

A Study in Aldous Huxley's Novel Brave New World as A Scary Vision of Science in the World of the Future – A World beyond Humanity and Religion

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Abstract

Undoubtedly, scientific technology has a positive aspect and that the tremendous development in it will eventually lead to the creation of a new era and a new different world completely different from ours. But the question remains – what will people look like and what are the new standards and values that will control human behaviour in this new world. In his novel, *Brave New World* (1932), which is written as a science fiction, Aldous Huxley (1894 – 1963), the English novelist, critic, and philosopher envisioned what scientific and technological progress would lead to in the future and its negative consequences on human life at all levels, especially on the humanitarian and religious levels, to end up with him, under the shadow of the frightening development of scientific technology, with a dark dystopian portrait of the world to come; the portrait in which the human beings, after technology has intervened with their creation, appear as monsters; as non-social beings that even belong to other new beings, to say the least human beings, or to put it more precisely, as humanoids – those creatures with characteristics that bear resemblance to those of human beings.

Keywords: Aldous Huxley, *Brave New World*, Science and Religion, Dystopian Literature, Science-fiction

INTRODUCTION

Scientific technology has advanced faster than any innovation in our time and it has been relied upon to a large extent, yet while science and technological development are viewed as an aspect with a positive perspective on human life and supposed to facilitate human progress for the better, the apparent result on the ground proves and will evince in the future the exact opposite. Since the turn of the 20th century, and even of the last two centuries, the question of man's relationship with science and technology or with machine has received considerable attention, especially by intellectuals, philosophers, and writers of literature, amongst them are the English novelist Mary Shelley (1797 – 1851); Nikolai Berdyaev, the Russian theologian and philosopher (1874 – 1948); Aldous Huxley (1894 – 1963); and others who seem to share the same fear that this scientific and technological progress will end up creating a new creatures who will entirely be robbed of their morals, their religious beliefs, their social relationships, and in the end of their human form and features. In his (1932) novel, Aldous Huxley draws and puts before the eyes of his readers the image on which the new human beings will look like and the price that they will pay at the expense of their humanity, their freedom, their human values, and their religious beliefs in the future.

Being a thinker, philosopher, and moralist, Huxley, the descended member of the biologist and naturalist Thomas Henry Huxley (1825 – 1895), invested his literary works to promote ideas, to the extent that most of his novels fall under the so-called “novel of ideas” which is a subgenre of fiction in which the “story expounds and explores a particular philosophical perspective on the world.” (“Novels of ideas”, para. 1), or to put it according to Michael Dellert's definition, “is one in which the plot is driven by an exploration of an idea or set of related ideas, and all other elements of the story (character, scene, setting, dialogue) are servant to that idea. They are generally intended to inform, educate, persuade, or moralize” (2018, “What is exactly a novel of ideas?”, para. 1”); indicating that “*Siddhartha* by Herman Hesse, *The Stranger* by Albert Camus, and *Brave New World* by Aldous Huxley are examples of idea-driven novels.” (para. 1)

In contrast to Robert Eversz's opinion, the American fiction writer, who sees that though the Novel of Ideas typically has a noble purpose, one whose goal is to inform the readers about a specific circumstance, the outcomes of idea-driven literature are frequently drab, with flat characters, improbable events, and protracted

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passages that are heavy on didacticism and little on drama (“The Novel of Ideas vs. Novels that Contain Ideas”, n.d., para. 1); Frederick J. Hoffman, in his illuminating essay “Aldous Huxley and the Novel of Ideas”, sees that in Huxley’s novels “the fact that ideas may possess qualities which are comparable with those which animate persons—and this particularly in a period of time when ideas are not fixed, calculated, or limited by canons of strict acceptance or rejection” (Hoffman, [Aldous Huxley and the Novel of Ideas], 1974, p. 8). Adding that the “[i]deas, as they are used in Huxley, possess, in other words, *dramatic* qualities. Dominating [.] as they very often do [.] the full sweep of his novels, they appropriate the fortunes and careers which ordinarily belong to persons” (p. 9). Elaborating that:

[o]ne of the chief objectives of the novelist of ideas is to include men of varying temperaments and attitudes within the scope of one narrative and thus to dramatize the clash of these attitudes in his novel. Each character thus has given him (if little else!) a point of view drawn from the prevailing intellectual interests of his creator ... Thus, implicit in this type of novel is the drama of ideas rather than of persons, or, rather, the drama of individualized ideas. (p. 12)

In comparison, Huxley in one his novels, *Point Counter Point* (1928), states his point of view concerning this genre of novels, as stated by one of the characters, Philip Quarles that has been given the role of a novelist who, in turn, states in his “Notebook” that in the “[n]ovel of ideas. [t]he character of each personage must be implied, as far as possible, in the ideas of which he is the mouthpiece. In so far as theories are rationalizations of sentiments, instincts, dispositions of soul, this is feasible” ([1928] 1954, Chapter XXII, p. 409). And that is exactly what Huxley applied in his well-known novel *Brave New World*.

In fact, Huxley’s opinions that he casts through *Point Counter Point* had paved the way to bigger ideas which later on become the themes of his later novels and among these is *Brave New World* which seems that it is written as a compilation to all his previous ideas, opinions, themes, and even sketches of characters. In it he puts his thoughts on paper, sending out warning messages and embodying his fears of a technology-controlled world which, and as it is certain, will change everything that is beautiful and innate. In each page of it, the novelist promotes the idea of the dark and terrifying image of the man of the future under the tremendous development of the scientific technology which will distort his image, destroy his humanity, and even deprive him of most of his basic rights to live as a human being who has his own life, parents, children, freedom, choices, beliefs, and opinions.

Noteworthy, being depicted the rather bold aspects of this supposed image of the future way of life, the novel was banned, as there are many critics who criticize the inappropriate language of a certain aspect in the novel, especially that concerns sex, as well as those aspects that cover the distortion of certain human values. In her ‘Aldous Huxley, “Brave New World”’, Sophie Zhang illustrates the reasons of making of the novel a banned book. She states that “[t]he novel was first banned in Ireland ... for anti-religion, anti-family, and blasphemous content. Australia quickly followed by censoring the book in the same year” (2019, para. 2). As on the educational level, the novel also has been banned. Zhang adds that the novel was rejected in most of the public schools of the United States and faces challenge for its “obscenity and vulgarity, and being therefore inappropriate for children” (para. 2). Nevertheless, the novel is listed amongst the “one hundred best books of the 20th century, according to a poll conducted in the spring of 1999 by the French retailer Fnac and the Paris newspaper *Le Monde*” (“Le Monde’s 100 Books of the Century”, 1999, para. 1). Also, as is listed in the “*The Guardian*”, the novel is appraised among the “100 best novels written in English” (McCrum, 2015). Thus, it is still considered as a classic and therefore, stays in print.

It is important to note that the title of the novel was inspired by an expression borrowed from William Shakespeare’s play, *The Tempest*, where Miranda, the daughter of Prospero (the Duke of Milan), and a major character in the play uttered it in a situation in which Shakespeare intended to show the concept of appearance vs. reality. Ironically, dazzled by the glamorous appearance of the strangers who set foot on the island (the place

where she and her father were exiled), Miranda was naïvely deceived by the scene which appeared to her as paradise, whereas in fact, it was a deception rather than a fact:

O wonder!

How many goodly creatures are there here!

How beauteous mankind is! O brave new world

That has such people in 't! ([1610–11], 1979, Act 5, Scene 1, lines 181-183, p. 124).

Likewise, in *Brave New World*, the novelist simulates the same concept, as his novel implies the opposition between the subjective perception of a certain thing and its objective reality, as the society drawn in his novel also deceives with its advanced scientific technology everyone who sees it.

In a letter to his father, Huxley explains the basic lines of his novel which he has just finished, including the main themes which revolve around the “biological inventions” that will be applied to human beings and the new “sociological reforms” that will prevail in the world of the future:

A comic, or at least satirical, novel about the future, showing the appallingness [...] of Utopia and adumbrating the effects on thoughts and feelings of such quite possible biological inventions as the production of children in bottles (with consequent abolition of the family and all the Freudian ‘complexes’ for which family relationships are responsible), the prolongation of youth, the devising of some harmless but effective substitute for alcohol, cocaine, opium, etc: – and also the effects of such sociological reforms on Pavlovian conditions of all children from birth and before birth, universal peace and stability. (Hull, 2004, p. 227)

And for further illustration of these basic themes and of his main goal of writing this novel, he added a “foreword” to the 1946 edition, explaining that “[t]he theme of *Brave New World* is not the advancement of science as such; it is the advancement of science as it affects human individuals” ([1946] 1974, p.9). Thereby, indicating indirectly that he is not against science as a science, as the accomplishments in physics, chemistry, and engineering are sufficiently acknowledged, but the only scientific developments that have been criticized “are those involving the application to human beings of the results of future research in biology, physiology[,] and psychology. It is only by means of the sciences of life that the quality of life can be radically changed”. (p. 9)

Thus, preparing his readers to his intended theme, which he hinted at in his above mentioned letter, Huxley highlighted famous warning words of the Russian religious philosopher Nicholas Berdiaeff and put them as an epigraph to his novel. In the epigraph, which was written in the French language, due to the time when Berdiaeff was living in France, the Russian philosopher listed his fears of a fast paced world towards its dystopian future, seeing that building utopian world, with its new principles, is not inapplicable, but the serious problem is in finding a way to convince sane human beings (normal people, scholars, experts, scientists, ... etc.) to abandon this deceptive dream and return with the humanity to a simpler and freer world: The translated text indicates that:

Utopias appear to be much more achievable than was previously believed. And we are currently faced with a much more distressing question: How can we avoid their definitive realization? ... Utopias are achievable. Life moves towards utopias. And perhaps a new century is beginning, a century where intellectuals and the cultivated

class will dream of ways to avoid utopias and return to a non-utopian society, less 'perfect' and more free.. (Berdiaeff, in A. Huxley, *Le meilleur des mondes*, [1977] 1998, p. 5, translated verbatim from the original French work with Google Translate)

By the same token, Huxley, feeling the same fear and imminent danger of the massive development of technology, thought to send a visual warning by portraying this new world through the pages of his novel *Brave New World*, perhaps the wise people will be deterred and work to preserve the images of humanity to its innate nature.

RESEARCH OBJECTIVES

The aim of the study is to shed the lights on a controversial issue (an ancient and modern problem), namely the issue of science and religion, as well as the theme of science and human freedom. The novel *Brave New World* is considered the best example of this content, as it carries and depicts within it folds a new world dominated by tremendous scientific development that has trampled on man, on all his sanctities, and even on all his values; and what is worse than all of these, is that it has trampled on his image and human form.

REVIEW

In the novel Huxley seems to have peered 100 years into the future into our globalizing world and in a very predictor-like manner, he forecasts the image of the world to come. The novel opens at the time 632, 'after Ford' (i.e., 632 years after the economic contribution of the American industrialist Henry Ford), the founder of the Ford Motor Company, who has been given the role of an eternal leader and the status of an almighty god of the fictitious 'World State' in the novel. The "State" leads a technologically advanced life where everything there is manufactured, directed, conditioned and even predestined by technology. People there lead a kind of hedonistic way of life where everything is provided to them. Nevertheless, their life is devoid of emotions, human feelings, religious and social discipline. What is more, they lack all feelings that are related to family life – affection, empathy, love, spiritual commitment ... etc. Man there is treated as a public property; thereby, and as the 'hypnopædic' proverb of the 'World State' goes "everyone belongs to everyone else" (Huxley, [1932] 1974, Ch. Three, p. 42)

The storyline follows the sample life of a group of characters in the world to come which, despite all the forms of advanced technology, contains between its folds another hidden world that is completely different from that of the 'World State', which is known as "the Reservation", a place where the technologies have not been adopted and where its inhabitants, contrary to those live in the 'World State', are still practicing the primitive natural life and who still act according to the innate inclinations upon which human beings have been initiated. Within the course of the novel, there is an interaction between both models of humans (i.e., those of the 'World State' and those of 'the Reservation'), and from here the novelist attempts to reflect the clash of values between the two worlds and tries at the same time to shed light on some of the problematic issues that frequently shift from the context of quiet debate to the arena of controversy, such as the clash between Science and Religion; Man vs. Society; the concept of Truth vs. Happiness, meanwhile he tries to show the advantages and disadvantages of each world; while, apparently, it appears that he prefers the realm of innate human existence more than the realm of technology. Hence, his novel was designed as a template in which he embodied his fears of such a world, revealing its ugliest facets, and sending through it a vision of a new world that would be beyond human norms and human rights.

THE FIRST FACET

The novel opens with a shocking and horrific scene in the city of London, in "*the Central London Hatchery and Conditioning Centre*" where the human embryos are decanted, created, or manufactured as anything else. Even worse these embryos are created within certain characteristics, which were enacted according to the laws of the elite of the 'World State', as the amount of oxygen is being manipulated with according to the caste they intended to create. Moreover, and what is far scarier, these are created as dwarfs so as to differentiate them from other superior factions. Replying on a surprising question raised by one of the students, who were there for a study tour, Mr. Henry Foster, an Alpha citizen, explains that "[t]he lower the caste, ... the shorter the

oxygen” (Ch. One, p. 23), the point that the narrator makes more clear by illustrating that “[a]t seventy per cent of normal oxygen you got dwarfs [, and at] less than seventy, eyeless monsters” (Ch. One, p. 23). Hence, *Chapter One* comes as a window into the world of the novel which reveals, right from the beginning, the bleak scene that lurks by humanity and that will inevitably happen due to the inhuman use of science and technology. It is opened in ‘the Fertilizing Room’ where the Director of Hatcheries and Conditioning, also an Alpha citizen, explaining for a new group of students the ‘Bokanovsky’s Process’ (Ch. One, p. 17) of human cloning, which helps them manufactured “[i]dential twins – but not in piddling twos and threes as in the old viviparous days [...]; actually by dozens, by scores at a time” (Ch. I, pp. 17-18), which is according to the laws of the ‘World State’, would secure “social stability” (Ch. One, p. 18). So, by beginning with such a scene, Huxley announces in advance the scary standards of a world that will completely be ruled by technology in the future with its new ideology, culture, and code of conduct for its people.

THE SECOND FACET

In another stage of narration, the novelist starts to prepare the readers to expect another shocking and strange scene in the future world, namely the scene of similar faces, the same scene that later on terrified John “the Savage”, who is one of the residents of “the Reservation” and who later on turned out to be the Director’s own son from Linda (a Beta-minus woman who was in a relationship with the Director; and who later on gave birth to a child, ‘John’, after she unintentionally got lost in the Reservation). Though John constitutes one of the protagonists in the novel, however, his role did not begin until *Chapter Seven* of the novel, where Huxley chooses to drive the action forward to a stage of debates. After he was brought to the ‘World State’ by Bernard Marx, an Alpha male psychologist, John’s fascination with the huge development of this new world or ‘the Other Place’, which his mother previously told him proudly about, did not last. The scene that he has observed through his ‘inspection tour’ with Bernard of the identical twins with their deformity and their huge numbers bewilders him, as he soon begins to observe the huge differences between the different castes in this new world, to the extent that he ironically recalls Miranda’s words of the ‘brave new world’ that he had previously read about and repeated with admiration. The second time John confronts these twins is at the *Park Lane Hospital for the Dying*, as his mother was held there for her last days. Their noise awakens him from his memories as they were “pouring into the room. Twin after twin, twin after twin, they came -- a nightmare. Their faces, their repeated face” (Ch. Fourteen, p. 159). Thence, after the death of his mother, John was left by a sense of disgust, as he was surrounded by “the nightmare of swarming indistinguishable sameness” (Ch. Fifteen, p. 165); by an expressionless world, a world whose inhabitants are “[t]wins, twins ... Like maggots ... but larger, full grown, they now crawled across his grief and his repentance” (Ch. Fifteen, p. 165). Surrounded by “those human maggots ... those queued-up twin-herds” (Ch. Sixteen, p. 174); those of “the endlessly repeated face” (Ch. Sixteen, p. 174); those “identical midgets” (Ch. Sixteen, p. 174), as John calls them.

Ergo, Huxley, through the above mentioned scenes, invites his readers to confront another frightening aspect of the world of the future which is the aspect that relates to the manipulation of human genes, which is by itself a flagrant violation of human rights. Here he openly directs the attention to one of the basic rights of the human race, which is their right to their natural human form upon which they were born, the form that Almighty God has created humans and honored on. As, in addition to the fact that this issue is a human and moral violation, it is also a religious violation, as all religious laws stipulate the sanctity of the human image. It is mentioned in the *Holy Qur’an*: “We have indeed created man in the best of moulds” (Surat “At-Tin”, Chapter 95: 4). The honoured image that is emphasized in another verse: “And We have certainly created you, [O Mankind], and given you [human] form ...” (Surat “Al-A’raf”, 7:11). It is the same sacredness that the *Holy Bible* referred to in one of its texts which says: “So God created man in his own image, in the image of God he created him; male and female he created them” (Genesis 1:27). So, what Huxley wants to reflect through these scenes, is how scientific technology may go against the divine laws, as it is highly certain that the human being, whom God has honoured, will be an area for tampering and experimenting. Hence, what is dangerous here and what the novelist wants to direct the attention to, is the manipulation with God’s creation (i.e., the manipulation with the human genetics), which is, by itself, too risky, unethical, and religiously forbidden. As an example from the novel, is the case of Bernard Marx, who though is predestined and casted with the characteristics that are

attributed to Alpha citizens (who represent the elite caste amongst the five castes in the 'World State'); nevertheless, a mistake has been occurred during his creation that rendered him to a different creature that differs from those who belong to the high caste, as he grew rather shorter in stature, a characteristic that links him chemically to the lower castes – the Gammas; the Deltas; and the Epsilons (who represent the inferior castes in the 'World State').

THE THIRD FACET

After exposing the second facet of this 'new' world, which is the distorted and devoid of human features face, the novelist intended to expose another facet, namely the policies which represent the pillars upon which this world rests. One of these policies is the destruction of human concepts. As a matter of fact, concepts are the ones that give rise to behaviours; hence, the keenness of the elite of this new world to instill its new concepts and values in the behaviours of its citizens. That is why those responsible for managing this new world have made every effort to combat previous concepts. One of the concepts that will be targeted in this new world is the concept of the family and all the nomenclature related to it, for these, according to the Director, represent the "unpleasant facts" (Ch. Two, p. 30). In the novel the readers are confronted by new generations who no longer know the values or the nomenclature related to everything that represents the family, such as – marriage, parents, mother, father, and home. According to the narrator, as he describes the new definitions of some of the old nomenclatures, the word 'home' is but "a few small rooms, stiflingly over-inhabited by a man, by a periodically teeming woman, by a rabble of boys and girls of all ages. No air, no space; an understerilized '[sic] prison; darkness, disease, and smells" (Ch. Two, p. 40). Moreover, it is seen as "a rabbit hole, a midden, hot with the frictions of tightly packed life, reeking with emotion" (Ch. Two, p. 40). By the same token, family relationships, according to the new norms, are seen as "dangerous, insane, obscene relationships between the members of the family group" (Ch. Two, p. 40). The word 'mother' is interpreted as a cat which "brooded over her children ... brooded over them like a cat over its kittens; but a cat that could talk" (Ch. Two, p. 40). What is more dangerous, those who control this new world attributed any sort of misery, or any type of perversion, to the presence of the so-called fathers and mothers; and any madness and suicide to the presence of the so-called – brothers, sisters, uncles, and aunts (Ch. Two, p. 41). On this basis, these words will no longer be of value; instead they have become mere smutty words, as for example, the expression 'a viviparous mother' is often uttered with disgust. The sacred word 'mother' has become a symbol of obscenity. Commenting on Bernard's state when she was once asking him for a date, and recognized his shyness, Lenina Crowne, a Beta citizen in the 'World State', says that "[h]e couldn't look more upset if I'd made a dirty joke--asked him who his mother was, or something like that" (Ch. Four, p. 55). Besides, the word 'father' is no longer used except with mockery. Additionally, the people of this new world will be totally ignorant of their past, or of any historical events, as the elite did their best to obliterate the word 'history' and anything that is related to it, so that each generation does not understand what the other witnessed or on what was raised. According to Mustapha Mond, (an Alpha citizen) who is one of the ten Controllers, and who is in charge of one of the World State's ten zones, quoting Henry Ford's opinion, "history is bunk" (Ch. Two, p. 38). Thus, and as the readers have observed, the people are not only conditioned physically, but mentally.

THE FOURTH FACET

Sailing in his novel, heading with his imagination and intellectual feelings towards this new world, Huxley conveyed to his readers another characteristic that he speculates to exist in a world which will be submerged under the total dominance of scientific technology, and that is the absence of religion, a matter that humanity is stepping dangerously towards and at a rapid pace. In *Brave New World*, religions are abolished to be replaced by another doctrine, a doctrine that glorifies the Supreme Leader instead of the Creator. As, in the 'World State', "Ford" substitutes the Creator, and in contrary to the opinion of Robert Browning (1812 – 1889), the English poet and playwright, who sees that since "God's in his Heaven / All's right with the world" ("Pippa Passes", Part I: "Morning", "Pippa's Song", lines 227-228, p. 28), the Director beholds that "Ford's in his flivver, All's well with the world!" (Ch. Three, p. 45); instead of 'cleanliness is next to Godliness', which is a religious saying advocated by the heavenly religions, whether Islam or Christianity, Lenina beholds that "cleanliness is next to fordliness" (Ch. Seven, p. 92); and instead of the motto, which is attributed to the English politician Algernon Sidney (1623 – 1683), which says: 'God helps those who help themselves', (as cited in Chris

Baker, “Algernon Sidney: Forgotten Founding Father”, 1997, para. 25), the citizens of the World State believe that “Ford helps those who help themselves” (Ch. Fifteen, p. 168), which is in some place of the novel uttered somewhat sarcastically by Helmholtz Watson, an Alpha lecturer at the College of Emotional Engineering, and who comes with Bernard to represent those who are not quite compatible with the new world. In addition to overturning and changing religious sayings, a change has been made on the religious symbols, as for example “[a]ll crosses had their tops cut and became T’s” (Ch. Three, p. 52). Even the word ‘God’ has merely become ‘a thing’ (Ch. Three, p. 52), and the religious books were banned. According to Mond: “God in the safe and Ford on the shelves” (Ch. Sixteen, p. 180), the matter that aroused the anger and astonishment of John ‘the Savage’ who indignantly wondered: “[b]ut if you know about God, why don’t you tell them ... Why don’t you give them these books about God?” (Ch. Sixteen, p. 180) To be answered by Mond that those books “[are] old; they’re about God hundreds of years ago. Not about God now” (Ch. Sixteen, p. 180). Here, and around this serious issue, Huxley, through an important debate between John and Mond, highlights a critical point about the new world which is intended to be almost built on atheism. On one hand, John, being familiar with *the Bible*, comes to represent religion. On the other hand, Mond represents the elite that work to abolish religions. Whereas Mond sees that ‘God’ “isn’t compatible with machinery and scientific medicine and universal happiness” (Ch. Seventeen, p. 183), John, as a representative of the voice of humanity and a representative, though indirectly, of the opinion of the novelist, believes of the importance of God in human life. Telling the Controller “[i]f you allowed yourselves to think of God, you wouldn’t allow yourselves to be degraded by pleasant vices. You’d have a reason for bearing things patiently, for doing things with courage” (Ch. Seventeen, p. 184); adding “[i]f you had a God, you’d have a reason for self-denial” (Ch. Seventeen, p. 184); and “[y]ou’d have a reason for chastity” (Ch. Seventeen, p. 185); confirming that “God’s the reason for everything noble and fine and heroic” (Ch. Seventeen, p. 185). On his part, the Controller wanted to convince John that these things on one hand stop the wheel of civilization and cause instability, as according to him, “civilization has ... no need of nobility or heroism” (Ch. Seventeen, p. 185). And on the other hand, these are inconsistent with the new approach of the new world which intends to rid the human beings of their feelings, worries, pains, tears, anger, suffering, ... etc; indicating that the wheel of development, as he believes, is no longer commensurate with God, as, according to him, the ‘Providence’ itself “takes its cue from men” (Ch. Seventeen, p. 184), i.e., from those “people who organize society” (Ch. Seventeen, p. 184). Hence, the people of this new world are conditioned to be away from any doctrines that may disturb the new system and among these are the religious doctrines. Thus, the word ‘God’, as the Supreme Being, has no place among their vocabulary. Ergo, and as Deanna Spingola remarks: “if God does not exist then neither does morality and right and wrong” (2006, para. 3). However, John, on the contrary, assures Mond that the human beings are in urgent need of a normal life with all its positive and negative aspects. And when the Controller confronted him that these things bring unhappiness, disease, old age, and are inconsistent with civilization, John, as a voice that represents the conscience of mankind and the conscience of the novelist as one of those, rebelliously demanding: “I don’t want comfort. I want God, I want poetry, I want real danger, I want freedom, I want goodness. I want sin” (Ch. Seventeen, p. 187); thus, claiming his right in living the life with its sweetness and its bitterness; and in response to Mond’s reply to him that he then “[is] claiming the right to be unhappy” (Ch. Seventeen, p. 187), John replies:

All right then, ...I’m claiming the right to be unhappy ...the right to grow old and ugly and impotent; 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 to-morrow; the right to catch typhoid; the right to be tortured by unspeakable pains of every kind. (Ch. Seventeen, p. 187)

Summarizing through these words the right of humanity to live their life in this world as God has drawn it for them, as if to quote the American (Polish-born) novelist, Isaac Bashevis Singer’s well known aphorism which says: “Life is God’s novel. Let him write it” (Singer, n.d.), which is a concise statement that conveys an established fact that there is God living in His heaven, and Who, via His holy laws, governs the operation of

the universe; thus, implicitly calls for letting people live in peace, which is exactly the same call that Huxley implies in his novel, and that is to let people live their life without distortion and manipulation of their images, shapes, and genes. Hence, he calls on to curb the rein of science.

THE FIFTH FACET

Through their deep debate John and Mond discuss the issue of science. While John has a simplified knowledge of what the word science means, as for him, and according to what he had heard from Linda, his mother, “science was something you made helicopters with, something that caused you to laugh at the Corn Dances, something that prevented you from being wrinkled and losing your teeth” (Ch. Sixteen, p. 176); Mond, being indulged and coexistent with the turmoil of science, has fathomed out the other face of it, and realized its imminent danger. He admits that “even science must sometimes be treated as a possible enemy” (Ch. Sixteen, p. 176). Stressing that “[i]t isn’t only art that’s incompatible with happiness; it’s also science. Science is dangerous” (Ch. Sixteen, p. 177). Thus, according to him, “[they] have to keep it most carefully chained and muzzled” (Ch. Sixteen, p. 177); the matter that aroused Helmholtz Watson astonishment who returns to remind the Controller that they “[are] always saying that science is everything” (Ch. Sixteen, p. 177), as they were programmed for years during the hypnopædic process (by which, behavioral and moral lessons are instilled in the citizens of the New World). In connection with this matter, Mond returns to explain that what he meant is that sort of science which has “[a] bit of real science” (Ch. Sixteen, p. 177), which is opposed to the pure science. Explaining further that it is the kind of science that has to do with happiness over truth; admitting to John and Mr. Watson that though he is interested in truth and likes science; nevertheless, according to him, “truth’s a menace, [and] science is a public danger. As dangerous as it’s been beneficent” (Ch. Sixteen, p. 178). Telling them that is why they (i.e., the ten world controllers) “can’t allow science to undo its own good work. That’s why [they] so carefully limit the scope of its researches ... [and that they] don’t allow it to deal with any but the most immediate problems of the moment” (Ch. Sixteen, p. 178). Revealing that though “[k]nowledge was the highest good, [and] truth [is] the supreme value” (Ch. Sixteen, p. 178), these, and in order to secure stability, must be changed. Pointing out that:

[Their] Ford himself did a great deal to shift the emphasis from truth and beauty to comfort and happiness. Mass production demanded the shift. Universal happiness keeps the wheels steadily turning; truth and beauty can’t. And, of course, whenever the masses seized political power, then it was happiness rather than truth and beauty mattered. (Ch. Sixteen, p. 178)

Concluding that “[i]t hasn’t been very good for truth, of course. But it’s been very good for happiness. One can’t have something for nothing. Happiness has got to be paid for” (Ch. Sixteen, p. 179); therefore, “[their] civilization has chosen machinery and medicine and happiness” (Ch. Seventeen, p. 183).

THE SIXTH FACET

Gradually, Huxley, through the debate between Mond and John, confronted his readers by another facet that they have to expect in a world that will be totally governed by technology, which is vice, and which constitutes an important pillar upon which the World State is based. Thus, for supporting their new civilization, the elite have worked to support this aspect; and as Mustapha Mond assures John “[y]ou can’t have a lasting civilization without plenty of pleasant vices” (Ch. Seventeen, p. 185). That is why the people of the ‘World State’ are encouraged to indulge in a new credo, which is the credo of hedonism, a tenet that confirms pleasure as the highest good and fitting goal of human life. It turns the human being into a being who only seeks sensual self-indulgence and pursuit of pleasure. Hence, the ruling elite are keen on keeping religions away; as, as it is common, religions or any spiritual beliefs serve to restrain and detaches human beings from animalism and that the humans rely on to sooth them; while in this world, people are provided by ‘*soma*’, which is a kind of recreational substance used to treat any type of societal unhappiness, and which helps create absent minds that are easily adapted to follow willingly the laws of the new world, as well as that are easily guided by the malicious

intent of the hidden powers that manipulate human beings just as marionette dolls are manipulated by puppeteers.

Moreover, for further killing of morals, the elite relentlessly worked on depriving the children of their innocence by letting them indulge in slut games. In the novel, the Director has been very keen to see the children, during their playtime, as they are left 'Naked' to play in the garden, where they are encouraged to practice sexual games under "all the focussed attention of scientists['] intent on a labour of discovery" (Ch. Three, p. 35), as confirmed by the narrator. This scene was 'charming' for the Director who regrettably expresses for his students that "[f]or a very long period before the time of [their] Ford, and even for some generations afterwards, erotic play between children had been regarded as abnormal ... and not only abnormal, actually immoral ... and had therefore been rigorously suppressed" (Ch. Three, p. 36), a matter which, according to 'his fordship' Mustapha Mond, leads to terrible results (Ch. Three, p. 37); thus, implying indirectly to the new norms of their new world.

According to Ann Farmer "social prophets like Aldous Huxley, and in our own times, Mary Whitehouse [a British conservative activist and a teacher], do not gaze into the future through a time-telescope and report on their findings; they see what is happening in their own day, and predict what will happen in the future" (2014, para. 10), which is most likely true, as most of Huxley's conception about this aspect of the future society (i.e., the scenes of sowing the seed of dissolution in the young) comes from what was available to him of deviant moral ideas and orientations of some of his contemporaries like Alfred Kinsey (1894 – 1956), the American sexologist and biologist, who, despite of studying entomology and zoology, had turned his scholarly efforts towards studying human sexual experience (Brown & Fee, 2003, para. 5). According to Alex Newman "Kinsey declared that children need early, explicit sex education throughout their school lives" (2020, Section 'Using Pedophiles' 'Data' to Sexualize Children', para. 1). And also insisting that "'the earlier' youngsters are started on 'sex education,' the 'more likelihood they're going to have' to purportedly 'develop adjusted personalities and wholesome attitudes toward sexual behavior'" (para. 3), just exactly as Huxley anticipated to be found in the world of the future where, and as the Director explains to his students, "[m]oral education, ... ought never, in any circumstances, to be rational" (Ch. Two, p. 32), as is the case of the people of his 'State' who are given, right from a very young age, lessons of "Elementary Sex" (Ch. Two, p. 32).

In a letter of gratitude to the English novelist and essayist George Orwell (1903 – 1950), Huxley, while alluding that the world of Orwell's 1984 is of relevance to that of his novel, confirms his fears of this "ultimate revolution ... the revolution which lies beyond politics and economics, and which aims at total subversion of the individual's psychology and physiology" (Smith ed., 1969, pp. 604-605); the revolution, which is almost modeled, according to Huxley's opinion, on the sadistic style (named after Marquis de Sade (1740 – 1814), the French politician and writer). Commenting at length in his "Foreword" to the novel that this radical revolution:

is to be achieved, not in the external world, but in the souls and flesh of human beings... the revolution of individual men, women and children, whose bodies were henceforward to become the common sexual property of all and whose minds were to be purged of all the natural decencies, all the laboriously acquired inhibitions of traditional civilization. (p. 10)

Hence Huxley, and as Michael D. Aeschliman puts it, "thought that in the long run, the prophecy he had made in *Brave New World* (1932) would prove to be more accurate" (2022, para. 8); to the extent that even his "Brave New World Revisited" (1958), which is a collection of articles, "stems from his horrified recognition that the world he created in fiction was in fact becoming a reality" (Cliffs Notes, n.d., 'Critical Essays *Brave New World Revisited*: Further Thoughts on the Future', para. 3); the reality which, according to Raychel Haugrud Reiff, "was coming about even faster than he had anticipated" (2010, p. 33).

So, by insisting on such theme, Huxley reveals his deep concern about the issue of science as it casts its claws on human freedom and even strips them of their fundamental rights and values. Exploiting the incident when

John throws away the piles of *soma*, Huxley, through the voice of John, sends a message: “[l]isten, I beg you ... Lend me your ears ... Don’t take that horrible stuff. It’s poison, it’s poison ... Poison to soul as well as body” (Ch. Fifteen, p. 167), adding “I come to bring you freedom” (Ch. Fifteen, p. 167), as if to remind them of their trodden freedom. Through this scene, Huxley, who believes that “heredity made each individual unique, and uniqueness of the individual was essential to freedom” (somaweb “Aldous Huxley: The Author and his Times”, (n.d.), para. 4), tries to highlight that the characteristic of individuality has no place in the world of the future, as the individuals then will be decanted or created without an independent personality, without individual freedom, without identity, as most of the inhabitants have the same names, and without free opinion or thought. According to Lenina, echoing one of the world state mottoes, “[w]hen the individual feels, the community reels” (Ch. Six, p. 80); and, according to the Director, as he was taunting in an occasion: “what is an individual? ... We can make a new one with the greatest ease -- as many as we like” (Ch. Ten, p. 120). Thus, as the readers have seen, all sorts of characters, who are sketched to represent all sorts of mankind in the future, conform to social expectations that the “State” has drawn for them. All lost their sense of individualism; even those who seem that they do not belong to either world, as those, according to Henry Foster that “they don’t respond properly to conditioning” (Ch. Six, p. 76), who are “pretty good at [their] job” (Ch. Six, p. 76), like Bernard and Watson, who seem to share “the knowledge that they were individuals” (Ch. Four, p. 62), were in fact passive to the concept of individualism, for Bernard was weak, and Watson was indifferent. Even Mond, who was somewhat rebellious, lost his sense of individualism for he was slave to his caste. However, though John shows some traits of individuality in his character, he fell on deaf ears, as he failed to convince the people of the ‘World State’ of the values of his world. Eventually, he lost his battle in front of the power of scientific technology, as the novelist caused him to be found as he had just hanged himself for his feet were moving “like two unhurried compass needles, the feet turned towards the right; north, north-east [...]” (Ch. Eighteen, p. 201).

Owing to his credibility in presenting the issue, Huxley made his protagonist committed suicide at the end of the novel for he was alone against such a huge issue. Even the novelist himself seems to declare his weakness. That is why, in his 1946 ‘Foreword’ to the novel he writes,

[i]f I were now to rewrite the book, I would offer the Savage a third alternative. Between the utopian and the primitive horns of his dilemma would lie the possibility of sanity -- a possibility already actualized, to some extent, in a community of Exiles and refugees from the Brave New World, living within the borders of the Reservation. (p. 9)

Confirming that “[s]cience and technology would be used ... [as] they had been made for man, not (as at present and still more so in the Brave New World) as though man were to be adapted and enslaved to them” (p. 9); stressing that “[r]eligion would be the conscious and intelligent pursuit of man’s Final End” (p. 9).

As illustrated, Huxley through this novel had looked at things in the eye of multiplicity, just like his protagonist in his *Point Counter Point*. As according to Philip Quarles: “Each sees, professionally, a different aspect of the event, a different layer of reality” (Hoffman, in Robert E. Kuehn, 1974, p. 10). Hence, he puts his mark along with other writers and philosophers to reject the hegemony of scientific technology on human life. That is why Huxley’s novel has been sketched as a Distopia which, according to Ada Palmer, “is usually used as a warning, generally a political one, a portrayal of the author’s vision of what would happen if that which terrifies him or her became all powerful” (2003, para. 1), which is to a large extent true, for the power of scientific technology that had terrified those who raised the alarm before Huxley still has no limit and continues to crush humanity and destroy everything that is human.

THE METHODOLOGY

In this study the researcher has taken from the novel *Brave New World* by Aldous Huxley a sample for examining the serious violation that man will be exposed to due to technology. Thus, the study has adopted the analytical approach benefiting from the elements of comparison between the two worlds (i.e., the world of technology

vs. the world of innate); between the points of view of the characters depicted in the novel; and analyzing at the same time the conflict within some of the basic characters due to the violation of technology.

CONCLUSION AND RECOMMENDATIONS

From what has been presented, *Brave New World* seems to be written as a petition to whom it may concern and to whomever has the power to reconsider the scope of science, limit its power, and prevent killing, in the name of technological development, the human concepts and values on which the humanity is raised. Thus, the results of this study are placed in the hands of those in charge of directing the human communities to take policies and actions that will determine the role of science in human life in a way that guarantees human beings their perpetuity and freedom to live in dignity. On the whole, *Brave New World* is Aldous Huxley's novel we need to re-read, draw conclusions, take lessons from, and set standards that preserve and enact laws that would keep those working in the field of scientific technology away from tampering with or compromising on the following:

The constants of man and his humanity, represented by his human image.

Children must be left to be raised in their families, which are their first school, and keep away everything that defiles their innocence by paying attention to the educational curricula that are taught to them.

The spiritual orientation represented by religion.

The world of innate nature with which the Creator created man upon, and which led him to sound knowledge, to arts and to technology in its pure aspects.

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None

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