentful of the men who come to see her.

Having an inferior position in the village, John finds solace in the Shakespeare book he got from one of Linda's lovers. The book is old and some pages were loose and crumpled. It is from these stories that he learns a great variety of traditional morals: justice, chastity, the belief in God, and the necessity for pain and suffering. Soon, the lessons he has learned will eventually be placed in conflict with those of world hundreds of miles away, a conflict which will be instigated by the arrival of Bernard and Linda to Malpais.

John the savage, the son of an exile from the Brave New World, is not accepted by the primitive community but, as suggested by William M. Jones (1961) he is the only one who has read Shakespeare. Unfortunately, thanks to this he is not suited to the Brave New World either. John's knowledge of Shakespeare, which differentiates him from other characters, "makes him useful to Huxley as the plot-mover in the second half of the book." William M. Jones proposes that John possess different elements that set him apart from other outsiders. He is part savage, part Brave New Worlder and part Shakespeare. It is not possible to talk about John without making reference to Shakespeare and as a Shakespearean he plays his part as deceived lover and

acts as a judge of society, according to William M. in his essay *The Iago of Brave New World*: “From his first glimpse of Lenina, when he blushes and quotes Miranda, ‘How beauteous mankind is!’, he is guided by Shakespearean attitudes and quotations.” Of all the works written by Shakespeare the one who is most reflected in *Brave New World* is *Othello*. Setting aside the conversation between John and the World Controller Mustapha Mond which is the one with the most Shakespeare references, *Brave New World* has deeper similarities with *Othello*. According to William M., *Othello* presents an outsider who marries a beautiful girl and carries her off against the wishes of her father. In *Othello*, a villain named Iago poisons the mind of the outsider against his wife by suggesting that all Venetian women are promiscuous and unfaithful. Huxley’s *Othello* character, John, is an outsider who loves a girl, Lenina, but whose mind is poisoned against her, not, as William M. proposes, by an individual villain, but by the entire society which has produced her (the *Brave New World*). From the point of view of William M., the society that produced Lenina is the Iago. That society’s stability is what has made true affection impossible between the characters of Huxley’s version of *Othello*, where characters like Bernard try to achieve individuality but are denied by society.

As mentioned, it is impossible to talk about John without making reference to Shakespeare and, by the same token, it is impossible for John to talk about love, religion, values, and society without quoting his only friend and savior, Shakespeare. John is condemned to be different throughout the story due to his wish to apply to his reality what he has read in the paradise called literature, taking Shakespeare as his guide. John sees society as a cold entity without any of those warm feelings he learned on the Reservation. Fathers and mothers are the first thing erased in this new world, followed by love and marriage, which are the headstone of the literature John reads. To understand the new civilized world his mother comes from, John is

contrasted with different characters that reveal the abyss between what humanity used to be. Characters like Bernard are used to show how the two worlds are ruled. Lenina is used to teach the difference between Shakespearean love and Brave New World love. Helmholtz is used to make the contrast between a free art that touches everyone's heart and the boring process of repeating the State's doctrines. And finally there is the confrontation between the three "ill" characters and Mustapha Mond, which is the contrast between man's desires for individuality and the social care through freedom sacrificed in the perfect world.

Initially, John and Bernard are pretty similar. Both of them are looking for acceptance in their own worlds and both are rejected due to their physical differences from the rest of the population, one because of an accident in the incubation process (an error that should never happen) and the other because of his origin. The good relationship they share since their first meeting is reflected in the words of understanding that each one gives to the other. Bernard sees in John a new world to discover in his search for individuality and John finds in Bernard a person to talk to, a being who is interested in his origin instead of criticizing it or blaming it, a person, unlike the other residents of Malpais, who is able to read and appreciate the worlds of Shakespeare. Another point these two characters share is their notorious interest for Lenina but with a few differences. While Bernard wishes her to help in discovering himself and confirmation that sexual freedom is an inconvenience to discovering new feelings like love or paternity, John wants her to have a real romantic relationship based on Shakespearean principles like romance, fidelity, and marriage. In addition, John interacts with Lenina according to his cultural background which prohibits him from having a sentimental partner without first performing a worthy act to impress her. John also tries to avoid any sexual contact with Lenina, which is considered by his culture as an impure act if it is done before marriage.

John's ideas about sexual relationships is one of the situations that most clearly shows him as an outsider in the Brave New World. Even after going out with Lenina and watching a feelie (a porn movie normally accepted in the civilized world), John does not make any sexual advances. Things get worse when John discovers that Lenina has an uncontrollable passion towards him. John blames her to the point of forcing her to hide because of his anger. In this scene John begins to manifest his repulsion towards the Brave New World which he does not want to understand. John comes from a place where he learned all about emotions and feelings but could not try them out in real situations because nobody considered him as an inhabitant. The Brave New World is to him the place to put in practice all his Shakespearean feelings, but there he encounters promiscuity, which he views as the death to love.

One man is seeking emotions different from those that he learned by hypnopedia, while the other is looking for the romanticism that Shakespeare described in his pages 800 years before. They are both similar and different when they face love, but the main difference between these characters lies in their perception of the Brave New World that condemns them. The difference can be seen when Bernard's criticism is directed at his incompatibility with his social status while John's criticism is aimed at the civilized world's values. Bernard is jealous of what other Alphas like Helmholtz can achieve easily due to his precondition process that places them, Alphas, just one step away from the superior beings of this world, the World Controllers. This jealousy is the fuel that inflames his feelings of solitude and individuality. Bernard's curiosity stems from his incongruity with the highest class and it is clear that when Bernard achieves a superior status in society due to the introduction of John into the civilized world, Bernard forgets his dreams of solitude. Pitifully, Bernard will not be able to please his curious mind because his real goal was hidden amid his opposition to the social ideal.

On the other hand, John is always faithful to his values and when he realizes that the Brave New World is trying to change him, he reacts by rejecting this world and despising everything from the laboratories where humans make humans to the death centers where his mother passes away without recognizing him in an overdose of “paradise,” or to put it another way, on a Soma holiday. According to William M. Jones (1961), John the Savage refuses to play insane to seem sane in an insane society. In other words, John stays pure to his ideals from the beginning to his tragic ending. Unlike Bernard, who is sent with Helmholtz to Iceland, the Savage is left to endure solitude in the new society. Bernard’s greatest wish becomes John’s punishment when he is left behind as an entertainment for the Brave New Worlders, who harass him every day. John tries to remain as sane as he is able to be, but madness consumes him in this new perfect world whose lack of tears, love, and God, causes John to become an irrational animal filled with hatred toward everything associated with it, that ends in a burst of anger directed at Lenina, who comes forward in true affection with tears on her cheeks, and kills her.

This last animal created by the Iago or villain that is society, convinced that this new world has made of him an unrecognizable being prohibited any spiritual path, chooses to kill himself. And thus the end of the Savage is reached by his own decision. He dies in a way that nobody in the Brave New World could ever die, by choosing his own time to leave the real world, a desire never seen before.

Although Bernard is the closest person to John, it is not possible to talk about John’s confrontation with the Brave New World without making reference to Helmholtz Watson.

As mentioned, John and Helmholtz have an intellectual relationship. John finds support in Helmholtz and considers him as a person of trust. To show in what other aspects John is “ill” in the perfect world, it is necessary to make another contrast but this time with the character who

is in search of knowledge to expand his art, the character who has everything there is to have in the Brave New World, and whose name is synonymous with perfection, the Alpha Plus expert in hymns, Helmholtz.

Due to his background in Shakespeare, John shares Helmholtz's passion for literature. Neither of them try to hide their way of thinking to fit in society. They remain loyal to their desires throughout the story. They are deep thinkers who question their social context through actions that are seen as unacceptable by their leaders. In John's case, his love for English literature and language elicit ridicule because it is outside the traditions of the people of Malpais. Their opposition to change is magnified because the proponent comes from an outsider. Meanwhile, Helmholtz writes poetry that is sometimes looked at as unacceptable in the Brave New World but he simply laughs at his critic and maintains his determination to find the emotions that can help him improve his empty art. Both characters are forced to share their reading with their closest friends or relatives. Sadly, for John, none of their closest "friends" takes seriously their reverence for literature because none want to assume the challenge of feeling.

Helmholtz, however, as part of the Brave New World, has been conditioned and some of the conditioning has remained in the deepest part of his thoughts. When John reads *Romeo and Juliet*, Helmholtz finds it is quite funny and grotesque because of the relationships of fathers and mothers. He finds ridiculous that

The mother and father (grotesque obscenity) forced the daughter to have someone she didn't want! And the idiotic girl not saying that she was having someone else whom (for the moment, at any rate) she preferred! In its smutty absurdity the situation was irresistibly comical. (p. 123)

Helmholtz cannot help but find these words incongruous and even though he wants to expand his art, he realizes that it is a hard path to take after seeing that one of the most iconic

literary works of all mankind does not have effect on his modified mind. He, unlike John, does not see any need for love to be written about. While John uses romanticism to challenge the Brave New World, Helmholtz insists on seeking the words he needs in other emotions like solitude because that is something he has never achieved in the perfect world.

After listening to the impolite comments of his friend, John feels offended. He recognizes how profoundly their upbringing and education separates them. This sense of alienation is compounded when John discovers Lenina's intentions towards him. At the beginning, he tries to approach her using what he learned in Malpais, trying to perform a worthy act to gain her respect and love. His Shakespeare-inspired dream is to woo her romantically and consummate his love in the sacred practice of marriage which, in Lenina's eyes, is ridiculous.

On the other hand, Lenina's desire for John is manifested in the most basic lust. From her social perspective, Lenina is doing what she was taught to do: share bodies without any kind of contract or commitment. John is troubled by this because he is not fighting against a liberal woman who expresses her sexual freedom, he is fighting against the system that created that woman, the system that made no effort to reach a state beyond the basic state of animals. John, with his belief in ancient concept of love, stand in opposition to the new norm of sexual freedom. John sees in Lenina a new kind of "love" that has lost any transcendental meaning and, what is worse, he is not supported or understood by his companions in his fight against the values of the Brave New World. Helmholtz's views are aligned with those of Lenina. Neither is the person to answer his questions about emotions in the cold world. This inability to find someone with whom to share his feelings is slowly driving John mad.

Eventually, the three men come face-to-face with World Controller himself. Ironically, Mond is yet another character who demonstrates unorthodox individuality. Proof of this can be

found in the scene when the Director recalls “strange rumors of old forbidden books hidden in a safe in the Controller’s study” (p.35). This rumor is confirmed when John, Bernard and Helmholtz interrupt Mond in his office after initiating a disturbance produced by John’s anger. Near the end of the novel, the World Controller reveals that he has read from the likes of Shakespeare and even the *Holy Bible*. In fact, he even confesses to finding religion a very interesting subject. In terms of the tenets of the Brave New World, Mustapha Mond should be characterized as “ill” because of his curiosity and need for individuality. As he confesses, when he was younger, he was a physicist who delved too deeply into his work. When his superiors learned of this, he expected to be exiled. But to his surprise, they gave him a choice between exile and actually joining their ranks, due to his intelligence. In the end, Mond preferred a seat of power rather than the freedom to freely pursue his scientific endeavors (222-229).

Mond could be considered the first “ill” person in the recent history of the Brave New World. He decided that the best thing for him would be to have free access to human history; once he explored it, he learned and loved, in certain point, that humanity used to be more transcendental that it is now. Evidence that he believes this is his indulgence in the very areas that are denied to his followers (literature, poetry, science). Clearly Mond, as the deep thinker he is, may not fully believe in the codes and ideals of the World State. Further evidence can be seen in his views of change. Mond reveals that, despite how far humanity has come thanks to science and technology, further advancements such as an invention which would further decrease hours of labor, have the potential for bringing about further change, yet this would be a potent threat to stability. This can be read as a suggestion that at a certain point in history, mankind did good intentions in its “advances,” but at some point these good intentions were subverted by selfishness and the desire to maintain power.

After Bernard and Helmholtz are sentenced to exile, John is left alone with Mustapha Mond, who begins to talk about John's future in the Brave New World. Unlike his friends, John is condemned to live in the civilized world of London as a part of a social experiment that Mond is planning, the purpose of which is none other than prove that the values John refuses to abandon can be erased from his mind after appropriate doses of civilization and its background (sexual freedom, sterilization, and Soma holidays). Although it is not considered in the story, according to Jerome Meckier (1969), Huxley said in 1947 that he had thought about a third possibility for the savage "John" instead of the two he wrote in his book. The third exit would be offer the savage the opportunity of living with a group of exiles at the borders of the reservation, where they can make free use of any scientific knowledge. This possibility could change the entire outcome of the novel, sending John to a happy end where he could live as an "ill person" in a community based on values and science instead of the life of exile he must endure in the Brave New World. If this had come to pass, John would never have reached the pinnacle of his opposition to the World State, which comes in the form of hanging himself in a burst of rage against the social machine that humanity has become. This is considered the most defiant act he could have performed: showing them that his life belongs to him and not to the Brave New World.

CONCLUSION

Brave New World shows a predictive world where Huxley shows the easiest form of slavery, the one where people love their servitude. There, Huxley tries to demonstrate how life would be for those who do not feel part of the larger social context that made them. In a society which has overcome every human disease, finding two men who present themselves as misfits is proof that all central immune system has failed and now the world has two “ill” members.

Through the characters of Bernard and Helmholtz, Huxley explains the life of those in real world who have to hide a social entity that grow bigger with time. Bernard is the representation of insecurity that looks for acceptance through attaching himself to the daily life of the citizens. Once Bernard decides to seek something more in life, society pushes him to stop thinking about things that were not intended for someone in his actual position to know. On the other hand, Helmholtz, the second New Worlder who is “ill,” is tired of the unawareness and stupidity that pervades the world. Unlike Bernard, he believes that love is such a unstable thing that it does not allow men to explore their deepest capacity. Literature is the mirror of Helmholtz and Huxley puts him in the novel to show the struggle of those who spend their lives trying to reach a hidden knowledge that is counter to the social prosperity.

None of the Brave New Worlders would have changed their way of living without the presence of the catalyst that helped the “disease” of the “ill” ones expand. John the Savage shows how the confrontation of the real world and the dystopian world would play out. As a mirror of the ancient world, John is assigned several tasks. One is to bring feelings and emotions to the Brave New World. He faces the absolute absence of paternity and marriage and begins a revolution in his own way by bringing, from the Shakespeare point of view, love and romance.

These feelings, which make no sense in the current state, cause him to him to feel trapped between two worlds, one that does not accept him and another that has lost any sense of humanity, people inhabited by working animals.

In its essentials, Brave New World is dangerously close to being a prophecy fulfilled. The actual world's mental and spiritual life increasingly resembles a skyscraper whose inhabitants, having closed the blinds on the "depressing" starry Heaven, with its silent calls to transcendence, are turning out the lights floor by floor, as their aspirations descend to the mediocrity of the Brave New World's dark basement of unawareness and mindless fun. A politically and culturally marginalized reactionary remnant resists, Savage-like; but barring a massive revaluation of values, it seems likely, as Huxley grimly forecast in 1946, that "the horror may be upon us within a single century."

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