

DEHUMANIZED SOCIETY IN ALDOUS HUXLEY'S *BRAVE NEW WORLD*

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The article deals with the problem of dehumanization of society which is the central theme in Aldous Huxley's *Brave New World*. The novel depicts a future world united under a single government known as the World State. Huxley creates an anti-utopian world where everybody is happy and citizens never feel pain and never get old. Controllers of the world provide them with super comfort and luxury. However, as one of the world controllers, Mustapha Mond declares, there is not something for nothing. The cost for extreme entertainment and leisure for the Brave New "Worlders" is the loss of humanity -individuality, human relationships, emotions, deep feelings and artistic creativity. The novel's title taking its origin from Shakespeare's *The Tempest* takes bitter ironic connotation concerning the society whose motto -"Community, Identity, Stability" – means in fact a state where everybody is identical and individualism is abolished for the sake of stability. Citizens are conditioned from birth and indoctrinated in their sleep to conform to the norms of society. One of the worst horrors of Brave New World is that science gives the controllers the means to reach into people's personalities and adjust them to conform to the categories assigned to them. Dehumanization threatens to deeper level than social stereotyping, however. All the remnants of human relationships are destroyed. Instead of families, children are born in labs and love is replaced by sex. Beautiful has become pneumatic. God has been replaced by Ford; Christianity has been substituted by Fordism - surrogate religion of World State. High art is replaced by "feelies" as Shakespeare's plays may lead to instability. What is more, even the death is devaluated. Huxley's protagonist John the Savage, who can be regarded as the last human being in Brave New World, attempts to find a way out from this dilemma. However, all his endeavours are vain and he commits suicide. The directionless swinging of the feet of John's corpse, compared to a compass needle, symbolizes the dehumanized society, which, by abandoning of God, no longer has any outside reference by which to judge its actions.

Keywords: Anti-utopia, Dehumanisation, Individuality, Fordism, Consuming society.

The twentieth century has seen the appearance of distinctive literary subgenre, the dystopian or anti utopian novel with dehumanization as a dominant theme. It was a kind of response to utopias which idealized civilization fuelled by technological and scientific progress and regarded it as a way to the better society of the future. Aldous Huxley's *Brave New World* is one of the best dystopias which challenged the concept of utopian society reordered into more harmonious whole. He felt that unreasonable use of technological and economic progress threatened man's innate freedom and independence by fostering a false concept of the common good. As Aldous

Huxley himself stated in interview with Raymond Fraster and George Wickes in 1960¹, the novel was started as a parody of H.G. Wells's *Men Like God* but gradually it turned into something else. It grew increasingly Americanized and anti-Fordian. Professor Jerome Meckier points out that when Huxley revised *Brave New World* typescript he strove to Americanize his dystopia and added much more insults to Henry Ford as he believed that America was the best example of archetypal technocracy (Meckier, 2002: 427).

The novel's title originating from Miranda's speech in Shakespeare's *The Tempest* takes bitter ironic connotation as instead of referring to an idyllic island paradise it now describes a terrible place of degrading uniformity and oppressive control. Paradox and irony are the major tools used in the novel to highlight the negative impact of growing scientific and technological progress on man and his relationship with the natural world. However, Aldous Huxley was not against the technological development as such. In foreword which he wrote for the novel in 1946 the author stated that his theme was the advancement of science as it affects human individuals: "The theme of *Brave New World* is not the advancement of science as such; it is the advancement of science as it affects human individuals" (Huxley, 2004:8). The novel demonstrates how can the progress made in manufacturing, technology make the man subordinated and dehumanized. Huxley warns that one day it will be impossible for men "to redomesticate the monster they have created" (Huxley, 1960:171). Man has been reduced to a commercial commodity in consuming society where his main purpose is being able to produce and consume manufactured goods. Many of the predictions in the novel are becoming scientific reality. Perhaps it is the main cause for its increasing popularity. Some of the critics named Huxley as "literary prophet" (Sion, 2010:2). However, one should regard *Brave New World* as description of contemporary trends of technocratic dehumanization rather than the prophecy.

The very first chapter of the novel shows the striking contrast with the brave new world promised by the title: "A SQUAT grey building of only thirty –four stories. Over the main entrance the words, CENTRAL LONDON HATCHERY AND CONDITIONING CENTER, and, in a shield, the World State's motto, COMMUNITY, IDENTITY, STABILITY" (Huxley, 2004:15). The opening description of a huge building as "squat" and "only" thirty –four storeys in height at once pushes us into the world which is startlingly different from ours. We learn that this is a World State the motto of which is "Community, Identity, Stability". The first and last words seem appealing but it is just the middle term which indicates the truth: this future society has achieved unity and stability by minimizing the individuality of its citizens. "Identity" here refers not to the development of individual self, but to the state's effort to make everyone identical. Accordingly, the society has turned into the unity of humans with blurred faces.

The impression becomes stronger with the next description of Fertilizing Room. Huxley first gives the negative description of the room and only after that he indicates its name and purpose. This way he makes the reader concentrates on the unpleasant details which create chilly mood. The room faces towards the north. The workers are wearing the the gloves of "pale corpse colored rubber". The thin light glaring from window is seeking for warm bodies to make them feel cold but it can find only the glass and nickel of a laboratory which are cold even without that. "Wintriness responded to wintriness" (Huxley, 2004:15). Cold is the symbol for the lack of love in the new mechanized world where people have become the "ghosts" (Huxley, 2004:22).

The first part of the novel is mostly dedicated to parodying the mass production. The characters are not clearly depicted in the opening chapter. However, the impact of industrial

¹ <http://www.theparisreview.org/interviews/4698/the-art-of-fiction-no-24-aldous-huxley>

production on them is obvious. The first character appearing in the book is the Director entering the Fertilizing room with a "troop of students" (Huxley, 2004:15). He proudly explains the principle of working to the students. The tour around the building evidences that human mind has weakened and the man has become inactive due to technological progress. The phrases like "he desperately scribbled" (Huxley, 2004:15), "The boys scribbled like mad (Huxley, 2004:16), "Furiously the students scribbled" (Huxley, 2004:16), recur throughout the book. It makes clear that the students cannot remember or analyze anything. They put down everything the Director says and they do it furiously, without thinking. The author describes the Director briefly but points out that it is a real challenge to guess his age: „Old, young? Thirty? Fifty? Fifty-five? It was hard to say. [...] in this year of stability, A. F. 632“ (Huxley, 2004:16), but it is the very first message that a man can have eternal youth in the new world which is the world without old age and illness. Striving to eternal youth and beauty is one of the dominant themes in Aldous Huxley's novels. Later he emphasized on it in the novel "After Many a Summer Dies the Swan" and essays in which he criticizes the American cult of eternal youth the beauty industry. Huxley believed that too much money was spent on fighting against the wrinkles and soon there would be no lady with grey hair (Huxley, 1960:229).

Director's lecture to the students and a tour around the building function as explanation to us of how the brave new world works. It turns out that humans are now created in test tubes rather than born naturally. They are mass produced like goods through "Bokanovsky's Process". Nearly eleven thousand brothers and sisters can be produced from the same egg. Individuals are predestined for a particular role in society and their appearance is predetermined. So they are deprived of free choice and personality even as the embryos. Diversity has been replaced by uniformity and free choice has been abandoned in favor of imposed and strictly monitored conformity. Standardization has become the goal and the 'norm' of this society. A new caste system and form of servitude has been developed and individuals are decanted and brainwashed as Alphas, Betas, Gammas, Deltas and Epsilons according to the needs of society. Life has been linked to production line: „Millions of identical twins. The principle of mass production at last applied to biology“ (Huxley, 2004:19). Social conditioning reinforces the concepts of consumerism and ensures total docility and uniformity. Here Huxley underlines the impact of American consuming society which was the subject of a number of sociological researches in post-modern period. "New Worlders" live in a factory-like society whose workers are mass-produced like cars in Detroit in 1920s. Discussing the trend to formation of consuming society in his essay "Obstacle Race", Huxley states that economic necessities rapidly become moral virtues and "the first duty of the modern consumer is not to consume little, as in the pre-industrial epoch, but to consume much, to go consuming more and more" (Huxley, 1960:163-164). All the desires are fulfilled in consuming society. Life in the Brave New World is "emotionally easy", Mustapha Mond boasts, because the interval between desire and its fulfilment has been eliminated: "Feeling lurks in that interval of time between desire and its consummation. Shorten that interval, break down all those old unnecessary barriers" (Huxley, 2004:49). Huxley believed that mass production and mass consumption, rationalization and mechanization were prerequisites of dehumanization. In his essay "The Puritan" he states that natural instincts and reason must be equally developed in man, but the mass production and rationalization suppressed all the natural instincts. Formation of consuming society has reduced man to only a consumer: „Fordism demands that we should sacrifice the animal man [...] not indeed to God, but to the Machine" (Huxley, 1960:180).

Fordism, philosophy of science and industrialism is a religion in Brave New World. By means of genetic manipulation and conditioning, the world controllers managed to produce the

human species that loves servitude, thinks automatically according to the standards and has no claim against the controllers. “Off all the ascetic religions Fordism is that which demands the cruellest mutilations of the human psyche – demands the cruellest mutilations and offers the smallest spiritual returns. Rigorously practiced for a few generations, this dreadful religion of the machine will end by destroying the human race” (Huxley, 1960:180). Parodying of Fordism, as a surrogate religion is one of the dominant themes in *Brave New World*. The first “antifordian” reference appears in the very first chapter of the novel. The unidentified narrator tries to guess the Director’s age “in the years of stability, A. F. 632” (Huxley, 2004:16) but these letters make just vague abbreviation to the reader in this episode. Similarly, Mr. Foster’s explanation of the system of labelling “bottle babies” is not very clear at first – “a T for the males, a circle for the females” (Huxley, 2004:23). The letter “T” is not occasionally used for labelling the bottles with male babies. It is referring to the popular automobile, the “Model T” produced by Henry Ford, American car manufacturer and assembly line innovator. While talking about hypnopedia, one of the scientific achievements of new world, Director narrates how sleep teaching was discovered “While our Ford was still on earth“ (Huxley, 2004:31). The parallel between the Ford’s career and Christ’s ministry demonstrates the technocrat’s godlike importance. One learns further that the “first documented instance of hypnopedia occurred only twenty-three years after Our Ford's first T-Model was put on the market" (Huxley, 2004: 33). Director’s words make it clear that A. F. stands for “After Ford”. Mentioning these crucial facts the Director “made a sign of the T on his stomach and the entire students reverently followed suit” (Huxley, 2004: 33). It is clear that a sign of the T has substituted a sign of cross as Christians sometimes make the sign of the cross when they speak of God. This absurd gesture of the Director proves Ford’s divine status, but as Jerome Meckier observes, primacy of stomach over head and heart implies a faith premised on consumer satisfaction rather than spiritual fulfilment. Inhabitants of new world say “O, Fordy” rather than “O my God” and to express their gratitude they thank to Ford rather than to God. Mustapha Mond is respectfully addressed as “Our Ford” or “his fordship”. Therefore, in future world-society not only does calendar time begin with Ford’s birth but he is worshipped like God. Even a former religious place, Stoke Poges (a famous English Christian cemetery), is made over into a golf course, and the Christian-named London square and district, Charing Cross, is renamed “Charing T.” The letter “T” like a decapitated crucifix is mounted on public buildings. When World Controller speaks about splendidness of new world and demonizes the past, the Director mystically murmurs the name of Ford „Ford’s in his flivver (...) All’s well with the world.” (Huxley, 2004:49). According to Professor Meckier, it is doubtful that director knowingly makes a literary allusion to Robert Browning’s (English poet, 1890) words „God is in heaven - / All is right with the world” (quoted by Meckier, 2002:428) as this is the society of non-readers. With this misrepresented apotheosis Huxley just reveals the contrast between Robert Browning’s robust optimism and the new situation parodying it. Instead of God overseeing the universe from heaven, brave new “worlders” envision Our Ford managing their affairs from his “flivver” – a small inexpensive automobile. The brave new world trivializes Browning’s conception of a totally responsible God. This new society only seeks wellness and effortless comfort without a bother of metaphysics. Mond’s speech to the students is juxtaposed with Lenina Crowne’s conversation with Fanny, and Bernad Marx’s conversation with Henry Foster and the Assistant Predestinator. While some of these juxtapositions illustrate Mond’s ideas, the others imply an ironic commentary. We hear that the family and motherhood have been abolished and we accordingly see Lenina and Fanny talking about Pregnancy substitute; when World Controller speaks about the values of the new world we see Lenina entering the

super comfortable bathroom, but we also see that Lenina and Bernard deviate from the norms which Mond has laid down by giving some signs of oblique desire for monogamy.

Giving improvised history lesson to students in the garden Mustapha Mond declares that history is a bunk. Fordism is naturally characterized with ahistorical attitude. Society peopled with clones without identity does not need any personal or common past. History is abolished as it is associated with individuality. Mustapha Mond makes students believe that past was terrible and that is why they are not taught anything about it. He describes how the family and monogamy, along with Christianity, poverty and aging were features of the past which led to strong personal feelings. "Try to imagine what it would be like to have viviparous mother" (Huxley, 2004:40) – says Mustapha Mond to students who cannot imagine what the family or home was like. They try but without success as the concept of actually having parents has become a weird concept and beyond the average person's understanding. The old values have been eradicated by developing a society based on compulsory consumption and the universal availability of sex and drugs, producing a world in which no one could experience sustained frustration. World Controllers have several tools for making their citizens feel always happy. They are taught to feel like this in their infancy through hypnopedia. Director explains to his students how hypnopedia or sleep teaching works. He shows them the room where children are conditioned in their sleep. From earliest infancy, recordings which indoctrinate children in the values and beliefs of their society and caste are played while they sleep. There is a voice whispering to them from under the pillows. Hypnopedia proves to be effective throughout the novel. Grow-ups speak with the phrases taught in the sleep: "Everybody's happy now", "Ending is better than mending", "Everybody belongs to everyone else", "Civilization is sterilization", but they cannot understand that these are not their own ideas. The individual's perceived reality is manipulated so that it coincides with world controller's ideology. This lack of objective reality and creation of subjective truth by the world controllers can be regarded as postmodernist view in the novel. Aldous Huxley, himself, was not a postmodernist but a number of postmodern ideas can be found in *Brave New World*. World Controller's seeking to manipulate each individual's subjective reality in order to achieve the state's main goal of social stability is one of them. The result of hypnopedia is that at last "the child's mind is these suggestions, and the sum of the suggestions is the child's mind. And not the child's mind only. The adult's mind too – all his lifelong" (Huxley, 2004:36).

Flying above the brave new world in chapter 6, Bernard Marx explains to Lenina Crowne the necessity of strong feelings. He says that "new worlders" are adults during working hours but infants where feeling and desire are concerned. Lenina, who thinks only through indoctrinated ideas, answers: "Our Ford loved infants" (Huxley, 2004:93). Her remark is used for double parody. Ford, as a substitute for God in new world, cares for infants. However, his Christlike care is for infantilism not for infants. Ford takes care not for infants but for indoctrinating them with infantilism to manipulate them easily and to make them the best consumers. The symbol of extreme infantilism in new world is the bottle referred to numerous times in the novel. Bottles are introduced in Chapter 1 as the new way in which humans are created and grown. They remain trapped in the bottle for their whole life. When Lenina and Henry had a date, "Bottled, they crossed the street; bottled, they took the lift up to Henry's room on the twenty-eighth floor. And yet, bottled as she was [...], Lenina did not forget to take all the contraceptive precautions" (Huxley, 2004:80). So, whatever they do, Lenina and Henry are bottled. But what does "bottled" refer to? The question is answered by Huxley himself when he compares them with embryos: "Lenina and Henry had what they wanted [...] they might have been twin embryos gently rocking together on the waves of a bottled ocean of blood-surrogate" (Huxley, 2004:79).

Therefore, “bottled” is a metaphor referring to infantilism. The man grown inside the bottle as pre-infant remains bottled for the life. In Chapter 16 Mustapha Mond declares that “Even after decanting, [man is] still inside a bottle – an invisible bottle of infantile and embryonic fixations. Each one of us, of course, [...] goes through life inside a bottle” (Huxley, 2004:200). But the real problem is that the man likes this condition. Huxley believed this attitude was an actual danger. Lenina and Henry, like the other four hundred couples dancing around them in cabaret, are happy with their condition. The song they dance to goes like this

“Bottle of mine, it's you I've always wanted!

Bottle of mine, why was I ever decanted?” (Huxley, 2004:79).

It demonstrates once more that the human loves the world where he lives. “Bottled”, Lenina and Henry feel secure and happy as it is brave and new world for them: „They were inside, here and now-safely inside with the fine weather, the perennially blue sky“(Huxley, 2004:79). Perhaps Lenina would never understand Bernard’s words about strong feelings. Strong feelings can be experienced only by understanding the world outside the bottle, but Lenina does not want it and cannot do it because of infantilism indoctrinated in her.

Infantilism is demonstrated in Solidarity Service with Bernard as well: “And as they sang, the lights began slowly to fade – to fade and at the same time to grow warmer, richer, redder. [...] In their blood-coloured and foetal darkness the dancers continued [...] in the red twilight” (Huxley, 2004:85). “Red light” is related to embryos in chapter one by Henry Foster who says that “Embryos are like photograph film [...]. They can only stand red light” (Huxley, 2004:21). With consideration of Henry Foster’s explanation, one can conclude that twelve people at Solidarity Service, like Henry and Lenina on their date, are grown up infantile embryos.

One of the main reasons for strong infantilism is deterioration of language and literature, eradication of arts in general. Even centuries later the English language still exists in new world but it is almost the same as modern language. David Sisk observes that history has stopped in Huxley’s dystopia. Development is prohibited in the world state where the society is stable because people’s development has been stopped at a childlike stage of unquestioning wonder and carefree happiness. Citizens speak with slogans learned through hypnopedia like children saying nursery rhymes. Respectively, the language does not develop. It is debased and divorced from traditional meaning (Sisk, 1997: 161). Individual words are distorted in their meaning. “Love” is now equated with sexual activity, “pneumatic” is a compliment, “milk” has become “pasteurized external secretion” and so on. Language abuse can be regarded as one more postmodernist element in Brave New World. However, Huxley seems not to accept the notion that language is incapable of possessing absolute meaning. In the novel he highlights that the language debased from traditional meaning can be used as a tool for supporting the dominant power group within a society.

As mentioned above, not only the language is abused, but the arts have also been eradicated to deprive the man of love for romanticism, beauty and nature. The Director escorting the students around the London hatchery and conditioning centre demonstrates formation of behaviour in infants in Neo-Pavlovian Conditioning Room. He asks the nurses to bring the babies and put them on the floor so that they can see the beautiful flowers and books prepared for them beforehand. Children start crawling to the beautiful things but when they reach their goal the Director gives the signal and the infants are given electric shock. Their faces are distorted with terror (Huxley, 2004:30). This way they are taught not to strive for the beauty, for the books, for the nature. Consequently, they cannot perceive these values. So, it is not surprising

that “pneumatic” is the only word the men use as epithet for female beauty. It’s worth noting that the same word is used to describe the chairs. But interestingly, Lenina is proud of being called “pneumatic”: “Everyone says I’m awfully pneumatic,” said Lenina reflectively, patting her own legs” (Huxley, 2004:92). Using this epithet for describing the both, the woman and the furniture, Huxley focuses that sense of beauty has been eliminated in new world. There is only sexuality reduced to commercial commodity. However, the both, Mustapha Mond and the Director, regard elimination of strong feelings and romance as the most beneficial achievements of new world. Everyone is free of emotional stress now and if they still feel any sadness there is soma – a kind of antidepressant for encouraging them. Drug consumption is also taught through hypnopedia “A gramme is better than a damn” (Huxley, 2004:61). Together with ectogenesis and conditioning, Soma is most powerful instrument for manipulation of humans. As Peter Bowering explains, the original Soma from which Huxley took the name of this hypothetical drug was an unknown plant used by the ancient Aryan invaders of India on one of the most solemn of their religious rites (Bowering, 1969:102). Original function of Soma is partially maintained in the novel. It is actively used during the religious service which Bernard Marx attends. It is the Ford’s Day Solidarity Service held in the building - „Fordson Community Singery“ (Huxley, 2004:80) located in the place of St. Paul’s Cathedral. The service is started with making the sign “T”. This episode is obviously a crude parody of Holy Communion where dedicated Soma tablets and the loving cup of ice-cream Soma are substitutes for the consecrated elements: „The President made another sign of the T and sat down. The service had begun. The dedicated *soma* tablets were placed in the centre of the table. The loving cup of strawberry ice-cream *soma* was passed from hand to hand and, with the formula, "I drink to my annihilation," twelve times quaffed“ (Huxley, 2004:82). The phrase "I drink to my annihilation" can be regarded as a parody of Christian denial of self. It once more refers to total elimination of individuality. What is more important, humans do it voluntarily. Huxley believed that it was the greatest danger which mankind faced. In his letter to George Orwell dated with October 21, 1949² Huxley writes that within the next generation the world rules will discover that infant conditioning and narco-hypnosis are the most efficient as instruments of government and that the lust for power can be just as completely satisfied by suggesting people into loving their servitude as by forcing them into obedience. After “Communion” the participant of service start “chanting”:

"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." (Huxley, 2004:82)

“Twelve” in this episode is probably referring to The Twelve to add to the religious parody. In the context of Fordism it is related again with Flivver.

Decay of religion is inversely proportional to sexual freedom supported by the scientific progress. In brave new world women wear Malthusian belts for carrying contraceptives. They are taught to take precautions against pregnancy through intensive hypnopedia. They do it as

² <http://www.dailymail.co.uk/news/article-2111440/Aldous-Huxley-letter-George-Orwell-1984-sheds-light-different-ideas.html#ixzz1ruvPK39F>

automatically as blinking (Huxley, 2004:80). In “Obstacle Race” Huxley says that despite the decay of religion, sexual morality would still have not changed as radically as it has if it had not synchronized with the perfection of a contraceptive technique “which has robbed sexual indulgence of most of its terrors and, consequently, of much of its sinfulness” (Huxley, 1960: 163).

In brave new world, where “Everybody belongs to everyone else”, monogamy or restraint from sex is regarded as anomaly. In the preface of the novel Huxley predicts that “one day marriage licenses will be sold like dog licenses” (Huxley, 2004:13) and will have validity period. Having several partners at a time will be as lawful as it is to have more than one animal now. Fanny advises Lenina to change her partner as soon as possible because it is horribly bad form to have only one man for long time. The Director objects to any long-drawn and intensive relationship. Love is forbidden as it will cause strong emotions and will endanger the social stability. Promiscuity has been encouraged by eliminating such phenomena as family. Parenthood has become evil. Children are deprived of parental love as they are not born in labor any more. And there is no love of wife or husband as monogamy is prohibited. Love is completely eradicated. The term “mother” is now shameful. Lenina regards it as obscene: „The spectacle of two young women giving breast to their babies made her blush and turn away her face. She had never seen anything so indecent in her life“. (Huxley, 2004:106). The image of “father” has become a “comically smutty” joke and a kind of discrediting evidence: “My *father!* Pale, wild-eyed, the Director glared about him in an agony of bewildered humiliation. [...] He put his hands over his ears and rushed out of the room” (Huxley, 2004:141).

Mustapha Mond states that Freud was the first to reveal the dangers of family life. Interestingly, he identifies Ford with Freud „Our Ford—or Our Freud, as, for some inscrutable reason, he chose to call himself whenever he spoke of psychological matters“. (Huxley, 2004:44). Seemingly, the writer believes that society of the future described in the novel has implemented just the principles of Ford and Freud. The mentioned episode caused the controversy among the literary critics. They give different interpretations about identification of Ford with Freud. In his article “Our Ford, Our Freud and the Behaviorist Conspiracy in Huxley’s *Brave New World*” Jerome Meckier focuses on Huxley’s negative attitude to Freud’s *Psychoanalysis* and recalls that Huxley mocked the Freud-worshippers at a psychoanalyst’s convention by crossing himself whenever their hero’s name was mentioned. (Meckier, 2006:131). In the interview with *Paris Review* Huxley declared that the trouble with Freudian psychology is that it is based exclusively on a study of the sick and that Freud has never met a healthy human being³. However, as Brad Buchanan observes, Freudian influence is still evident in *Brave New World* (Buchanan, 2010:103). Perhaps one should agree with Buchanan as influence does not imply only the coincidence in ideas. From certain point, it does not matter whether attitude is Freudian or anti-Freudian. Huxley obviously emphasized on Freud’s ideas in *Brave New World* and it can be still evaluated as influence.

The most prominent of Freud’s ideas is his notion of the “Oedipus complex”, which, according to Freud, describes a male child’s feelings of incestuous desire for his mother and parricidal aggression towards his father. Huxley seems to object to this notion. Buchanan believes that in *Brave New World* the Oedipus complex is deemed such a dangerous and powerful force that it has been eliminated from civilized life as far as possible along with the family structure that produces it. By controlling all aspects of a child’s birth and upbringing and

³ http://www.hrc.utexas.edu/multimedia/video/2008/wallace/huxley_aldous.html

by keeping adults in a condition of infantilism, Huxley's imaginary state has taken over the role of parent and deprived the child of his or her Oedipal potentialities. However, I think this kind of interpretation of eradication of family structure is a little bit exaggerated. Ironic attitude to Oedipal complex does reveal in Mustapha Mond's statement but his words demonstrate the sceptic attitude and irony toward the complex rather than the fear of its existence.

On the other hand, Huxley was not against the healthy instincts, not at all. He believed that to be a first-rate human-being, a man must be both, an animal and a thinker. In modern civilized world there are strong barriers between these two sides of a man „for the conscious mind has taken extraordinary precautions to keep itself out of contact with the body and its instincts” (Huxley, 1960:181). In brave new world invasion of human spirit by the science has almost finished. Human values are eliminated and humans with atrophied natural impulses act automatically. It becomes more vivid by the contrast between the civilized mechanical world and natural primitive world. These two worlds are polarized: one sanitized and emotionally anaesthetized while the other is dirty, raw and harsh. In Malpais, reservation in New Mexico, which is not civilized because of the bad climate and lack of natural resources, people still live with old values. Marriage, family and religious traditions are maintained, children are still born in labour. But the poverty, dirt, illness, wrinkles and old age, which the modern man has overcome due to civilization, still exist in Malpais. “A dead dog was lying on a rubbish heap; a woman with goitre was looking for lice in the hair of a small girl” (Huxley, 2004:107). Huxley increases the contrast with scenes like this. Bernard Marx and Lenina Crowne leave for Malpais to spend their holiday there. There they meet John, the son of the director of Conditioning Centre and Linda, lost in the reservation several years ago. John introduces them to Linda who looks terrible: „Two of the front teeth were missing. And the colour of the ones that remained [...] So fat. And all the lines in her face, the flabbiness, the wrinkles. And the sagging cheeks, with those purplish blotches. [...] And the blanket she wore over her head—ragged and filthy“ (Huxley, 2004:112). Contrast between Lenina and Linda is a contrast in miniature between Malpais and Fordian London. Linda personifies the primitive past and Lenina represents Mond's antiseptic alternative. She shudders with disgust at the sight of Linda. To take revenge on the Director, Bernard Marx takes Linda and John with him to civilized world which seems brave and new to John. He repeats Miranda's words eagerly and hopefully: „How many goodly creatures are there here! How beauteous mankind is! [...] Brave new world!“ (Huxley, 2004:129). This is the first case of quoting Miranda's words in the novel. Interestingly, John repeats the phrase “Brave new world” for three times throughout the book and each time the meaning of it changes together with the change of John's idea about the civilized world. After arriving in London John gradually understands that the civilized world is not as beautiful as it seemed to him. In the factory he watches various classes – the Alphas, Betas, Gammas, Epsilons – engages in the process of technological reproduction. He reacts in a kind of violent or physiological way to their homogeneity. He violently retches when he realizes that in the new world the mankind is not beauteous. He faces the mechanized control, lost of creativity and intolerance to diversity and difference within the brave new world: „O brave new world...” By some malice of his memory the Savage found himself repeating Miranda's words. “O brave new world that has such people in it.” (Huxley, 2004:148). That utterance becomes no longer a basis for hope but a reaction to the contrast John found between his expectations and reality. And then, there is the third time when John utters Miranda's words. That is in hospital when his mother dies. John finally gets assured that there is nothing human in the brave new world, even the death cannot happen with dignity. He goes outside and observes the daily distribution of soma to the individual workers, the deltas. In this context he moves to the new sense in which the phrase “brave new world” is

invoked. It becomes the command or imperative to rebel, to transform the nightmare into loveliness: „O brave new world!” Miranda was proclaiming the possibility of loveliness, the possibility of transforming even the nightmare into something fine and noble. “O brave new world!” It was a challenge, a command” (Huxley, 2004:190). Inspired with Miranda’s words, John decides to save the mankind turned into machines and to awake them. He believes he can do this by relieving them from soma impact. So he grabs the soma tablets, which he says poison the human body and soul, and throws them out of the window. For this he is arrested and taken to the World Controller.

Building on the riot and John’s arrest, Huxley invigorated the climactic debate between John and Mustapha Mond. Actually, it is a clash of two opposed philosophies rather than simple polemics between two persons. John declares that a man must have a choice to say “no” to comfort, to believe in God, to experience danger, to have freedom, to be even sinful. Laughing, World Controller adds to the list and says that a man must also have the right to grow old and ugly and impotent, the right to have cancer and to have little to eat. Mustapha Mond keeps the Bible in the safe and “My Life and Work” by Ford on the shelf. „God in the safe and Ford on the shelf” (Huxley, 2004:208), he says. Mankind has rid of God as there is no need of him anymore. Religious sentiments emerge in old age to compensate all the losses. But now a man can be independent of God as he has got eternal youth and prosperity. Self-denial is not necessary now. Civilization has absolutely no need of God and respectively the self-denial.

Mustapha Mond’s words are similar to Grand Inquisitor’s words in Fyodor Dostoevsky’s novel *Brothers Karamazev*. Grand Inquisitor reproaches Christ for coming to interrupt and disturb them (Dostoevsky, 2008:96). Aldous Huxley was admired by the Russian author and his novel. Mustapha Mond’s similarity to Grand Inquisitor is evidenced by Huxley’s analysis of climactic debate of *Brave New World* in terms of Grand Inquisitor’s ideas (Huxley, 1959:186,187). The World Controller declares that the modern man, who is always young, can be free and independent from God. He believes that a man cannot be free if it is up to God to decide about his fate. Civilization, unlike Christianity, does not require self-denial. Modern man can achieve the truth and the harmony without searching for God. It can be done by just taking Soma, “Christianity without tears”, as Mustapha Mond calls it (Huxley, 2004:213). Modern man believes that „Everybody is happy now” (Huxley, 2004:77). He does not suffer from the lack of human values and does not seek for religion, high art or true love. “In the end”, says the Grand Inquisitor in *Brothers Karamazev*, “in the end they will lay their freedom at our feet” (Dostoevsky, 2008:297). For achieving this condition three main forces were used: miracle, mystery and authority (Dostoevsky, 2008:302). Huxley comments on Dostoevsky’s opinion and points out that these three forces are not enough to guarantee the indefinite survival of a dictatorship. Because of that, the modern dictators added science to the list and thus they were able to enforce their authority by manipulating the minds of children and adults. This system makes the man believe that he is really happy and inspired by hypnopedia, he never resists or revolts „Most men and women will grow up to love their servitude and will never dream of revolution”(Huxley, 1959:189). But nothing is free of charge in consuming society and the happiness and stability too must be paid for. “One can’t have something for nothing. Happiness has got to be paid for”, says Mustapha Mond (Huxley, 2004:205). The price for super comfort and happiness is the lack of truth and beauty. Mass production demanded the shift of emphasis from truth and beauty to comfort and happiness. But what does happiness mean in brave new world and why is it unacceptable for John who has absolutely different attitude to this notion? The concern the Savage has is that this shift toward comfort and happiness has really been bought at a high price that is too much to pay, because with mechanization comes increasing

depersonalization and in *Brave New World* we are confronted with dehumanization at its deepest level. Mustapha Mond's arguments make it clear that happiness equals to satisfaction as all the desires are fulfilled. Consuming society aims to produce the greatest amount of good for the greatest number of people. Actually, this particular good is happiness and the world state tries to maximize the happiness by extreme increasing of mass production. John the savage rebels against this notion of utilitarian happiness. He argues that humanity must know how to be unhappy in order to create and appreciate beauty. The use of soma enables people to avoid any kind of unhappiness. Because they refuse to experience unhappiness, the drug keeps them from appreciation of beauty. When Lenina and Bernard fly over the English Channel, Lenina is frightened of the beautiful scene of nature and she wants to avoid.

John is surprised when he finds out the the World Controller has read Shakespeare. He thought people were just ignorant of this book in civilized world. *Brave new world* becomes much more terrible for him because of intentional negation of high art. Mustapha Mond says that Shakespeare is old and modern man does not use old things, particularly when they are beautiful and attractive. Shakespeare's tragedies would lead to social instability in society ignorant of passion. The civilized man would never be able to understand Shakespeare's plays as he is so conditioned that has no idea about parent, child and love.

Civilized man does not need either God or high art. It is symbolic that Lenina and Henry spend evening in cabaret which is opened in Westminster Abbey. The scene in cabaret makes degradation of art in new world obvious. Saxophonist has turned into "sexophonist" and saxophone music is associated with sexual intercourse deprived of any feelings: „The saxophones wailed like melodious cats under the moon, moaned in the alto and tenor registers as though the little death were upon them. Rich with a wealth of harmonics, their tremulous chorus mounted towards a climax, louder and ever louder—until at last, with a wave of his hand, the conductor let loose the final shattering note of ether-music“ (Huxley, 2004:78). Four hundred couples are dancing to this music. Lenina and Henry join them as four hundred and first couple. I think Huxley intentionally emphasizes on the universality of problem. Numbering of couples for identification is natural in the world where romanticism and individualism are odd notions and people are categorized as alphas, betas, gammas. In addition, it becomes evident that the high art transformed into synthetic music is a problem of all the mankind rather than of a single dehumanized couple.

People, who are always happy, never think about art and truth. They never analyze their condition. Within the brave new world there are several types of control which contribute to creating the pseudo happiness. Two of them are particularly effective. The first is soma which is the best example of wilful self-delusion. The drug clouds the reality of the present and replaces it with happy hallucinations. The second is cinema and television intensively used as a means of distorting reality and providing artificial pleasures which dim the mind. In standardized society media supports conformity, denying individuals their own privacy and personal feelings. In *Brave New World* there are lots of allusions to cinema and television. The first allusion to the cinema is made at the very beginning of the novel, after the description of visit to the conditioning centre. The Assistant Predestinator asks Henry Foster if he is going to see the new "feely" and informs him that there are tactual effects in the film (Huxley, 2004:41). As Mario Varricchio puts it, the new films, which also stimulate the senses of touch and smell, are perfectly in tune with the hedonist social picture which is shown in the novel concurrently: together with the children's erotic play and conversations between Lenina and Fanny about necessity of changing the partner (Varricchio, 1999:98). Cinema is associated with superficial, false happiness. Lenina takes John to the "feelies" where they can experience real sensations due

to modern technologies. Along with the conditioning centre tour and the solidarity service, the feelies episode is one of the best embodiments of the spirit of the Fordian age. Later, when they stay alone, Lenina approaches John. This passage makes clear how artificial and deindividualized life is in Fordian society and how important is the role of cinema in creating the artificial reality. Lenina advances to John and touches him. John's sensations in coming into contact with young woman's body remind him of the feelies thus making this experience unnatural to him. Loveless relationship in Fordian world is similarly artificial for John as the modern film. With its false sensations cinema makes barrier between Lenina and John and prevents him from experiencing the privacy: "And suddenly her arms were round his neck; he felt her lips soft against his own. So deliciously soft, so warm and electric that inevitably he found himself thinking of the embraces in *Three Weeks in a Helicopter*. Ooh! ooh! the stereoscopic blonde and anh! the more than real blackamoor. Horror, horror, horror ..." (Huxley, 2004:175).

In comparison with feelies, Huxley dedicates little space to television, but TV set, like cinema, is integral part of Fordian life and plays significant role in formation of mass society. The television is the best tool for preventing people from remaining on their own and thinking. Because of that, it is integral part of civilized man's life. Before flying to the reservation, Bernard feels obliged to inform Lenina about the lack of television in the Hotel. After conversation in helicopter, which seemed very odd to Lenina, the couple returns to Bernard's flat. Lenina thinks that Bernard feels better as he behaves normally. And normality for her means to take four tablets of soma, to turn on the TV and to undress. Soma, television and sex are the main characteristics of normal life according to the Fordian rules. As soon as Linda returns to civilization, she gives in to television and soma. In the world of youth aging Linda has no place. In the World State old age has been conquered. Old men in old days used to retire, spend their time reading, thinking, take to religion; now the old men work and copulate, they have not a moment to sit down and think. There is no leisure from pleasure till the death. Preservation from death and biochemical adjustments keep them permanently youthful until, at the age of sixty, they suddenly break down and death is immediate. Interestingly, even after death the man continues to be useful in consuming society. While flying over the crematorium Lenina asks Henry what the smoke from chimneys is. And Henry proudly answers that it is phosphorus recovery from dead people's corpses: "Fine to think we can go on being socially useful even after we're dead. Making plants grow." (Huxley, 2004:76). They just don't know in brave new world what an old person can do. Linda is a museum exhibit for them rather than a human being. Because of that she goes on long "soma and TV holidays". The drug produces such pleasant sensations as to make TV images similar to those of a feely. The combination of motion pictures and drug effaced sensations brings about total involvement of the feelies and increases the sensation of false happiness: "the dancing images of the television box were the performers in some indescribably delicious all-singing feely" (Huxley, 2004:144). Excessive use of drug leads Linda to the Park Lane Hospital. When John arrives there he discovers that a TV set is located at the foot of each bed even that of a dying patient. Marrio Varricchio states that the television is shown to accompany every single moment of people's life, training them to total passivity. Linda cannot, and does not want to, do anything but watch the semi-finals of a tennis tournament. Her blank stare is a symptom of internal emptiness, the typical condition of Fordian society, a state fostered by individual's mind with television. Linda, being on "soma and TV holiday", dies happily. She cannot feel her son's emotions. John's desire to be with his mother at the end contrasts with the artificial pleasure created by advanced technology but cannot defeat it. He

cannot restore Linda to consciousness. Ironically, even at the moment of dying, Linda is still dreaming of Pope, his Indian lover, with whom he shared the drug pleasure in Malpais.

Linda's death is one of the climactic moments in the novel not only for describing the death accompanied with soma and television. There is one more important point in this scene. In civilized world the individual has ceased to matter as an individual. Naturally, the act of dying has been stripped of all significance in dehumanized world. Intensive conditioning from the early age, regular visit to the Hospital for the Dying, keeping the best toys there, special helpings of chocolate cream on death days – has robbed death from its terrors. Real death, which is the culminating point of human experience, has stopped existence with abolishing of human values. There is only the death deprived of fear. Soma and synthetic melodies do the rest.

By abolishing old age and the fear of death, the rulers of *Brave New World* eradicated all the spiritual values. More so that, the birth is also obliterated. Children are created in tubes. Mothers do not experience the miracle of giving birth to their children and seeing them for the first time. Creators of children preliminarily know how their product will look, what kind of eyes, nose, hair it will have. Civilization has devaluated the two most significant moments of human life – the birth and the death.

The death of Linda serves to emphasize the inherent nature of the conflict between two essentially incompatible ways of life – primitive world of Malpais and civilized world admired by Linda. After arriving in civilized world John is given the title of Savage by the *Brave New Worlders*. It adds to the contrast between them. Debate of John and Mustapha Mond after Linda's death demonstrates this conflict to its full extent. This is the conflict between the representatives of two different worlds and their philosophies - primitivism versus Fordism i.e. Malpais versus world state, life in the Reservation versus life in a huge factory. It is interesting that none of the parties are privileged in the debate. None of the opposing worlds is perfect. Both of them seem equally inadvisable and actually they are contrapuntal versions of each other. Bernard and Lenina attend the religious ritual which reminds Lenina of her own religious ritual and the songs sung there. With different versions of the same ritual Malpais and *brave new world* create parody of each other.

As balance and harmony seems to have no future and there is no way out, John flees to a lighthouse in Surrey. He isolates himself from the both opposing worlds. It is significant that John does not go back to the Reservation, proving once more that primitivism is as much inadvisable for him as civilization. As mentioned above, Huxley did not idealize the extreme primitivism and did not tend to reject all the achievements of civilization. Both worlds were interesting for him in terms of human values. Isolated in the lighthouse in Surrey, John returns to some of the ways of the Reservation, enjoying the simple pleasure of making bows and arrows to kill rabbits, for example. As literary critic, Carey Snyder puts it, rejecting the idea of returning to primitive origins but making primitive tools at the same time can be regarded as salutary element to introducing primitivism into civilized and industrialized way of life (Snyder, 2010:211). One should agree with Snyder as Huxley really supports this idea in a number of his essays, particularly in his travelling essays. In "Beyond the Mexican Bay", for example, Huxley wrote: „Must we then despair of this desirable communication – the wedding of primitive with civilized virtues? I think not. Partially to industrialize and civilize primitives may be impossible. But to introduce a salutary element of primitivism into our civilized and industrialized way of life – this, I believe, can be done" (Huxley, 2001: 575).

Self-exiled to the abandoned lighthouse, John tries to live in a way which is religiously correct for him. He punishes himself for remembering Lenina and having lust for her. He beats himself with a whip: „hitting himself with a whip of knotted cords. [...] from weal to weal ran

thin trickles of blood“ (Huxley, 2004:221). John’s self-punishment can be regarded as a parody of the behaviour of religious hermits with consideration of the episode happening concurrently. Three Delta-minus land workers in a passing lorry stare “open-mouthed” as they count his strokes up to twelve: „Nine, ten, eleven, twelve ...“ (Huxley, 2004:222). I suppose that number twelve is again used as a sacral figure in this passage. More so that, the comment of astonished workers and a driver create a religious parody again:

"Ford!" whispered the driver. And his twins were of the same opinion.

"Fordey!" they said“. (Huxley, 2004:222).

Mentioning of Ford instead of God at this moment and sending oath to him acknowledges Ford’s continuing supremacy and relates the episode to the tragic final of the novel. John’s death becomes inevitable in the world controlled by Mustapha Mond and the other controllers according to the principles of Fordism.

Soon John is besieged by reporters and he becomes a media event. The scene of self-punishment is filmed by the “Feely Corporation’s most expert big game photographer” – Darwin Bonaparte, hiding in an oak tree for three days and nights to get the footage of the savage’s rituals. The photographer’s name fuses the names of the famous naturalist and the conqueror. He “tracks” John and gets the footage of savage’s ritual of self-punishment which he turns into spectacle for mass consumption. „He kept his telescopic cameras carefully aimed–glued to their moving objective; clapped on a higher power to get a close-up of the frantic and distorted face (admirable!); switched over, for half a minute, to slow motion (an exquisitely comical effect, he promised himself)“ (Huxley, 2004:225, 226). This kind of use of technical terms and the detailed description of the process of shooting emphasizes the transformation of personal tragedy into a spectacle for the masses. This is one more topic which preconditions the relevance of the novel. In this example of journalistic malpractice Huxley predicts the modern problem of exploitation of suffering as a means to create scandals and thus to increase ratings. Using John’s image Darwin Bonaparte creates a sensational, comic feely “The Savage of Surrey” which gains immediate popularity.

Like Lenina and Bernard who regard Indians on the reservation as inhuman, the tourists come to see the Savage as an animal in a zoo “staring, laughing, clicking their cameras, throwing (as to an ape) peanuts” (Huxley, 2004:227). But as Carey Snyder remarks, the blood-thirsty tourists, who cry in unison to see “the whipping stunt” – a de-sacralised ritual, are real savages themselves, driven by instinct and mindless collectively rather than intellect and individuality (Snyder, 2010: 211, 212). The tourist event is one more emphasis on similarity of primitive and civilized worlds. The tourists end with their own rituals which echoes those of the Indian tribe: „Then suddenly somebody started singing "Orgy-porgy" and, in a moment, they had all caught up the refrain and, singing, had begun to dance. Orgy-porgy, round and round and round, beating one another in six-eight times. Orgy-porgy ...“ (Huxley, 2004:230).

Coming to conscious after terrible orgy, John hates himself for what he has done and hangs himself. In the article published in 1933, the German writer Herman Hesse stated that John is the last human (Hesse, 1933:221). Indeed, John was the last human maintaining the human values; and even this last human dies.

It is worth mentioning that Huxley’s brother Trevenen had hanged himself not far from the spot where John dies. According to Huxley’s biographer, Sibyl Bedford, after his brother’s death the writer wrote a letter to Gervase, a friend of family. „Trev was not strong, but he had the courage to face life with ideals – and his ideals were too much for him”, reads the letter

(Bedford, 1973:47). Similarity to Terevenen's suicide makes the final of the novel more dramatic. John, who, like Terevenen, cannot maintain human values and face life with his ideals, hangs himself: „Slowly, very slowly, like two unhurried compass needles, the feet turned towards the right; north, north-east, east, south-east, south, south-south-west; then paused, and, after a few seconds, turned as unhurriedly back towards the left. South-south-west, south, south-east, east. ...“ (Huxley, 2004:231).

The directionless swinging of the feet of John's corpse, compared to “two unhurried compass needles”, makes the novel's concluding point symbolic. Once the human race has taken total control of its own destiny, and abandoned belief in a God, it no longer has any outside reference point by which to judge its actions or steer its future course.

John is a single character of the novel who understands the reality of the new world. Only he can see how the illusion created by the World Controllers differs from reality. Impossibility of real happiness in illusive world where everybody believes in false happiness, leads him to suicide. John cannot accept the world without Shakespeare, God, emotions, and high art. He cannot hope for any prospective for spiritual development in a new dehumanized world and he takes his own life. It is interesting that description of John's swinging feet is the last scene of the novel. John's hanging corpse is found in absolute silence. The writer does not identify the persons who discovered the corpse as the name is useless if it is not used to identify the distinctive individual. They are just universal persons and embodiment of dehumanized mankind which led John to suicide. Neither the reaction of these unidentified persons is described. But it is not difficult to imagine how inhuman their reaction would be and how the media would use this strange event. John's suicide is a logical end of the anti-utopian tragedy deprived of humans; and the character striving to find the human and spiritual values in the world like this is doomed to failure forever.

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