

Chapter – I

Introduction

Aldous Huxley and His Works

Aldous Huxley was born in England on July 26, 1894, in a family with an outstanding ancestral background. His grand father was a renowned literary figure. His mother was a niece of the great English poet and critic Mathew Arnold; and his brother, Sir Julian Huxley was a renowned biologist and writer on scientific subjects. Such a family background created an interest in him to study variety of subjects, ranging from anthropology to zoology and from versification to mysticism.

Huxley received his early education at a preparatory school in his village. Then he went to Eton on a scholarship with the intention to study biology and medicine. But his misfortune, he suffered there by Keratitis, an eye disease which almost resulted in total blindness. Giving up his plan of becoming a doctor, he withdrew from Eton and learned to read the Braille script. Simultaneously, he continued to try to improve his eyesight with the help of operations and exercises. After two years of constant efforts, he was able to read with the help of magnifying glass. Then he joined Balliol college, Oxford and in 1915 took a degree in English literature and philosophy.

While he was in Oxford, he wrote many poems and published two volumes, *The Burning wheel* in 1916 and *Jonah* in 1917. Then he wrote *The Defeat of Youth* in 1918. None of these three volumes attracted any critical attention. They remained unnoticed.

In 1919, he left Oxford and became second assistant editor of the magazine *Athenaeum*. Through his regular contribution to this magazine, he became well known. Having started his journalistic career, he married Maria Nys and settled down to the life of writing, leisure and traveling. In 1920 he published *Limbo*, his first volume of short stories, which was followed in 1921 by his first novel *Crome Yellow*. This novel helped him establish his reputation all over the country. During his writing career, he continued to travel in different countries like India, the West Indies and United States. In the course of his visit to Italy, in 1920s, he met D.H. Lawrence and established an intimate friendship with him. In April 1938, Huxley left England for the United States with the intention to pay short visit, but he settled down permanently in Los Angeles, California. After the life of intellectual and social activity, he died of cancer on November 22, 1963.

After first world war, utopias were everywhere in retreat. The 1920s, 1930s and 1940s were the classic era of the failure of utopian ideal's or the anti-utopia or dystopia. These were the 'devil's decades', the year of mass unemployment, mass persecution, brutal dictatorship and world war. Huxley rose from these era and gave the pictures of reality through his novels.

There has been a steady development in Huxley's novelistic career. Beginning with two literary sensations - *Crome Yellow* (1921) and *Antic Hay* (1923) - which sought to satirise the mores of the society of the 1920s in a light manner, Huxley turned into a serious novelist of ideas with *Point Counter Point* (1928), passed onto presentation of a utopian vision of future with *Brave New World* (1932) and concluded with his probes into mysticism in novels like *Eyeless in Gaza* (1936) and *Island* (1960). He has developed through three stages. In the first stage, he was a pure aesthete potraying the society around him. In the second he was an intellectual dealing

with politico-ethical issues, and in the third stage, he turned into religious novelist delving deep into mysticism and propagating the perennial philosophy.

Thus, While considered individually, Huxley's novels may often seem, as Daiches has suggested:

inorganic and mechanical, considered as a whole they present a notably organic development, not premeditated or deliberately planned, yet acquiring a natural and valid form from the interplay of an incompletely realized artistic sensibility, a never satisfied intellectual curiosity, and deep psychic needs that were given metaphysical shape by the varieties of suffering. (qtd. in George woodcock 65)

According to Prof. W.W. Robson:

Although Huxley often changed his conscious philosophy, his outlook on life always remained that of an aesthete. He valued 'experience' above everything else. In his early work he advocated the 'whole man', and in his later work he became a journalist polymath of the scientific age. Throughout his career he retained his breadth of intellectual interests and his omnivorous curiosity. (104)

Among his list of masterpieces, *Crome Yellow* (1921) reflects the sophisticated intellectual atmosphere of the post war period, and exposes the evasion of reality by various characters. Devoid of much action or development of plot, the novel remains static, and presents a world of aimlessness, confusion and frivolity, and also the eccentric and funny people belonging to it.

The term *Crome Yellow* describes a yellow pigment that has an initial brightness that tends to fade when exposed to sunlight and turns brown or green over

time. Hence the title symbolically refers to the novel's characters who at first appear flashy but will soon turn dark or fade away into yellowish green hue.

The novel is plotless. Things happen but there is no particular conflict needing to be resolved at novel's end. *Crome Yellow* is life like—just characters are randomly talking—and its randomization is the shared innovation of 1920s i.e. 'Stream of Consciousness'. But Huxley added his own style in it and made it 'Huxleyen' other than 'Stream of Consciousness'. Characters in *Crome Yellow* are bit sick under their superficial surface brightness. They are a bizarre group, especially when observed secretly by Denis, the pseudo poet. In his secret observation, he finds Jenny's red notebook. Denis opens that and reads her contempt for everyone at Crome in it. He had thought her a simple minded, uncritical creature but after looking her notebook, he finds her an absolutely foolish creature. Denis himself is a hopeless romantic fellow who feels and thinks too much to ever relax and be happy. He one sidedly loves Anne Wimbush but she is opposite to him who only wants to enjoy pleasant things. Mary is another liberated character who reads Freud and Havelock Ellis. She is the then shocking sex researcher. Mr. Barbecue Smith is the Pseudo-mystic who has won over Mrs. Anne Wimbush, Crome-owner. She is happy in betraying her husband. Bodhiam, another character is the fire and brimston rector of Crome who believes in angry God. His God is also spiteful, vindictive and wants to burn in hell. These all of the characters seem intelligent at the beginning but in fact, they are foolish as the meaning of 'crome yellow' suggests. Only Mr. Scogan is the character who really does not fade up as 'crome yellow'. He is the diabolical rationalist and foreaster of *Brave New World*. In Scogan's future there will be three cloned types of humans who will con the 'Men of Faith' into convincing the remained 'Herd' to follow blindly. Scogan argues that the men of intelligence must combine, must conspire, and seize the power

from the imbeciles and maniacs who now direct us. In Crome, he tries to make Denis, a frustrated lover overcome his romantic notions. Through Scogan, Huxley hints at the coming of fascism, as well as his future novel *Brave New World*.

Huxley's *Brave New World* (1932) hints the dehumanizing affect of human beings through scientific invention and experimentation. When the novel begins, the Director of Hatcheries and Conditioning Center introduces a group of students to the Central London Hatchery and Conditioning Center. They observe the process by which eggs are fertilized, embryos are engineered, and children are indoctrinated in the laboratory to make them fit to their individual classes. These laboratory-produced people are classified as Alphas, Betas, Gammas, Deltas and Epsilons in that scientifically advanced new society. In this New World, time is measured from the time of discovery and mass production of Model T Ford Car, named, after Henry Ford, the inventor of it. It is 632 A.F. (After Ford) when the novel begins. Mustapha Mond, the world controller tells the students about the way things were before the time of Ford, and now in fordian age. In this New World the emotions like love, hatred, friendship etc have no any place because these things create emotional tensions in human life. Concept of father and mother have become taboos of this world, because now no parents are necessary to give birth to the child. Free sex and use of drug 'soma' is permitted here.

However in this scientifically advanced and organized New World, Some dissatisfaction is brewing up. Bernard and Helmholtz, being the intelligent Alpha-plus, feel dissatisfied with the whole system.

Being an intellectual, Bernard Marx is allowed to visit one of the Reservation in New Mexico with Lenina Crowne, a Beta girl. This Reservation is unaffected by the civilization on the New World and people in it still live as savages. In this

Reservation they meet Linda and her son John, the Savage. Bernard learns that long ago Linda had come to the Reservation with Tomakin (Director of Hatcheries), who had abandoned her there. Linda, pregnant by Tomakin knew that she couldn't return to the New World in such a disgraced state. She stayed on the Reservation and raised John, her son. Bernard brings Linda and John back to the New World.

With Bernard, as his keeper, John becomes a popular curiosity and amusement in the New World. But John is repulsed by the ways of living in that world. He does not like 'Soma' because he knows it is fool's cure. Lenina is attracted towards John and tries to seduce him which is normal in her world. John who read Shakespeare on the Reservation, believes in the play's noble idea, particularly romantic love over sexual promiscuity. He resists his sexual attraction and rejects her advances. On being cared by nobody in the New World, Linda takes overdoses of soma and meets death, Knowing the reason of his mother's death, John rebels with the use of drug soma by others. He tries to convert them towards his romantic ideas. Bernard and Helmholtz also are blamed for their unorthodoxy to the principles of the New World. When two of them, along with John, are taken to Mustapha Mond, Bernard and Helmholtz are exiled and John is retained for further experimentation. He resists and tries to flee into solitude, but citizens of New World continue to haunt him. In a fit of misery and depression, John hangs himself and the novel ends.

After Many a Summer (1939) was written during Huxley's stay at California. It is set against the background of the glamorous world of Hollywood. It is a comedy telling the story of a man's search for the secret of longevity. It is marked like other novels of Huxley, with a predominance of ideas over the elements of the novelistic art.

The chief character through whose eyes we see most of the story is an English literary man named Jeremy Pordage. He is invited to California by an American Millionaire, Jo Stoyte, to search on the possible ways of prolonging human life. Jo Stoyte is sixty and more and more afraid of death. So he has bought a great quantity of historical papers and documents from two ladies in England-believed to be the only remaining members of old and noble English family of Hauberk. Dr. Obispo, Stoyte's personal physician and Pordage start doing research on those Hauberk papers. One day Pordage finds among the Hauberk papers, the diary of an eighteenth-century members of the family, the fifth Earl of Gonister. From this it appears that Earl too had been interested in prolonging human life, and had discovered the way to do it. It could be done by eating the liver of Carp fish which are known to live for as long as two hundred years. Pordage and Dr. Obispo are extremely excited by this discovery, and decide to go to England in the hope of getting more knowledge about the fifth Earl.

Now Pordage, Obispo and Stoyte are left for England. When they reach England, they find the fifth Earl of Gonister, still alive after two hundred years, in an underground room at the family mansion in Surrey. With him is another ape like creature, apparently a woman of similar age. Two of them fight and make animal noises. They are fed-up with their long life and want to die but cannot die. Jo Stoyte remains staring and staring and throws his desire to prolong the life, and the novel ends.

Ape and Essence (1948) is like *Brave New World*, a prophetic novel about the future of Humanity. It presents a nightmarish vision of the world in 2108 A.D. It is the satire on the present projected through a depiction of the future. The title of the novel '*Ape and Essence*', is taken from Shakespeare's play *Measure for Measure*. It is

meant to point out the duality between man's apish qualities like sensuality, fear, hatred and destructiveness, and his essential qualities like love, joy and peace. The disappearance of spiritual values from the modern world forms one of the themes of the novel.

The novel paints a picture of life in California after the third world war has taken place. After this only one country, New Zealand has survived the atomic war. The human race has been wiped out and a scientific party is sent from New Zealand to Los Angeles to find out what has remained of it there. The novel is in the form of the findings of this party. The world described in it is ruled by apes who are substitutes of human beings. In this world, there is no literacy because the libraries have been destroyed. Babies are deformed and idiotic, and are sacrificed by the eunuch priests. Babies' mothers are flogged because women are objects of man's contempt. There is nothing admirable or joyful in this world of devil's worship. Huxley seems to be showing here his Swift like misanthropy and satirizes the world governed by apish instincts. He expresses his ideas about the modern world and civilization, governed by the animal side of man in ignoring moral or spiritual values.

Huxley's Novelistic Technique

Huxley discarded the realistic manner and freed the English novel from an adherence to the pattern set by it. The realistic manner did not suit the needs of his novels which contained mainly a combination of the satirical and the fabulous.

Huxley wrote in a traditional manner, and discarded an experimental technique such as that of stream of consciousness. For him the presentation of his themes or conveyance of his ideas were much more important than experimentation. He borrowed the features of his technique, just as he borrowed his ideas, from various

sources. He learnt much from earlier writers of fiction such as Swift, Peacock, Norman Douglas, and the like. It stands to his credit that he amalgamated all the elements borrowed by him so as to develop a technique which may aptly be termed 'Huxleyean'.

Huxley's novelistic technique is suited to the needs of his satire and the expression of his ideas. He presents the stark social and political reality and satirizes contemporary evils and vices like eccentricity and snobbery of the rich idle classes, their hypocrisy, and the futility of modern political system.

His novels abound in Swift-like irony and almost each one of them conveys his ironic vision. The element of irony is found in his plot construction, his characterization, his presentation of situation, and the structure of his novels.

There is little by way of elaborate plot construction in most of Huxley's novels. None of his satirical novels have any plot in the real sense. Huxley was more interested in the presentation of various groups of characters meant to represent his ideas or to be the butts of his satirical attack. Much more space in his novels is devoted to discussions, reflections, and expression of ideas than to action, events or incidents. *Crome Yellow*, *Antic Hay*, *Those Barren leaves*, *point counter point* and *Eyeless in Gaza* are examples in this respect. Dramatic element is hardly presented except in the form of the dramatization of ideas. The interest in plot is subordinated to an interest in ideas. Lengthy discursive extracts from books, diaries and speeches are often introduced in support of the ideas presented, and readers are sometimes bored with them. However the boredom is relieved by the introduction of comic episodes and farcical situations.

Huxley in his novels remains detached from his characters, and maintains a distance with them. His characters often become an object of his satire because of their too much theoretical and talkative nature which renders them incapable of tackling practical problems and facing reality or overcoming real tensions in life. The portrayal of characters in Huxley's novels is marked with his used irony, wit, conciseness and precision.

In Huxley's novels, characters are mostly used as mouthpieces of the author's views on various subjects. Many characters are satirized and through a certain character he conveys his ideas on various subjects. For example, in *Crome Yellow*, almost all characters are satirized and through Scogan, Huxley conveys his ideas, i.e. people's degradation through modernization and dangerous aspect of scientifically advanced future world.

In certain cases, the characters of Huxley's novels are caricatures of contemporary persons. For example, in *Crome Yellow*, Denis Stone is none other than Huxley himself, and Scogan is Norman Douglas. In *Point Counter Point* Dennis Burlap represents Middleton Murry and Mark Rampion stands for D.H. Laurence. Huxley modeled his characters on those persons whom he had actually observed in real life. He described all their physical features besides what went in their mind.

Though not a conscious stylist or cultivator of style, Huxley has the greatest command, among his contemporaries, over a clear exposition. His style is simple, lucid, witty, learned and allusive, and there is nothing clumsy or uncouth about it. He did not make any deliberate attempt at forming a style while writing a novel.

Huxley's style is shifted to his satirical purpose and helps him hit victims hard. The use of symbols is a common feature of his style. The style is well-suited to

reflective as well as descriptive writing in the novels, and is equally capable of conveying physical details, philosophical speculations and mystical experience. Drawing freely on his vast knowledge of different aspects, Huxley uses the richest vocabulary among the modern novelists. Technical terms from various fields and disciplines such as politics, sociology, psychology, philosophy, music, art, religion and science etc. enrich his vast store of words. At times, his prose becomes overburdened with technical terms borrowed from various branches of knowledge. But usually it is highly readable, rhetorical and clear. Frequent use of quotations from various sources are some other characteristics of Huxley's prose style.

Significance and Importance of the Work

The present study focuses on the impact of science and technology on human being which has made them the slaves on the hands of rulers in the name of giving comfort and happiness. People have utopian ideals on the reward of science and technology but their ideal ultimately ends into failure.

In the novel, there is the well-progressed scientific future world. Time in this world is measured from the time of discovery of Model T Ford Car. Henry Ford discovered this car and so named after him. When the novel starts, it is 632 after ford. In this world children are created in the Laboratory in the bottles in a required number. They are given different chemicals to group them into different caste systems like Alpha, Beta, Gamma, Delta, Epsilon etc. Alphas are intelligent while others are the people of lower intelligence respectively. They are conditioned through sleep teaching to hold their particular classes. These laboratory produced children and grown ups are free from every human emotion like love, hatred etc.

They enjoy free sex and 'Soma', the universal drug. They are taught to be happy in their own structure and identity. For example Alphas are the most intelligent creatures. So they are happy and Deltas, even being the creatures with lower intelligence are happy for not belonging to other classes. They are given certain works. They do it and enjoy the remaining hours. Their every need and desire is fulfilled through advanced science and technology. In this regard, Diana Neill remarks:

Huxley presents a future state dominated by science which had discovered how to produce life in the laboratory. Pain, dirt, disease, squalor, poverty and conflict have all been abolished in this scientific paradise. Every physical desire is encouraged and can be gratified. Restraint is unknown because it is unnecessary. Science has effectively done away with the unpleasant consequences of human concupiscence youth, beauty, and vitality endure as long as life, while conditioning of the mind and body ensure that everyone is perfectly adjusted to society and therefore cannot be other than completely happy. (84)

Thus, the world described in *Brave New World* is really an utopian world. But my study seeks failure in this utopian vision. The people created in laboratory are not conditioned to be happy creature but conditioned to make them serfs in the hands of profit monger industrialists. They have lost their individual freedom and are supposed to show complete obedience to the controller of the world. They are not supposed to have any emotions or sentiments and are simply living at the level of beast. Human being only can be happy when they have the freedom to think independently and do the work according to their interest. Thus the people in *Brave New World* are prevented from real happiness. They grow into manhood with complete serfdom to

the rulers and an absence of moral values in them. Thus there is the failure of utopian ideals in *Brave New World*.

This chapter includes the brief discussion about the writer, his works, techniques; and the definition and clarification of the title of my thesis. Brief explanation of failure of utopian ideals as a result of over utilization of science and technology has been attempted to figure out in this chapter.

The second chapter of the present study will be concentrated on discussing the theoretical modality that is going to be applied in the present study. Satire and irony are tool used to explain the topic: Failure of Utopian Ideals. Satire is a literary genre that uses irony, wit, and sometimes sarcasm to expose humanity's vices and foibles, giving impetus to change or reform through ridicule. And Irony is the use of words with humorous or satirical intention, as a result of which the meaning is the exact opposite of what is actually said. This section will give a detail of satire and irony.

The third chapter will analyze the text so as to prove the major issues that have been raised in the hypothesis of the present study. Some extracts of the text, some writer's critics as well as writer's concern to satirize utopian ideals will be taken into consideration to prove the main issue of the present study. This chapter will include satiric and ironic effect to show the failure of utopian ideals throughout the novel. It will show how the characters major or minor are dissatisfied with so called happiness of the New World. This chapter will be the heart of the present research.

The fourth chapter will conclude the present study i.e. failure of utopian ideals in Aldous Huxley's *Brave New World*. Based on the detail discussion of preceding chapters, it will conclude the explanation and argument put forward in the preceding chapters; it will show how the failure of utopian ideals is major concern in Huxley's *Brave New World*.

Chapter – II

Satire and Irony as Tools for Failure of Utopian Ideals

Meaning and Definition

Satire is a literary manner that exposes and ridicules the vices or follies of people or societies. It may take the form of poetry, drama, or prose fiction or non fiction. Satires vary in tone from mild amusement to boiling anger. They often aim to make people think critically about the subject at hand, but they can also be written for pure entertainment. Satire uses humor or wit to ridicule institutions or humanity for the purpose of effecting change or improvement. Satire's underlying intentions are attacking a particular target in disguise. However, at the surface it appears to be full of aesthetic feelings or like a romance. According to Abrams, "Satire is the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn, or indignation" (87).

Satire is also applied to magic songs and ritualistic invective in Greek, old Irish and Arabic literatures. The ritualistic curse was believed to have powerful effects. Satire always has a target such as pretense, falsity, deception, arrogance etc, which the satirists satirize in their literary works. With regard to a satirist, C. High Holman comments that their viewpoint is ultimately that of the cold eyed reality, which penetrates sham and pretense for a didactic purpose. The portrayals generally are at variance with outward appearances, but they contain recognizable truth, and it is this truth that gives the satirist his license to attack.

Thus satire is commenting on others' weaknesses in a humorous way to correct human follies. It is belly-laughing weapon in literature. However satires differ from

comedy. Comedy evokes laughter mainly as an end in itself while satire uses laughter as a weapon.

A satire generally speaking, is an attack on foolish or wicked behaviour by making fun of it often by using humor, sarcasm and parody. C. High Holman defines satire "as a literary manner in which the follies and foibles or vices or crimes of a person, humankind, or institutions are held up to ridicule or scorn, with the intention of correcting them" (293). This manner may be present in various art forms and may employ many methods.

A satirist uses satire in order to correct human vice and folly. In this regard, Alexander Pope remarked, "Those who are ashamed of nothing else are so of being ridiculous" (qtd. in Abrams 187). It's frequent claim has been to corrigible faults, excluding those for which a person is not responsible. As Swift said speaking of himself in his ironic *Verses on the Death of Dr. Swift* (1739):

Yet Malice never was his aim;

He lashed the vice, but spared the name

His satire points at no defect, But what all mortals may correct . . .

He spared a hump, or crooked nose

whose owners set not up for beaux (qtd. in Abrams 187)

Thus satirists like ironists say one thing and mean another and it is directed to correctable instances of folly or immorality in humanity or human institutions.

Satires can be divided into two major categories: Formal or direct satire and indirect satire. In direct satire the satiric voice speak out in the first person who either

directly addresses the reader or another character in the work called the adversarios.

Direct satire is of two kinds: Horacian satire and Juvenalian satire.

Horace and Juvenal were two most famous Roman satirists. Horacian and Juvenalian satire have been derived from their names respectively. Juvenal illustrates rhetorical or tragic satire of which he is at once the inventor and the most distinguished master. His satire attacks vice wrongs, or abused in a high pitched strain of impassioned declamatory eloquence. Horace and his followers attack the enemies of common sense with the weapons of humor and sarcasm so that wrong doer will get rid of the wrongs. Those type of satirists believe in the doctrine "No one errs willingly." Horacian satirists are optimistic and Juvenalian satirists are pessimistic. The optimistic satirists write in order to heal and the pessimistic satirists in order to punish.

In indirect satire, satiric effect is achieved not through direct condemnation but rather through modes of presentation and representation. A type of indirect satire is Menippean satire. It is modelled on a Greek form developed by cynic philosopher Menippus. Such satires are written in prose, usually with interpolations of verse or constitute a miscellaneous form often held together by a loosely constructed narrative. Aldous Huxley's *Crome Yellow* is an example of Menippean satire.

Satire is the genre which is related to irony also. In this regard *New Encyclopedia Britannica* defines satire as "artistic form, chiefly literary and dramatic in which human or individual vices, follies or shortcomings are held up to ensure by means of ridicule, derision, burlesque, irony or other methods, sometimes with an intent to bring about improvement" (467). But all the ironies are not satires. However, satire can be included within irony.

Irony like satire is a contrast or discrepancy between appearance and reality, or between what is expected and what actually happens. D.C. Muecke defines irony as:

A way of writing designed to leave upon the question of what the literal meaning might signify: there is a perpetual deferment of significance. The old definition of irony saying one thing and giving to understand the contrary-is superseded; irony is saying something in a way that activates not one but an endless series of subversive interpretations. (31)

In this way satirists or ironists present one thing or situation under the grab of another, which may appear ridiculous at the surface. Despite some similarities between irony and other terms, irony is separate from them. It is different in nature, origin and kind. Rather metaphors can be used ironically. Irony as a direct and classic device is not only of oratory but of every kind of communication where it occurs. Discovering an ironic intention in a work depends in the ironic reconstruction. Irony is an extraordinary good road into the whole art of interpretation-no matter of life or literature. Though ironic statements are only a small part of all men say to each other. They bring to light the hidden complexities that are mastered whenever men succeed to understand each other most flat and literal.

There are three major types of irony. They are situational irony, verbal irony and dramatic irony. In situational irony, the actual outcome of a situation is the opposite of someone's expectations. In *Brave New World*, the Director threatens Bernard for neglecting the principles of the New World but his narration of past stories about the visit of Reservation reveals his own negligence to the world's principles. In verbal irony, a person says one thing and means another. For example,

in Shakespeare's *Julius Caesar*, Mark Antony uses verbal irony when he praises Brutus and the conspirators to the crowd at Julius Caesar's funeral. He is actually trying to turn the people against Brutus. In dramatic irony, the audience has important information that characters in a literary work do not have. Dramatic irony also occurs in *Julius Caesar*, when Caesar's wife warns him not to go to the senate. The audience knows of the murder plot, although Caesar and his wife are unaware.

Morton Gurewitch, in his Ph.D. Dissertations on European Romantic Irony describes irony as only corrosive. He writes:

Irony, unlike satire, does not work in the interests of stability. Irony entails hypersensitivity to a universe permanently out of joint and unfailingly grotesque. The ironist does not pretend to cure such a universe or to solve its mysteries. It is satire that solves. The images of vanity, for example, that world's satire are always satisfactorily deflated in the end; but the vanity of vanities that informs the world's irony is beyond liquidation. (qtd. in Booth 92)

Thus all satires are ironies but all ironies are not satires.

Irony, as dictionaries tell us, is saying one thing and meaning the opposite. For its clarification, Quoting Booth, we have: "Irony is usually seen as something that undermines clarities, opens up vistas of chaos, and either liberates by revealing the inescapable canker of negation at the heart of every affirmation. It is thus a subject that arouses passions" (Preface, IX).

Therefore, any author who powerfully uses typical weapons of satire-irony paradox, parody, topicality, violence, obscenity vividness etc. is likely to be writing

satire. These are different ways of satirical writings used in literary works for the purpose of correcting human vices and follies.

Historical Development of Satire and Irony

It is never easy to give a precise origin of any literary genre as one form shades off into another and this problem is there with satire and irony too. The Romans claimed to have invented satire. Most of their literary forms have been borrowed from Greeks, but not satire. For satire the Greeks had no specialized form. Yet, of course, satire is present in Greek literature too. There is satire in Homer, and if there are few greater satirists, Aristophanes is the one. There is satire even in the Bible: "No doubt ye are the people, and wisdom will die with you," (qtd. in Walker 38) is satirical. In short, satire is almost as old as literature; and each people in turn that develops a literature develops a satire too.

One of the chief kinds of Greek satirical writings was philosophical criticism, which is supposed to have begun with Lanion Xenophanes. The lines following from his poem "*Leers or Looking Askance*", satirizes the whole human race:

Now, if hands were possessed by oxen, by horses and lions, and they could paint with their hands, and carve themselves statues as men do, they would picture the gods like themselves with similar bodies. Horses would make them like horses and oxen exactly like oxen.
(qtd. in Highet 36)

While we turn to the Roman Satirists, Horace, Juvenal, Lucile and Persius are the famous ones. In Horacian satire enemies of common sense are attacked by the weapon of humor and sarcasm so that the wrong doer gets necessary lesson and gets

rid of the wrongs whereas Juvenalian satire attacks vice wrongs, or abused in a highest pitched declamatory eloquence.

While we discuss the history of English satire, it is called, it is derived from the satire of Latin poets. As the Latin satirists adopted the hexameter, their English imitators used the English equivalent and that is heroic couplet. Joseph Hall (1574-1656), who called himself the first English satirist often used heroic couplet in his satiric verse. When Hall wrote his often quoted lines, "I first adventure: follow me who list/And be the second English satirist." (qtd. in Walker 25) it seems that, he is the first English satirist but his claim was not even plausible. The range of the satiric spirit, therefore, is extraordinarily wide. It is found in every form of literature and in English it does not begin with Joseph Hall. Then the question comes, when was the English satire born? To answer this question, we can say that English satire was born in the twelfth century A.D. But earliest satires are not written in pure English. They are either Latin pieces of classical tradition or Goliardic Latin verses or Siventés written in French. Trend of writing literature in pure English began only after the emergence of Chaucer in English literature. And severe satirical writing began since 17th century onward with the emergence of Pope and Dryden but in the early 17th century literary works too, we can find the satirical touches. The prominent writers with satirical touches in their writings are Chaucer (1343-1400), Thomas More (1478-1535), Shakespeare (1564-1616), John Milton (1608-1674) and the like. These writers have contributed to the satirical writings of different centuries in the history of English satire.

In the Chaucerian time or in the 14th century, society was divided into three classes. i) Nobility class (ii) Clergy class and (iii) Commoners or Professionals. Socially, economically and politically, the society was rapidly changing but

corruption also was prevailing everywhere. In *Prologue to the Canterbury Tales* Chaucer has satirized the corruption of the different class of people. The religious people were the employees of the catholic church which was itself politicized and was misusing its power. The clergy class people misused power, ran after money and worldly comforts and were morally degraded. So, Chaucer satirized those corrupted clergy class people through characters like Friar, Summoner and Pardoner. Commoners or professionals were also degraded. Wife of Bath, Miller, Doctor, Lawyer and so on are examples of commoners who represent degraded people in Chaucer's *The Canterbury Tales*. Chaucer seems to be indirectly satirizing and trying to revive the value and norms in the degraded people of his time through *The Prologue to the Canterbury Tales*.

In the fifteenth century, satirists like, Ludgate, Robert Henryson, William Dunbar, Thomas More and the like have satirized the contemporary society in their literary works. Thomas More (1478-1535) wrote *Utopia* which has satirized the actual condition of contemporary England. More's utopia describes an ideal state with freedom of religion, equality for men and women, a universal system of education and common ownership of property. But in reality it is never possible. In fact, the sanitary regulations of *Utopia* are an indirect criticism of the dirt and the smell of contemporary London.

William Shakespeare (1564-1616) is one of the representative satirists of the sixteenth century. Other satirists like Robert Crowley, Edward Hake, Thomas Wyatt and the like also have produced the satirical literary works but Shakespeare's satirical works only can represent the real condition of sixteenth century England.

Shakespeare, like Chaucer, is not usually thought of as a satirist. Yet there are often satirical touches in his works. Some of his plays are almost wholly satirical

which represent the actual scenarios of sixteenth century England. *Love's Labour Lost* (1594) is an amusing satire on what is now called the expense of foolishly affected courtiers, and stupid schoolmasters like Holoferner. *As you like It* satirizes various fashionable features of the 1550s. Even the extremes of romantic love are shown as being slightly ridiculous. When Orlando talks of dying for love, Rosalind tells him, he is talking nonsense. "Men have died for time to time and worms have eaten them. But not for love" (qtd. in Rees 151). Most of Shakespeare's satire is like Chaucer's amusing and good tempered. *Troilus and Cressida* however is a bitter attack on the wickedness of human nature. Almost every character in the play is wicked or weak. Greed, brutality and lust or lechery seem to fill the world.

It is already mentioned that satire is almost as old as literature itself. But in England in the seventeenth century it was the basic form of literature. There was social, political and religious unrest among the people. People of the Augustan age wanted certain freedom and excellence in their constitution. There were naturally different groups of people holding different views and opinions demanding different kinds of freedom.

In this concern Halifax, a Statesmen, demands in his character of *Trinner* (1688), an impartial law based on faith and a healthy compromise between monarchy and mob republicanism. Though James II a catholic threatened constitutional tradition, it was reduced by William III. He was praised by Locke calling him our great restorer. Anyhow conventional parliament was reinstated in 1668. Thus we see that the aim of politician of that age was to deal with the needs of normal man. It is not philosophical. The authors from 1668 to 1880 such as Samuel Butler, Dryden, Codwin, Burke and others were concerned with current practical practices. At that time religion and politics intermingled with a party, business, election contests,

foreign policy, church and state. The prevalence of corruption, perpetual agitation, pamphlets and news sheets and cries for liberation were the catchwords voiced by the people.

After various struggles among themselves, the people got political liberty in 1668. As they got freedom they wanted "full freedom". There was sudden and speedy change among people. They wanted to jump from one pole to another all at once. Most of them, particularly aristocrats unutilized their rights and duty. They broke some conventions which were necessary for harmony in the society. Consequently there was the lack of social order. Flirtation of girls was very common. Women were in pursuit of rich husbands whereas men in beauty. Both sex and money were being taken important due to the growing materialistic society.

The representative satirist of seventeenth century is John Dryden (1631-1700). As a keen royalist he welcomed the restoration of king Charles II in 1660 with a poem called *Astraca Redux*. Afterwards he used his poetic genius to make public comments on the events of the time. The most important of Dryden's satire is *Absalom and Achietophel* which appeared in 1681. His other satires are *Mac Flecknoe*, *The Medal* (1682), *The Hind and the Panther* (1687) and the like.

In *Absalom and Achietophel*, Lord Shaftesbury (Achietophel in the Poem) was trying to persuade parliament against the wish of Charles II. Shaftesbury's group wanted to ensure that the next king would be Charles' illegitimate son, the Duke of Manmouth (Absalom in the poem). Dryden's purpose was to persuade the reading public that Shaftesbury and his friends were not to be trusted. Distinguishing his character under *Old Testament* names he drew a clever parallel between the situation of Charles II and that of king David.

Shaftsbury is described in a famous piece of invective as leader of those who opposed the king. So he is ungrateful and evil man in Dryden's royalist eyes:

Of these the false Achitophel was first:

A name to all succeeding ages curst.

For close designs and crooked counsels fit;

Sagacious, bold, and turbulent wit:

Restless, unfixt in principles and place;

In power unpleas'd, impatient of disgrace. (qtd. in Rees 157)

Alexander Pope (1688-1744) is one of the pungent satirists of eighteenth century. He used his poems as weapons against political foes and literary rivals of eighteenth century. His *Dunciad* is a witty and often savage record of weaknesses and pretensions of London writers of that time. His satire was aimed at very trivial objects events and persons. In *The Rape of the Lock* (1714), Pope has satirized the rich and fashionable society of London of his time. In this satirical mock heroic epic Belinda, a fashionable lady's hair lock is cut off and there is quarrel between two aristocratic families because of that reason. Pope has severely satirized the pretensions, snobbery and idleness of his time through *The Rape of the Lock*.

Jonathan Swift (1667-1745) is yet another great satirist of eighteenth century, who is more rapid and of sweeping type than Pope. His *Gullivers Travels* (1735) is a bitter satire on the human race. It is the satire on humanity in general and shows the truth of Swift's observation about that he hated mankind but loved men as individuals. In 1729, angered by the failure of the English government to help the Irish peasants, Swift wrote *Modest Proposal*. In this grimly satirical essay he describes, how Irish babies, instead of being allowed to die of hunger, might be killed by butchers.

In the later part of the eighteenth century, political satire in prose reached its height and in the early 19th century poetical satire culminated in Byron. Thomas Hood (1799-1845), whose *Miss Kilmansegg and her Golden Leg* is the best satirical poems of the 19th century after Byron. In America Mark Twain became the best-known American satirist. He published satires in a variety of forms, including news satire and full length books. W.S. Gilbert in Britain created seemingly harmless and unobjectionable comic operas. These comic operas often tore apart the customs and institution was loved by British public. Thomas love Peacock wrote satires like *Misfortune of Elphin* and *Nightmare Abbey* His satires came in the form of novels.

In the twentieth century, Satire and Irony have been used by authors such as T.S. Eliot, Aldous Huxley and George Orwell. They made serious even frightening commentaries on the dangers of the sweeping social changes taking place throughout Europe. T.S. Eliot in *The Waste Land* (1922), has ironically presented the degradation of modern people. Aldous Huxley in *Brave New world* (1932) and George Orwell in *Nineteen Eighty Four* (1949) have presented the frightening picture of future world, caused by scientific progress throughout Europe.

George Orwell's *Nineteen Eighty Four* is a nightmarish story of totalitarianism of the future. It is the one man's hopeless struggle against totalitarianism and final defeat by acceptance. The purpose of this satire is to attack on the evils: bad qualities, and warn society of evils and dangers.

In the film, *Great Dictator* (1940) Charlie Chaplin puts his satire on Adolf Hitler and his Nazi army. A more brand of satire enjoyed a renaissance in the U.K. in the early 1960s with the Satire *Boom*. It is led by such experts as Alan Bennett, Jonathan Miller, Peter Cook, David Frost, Eleanor Bron and Dudley Moore.

Thus, satire has come a long way and has been one of the important literary genre since the Greco-Roman literature to present modern literature.

In the same way, the word irony was derived from the word 'eiron' which means dissembler in speech. The word 'eiron', was first recorded in Plato's *Republic*. Demosthenes took 'eiron' as one who evaded his responsibilities as a citizen by pretending unfitness. For Theophrastus, an eiron was evasive and non-committal, concealing his enmities, pretending friendship, misrepresenting his acts and never giving a straight answer. Aristotole has defined it in the sense of "self depreciating dissimulation; modesty though only pretended, at least seems better than ostentation" (qtd in Meucke 16).

In regard to the emergence of the word 'irony' in English D.C. Meucke remarks:

The word irony did not appear in English until 1502 and didn't come into literary use until the early eighteenth century. Drydon for example used it once. English, however, was rich in colloquial terms for verbal uses which we might regard as embryonic irony; Flee, flout, gibe, jeer, mock, scoff, scorn, taunt. Putterham's *Arte of English Poesie* (ed. GD. Willcock, and A. Walker London, 1936) actually translates eiron as "Drie Mock" and this clearly indicates an appreciation of the deadpan quality of a more subtle degree of verbal irony. (16-17)

Thus, the concept of irony developed very slowly in English. For two hundred years and more, irony was considered as a figure of speech, defining the word as saying contrary of what one means, or as saying one thing but meaning another as praising in order to blame and blaming in order to praise.

By the middle of the eighteenth century the concept of irony in England and in other European countries had scarcely developed in broad outline. Muecke comments on the later concept of irony in England as:

It was the very end of eighteenth and in the beginning of nineteenth century that the word 'irony' took a number of new meanings. The old meanings were, of course, not lost and the old ways of being ironical were not discontinued, though one notices a tendency towards disparaging satiric irony as cheap and vulgar and skeptical irony as cruel, corrosive or diabolic. (19)

We can see new meanings, new in many respects, which we can sort out. Earlier irony was thought of as essentially intentional and instrumental, realizing a purpose by using language ironically but now it has been even unintentional observable. We can see the concept of irony enlarged in romantic period beyond instrumental irony (Someone being ironical) to observable irony (things seen or presented ironically). So now irony has become double natured: sometimes instrumental and sometimes observable. Before, irony had been thought of as being practiced only locally or occasionally but now we can realize the world itself as ironic stage and all mankind as merely players.

Huxley as a Satirist

Aldous Huxley belongs to the category of prominent English satirical novelists, such as Fielding, Thackeray, Peacock, Butler, George Orwell, Rose Macauley and the like. Most of his novels are predominantly satirical and remaining ones also contain satirical characters, scenes and episodes. His satirical novels satirize on a variety of ideas, systems, issues and beliefs of the 20th century. His novels

contain a bitter criticism and merciless satire on the modern world and its values.

Almost all his novels contain brilliant satire on the English society of post World War I period. The men and women who were engaged in superficial pleasures of life and gradually losing a sense of moral and spiritual values were the main target of his satires.

Huxley's novels are primarily meant to convey his ideas on various subjects. His ideas on the over-dependence of people in scientific progress, snobbery and falsity of the people of the 20th century made him a novelist of ideas. To convey certain idea for the purpose of attacking follies and foibles of the society is known as satire. So his novels of ideas are meant for satirical purpose. According to Peter Browning, "The novel of ideas' is traditionally a vehicle for satire" (78). Therefore, most of Huxley's novels, especially the earlier ones are essentially satirical. And those that are not predominantly satirical such as *Eyeless in Gaza* or *Island* also contain traces of satire.

Aldous Huxley is chiefly a social satirist. He never allows political ills to go untouched by his satirical attack. Deeply aware of the pretension and falsity of human beings, he develops a satirical attitude towards them like Swift. According to Alexander Henderson, Huxley's "Satire of fashionable ideas is far sharper, because he sees them not as mere fleeting conceptions which can be symbolized by a farcical name, but as something incorporated into the lives of men and women" (67).

The satire in Huxley's novels is not merely destructive. It is never meant to demolish or destroy; nor does it offer merely negative and pessimistic criticism. His satire has its positive role and is corrective as well. Huxley's role as a satirist can be compared with a surgeon who operates the patient to make him healthy again. He is not a misanthrope like Swift; nor has he lost all hopes for humanity. While satirizing

the evils of the present and pointing out the dangers that these evils might lead to, Huxley presents a positive vision of an ideally happy life as in *Island*. His characters are not morally so much fallen. His satire aims at revealing the truth from false pretences, hollow ideals and hypocritical behaviour. Moreover his novels seem to expose the reality of the time in which it is written. His novels contain a pessimistic search for truth and reality. Jerome Meckier is of the view that "When he exposes the search for truth through conversation as a process in which the personalities involved merely exhibit their egotism, his early novels become, among other things, a satiric microcosm of the decade in which they were written" (25).

Huxley tries to reveal his character's truth through discussions among themselves. During their discussions, his characters reveal their oddities, eccentricities, vanity and hypocrisy, so become the object of his satirical attack. Their conversation makes them the object of ridicule at the hands of another character or of the novelist himself. Most of these characters seem eccentric to other but in reality they are not complete in themselves. Some of them have a dual personality and their actions and pretensions do not tally together. Their physical or material aspirations do not match with spiritual and moral ones. The purpose of the satire in Huxley's novels is to make these characters as normal and as complete so as to adjust themselves to their social set up.

Huxley's novels like *Crome Yellow*, *Those Barren Leaves* and *Antic Hay* are mainly works of social satire; but they also contain much personal, literary moral and political satire. They satirize characters and expose the barrenness of contemporary life and values. They also reflect the chaos of values and the hollowness of men's pretensions in the contemporary society.

Brave New World is written in Swiftian model of negative utopia. It launches a satirical attack on the present day world through the presentation of a future world. According to F.R. Karl and Marvin Magalaner, "Huxley wrote his most Swiftian of satires 'giving the same plausibility to absurdity that Swift conveyed in the demonic logic in *A Modest Proposal* (276).

Like Orwell's *Nineteen Eighty Four*, *Brave New World* contains an attack on totalitarianism and the unchecked advancement of science at the cost of the spirit of man and his emotions. Huxley employs a Swift-like ironical manner to express his disillusionment with modern civilization based on scientific progress. The following extract from *Brave New World* shows the pungent satirical ideas of Aldous Huxley.

The world's stable now people are happy; they get what they want, and they never want what they afraid of death; they're blissfully ignorant of passion and old age; they're plagued with no mothers or fathers; they've got no wives, or they practically can't help behaving as they ought to behave. And if anything should go wrong, there's soma. (177)

Eyeless in Gaza is a novel of ideas. It is not primarily a satirical novel, and satire occupies only a secondary place in it. Although it contains several satirical characters and scenes, like Deppo Bowles, the Homosexual, or the social gathering of Mrs. Amberley's house.

After Many a Summer is written as a satirical comedy in Huxley's usual comic manner. This novel exposes and attacks the fantastic whims, follies and pretensions in the life of rich Americans. The chief object of satire in this novel is the fear of death and efforts at attaining longevity. He does not satirize only the notion of longevity,

but also the world of the fantastically rich like Joe Stoyte, and his vain display of glory and grandeur.

Time Must Have a Stop is a deeply gloomy and pessimistic novel and it presents a bitterly satirical view of human follies and vices. Huxley presents a satirical portrait of himself in the form of the rich American, Paul de Vries, who wants to synthesize science, religion and philosophy for the entire planet. He also mocks the good timers like Veronica Thwale and Eustace Bernack.

Ape and Essence present a frightening vision of what the world would be like if man continued to live as he does. Various ills of the present world, such as wars, political strife and social injustices, have been satirized in this novel. In fact, man with his civilization and progress becomes the object of satirical attack in this novel.

Genius and Goddess has the pessimistic and gloomy picture of family life. In this novel, Henry Maarteens, the scientific genius and the winner of Nobel Prize, cannot respond adequately to the sexual and emotional needs of his wife Katy. Huxley, through this novel, satirizes science and its dehumanizing effect on man, as in *Brave New World*.

Huxley's last novel, *Island*, is not fully satirical but satirical elements pervades in this novel too. In this novel the rich, God, religion and the dictators like Hitler and Stalin have become the point of Huxley's satirical attack. The satire on various ills of the modern age is launched through Dr. Robert Macphail.

Thus, it is seen that Huxley is a satirical novelist of great merit, and most of his novels employ satire as a medium of criticizing and attacking the various ills prevalent in the modern world.

Chapter – III

Textual Analysis: Failure of Utopian Ideals in *Brave New World*

Aldous Huxley in *Brave New World* shows the failure of utopian ideals by the satirical presentation of well-progressed scientific future world. The surface study of the novel shows that the author has created a very fine utopian vision of the world where scientific progress is everything for the happiness of the people. But at the deeper level, there is the failure of his utopian vision.

While we go through surface story of the novel, we find, there is a very nice future world, created by the scientific invention and experimentation. In this world, children are created in the laboratory in a required number because parents should face many troubles in giving birth to the child. Again a parent can give birth to only a child by nine months of conception. So the concept of father and mother are taboos of the New World. In this world children are produced by Bokanovsky process, through which ninety six identical twins can be created from single fertilized egg. These laboratory produced children are divided into different groups and conditioned as what they should be, in the future. Alpha-Plus are most intelligent and Beta, Gamma, Epsilons, Deltas and the like are respectively lower castes people. They are divided into these different castes through conditioning differently. It means, the incised female ovaries and male gametes (sexual cells) are kept under different temperature in the laboratory where the eggs in the ovaries are fertilized through contact with sperms. Normally, one egg produces one embryo which grows into one adult. But the Bokanovsky Process adopted in the future world makes it possible for a single egg to divide and yield from eight to ninety-six buds. These buds are kept inside a bottle with labels like Alpha-Plus, Beta-Minus, Gamma, Epsilon, Delta etc. Alphas should grow-up to be most intelligent people and Betas, Gamas, Deltas, epsilons will grow-

up to be respectively less intelligent people. To make them so, different types of chemicals are put inside the bottle. They come out from the bottle as small babies. Then they are conditioned through noises of explosion and electric shocks. It means they have learnt the lessons about what their caste should do and what not. For example, Deltas the lower caste people should work in factories. They should avoid reading books, so that they will not rebel for their exploitation, getting knowledge. To do this, if the tiny Delta baby crawls towards book, he is frightened by the noises of explosion and electric shock. Thus, he will not go towards book from the next time. When these tiny babies grow into little children, they are made death conditioned by leaving them to play near a dead body so that they will take death as easy as eating and drinking. Because to cry for a dead is a taboo in this future world. Again these children are left to play sexual games because according to the principle of this world, bondage in sex produces emotional tensions in human life. In this way they are conditioned to live a type of life where they should not struggle to achieve certain goals in life. For certain hours they engage in their work, then they enjoy their remaining hours with complete happiness. Concept of marriage, family life etc. are taboos of this world because these things create emotional tension in human beings. The slogan of this world is "Everyone belongs to everyone else" (42). It means, to have sexual relationship, no marriage is necessary. Religion, morality etc. are the things that restrict people from doing things freely. So these things are discarded from the world. In the novel, Bernard Marx, an Alpha-plus (an intelligent creature, created in the laboratory) seems to be rebellious to the principles of the World State (Future World) but at last he regrets in his rebellion. John, the Savage, another character who is born and brought up in one of the Savage-Reservation in New-Mexico, not in the bottle, cannot understand the values and principles of the New World. When he is

brought in the New World he revolts against its principles. Free sex is permitted in this world because human being is emotional creature by birth. If it is restricted, human being cannot be happy in reality. John, the savage has learnt a lessons of morality, value of marriage etc in his birth place. So that he cannot be involved in the sex before marriage but his inner heart wants to have sex freely. When he sees Lenina, a most beautiful laboratory produced girl, he wants to quench his sexual thirst with her on the one hand and on other lessons of morality i.e. no sex before marriage restricts him from his desire. When he cannot marry Lenina as marriage is the taboo of the New World, he suffers with emotional tension. As a result, he commits suicide at last.

But at the deeper level there is the failure of utopian ideals. Every good description of the future world seem to be written with satirical purpose. By the attractive presentation of the future world in the year 632 After Ford (A.F), Huxley satirizes the present day tendency of over-dependency on science and technology and the progress made by it. Science has progressed in a level that the human beings have lost their individual consciousness by indulging in the comfort given by science. Everyone has had a utopian vision of their life which they believe to be fulfilled by science. For example, John, the Savage, having being born and brought-up in the savage Reservation wants to indulge in the New World, where science has given the every facility man needs. But when his luck takes him to this world, he is compelled to commit suicide because of dislike of the so-called comforts given by science, which is the failure of his utopian ideals. Bernard, being an intelligent Alpha-Plus of the New World wants to live a free and individual life but norms and principles of this world restricts him to live a free life because the motto of this world is community, stability and Identity Lenina Crowne, a Beta-girl of the New World suffers sexual

need. She indulges in free sex but a person she wants is away from her reach. So, she also is not happy with the comfort of the New World. In the New World Science has given the objects of every comforts but Linda's unwanted baby's birth in the Savage Reservation is another failure of her utopian ideals. She used all the contraceptive device not to give birth to the baby but again John is born to her, which leads her to an unwanted life. And again she is compelled to die in return to her dreamland i.e. New World because of not getting proper care while sick. This is another failure of her utopian ideals.

The novel opens with a scene at the Centre London Hatchery and Conditioning Centre. The Director of this Conditioning Centre is showing its various departments to the group of students. In this world, time is measured from the time of the discovery and mass production of Model T Ford. Here, Ford was known as the great American industrialist and the maker of Model T Ford Car. Now he is taken as a deity from whose ideas, all the aspects of this futuristic society is made. Even the calendar indicates the years after Ford (A.F.). It is 632 after Ford when the novel begins. Like mass production of cars, mass production of babies has been made possible by means of artificial insemination and fertilization of eggs. The visiting students are told that in the new society, individual differences has been eliminated to achieve the goals of community, stability and identity. People are grouped according to their development and conditioning right from the fatal stage. The process of mass production of babies is known as Bokanovsky Process. This process involves the production of ninety six identical twins from a single fertilized egg. Single ovary can yield upto about 16,000 adult individuals in batches of identical twins. Babies from the fatal stage are conditioned to make them fit to work in different factories. As the

need of the different factories, babies are grouped into different caste system like Alpha, Beta, Gamma, Epsilon, Delta etc.

These details given by the Director of Hatchery and Conditioning Centre (D.H.C.) seems quite wonderful. But when he tells the purpose of creating human beings in the laboratory, it seems quite shocking. He tells, "Bokanovsky process is the one of the major instrument of social stability" (18), because with its help it can be possible to produce "Standard men and women, in uniform batches. The whole of a small factory staffed with the products of a single Bokanovskified egg" (18).

Irony lies in the above lines. In the direct sense he is going to praise the Bokanovsky Process but while we analyze the lines, we find that human beings are being mechanized. They have lost their individual thought and freedom. They are being produced only for the profit and production of factories i.e. to satisfy their masters.

The second chapter of the novel satirizes on totalitarianism. In this chapter the Director gives a demonstration of how children are conditioned since the infantile stage of eight months. These children have an inborn tendency to be attracted towards books and objects of nature like flowers. But they are so conditioned through noises of explosions and electric shocks that they grow dislike for both books and flowers. As the Director tells, their reflexes are "unalterably conditioned. They will be safe from books and botany all their lives" (29). The reason he gives:

A love of nature keeps no factories busy. It was decided to abolish the love of nature, at any rate among the lower classes, to abolish the love of nature, but not the tendency to consume transport. For of course it was essential that they should keep on going to the country, even

though they hated it. The problem was to find an economically sounder reason for consuming transport than a more affection for primroses and land scopes. (29-30)

Thus, the children belonging to the lower castes are conditioned to hate books and flowers because of the economic policy of the World State. In order to keep the factories busy and maintain a high level of employment, all classes are compelled to consume as many of the products of industry as possible. Reading and natural study cannot help the economy. It seems quite ironical and hints on the mechanization of human beings.

The novel also satirizes on the dehumanizing effect of human beings. In the New World, love and marriage are not considered desirable. Children are freely and unashamedly indulging in various erotic activities. Such games are permitted in order to make them released from emotional tensions. Anybody who shows reluctance to indulge in sex is considered to be abnormal and is sent to the assistant superintendent of psychology for psychological analysis and treatment. In the novel, a boy refuses to have sex with a girl named Poly Trostky, is sent for psychological treatment.

According to the world controller, Mustapha Mond, every historical past has been erased from the World State. The concept of father, mother, romance, love, monogamy and filial bonds are banned. Everyone belongs to everyone else, and the stream of passion is allowed to flow on unchecked. Children are prevented from having any emotions at all. This has been done to further the social stability. Love, romance, dating, courtship, marriage etc. involve a wastage of time and energy. The concept of traditional caste system, democracy and liberty have also been rejected. Religion intoxicates mind, so it is also rejected. The distribution of universal drug 'soma' is prevailed to release the mind from mental tension and physical fatigue. The

concept of old men retiring and sitting idly thinking has been discarded. An old men now live an active and healthy life. "Now, such is progress, as Mond remarks, The old men work, the old men copulate, the old men have no time, no leisure from pleasure, not a moment to sit down and think" (54).

In this way, Mond praises his New World but in fact, it is the severe satire on dehumanizing effect of human being. What is the existence of human being without feelings and emotions? Human being in the New World grow up into manhood with complete serfdom to the rulers and they have no moral values in them. They have been prevented from rebellion to the rulers by supplying the drug 'soma'. In fact they are like robots.

On one hand the world controller gives his lecture on complete satisfaction of the people while on the other Bernard Marx, a dissatisfied Alpha-Plus is introduced in the same chapter. He is not satisfied with the principles of the World State. Lenina and Fanny are the laboratory produced Beta- girls and seem completely happy with the principle of their world. When Bernard hears them talking about free sexual affairs, he expresses disgust over such views. "He would have liked to go up to them and hit them in the face hard again and again" (46). If the values of the world state are good to everybody, why is Bernard, the intelligent citizen of Brave New World, not happy with the existing value system of it? The praising of Mond and Bernard's disgust over the New World creates a verbal irony.

The presentation of community spirit in chapter five satirizes the hypocritical behavior of modern people. Because of the comfort given by science modern people have forgotten the existence of real God. Science is their God and nothing else. In the novel, people of the World State have no belief in God but are conditioned to believe the Greater Being which is the combination of twelve people into one and they call

this being God Ford. Now the Christian services have been replaced by solidarity service, a praying day of God Ford. The hymns to be sung on the occasion of the solidarity service days. Synthetic music is a great source of entertainment. Everybody take "soma" pills and dances on this occasion. They take the living cup of strawberry ice-cream soma with a formula, "I drink to my annihilation" (72). In fact, they don't know whether their Greater Being will come or not. But they prey and sing because of the intoxication of the drug 'soma'. They sing, "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" (72).

All these things seem hypocritical. Bernard does not believe it but he is compelled to tell lie with others. Otherwise he will be punished for having unorthodoxy to social stability. When 'soma' begins to work in their body, they hear the sound of Greater Being's footsteps coming down the invisible stairs. Bernard Marx does not hear the sound but in being asked by others he tells "I hear him, he is coming" (74). In actuality the citizens of the World State have no minds of themselves. What they speak is a hypnopaedic learning, (lesson taught while children are sleeping) in their childhood and all their beliefs and entertainment are hypocritical. They are the unspoken servant of the rulers, who use them for more and more profit of the industries.

Chapter six of the novel presents most ironical fact about the Director of the New World. Director's duty in the New World is to direct the citizens to follow the norms and principles of the World State. But his narration of past story seems ironical to the facts of the World State. Bernard Marx, an Alpha-plus, is going to visit one of the Savage Reservation in New Mexico. He is called by the Director to inquire about his permission for a visit to the Reservation. Learning about his proposed visit to the

New Mexican Reservation, the Director tells Bernard about his own visit there about twenty five years ago. The Director had got a permit for New Mexico and went there on a summer holiday accompanied by a Beta-Minus girl. Arriving in the Reservation, they looked the savage, rode about on horses, and so on. One night, during a thunderstorm, when he was asleep, the girl disappeared. He searched for her, but could not succeed in finding her out. While telling his past story, he forgets about his position and duty, so expresses his emotions and feelings of love for the girl. He says:

. . . she got lost . . . I searched and I shouted and I searched. But there was no sign of her. Then I thought she must have gone back to the rest house by herself. So I crawled down into the valley by the way we had come. My knee was agonizingly painful, and I'd lost my soma . . . I didn't get back to the rest house till after midnight. And she wasn't there, she wasn't there. (84)

Again he says, "But this sleep taught consolation did not seem to be very effective. I actually dream about it sometimes. Dreams of being woken up by that peal of thunder and finding her gone; dream of searching and searching for her under the trees" (84).

Thus, he had been in love with that girl and he himself is dissatisfied with the sleep taught method or hynopaedia. Emotion, feeling, love, sentiments are obscene things of the New World and Director's duty is to direct the people away from all these emotions but Director's story reveals that he was in love with a girl and still, he is not being able to forget her. And this is a great irony.

Bernard's conversation with Lenina Crowne creates another laughter on the values of the World State. According to the values of this world, men and women

created in the laboratory are conditioned to be away from world of nature. The relationship between men and women lacks feelings and emotions. Their purpose is only to have sexual relations for physical pleasure. But Bernard Marx having been created in the laboratory wants to be happy in a traditional way. He wants to spend the time on the lap of nature with the girl Lenina. He wants to be free and happy in his own way. He says, "I want to look at the sea in peace" (79) and "But wouldn't you like to be free to be happy in some other way Lenina" (80). It is a great irony to the reality of Brave New World.

Chapter seven of the novel is mockery for the people, born and brought up in scientifically most advanced society. Giving the contrasting picture of scientifically most advanced New World and the Reservation untouched by the scientific development, Huxley mocks on the weakness of the then contemporary society.

In the Reservation, Lenina, being a civilized citizen of the New World, dislikes the appearance dress, manners and the way of living of the people there. She dislikes the smell of their bodies, their insanitary habits, their semi-nudity, the breastfeeding of the children by their mother, and so on. She feels disgusted by seeing their primitive dance, drum beating and sacrificial ceremony. She compares the life of the New World with the life in the Reservation. In the New World, science has succeeded in abolishing anything which interferes the physical well being of the citizen where as in the Reservation life is full of pain, suffering, disease, filth and unhappiness. Bernard also feels uneasy but he is not as much disgusted as Lenina. In the midst of monster like appearances, they come across a young Indian with plaited straw-coloured hair, pale-blue eyes and white skin. This man is John who is born of civilized parents. His mother Linda had been brought here by her lover Tomakin from the civilized Brave New World.

According to the principles of the New World, giving birth to a child is obscenity. But Linda and Tomakin who had come from the Brave New World had given birth to a child. It itself is ironical. When Linda says about John, "He did get so upset whenever a man . . . quite as a tiny boy, even once (but that was when he was bigger) he tried to kill poor Waihasiwa just because I used to have them sometimes. Because I never could make him understand that that was what civilized people ought to do" (103).

Because of giving birth to a child, Linda had had to suffer a lot. It is the most shameful thing for her. After knowing that she is pregnant, she did all the Malthusian Drills, which was considered in the New World to be the way to abort pregnancy but again pregnancy happened to her. She suffered a lot because of her unrestricted sexual affairs but again she was unable to learn a lesson from her evil past. On the one hand, she tells . . . "I was so ashamed of it. Just think of it: me, a Beta, having a baby . . . " (101), on the other hand she herself tells. ". . . that was what civilized people ought to do" (103). It itself is ironical. Sexual affair has created a problem to her i.e. she has given birth to a child but again she is telling it as the affair of civilized people.

In fact unrestricted sexual affair is suited only to the animals because they cannot think, it creates a problem i.e., the boredom of unwanted child. Human being having unrestricted sexual affair is equal to animals. Other people of the New World might not have faced a problem like Linda, so they call it the manner of civilized life. But Linda, being suffered with this, must have understood the evil of having unrestricted sex. In the traditional life style people learn the lesson from their evil past but the people from advanced world, not learning the lesson is laughter provoking. It satirizes on the hypnopaedic brain of modern people which cannot analyse the experience gained knowledge.

On being asked by Bernard, John tells everything about how he spent his years in the Reservation which proves Bernard's doubt on the Director's reality. And it also reveals John's utopian vision about Brave New World. In spite of finding many drawbacks in heavenly description of the New World by Linda, he has had a very nice picture of this world in his mind. He had in his mind which Linda used to tell:

. . . the lovely music that came out of a box, and all the nice games you could play and the delicious things to eat and drink and the light that came when you pressed a little thing in the wall, and pictures that you could hear and feel and smell, as well as see, and another box for making nice smells, and the pink and green blue and silver houses as high as mountains, and everybody happy and no one even sad or angry, and everyone belonging to everyone else, and the boxes where you could see and hear what was happening at the other side of the world, and babies in lovely clean bottles, everything so clean, and no nasty smells, no dirt at all and people never lonely, but living together and being so jolly and happy, like summer dances here in Malpais but much happier, and happiness being there every day, every day. (107-8)

Because of being white haired son of Linda, he was not allowed to participate in the ceremonies held out in the Reservation. So, he used to feel himself alone and completely alone. As Linda used to tell nobody is alone in the New World, he always dreamt to go to that world. Again when he saw Lenina, so beautiful and attractive, he wondered more on the thought of how beautiful the world must be which contained creatures like her. When Bernard asks him whether he likes to go to London (New World) or not, he becomes very happy, thinking that his utopian ideal is going to be fulfilled. Bernard also becomes very happy because his humiliation will discontinue

when he will be able to open the reality of the Director. And it is possible only when John and Linda will go to London.

Chapter ten of the novel presents another irony on the reality of the Director of Hatcheries and Conditioning Centre. This chapter opens with the Director talking with Henry Foster about the danger of unorthodoxy which he regards as a heinous offence. It tends to pose a threat to the security and stability of society. In his view, group or society is more important than the individual, and any threat to it has to be firmly dealt with. What is needed is a total conformity to orthodox principles and practices, and not any type of unorthodoxy.

The Director tells the people working at the centre about the unorthodox opinions on various matters, held by Bernard. He proposes a punishment for him for his act of rebellion against society, in the form of banishment from this place to a sub-centre in Iceland. He says:

This man who stands before you here, this Alpha-plus to whom so much has been given, and from whom, in consequence, so much must be expected, . . . has betrayed the trust imposed in him. By his heretical views on sports and soma, by the scandalous unorthodoxy of his sex-life . . . he has proved himself an enemy of society, a subverter . . . of all -order and stability . . . I propose forthwith to apply for his transference to a sub-centre . . . In Iceland he will have small opportunity to lead others astray his unfordly example. (123)

At this time Bernard brings Linda before the Director. Linda rushes towards the Director to embrace him. She embraces him and tells, ". . . I'm Linda . . . you made me to have a baby" (124). She calls for her son John and introduces him with

his father. The Director is greatly embarrassed on being referred by the obscene word 'father' because concept of father and mother are considered obscene in the Brave New world. The people present there laugh at him, and he feels bewildered and humiliated. Hiding his face with his hands, he rushes out of the place and in another chapter he resigns from his job.

The Director gives lecture on the orthodoxy of the New World i.e. free sexual affairs, attraction on sports and soma and the like. He adds that love, marriage, emotions, feelings, child birth etc. should not have any place in the mind of the citizens of the New World. He threatens Bernard for having unorthodox views for the New World. But, he himself is the criminal having love relation with Linda which has resulted in the birth of John. Thus it is another irony.

Chapter eleven, twelve and thirteen of the novel are critical satires on so called happiness of modern scientifically advanced world, ironically the Brave New World. Character of Linda, John and Lenina are shown as victims of the so called happiness of the New World. Linda, who spent most part of her life with hatred from the people in the Reservation, due to her way of life as in the Brave New World, cannot regain her dreams in return to her heavenly world. Long ago she was taken to the Reservation by her lover and had left there. There, she gave birth to a child and suffered a lot. To give birth to a child is an obscenity in the New World but she had done it. So she was blamed for committing a shameful act. As she had learnt from her birthplace, she kept on promiscuous affairs with many people in the Reservation. It was considered an act of immorality there, so people in it showed their hatred for her behaviour. Many times she was dangerously beaten by these people, but again she used to live by remembering the beautiful images of the New World. But in her return to her heavenly world, she couldn't be the centre of attraction. What she had expected

in return to her heavenly world, all poured into sand. Because of her deformed appearance, she became an obscenity. Her lover deserts her calling her a monster and other people dislike her very much because of her deformity i.e. bad teeth and grotesque complexion. She used to tell, nobody is unhappy and alone in this world but now she herself becomes more unhappy than in the Reservation. To avoid her unhappiness, she takes more and more doses of soma and waits for her death.

Free sex is one of the ways to make people away from emotional tensions in Brave New World. But Lenina Crowne's unfulfilled sexual desire is the bitter critique on the happiness gained by free sexual affairs. She has had spent her nights with almost every Alphas she knows but again she remains unhappy for the same matter, i.e., sexual need. She wants to have John only to fulfill her sexual desire but it remains unfulfilled because John prefers sex only after marriage and it is not possible in Brave New World. She is the most beautiful and attractive lady who would get many persons staying in queus for her, if she just wanted. But she wants the person who is repulsive towards her physical passion. She struggles to have him but cannot succeed. She takes him to watch sensual feelies (a film, full of sexual scenes) and tries to seduce entering herself to his room but all her efforts go in vain. Thus she remains unhappy.

John who had the utopian vision cannot continue his dream after the arrival in the Brave New World. His mother Linda used to tell him many things about this world. Because of this reason, he had been fascinated with the beautiful vision of this world since his childhood. In the Reservation he used to feel himself completely lonely because the people in it used to ignore him by calling him 'the son of a sea dog' (114). He was avoided in every ceremonies held there. His mother used to tell him that nobody is alone in the New World. So his inner heart always wanted to come to

this New World. But his utopian vision begins to end into failure with his entry to the Brave New World. At first his father whom he wanted to meet since his childhood seems frightened by hearing the word 'father.' he deserts him and his mother and goes away. For the surrounding people this meeting becomes the matter of laughter and ridicule. John's disgust for the Brave New World begins right from here. Then he is shown the workings of various departments of the centre, but he is not impressed by various scientific equipments and gadgets used there. He is taken to the electrical equipment corporation to be told about the conditions of work and workers in factories. But he does not show any interest. He is also taken to Eton school to acquaint him with the educational systems, and the tools and methods of teaching there. He sees Malthusian Drills and geography class where students are informed about the Savage Reservation, the school library, the Biological laboratories and the hypnopaedic control room. He is told about death conditioning and feelies. But his fascinated mind now refuses to like these everything. Because of having been grown up in the Reservation, John prefers feelings and emotions to be the ornaments of life. He loves Lenina from heart and wants to marry her but Lenina's unnatural behaviour makes him repulsive towards her. She is unknown to the feelings of love, although wants to have John to fulfill her physical requirement. But it seems unnatural to John that compels him to hate the girl to whom he had fallen headover ear in love. Thus his dream remains unfulfilled in the so called happiest Brave New World.

Chapter fourteen of the novel is a bitter satire on the existence of human being in the happiest world. Human beings are superior creatures because they can utilize both their mind and brain. Through brain they can identify right and wrong and through mind they can express all their feelings. They can remember their past, so can compare it with present. Without the bondage of love, the existence of human being

cannot be imagined. They should be happy in gain and sad in loss. Only then, existence of their life values. Otherwise their existence is like that of robots, as they can do everything only within the authority of their boss. Citizens of Brave New World also have the life like that of robots. Through their conditioning everybody is made emotionless, fearless, loveless, soulless and motionless. They have been made to do very limited and mean things. So their life is like that of robot kept in some part of factories to do the same job. Their existence is within the hand of their boss. In the novel when Linda is in the hospital bed waiting for her death, her surrounding environment shows the valuelessness of human existence in the so-called civilized world. If the life is within the network of love, death gives satisfaction to the dying person as well as to his/her loving relatives. If their flowing tear values, living ones can be motivated to live a life with great aims and dying soul also gets peace. But if the dying person doesn't have love for living relative who loves him/her very much, life becomes aimless for the living one. If there is no bondage of love and care, life becomes meaningless. It is equal to the life of machines without any existence. For the people of the New World, death is not a serious matter. To be mournful in death is unnatural for them. But for John who has been born and brought up in the Reservation, death is a painful matter. When he comes to the Parklane Hospital to see his mother, surrounding atmosphere and Linda's behaviour hurts him all the more. Having been born and brought up in the Reservation, he prefers to be within the network of love and affection but he cannot get it in the so called advanced world. Sitting near his mother in the hospital, he remembers his childhood when his mother used to tell him stories and sing rhymes to him. He thinks, "how beautiful her song had been ! And those childish rhymes, how magically strange and mysterious !"

(162). He remembers her saying: "A,B,C, vitamin D The fat's in the liver, the cod's in the sea" (162).

The tears begins to fall down his cheeks, without stopping. He weeps in grief because his mother, his only relative in the world is going to leave him alone. When he opens his grief stricken eyes, he sees animal like children making noise near the bed of Linda. He complains the nurse but she gets angry with his complaints and tells in anger, "They are being death conditioned" (163). She threatens John by saying, "If I have any more of your interference with their conditioning, I'll send you for the porters and have you thrown out" (163). It is the ground reality of so called civilized world. Matter like death is not serious here. John is infuriated with this matter but hopes that his mother will be very happy seeing him there. She opens her eyes, lifts her face and suddenly smiles, "the smile of childish ecstasy" (164). John thinks, she is smiling because of his, her son's presence there. But when she murmurs the sound, he gets another terrible shock. She murmurs, Pope, . . . Oh, I do so like it, I do . . ." (164) and, closes her eyes. In fact she is the outlet of Brave New World, who only values the physical pleasure. The name she murmured was her sexual partner in the past. Animal like children roaring here and there, nurse's threatening and Linda's un-reorganization makes John more grief stricken than the actual reality. He gets more disgusted with his dream world where existence of human being has been turned into machine's existence. If every part of the machine remains fine, it values, otherwise it is thrown into garbage without any importance.

Chapter fifteen is the noble man's attempt to make the animal like lower caste creatures of Brave New World conscious of their existence. He wants to make them conscious of the spiritual happiness. And to gain the spiritual happiness, they must be aware with the bad effect of drug 'soma'. The lower caste people are treated as an

animal who does not have brain to analyse the facts. They are unaware of the fact that their controllers are taking benefit of their labour. To make them unaware of this fact, the drug soma is distributed to them. In their working hours they may feel the load of work and exploitation of their rulers. So when their work is over, soma is distributed to them. In its effect, they forget everything and be present for their work the next day. John, the savage, after knowing the cause of his mother's death i.e. overdoses of soma, wants to prevent the others from dying like his mother. He thinks, "Linda had been a slave, Lind had died, others should have live in freedom and the world be made beautiful" (169) but his desire cannot be fulfilled.

When he starts throwing the soma tablets from distribution cash box the furious Deltas start to attack him. Bernard and Helmholtz also come for his help. Inside the mob of Deltas, he goes on talking. "My friends . . . what is the meaning of this? Why are not you all being happy and good together? . . . Oh, I do want you to be happy . . . I do so want you to be good! please, please be good and . . ." (173).

But the sudden interruption of police rescues him from Delta's attack and he is taken to the world controller Mustapha Mond. Through John's attempt to caution Deltas from being slave to the rulers Huxley wants to caution mankind against the complete subservience to science which is responsible for making them thoughtless creatures like Deltas.

In chapter sixteen and seventeen, the resident world controller Mustapha Mond gives lecture on the importance of social stability and happiness with three accused persons. But his lecture itself is ironical. On one hand he talks in favour of the New World while on the other he himself is seizing their rights from real happiness i.e. freedom to think and act independently. Through Mond's lecture, Huxley satirizes modern people's over-dependency on science which has made them

puppets in the hands of rulers like Mustapha Mond. It means, science has provided every comfort to the modern people in forms of different objects like computer, television, vehicles and the like. People take benefits from these objects but in reality they forget the ways of work that they could do by themselves. For example, they use computer for calculation and forget the way to calculate by their brain. People think, science has blessed them the life of comfort and buy every new product of it. And the producers take more and more benefits by selling those objects. People think scientific products are for their benefits but the producers take double benefit from them: one in monetary matters and another by making the people believe in the so called comforts of scientific products. In this way, the modern people are puppets in the hands of the producers/rulers like Mustapha Mond in the novel. Huxley's satire is for those people who are totally convinced by the benefits given by science.

In the novel, the three accused John, Bernard and Helmholtz are brought before the world controller Mustapha Mond to make them understand the importance of world order. They are accused because of being unorthodox to the principles of World State. According to Mustapha Mond the Brave New World is really beautiful. Everything is managed here for the happiness of the people. John who had learnt the morality from the Reservation debates with Mond's ideas. But Mond tries to defend him by telling the valuelessness of emotions, feelings, chastity and god as these things create problems in human beings. For him, the world is stable now, and people are happy, content and free from all worries and illness. High art is incompatible with happiness; so it has been discarded. The savage points out the meaninglessness of feelies and scent organs which are nothing but works of art produced "Out of practically nothing but pure sensation" (178). At this, Mond lays emphasis on social stability and happiness. He also defends the idea of producing identical twins and

Bokanovskian Group because they are the foundations of society. Asked why only Alphas are not produced in the New World, he tells them that Alphas are so conditioned that they become unfit for, and unwilling to do menial, a merely physical work because of being intelligent and brainy creatures. A vast population of this world consist of Deltas or of people of lower intelligence. They have to work for about seven or half hour and then enjoy unrestricted sensual pleasures and somaholidays. Shorter working hours are not introduced for them because they feel bored or fed up with excess of leisure and inactivity.

Mond says that science is also incompatible with happiness. According to him "It is not only art that's incompatible with happiness, its also science. Science is dangerous we have to keep it most carefully chained and muzzled" (180). Those who indulge in unorthodoxy and scientific studies, have to be sent out from the World State to Iceland to peruse their work or experiment there alone, without disturbing or spoiling others. In fact, Mond's statement is the way to close the mouth of people who rebel against the so called civilized way of life. Rulers can make the rule in their favour so that they can do whatever they like and telling the things as if they are in favor of citizens. They want to be safe from revolution and from unsatisfied citizens. If the citizens do scientific study and creative work they will investigate the truth about how they have been exploited. So before doing something they are sent to Iceland where they cannot do anything because of the very less opportunities. Thus the idea of sending the rebels to the Iceland for persuing their work independently, is only the politics of ruler to be safe from the revolution from machine like citizens.

Mond further explains to the savage that God and religion have also been discarded in the New World. For him, God does exist but he cannot be explained by religious principles. God manifests himself as an absence. God is not compatible with

machinery, modern medicine and happiness. And since the new civilization has chosen machinery, medicine and happiness it has discarded God. However "People believe in God because they've been conditioned to believe in God" (183). The savage (John) points out that there must be a God who manages things and punishes and rewards men according to their action, because he is powerful. Mond remarks that even God are some ways governed by "The people who organize society" (189). The savage (John) thinks that a belief in God saves man from many vices. But Mond is of the view that some pleasure vices are necessary for lasting civilization. Quality like heroism, nobility, self denial, etc have no place in a properly ordered society such as Brave New World. Mond also refers to sexual freedom which keeps the man away from dangers of emotional tensions.

At the surface level of understanding, Mond's idea seems to be perfectly good. Brave New World is really a utopian world where no trouble and dissatisfaction lie. In the old world system people suffered a lot. They got psychological troubles in the name of religion, morality and human emotions. They got dirt and illness all their life and troubled with the weakness of old age. But in the scientifically advanced world, created by the rulers like Mustapha Mond, all these things are discarded to provide complete happiness to the people. For Mond "God isn't compatible with machines and scientific medicine and universal happiness" (188). But when we go to the deeper level of understanding, some questions arise in our mind. Is the world really good with the machine like citizens in it? Can human being be happy without the freedom to think independently? Can physical pleasure only give the real happiness? Can the world be beautiful without the bondage of love between human beings? The answer is 'certainly not.' If we look from outside, the world explained by Mond seems really beautiful but in analysis, the conditions in it seems really awful. The world can only

be beautiful when there is religion, morality and human emotions. Human being should have the human qualities. They should have the right to think independently and their thinking and doing should be organized through morality. They should have the fear of God, so that they cannot do bad things. If there is the bondage of love and co-operation between human beings, then only the real happiness lies in the world. Happiness and sadness are the two sides of the coin. They cannot be separated. To feel happiness, sadness should be there to compare, otherwise no one knows what the real happiness is.

If there is the real happiness in the New World then why its so called intelligent citizens are not satisfied by it. Bernard and Helmholtz are two intelligent. Alphas who are not happy with the principles of the Brave New World. Bernard is not satisfied with the emotionless relationship between human beings. He is an Alpha-plus, who is considered to be a very intelligent caste of the Brave New world. Being a laboratory product of Brave New World he should have the orthodox views on the principles of this world but he is unorthodox to it. According to the principles of the Brave New World, bondage of love among human beings, independent thinking and creative work of its citizens are considered unorthodox. People should live life according to the lessons taught in this world. But Bernard, despite being an intelligent citizen of this world rebels with his own principles in this very Brave New World. He wants to persue scientific work independently. So he is being sent to the Iceland where he cannot complete his work because of scarce opportunities. Love between man and woman is considered obscene but his desire to stay in the river bank, talking the sweet talks with Lenina reveals his inner desire to be in love with a girl. To be a mother is an obscene thing because babies are produced here in laboratory but Bernard prefers the intimate relationship between a mother and her child. When he

and Lenina go to the Savage Reservation for visit, he is impressed by the breast feeding scene there. Lenina expresses her disgust over it but he tells, "What a wonderfully intimate relationship . . . and what an intensity of feeling it must generate! I often think one may have missed something in not being a mother, Lenina. Imagine yourself sitting there with a little baby of your own" (95). This shows his disgust with the so called civilized world and inclination towards the old system of values. But he cannot live his life in his own way and it is the failure of his utopian ideals. Helmholtz on the other hand has strong urge to write. He has belief in some deeper meaning of life which is beyond than mere physical meaning. But to have creativity is unorthodoxy in the New World and he is punished by being sent to the Iceland with Bernard where he cannot do his desired work because of scarce opportunity. Thus there is also the failure of his utopian ideals.

John who had learnt about real human sentiments in the Reservation cannot be satisfied with Mond's description about New World. Mond refers to freedom in matters of sexual-relationship which does not require any man to grudge for winning the favour of the girl he loves. The savage remarks that the rulers of the New World have avoided all unpleasant things and inconveniencies instead of making them learn. He tells Mond that he prefers inconveniences, God, poetry, freedom, goodness and sin to comforts, happiness, efficiency and other so called social stability. He prefers all the evils, pain and disease of the old world to comforts, happiness and cleanliness provided by the New World. He says:

But I do not want comfort, I want God, I want Poetry. I want real danger, I want freedom, I want goodness. I want sin . . . I'm claiming the right to be unhappy . . . the right to have syphilis and cancer, the right to have too little to eat, the right to be lousy the right to live in

constant apprehension of what may happen tomorrow; the right to be tortured by suspendable pains of every kind.(192)

Previously, he had the utopian vision of the Brave New World but his ideas now are opposite to his previous one. He dislikes the place, of which beautiful descriptions he had listened and liked since his childhood. In this way, when he fails to be happy in the so called 'happiest world, he chooses to live as a hermit in an old deserted lighthouse near Portsmouth on the sea coast of Surrey but there too he is disturbed by the 'monsters' of the so called civilized world. In the lighthouse, he plans to live a secluded life, preparing his food and other things of his use by himself. He works towards making his own tools and in preparing garden. But the memory of Lenina and desire for her haunts him. To repent for his dirty feelings, he inflicts punishment on him by whipping his body. In this way, he wants to clean his mind there but some Deltas pass by his dwelling and see him whipping himself. They convey this news everywhere. The newspaper reporters come there and disturb him by asking questions. One of the filmmaker makes a film about him. So more and more people come to see his strange behaviour. John cannot bear this intrusion on his solitary life by the monster like citizens of Brave New World. As a result he commits suicide which is the disastrous and ultimate failure of his utopian ideals.

In this way *Brave New World* presents a picture of distant future in order to satirize the present. There is an alarming tendency among human being to make the best of latest advances in the field of scientific and technological knowledge. The writer cautions man against life in a scientifically controlled world with its varied ideas like conditioning, test tube babies, free sex and suppression of historical past or old value systems. In the novel, Children are produced in laboratories in bottles. It is happening today in the form of test tube babies. As in the novel, modern people now

are claiming their rights to have free sex and they are also neglecting their own historical past. But in fact, these advances of modern people ultimately end in failure. Test-tube baby can fulfill the needs of the parents but it cannot be the source of delight as they are not the products of parent's own semen and egg and hence not the intimate sentimental relationships between father and mother. Free sex and negligence of historical past leads people to the loss of identification. Alpha-Plus Bernard and Helmholtz do not behave as they were taught through conditioning which satirizes on Pavlov and his behavioristic doctrine where he had given the idea of developing the habit by constant practice.

According to their conditioning, Bernard and Helmholtz were expected to believe on orthodox principles of Brave New World but they do not do so. Instead Bernard believes on the intimate relationship like love and Helmholtz want to express his inner feelings through literature. And these things are sharp in contrast to their learning through conditioning.

By presenting the so called beautiful future world, Huxley actually wants to warn modern people against the dangers of total subservience in science. By showing the production of children in the laboratory i.e. the future world and letting them grow into manhood with complete serfdom to the rulers, Huxley wants to caution mankind from over-dependency on science. For Huxley, man can invent and utilize the science but they should not lose human individuality and personal initiative. Otherwise their life will be gradually mechanized and they will be as the so called happiest people of Brave New World.

Chapter – IV

Conclusion

Brave New World is the satirical presentation of comforts given by science to the modern people. The progress of science has reached to that level, that even the existence of God is questioned. In the traditional way of life, people had belief in God that the world is his creation. But now science has turned this belief upside down. Now, need of giving birth to the child by natural process is not necessary. Children can be produced in the laboratory by artificial insemination and fertilization of eggs. To achieve the particular goal in life, nobody should struggle because science has given them every comfort they need. Huxley in *Brave New World* has presented the description of well progressed scientific future world where nobody is said to be unhappy. But in the real sense, the comforts given by science to the people to make them happy is hypocritical. In fact, science has made people slaves in the hands of rulers. Everybody thinks that science gives total happiness to people but ultimately their thinking ends in failure. They have the utopian vision of science and the progress made by it but there will be the failure of their utopian ideals.

In the novel, *Brave New World* is the world of 632 After Ford. Here, children are created in the laboratory and grouped into different caste systems as Alpha, Beta, Gamma, Delta etc. Using different chemicals, they are differentiated to different physical structures with different intelligence. They are taught whatever their caste should know. While they grow-up, they are sent to do the particular works, made for their individual classes. For example Alphas are most intelligent caste and are prepared to work in the sector of technical engineering. Betas work in the fertilization sector and other lower classes do different manual works in different factories. These laboratory produced people are conditioned to be happy and satisfied in their own

structure and class. They are made devoid of emotions such as love, hatred, loyalty and infidelity. They enjoy free sex and universal drug 'Soma', after their certain working hours. Their residence is neat and clean and every need is fulfilled by science and technology. Thus their life is devoid of unhappiness. Everybody is the happiest creature in the world. They prey 'Ford' as their God because after his invention of Model T Ford car, science has advanced to the level to make them the happiest creature in the world. But through the presentation of some laboratory produced characters Huxley has shown the failure of utopian ideals in the novel.

Bernard Marx is an Alpha plus but not happy with the norms and principles of the world he belongs to. In spite of being conditioned to be happy, he has some sort of independent thinking. He does not like free sexual affair but likes the intimate bond of love and affection. But his world i.e. Brave New World does not give him to think and love independently. So there is the failure of utopian ideals.

Helmholtz is another Alpha-plus who is not satisfied with the principles of Brave New world. He wants to compose literature freely but it is also banned in his world. So there is also the failure of utopian ideals. Lenina Crowne is Beta-girl seems to be happy with the principles of her world but her unfulfilled sex with John makes her an unhappy creature. Linda is a Beta-Minus and was left in the Savage Reservation in New Mexico while she had gone to visit there. She always wanted to return to her happiest New World but cannot get her ideals to be fulfilled in her return to her happiest world. As a result she takes overdozes of soma and meets death. And it is the failure of her utopian ideals.

John, the savage, the main character of the novel has the utopian vision of Brave New World since his childhood. Born by Linda in the Savage Reservation, John is brought up by listening to the finest description of Brave New World. But

while he is brought to that finest world, he cannot be satisfied with its ideals. He does not like the monotonous and slave like life of individuals in *Brave New World*. He tries to change the robots like creatures of this world to the individuals with free thoughts and ideas but cannot succeed. At last he leaves this world and begins to live a lonely life in the lighthouse in Surrey but there too he is disturbed by the monsters of so called happiest world and as a result he commits suicide and it is the ultimate failure of his utopian ideals.

Thus, the novel *Brave New World* is the novel with failure of utopian ideals. Everybody has visions of utopian life and think that they get it in scientifically advanced world but at last, they meet the ultimate failure of their utopian ideals. In fact, over dependency on science and technology makes modern people merely slaves in the hands of rulers. Like Mustapha Mond. Like the characters in the novel, they can only get the physical happiness but are always tortured by the loss of original individuality and spirituality.

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