

ALDOUS HUXLEY: 'I AM A HIGH BROW' AND BRAVE NEW WORLD

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ÖZET

Aldous Huxley 1894'de İngiltere'de doğmuş bir romancı ve makâle yazarıdır. Tanınmış bir ailenin oğlu olan Aldous Huxley Darwinci biyolog T.H.Huxley'in torunudur.

Aldous Huxley ilk önce Eton'da tıp öğrenimi görmüş, fakat şiddetli görme bozukluğu nedeni ile tıp eğitimini terk ederek, daha sonra Oxford Balliol College'den İngiliz Edebiyatı dalında üstün dereceler ile mezun olmuştur.

'I am a High Brow' isimli makalesinde Aldous Huxley entellektüel sanat zevkleri olan bir entellektüel olmasının doğal olduğunu vurgulamaktadır. Brave New World isimli karşı utopyasında sık sık görüldüğü gibi, kendi deyimiyile Aldous Huxley bir artı-Alfa entellektüel kişilik taşımaktadır.

Brave New World (Cesur Yeni Dünya) 1932 bir karşı utopyadır. Bir diğer deyişle ideal utopya kavramına karşı çıkar. Olmasını, değil olmamasını istediği bir dünyayı aksettirir.

Brave New World, bebeklerin fabrikalarda toptan üretildiği, aile kavramının, tarihin, klasik sanat anlayışı ve zevklerinin ve eski dinlerin yok olduğu bir yaşam biçiminin anlatıldığı bir romandır. Romanda toplum bireysel özgürlükleri olmayan, yedek makina parçalarından farksız bir değerde görülen bireylerden meydana gelmektedir. Bu toplumda kadın ve erkek arasında ayırım kalmamıştır, çünkü kadın doğurganlığını yitirmiş, doğasının gereği olan üretkenlikten yoksun bırakılmıştır. İnsan oğlu tümüyle ilerlememeye kendi kendini mahkum etmiştir ki, yine insan, yapısı gereği böyle bir yaşamı kabul edemez. Aldous Huxley gerçek yaşam böyle olmasın, buna benzemesin der gibidir.

SUMMARY

Aldous Huxley is an essayist and a novelist who is born in England in 1894. Aldous Huxley comes from a well known intellectual family. He is the grand -son of the scientist T.H.Huxley who was an ardent defender of Darwinism.

Aldous Huxley studied first at Eton to become a doctor, but an eye infection nearly blinded him and he had to abandon the idea of studying medicine. Later he took his degree from Oxford in English Literature.

In his essay 'I am a High Brow', he declares that he has high brow pleasures such as enjoying classical music and high art. He would not enjoy what he called the low -brow pleasures.

In his anti-utopia **Brave New World** the writer regrets that the high-brow pleasures are replaced by the low brow enjoyments. Not only the high - brow pleasures, but the whole culture of living had changed. Babies are produced and decanted from bottles in the laboratories, so to say the principle of mass-production is at last applied to biology. There is no place for individual freedom in this future World State after Fard 632.

Aldous Huxley: 'I am a High Brow'

Aldous Huxley was born in England on July 26, 1894. His father Dr. Leonard Huxley was an editor of the *Cornhill Magazine*. His mother is Julia Arnold, niece of the poet and essayist Matthew Arnold (1822-1888) and sister of the novelist Mrs. Humphry Ward (1851-1920). He is the grandson of Thomas Henry Huxley (1825-95), a famous scientist, a biologist, and educator and a voluminous writer and lecturer who was an ardent defender of Darwinism. He did more than anyone to establish Darwinism in the climate of opinion in the late 19th century. Aldous Huxley's elder brother is a distinguished professor of biology. Julian S. Huxley who was also educated at Eton like his brother. In 1946 J. Huxley was elected director general of UNESCO for two years term.

Aldous Huxley had his B.A. in 1915 with first class honours in English Literature. He had a life long struggle with defective eye-sight and was not able to continue his previous education at Eton to become a doctor. In *The Art of Seeing* 1943, Aldous Huxley refers to his sickness as "a violent attack of keratitis" which left him completely blind for 18 months at the age of 16, dependent on Braille for reading and a guide for walking. The bulk of the book explains seeing exercises for the blind that Huxley found helpful.

In 1919 Aldous Huxley married Maria Nys, a Belgian girl who was a good companion to him. She drove his car and typed his letters. Maria died of cancer in 1955 and Huxley married shortly afterwards with Laura Archera (Huxley) in 1956.

Aldous Huxley was a voluminous writer. His works ranged from novels, essays and poems to film scenarios. His main works are *Limbo* 1920, *Crome Yellow* 1921, *Antic Hay* 1923. A volume of his poems appeared in 1920. Some of his many essays and critical works were collected in *One the Margain* 1923. In 1920's he produced brilliant short stories, the best of which are collected in *Mortal Coils* and *Brief Candles* 1930.

His mature career involves longer works such as *Point Counter Point* 1928, it is a satirical work attacking the contemporary artistic circles. In 1932 **Brave New World** followed, a satirical anti-utopia picturing a quite comfortable mechanized future where there are no wars, no unemployment and no painful child-bearing for women. *Eyeless in Gaza* follows in 1936 and *After Many a Summer Dies the Swan* in 1939 - both are satirical novels.

By 1939 Aldous Huxley settled in California, he became interested in history and mysticism. He published two successful books about 17th century France; *Grey Eminence* 1941, on father Joseph, Cardinal Richelieu's secret agent; and *The Devils of Loudon* 1952, on witchcraft and mass hysteria. In 1954 *Doors of Perception* followed which dealt with drug induced mystical trances-experience of LSD. In

1958 he published *Brave New World Revisited*, a long essay on the problems presented in his earlier anti-utopia, and finally *Island* 1962 his last novel and a true utopia where he presents an intellectual view of how the world should be according to his own personal views. A collection of essays *Literature and Science* comes out in 1963. After a very full and successful career, Aldous Huxley died of cancer in 1963, quietly at the day when John F. Kennedy was assassinated.

Justified by his so well-known, brilliant heredity and abilities, Aldous Huxley called himself a 'highbrow'. In a quite interesting essay named 'I am a Highbrow', he declares that he is an 'Alpha plus' to use the brave new worldian term and defines himself and his upper class pleasures in the following manner in the lines below:

"I am a high brow for the same reason that I am an eater of strawberries. I enjoy the eating of strawberries and I enjoy the processes and experiences which are commonly qualified by the name of "highbrow"... Conversely, I am not a lowbrow, because I do not enjoy lowbrow processes and experiences. Thus I derive a great deal less pleasure from jazz and the thrillers than from the music, let us say, of Beethoven or the novels, for example of Dostoevsky and the sex appeal of the girls on the covers of the magazines seems to me less thrilling than the more complicated appeal to a great variety of feelings made by a Rubens, an El Greco, Constable, A Seurat. (1)

As seen in the above lines, being a highbrow and an alpha-plus intellectual is for Aldous Huxley as natural and as delightful as eating strawberries. He thinks pleasures in terms of low and highbrow processes. Thus Beethoven and Dostoevski are for highbrow taste, but jazz music, thrillers or exciting books and magazine cover girls are secondary or even low grade pleasures which would be appreciated only by lowbrows. 'Again', he says, 'I find the watching of horse racing or football matches less agreeable as an occupation than the acquisition and co-ordination of knowledge'. (2) Aldous Huxley employs this theme rather ironically in his anti-utopian novel *Brave New World*. An anti-utopia or dys-utopia is a reversed kind of utopia which the author is against or the author would not actually approve of.

Brave New World 1932.

Chapter one presents the reader to the imaginary World State's motto 'Community, Identity and Stability' carved on the shield of Central London Hatchery and Conditioning Centre; a repeated joke, resembling human kind to chickens, develops into a cold atmosphere of the laboratory with such sentences; 'Wintriness responded to wintriness' and 'The light was frozen, dead, a ghost'. From the very first page of the novel we get the impression of death, ghost and coldness. As the D.H.C., Director of Hatcheries and Conditioning enters the room with a troop of alpha students and explains them how human eggs are fertilized and produced in different classes of intelligence as Alpha, Beta and Deltas, the explained process becomes more alive and scientifically ironical. A Bokanovsky's Process is a method of producing 96 twins from only one embryo and thus 'the principal of mass production at last applied to biology', as indicated by the D.H.C. is a great triumph. The D.H.C.'s triumph is in fact the glory of the modern world well equipped by science, which ironically enough lowered human beings into parts of the machines and herds of cows or pigs-more like pigs which bear a large number of youngs. The brave new worldian twins of Bokanovsky process remind one herds of animals and mass-production of chickens and eggs.

Chapter II presents us to 'Neo-pavlovian Conditioning' of babies, to the hatred of nature, and to 'Elementary Class Consciousness' which is particularly not of future but of today. The D.H.C. shows the students how the Delta babies are brought in, unloaded on the ground and given cruel electric shocks at the accompaniment of shrill alarm bells as they reached the beautiful books of pictures and gay coloured flowers. The aim is to give them instinctive hatred of books and flowers. 'A love of nature keeps no factories busy', this was the explanation of the D.H.C. denoting that to keep the machines going is more important than human nature, since what was human nature but a conditioned and reformulated thing? When it came to 'Elementary Class Consciousness', hypnopaedia or sleep-teaching was given a good turn and applied in order to give the young the necessary moral education from under their whispering pillows during the sleeping hours. All the children were brought up by the state so that they resided in dormitories where they slept with little microphones underneath their pillows which taught them how to behave rightly. This idea of financing and educating children apart from their families goes right back to Plato's Republic. In Plato's book, the state had no support from the science of hypnopaedia, but in the utopic modern world hypnopaedia was a great force, 'the greatest moralizing and socializing force of all time', to use the brave new worldian terms. Thus a utopic modern world could apply Plato's system more easily and perfectly by the help of the developing sciences.

In Chapter III, Aldous Huxley gives comparisons of the old and the new world in striking contrasts, the brave new worldian controller's description of home in the old days shows a Swiftian disgust as seen in the lines below:

"Home, home-a few small rooms, stiflingly over-inhabited by man, by a periodically teeming woman, by a rabble of boys and girls of all ages, no space; an under-sterilized prison, darkness, and smells...

"And, home-was as squalid psychically as physically. Psychically, it was a rabbit hole, a midden, hot with the frictions of tightly packed life, reeking with emotion. What suffocating intimacies, what dangerous, insane, obscene relationships between the members of the family group! Maniacally, the mother brooded over them like a cat over its kittens; but a cat that could talk, a cat that could say, 'my baby, my baby.' over again." (3)

This picture of the old world full of fathers, mothers, children being tightly packed over another in a very small house of perhaps 60 or 70 M square, and so full of many unbearable psychological and economical problems of over-population, is now the picture of life in many parts of the world-perhaps more in the developing countries in 1993, fifty years after this book was published. In Huxleyan terms home is a rabbit hole, family relationships are suffocating intimacies of madness and mother is resembled to a cat or to a maniac who broods too much over her kittens. Old family home is a prison instead of being a place of freedom and love. In contrast with such conditions the brave new worldian way of life seems quite untroubled since there are no strong intimacies, no families, no child-bearing, no changing of napkins, no diseases, no dirt and no unemployment. Thus everyone is happy, satisfied, well-nourished and always young and beautiful right till the end when death overtakes peacefully. Travelling around the world to whatever place one desires is the easiest thing to do in order to pass the time away. Apart from the easy working hours, there is always an opportunity for sports and modern way of dancing or going to the 'feelies' or films of excitement and love. What Huxley forgot to introduce into this modern world was space-ships and travels between the planets for a change. Huxley's presentation of the world is not of far future but more of his own day, that is 1930s and 40s. Aldous Huxley was troubled more with the problem of over population than with the scientific progress of space-travels and sputniks. In *Brave New World Revisited* 1959, he says:

"A new age is supposed to have began on October 4th 1957. But actually, in the present context, all our exuberant post-Sputnik talk is irrelevant and even nonsensical. So far as masses of mankind are concerned, the coming time will not be the Space Age; it will be the Age of Overpopulation." (4)

In the same book Huxley says: "There are many roads to Brave New World: but perhaps the straightest and the broadest of them is the road we are travelling today, the road that leads through gigantic numbers and accelerating increases"(5). Huxley thinks that the consequences of overpopulation would be a whole scale world war of 'antrax bombs' and a 'Nine Years War'. 'the great Economic Collapse', to change the face of the world if we use the brave new worldian fictional terms. In 1930s, Huxley must have felt the coming of the IInd World War in 1940, eight years later, after the publication of Brave New World, but the world did not come to the point which he prophesied a world of no families, no free choice, and no democracy, a world completely ruled and controlled by scientific dictatorship, but still not permitted to have free science, nor religion, nor art or history. Huxley had imagined a pretty world of no war whatsoever, but there still exist wars (have existed from the beginning of the history of man). The problem of over-population, as he indicated, however, has not been solved. When there is scarcity of food-production, or when less food is available for greater numbers, the consequences of over-population are under-nourishment and thus economical unbalance and the increase in the production of weapons having greater and greater destroying powers. For the time being mankind is still faced with the problem of whole sale wars in which millions would be killed. Recurrence of the regional wars prove that this is one of the ways of nature to check the growth of population. Huxley offered to solve this problem rather ironically and perhaps with laughter, in the brave new worldian method of producing babies in bottles according to the demands of the factories and society, and to keep the wheels turning ad infinitum. Production of classified embryos in bottles to stabilize population is an ironical utopian dream when much of the human values are sacrificed for an artificial mechanical society. Aldous Huxley reaches Swift's satirical tone who had once proposed in an essay that one year old babies in England should be 'roasted, baked or boiled' for the good of society and 'a child will make two dishes at an entertainment for friends' (6) In Swiftian sense, if children could not be well nourished, dressed and looked after and if they are a burden to the society, why not get rid of them by preparing delicious dishes? This is an excellent plice of laughter even after so many centuries. There is no such proposal in Brave New World because the problem of over-population has been abolished scientifically after the 9 years war and there is no problem of food scarcity. Yet still, after almost 3 centuries, one can see a Swiftian bitterness and satire in Aldous Huxley's choice of expressions concerning humanity. The use of the term Bakanovsky shows that human kind can be attained in numbers by a biological mass-production. Mr.Forster's comment on this process goes as follows:

"If the physical development could be speeded up till it was as quick, say, as a cow's, what an enormous saving to the Community! Could the individual Epsilon embryo be made to revert, by a suitable technique, to the normality of dogs and cows? That was the problem. And it was all but solved." (7)

As seen in the above examples, both Swiftian and Huxleyan expressions in the consideration of humanity show ironical proposes lowering human beings to the status of cattle and dogs, but we may observe that Huxley went one more step further in presenting human kind as replaceable parts of the social machine and of the factories, that have no individual significance apart from the whole. The mass is sure to have more importance than the replaceable beings which can be easily attained from the bottles in the laboratories.

If only their growth could be speeded up to the brave new worldian purposes? Here we see that Huxley creates a rightful laughter.

As the 3rd chapter ends, we are already introduced to some of the main characters in the novel. They are namely Lenina, Bernard Marx who is critical of the way the other men speak about Lenina and the World Controller Mustapha Mond. Mustapha Mond's alternative speeches on the history of the Brave New World give a comparative view of the old and the new world, as he explains the students how ridiculous the old socio-economical system of the world was until the great world war came which destroyed everything. The new community was based on youth, mass consumption, free love and variety of sportive pleasures including a drug called Soma which replaced alcohol as it had none of the defects of alcohol. This wonderful hallucinative drug was used whenever people felt themselves out of mood. Ironically enough Soma had all the advantages of Christianity and none of its defects. At the year after Ford 632 it is clear that Ford has been taken as an important starting point for this modern society and hence its religion is not Christianity but Ford.

Bernard Marx who is an alpha-plus from the psychology department is able to attain a date from Lenina, an attractive Beta laboratory technician. Bernard is 8 cm shorter than the normal alpha height and slender in proportion. Therefore he said: "I am I, and wish I wasn't" (8) His inferiority complex caused him to bear pain and thus he was different from the others and he insisted that his tastes were also different or would be different. He decided that the Brave New Worldian pleasures were common therefore he disliked going to the feelies or any type of sportive activities. He took Lenina in his helicopter to a lonely place over a channel where they could watch the waves and the black foams of sea water from a distance of 100 feet. Lenina was frightened but Bernard wanted to be alone with her, only to talk with her about their friendship in solitude. Although Lenina found Bernard odd, she accompanied him in his voyage to the Savage Reservation, a place for primitive Indian tribe where the natives lived in dust, dirt sickness and lack of food and yet none of them were interested in the civilized modern people who came there to see them. There Lenina and Bernard meet a blond handsome man called John. Bernard takes John and his mother Linda, a lost brave new worldian, back to Brave New World to introduce them to the father of John, 'father' is an obscene word in Brave New World. John's father is the director who wanted to give the sack to Bernard because of his unorthodox behaviours. Thus by shocking and humiliating the director, Bernard would take his revenge on the director. John has read Shakespeare, he is educated by the Shakespearean values and conditioned in the Pueblo's primitive way of living where babies are born and fed at their mother's breasts however they may be in dust, filth and rubbish. In an ironical comparison Lenina and Bernard repeat the hypnopædic terms about cleanliness and civilization:

"But cleanliness is next to fordliness, she insisted, yes, and civilization is sterilazion'.
Bernard went on." (9)

What is even more shocking for Lenina is old age and wrinkle on the face of an old man whose toothless mouth had fallen in. His body is bent and seems almost a fleshless bone heap. In comparison with this old man, Bernard says that in Brave New World there are no old people because people die long before they reach the old creature's age in the pueblo. Bernard says that;

"youth is almost unimpaired till sixty, and then crack! the end." (10)

The sacrificial whipping scenes of the young men for the religious rites in the pueblo is natural for John but very cruel and uncivilized for the Brave New Worldians. As John experiences death, when his

mother Linda dies of an over dose of Soma, and as he rejects all the pleasures of the Brave New World to live in an isolated light house, it seems that in a modern world there is no alternative for a primitive Savage besides the road to madness and suicide. In fact Huxley presents no third way, no other alternative, but these two communities; one a primitive mad savage society, the other is ultra modern community of science, civilization, cleanliness and jazz without religion, art-history, poetry, Shakespeare or Beethoven. In the modern world every thing is comfortable and plenty, but what is lacking is 'high-brow' pleasures to use Huxleyan terms. In every thing Brave New World both alpha and the epsilon pleasures mounted up to the same line. The plot of the films that they enjoyed was simple. The feelings and the thrills that they could get were important. As they hold the metal knots of their chairs they were able to experience the feelings. The plot of one of the films that the Savage and Lenina visited was that of a negro, who had an helicopter accident and fell on his head, consequently his conditioning was damaged. He developed a strong passion for a Beta blond which was considered a maniacal feeling. She protested and he persisted but at the end he kidnapped the blond. The girl was kept in a helicopter above in the sky for three weeks before she was rescued by three handsome Alphas. The negro was instantly packed in to a conditioning centre. While Lenina enjoyed such a film, John would only feel ashamed to watch it. That was the modern Othello of Brave New World. As Helmholtz Watson would indicate in a laughing and mocking tone, when he listened to Romeo and Juliet from Savage for the first time, it appeared that any other work of Shakespeare was impossible in this modern world. The Brave New Worldian able and witty writer reacts in laughter, when John reads to him passages from Romeo and Juliet as indicated in the following set of quotations:

"Juliet cries out:

'Is there no pity sitting in the clouds, That sees into the bottom of my grief? O sweet mother, cast me not away! Delay this marriage for a month, a week, or, if you do not, make the bridal bed in that dim monument where Tybalt lies...'⁽¹¹⁾

This piece of poetry causes only an explosion of uncontrollable laughter from Helmholtz Watson, because it seems so unreal and ridiculous in a society where there is no more romantic love left. At the end of chapter 11, Watson says to the Savage: "You can't expect me to keep a straight face about fathers and mothers, and who's going to get excited about a boy having a girl or not having her?" Again at the same chapter, the writer comments on the lines from Romeo and Juliet, in the following manner that seems to justify Helmholtz Watson;

"The mother and father (grotesque obscenity) forcing the daughter to have someone she didn't want! And the idiotic girl not saying that she was having someone else whom (for the moment, at any rate) she preferred! In its smutty absurdity the situation was irresistably comical."⁽¹²⁾

In the novel the above lines are not introduced in quotations as Helmholtz Watson's dialogue. Therefore they can be taken as the writer's opinion concerning Shakespeare's play, in that case would Huxley, like Helmholtz Watson laugh at Juliet although he declared to enjoy highbrow pleasures which consist of classical music, art and literature or rather the literature of the intellectual?

Helmholtz Watson's comment follows to complete Huxley's criticism;

"I know quite well that one needs ridiculous, mad situations like that; one can't write really well about anything else. Why was that old fellow such a marvellous propaganda technician? Because he had so many insane, excruciating things to get

excited about. You've got to be hurt and upset; otherwise you can't think of the really good, penetrating, X-rayish phrases...We need some other kind of madness and violence. But what? What? Where can one find it?" (13)

Whether Aldous Huxley speaks through Helmholtz Watson to say that Shakespeare would not fit into an ultra-modern society where conditions are completely different, or he only introduces Shakespeare to such a society in order to criticise the lack of appreciation of high art, may be considered themes for argumentation. However it seems that the first thesis may have more weight in the procession of the novel.

If we suppose that for once Helmholtz Watson is the mouthpiece of Aldous Huxley, then he is calling Shakespeare, 'a marvellous propaganda technician'. which in fact is the job of Watson in *Brave New World*. Watson would seek beautiful penetrating words as in Shakespeare, but it seems impossible to him to use the same words. The conditions of the new world is completely changed. There would be no objects of tragedy. They would need a different kind of literature and art to please the new society, but that seemed too difficult when there was nothing to write about, almost impossible, *Othello*, *Hamlet*, *King Lear* and *Romeo and Juliet* were the oft referred works in the novel that were introduced by the Savage to the new world. Shakespeare would not do, neither would the feely scenerios for such people as Watson, Bernard or the Savage and the Controller Mustapha Mond, but for the majority, they were only too satisfied with the thrillers and none would dream to have anything different. They would not be able to understand Shakespeare any more, not just because they were unintelligent but because they live in a different world in completely modernized conditions, a different life. Why does Helmholtz Watson need another type of art, unlike the 'feelies' and still unlike *Othello*? 'Some other kind of madness and violence', as he expresses. The average people did not feel the need of higher art. It was then the high-brow who felt the need of something better and finer that was lacking. The high-brow would not be satisfied, would be still unhappy in spite of all the happiness.

The last three chapters, from 16 to 18 show a philosophical disputation between the World Controller Mustapha Mond, the Savage and Helmholtz Watson, who were ushered into the Controller's room for unorthodox behaviour but it seemed that they were invited to a caffeine-solution party than a trial. Helmholtz Watson is aware of this, but the other guest Bernard Marx was completely shocked for the fear of being sent to an island far away from the *Brave New World*. The main subjects which were discussed here are art, science and religion.

As Mustapha Mond enters the room he shakes hands with all three of them and adresses directly to the Savage:

"So you don't much like civilization, Mr.Savage", he said.

"No", he shook his head." (14)

The Savage goes on to explain why he does not like civilization as he feels that the Controller's approach is friendly in good humour: The Savage recites from *Tempest* (Act III, Scene II) the words of Caliban as Mustapha Mond completes his sentence;

"Sometimes a thousand twangling instruments will hum about my ears, and sometimes voices". (15)

If we take the passage wider from Shakespeare it will proceed in the following manner:

"Cal. Be not afraid; the isle is full of noises, sounds and sweet airs, that give delight and hurt not. Sometimes a thousand twangling instruments will hum about mine ears; and sometimes voices, that if I then had waked after long sleep, will make me sleep again; in dreaming, the clouds me thought, would open and show ready to drop upon me: that, when I waked, I cried to dream again. Ste. This will prove a brave kingdom to me, where I shall have my music for nothing." (16)

Both Stephan and Caliban would think of getting rid of good Prospero, Miranda's father before they would feel regret and possess the bewitched island for themselves. For the time being Ariel's fine music in the air is so enjoyable that they would not even wish to be waked. A similarity exists between the magical island of *Tempest* and the modern musical fine, odoriferous world of *Brave New World*. The visitors of the bewitched island, though Caliban is not a visitor, would be afraid to wake from their dreams to face the dangers and horrors, such as the breaking clouds and the sky coming upon them. In *Brave New World* people wishing to dream by taking soma, and especially Linda's fear of being awake after she has returned to the *Brave New World* for fear of facing her ugliness reminds to a degree the words of ugly Caliban. Stephan's last comment becomes an ironical one as he does not have all the music in the air for nothing but is in a way punished by the threats of the spirit Ariel for their once wrongdoing. It is a question to ask whether the *Brave New Worldians* attained their fine music in the air and their comfort with delightful odours, for nothing. The Savage under the culture of Shakespeare would think that the *Brave New Worldian* had paid quite a lot, in fact all his spirit and individuality to gain delightful pleasures. Thus the *Brave New Worldian* is punished in a way for such attractions as 'all that sound in the air', comfort and the dream life of science.

The Savage asks Mustapha Mond why Shakespeare is prohibited in the *Brave New World*. The answer is that it is old. Only the Controller can know about the old art as he says: 'as I make the laws here I can also break them!' In the Savage's opinion Shakespeare's art is beautiful, but in Mustapha Mond's words 'Beauty is attractive', they would not want people to be attracted by the old things, instead people are required to like the 'new ones'. The new ones resemble only the 'goats and monkeys' in Othello's words as the Savage would define the new world's art. He would ask 'Why don't you let them see Othello instead?' Mustapha Mond explains in the following way:

"I've told you; it's old. Besides, they couldn't understand it.' Yes, that was true. He remembered how Helmholtz had laughed at *Romeo and Juliet*. 'Well, then, he said, after a pause, 'something new that's like Othello, and that they could understand.' 'That's what we've been wanting to write.' said Helmholtz, breaking a long silence. 'And it's what you never will write,' said the Controller 'Because if it were really like Othello nobody would understand it, however new it might be. And if it were new, it couldn't possibly be like Othello.' 'Our world is not the same as Othello's world. You can't make flivvers without steel-and you can't make tragedies without social instability. The world is stable now. People are happy; they get what they want, and they never want what they can't get. They're well off; they're never ill; they're not

afraid of death; they're blissfully ignorant of passion and old age; they're plagued with no mothers or fathers; they've got no wives, or children, or loves to feel strongly about; they're so conditioned that they practically can't help behaving as they ought to behave. And if anything should go wrong, there is soma which you go and chuck out of the window in the name of liberty, Mr. Savage. Liberty! He laughed 'Expecting Deltas to know what liberty is! And now expecting them to understand Othello! My good boy!' 'All the same,' he insisted obstinately, Othello is good, Othello is better than those feelies.' 'Of course it is,' the Controller agreed. 'But that's the price we have to pay for stability. You've got to choose between happiness and what people used to call high art. We've sacrificed the high art. We have the feelies and the scent organ instead.' 'But they don't mean anything.' 'They mean themselves; they mean a lot of agreeable sensations to the audience.' 'But they're... they're told by an idiot.' The Controller laughed. 'You're not being very polite to your friend Mr. Watson. One of our most distinguished Emotional Engineers...' 'But he's right,' said Helmholtz gloomily, 'It is idiotic'. Writing when there's nothing to say...' 'Precisely. But that requires the most enormous ingenuity. You're making flivvers out of the absolute minimum of steel-works of art of practically nothing but pure sensation.'" (17)

This important argument between the Savage and the Controller on art presents two kinds of thesis on art; one is the Savage's point of view that Shakespeare's works as Othello could be given to the Brave New World or something new like Othello can be given because the feelies or the thrillers are written by an idiot, to use Savage's words. Helmholtz Watson defends the Savage's point of view partly expressing that there is no point in writing when there is nothing to say, although he also feels that something similar to Othello or Romeo and Juliet would be too comical in the Brave New World. Here we see that the Brave New Worldian Emotional Engineer, the Alpha plus high-brow, is half way defending the Controller. The second point of view is the Controller's opinion on art, that in a stable, safe and ignorant world there would be no material to write tragedies on. Their world is a different world, much different than the world of Shakespeare. If we suppose art to reflect life, then art will reflect the time and the life of that decade which people live in. In the Brave New World the time is new, it is the future to come or rather in a fantasy it is no-time at all, as the place is nowhere. Thus in a fantastic world, where there is no passion; no wives, no children, no fathers and mothers to feel strongly about and finally no love at all, there would be almost no subjects for tragedy, because it is quite true that without unhappiness and without social instability, it would not be possible to write tragedies. We arrive at the prospect of either rejecting or accepting the probability of a perfect social stability. If we say that social stability is a possibility, we may also accept that tragedies are unnecessary and old. If we say that perfect social stability is impossible, that man had always fathers, mothers, children and strong loves and hates to endure, then we may also accept that tragedies will never be old and will always be written. Old tragedies as Shakespeare's tragedies are the expressions of greatest human distresses, are in fact the true reflections of human nature. As long as human nature is not changed and as long as the beauty of the art of tragedies are appreciated, those works of art may live as classics unquestioned.

Chapter 16 presents us to an important idea about soma on page 177. The claim is this:

"It isn't only art that's incompatible with happiness; it's also science. Science is dangerous; we have to keep it most carefully chained and muzzled." (19)

As we see the main aim of this society is stability. If science threatens this aim as a possible enemy, then it must be also treated as an enemy to use Mustapha Mond's words. What was science? The Savage was not sure about it. Shakespeare and the old man in the village did not make it very clear for him, but as he learned from his now dead Brave New Worldian mother, it was something that man made helicopters with. It was something that prevented man from becoming wrinkled, old and sick. It was something that man made factories in order to produce food and other goods. In short science was a value that helped man to live healthier and easier, in better conditions, but Mustapha Mond expresses a distrust in this value, that has been always considered the highest good, if we accept that knowledge is the supreme value in human life, that is all kinds of knowledge in every field including religion.

"Every discovery in pure science is potentially subversive; even science." says Mustapha Mond on page 176.

Here science is declared to be a destructive force, although it has been always said that it was everything. In the Brave New World, this was a hypnopædic platitude, but not the truth, it was only a lie.

Mustapha Mond explains further how he found out that all the convincing science propaganda was a lie. He was once a successful scientist, 'too good' to realize that all their science was just one 'cookery book' with an orthodox theory of cooking that nobody was allowed to question, and a list of recipes that mustn't be added to except by special permission from the head cook' (19)

Here we see that scientific researches are controlled by an authority, they are either permitted or rejected from a central controlling head. The scientific significance of the researches is not the whole value. Here Mustapha Mond continues;

"I am the head cook now. But I was an inquisitive young scullion once. I started doing a bit of cooking on my own. Unorthodox cooking, illicit cooking. A bit of real science, in fact. 'What happened?' asked Helmholtz Watson. The Controller signed. 'Very nearly what's going to happen to you young men I was on the point of being sent to an island.'" (20)

It has been here noted that scientific researches are not done on one's own without the consent of a higher authority. Yet here Mustapha Mond relates that free 'cooking' is a real one—that is freedom of science gives chance to real scientific researches and to scientific development. Thus science has been sacrificed for the Brave New Worldian artificial safety. Mustapha Mond was a special person who was given the chance for becoming a world controller, therefore he chose controllership and let science go on the condition that he himself became the head cook. It was with his permission now that the scientific studies could be continued. Although the Controller should have been happy, he expressed his dissatisfaction in the following lines:

"I rather regret science. Happiness is a hard master particularly other people's happiness. A much harder master, if one isn't conditioned to accept it unquestioningly, than truth... I am interested in truth. I like science. But truth is a menace, science is a public danger. As dangerous as it's been beneficent. It has given us the stablest equilibrium in history." (21)

Here Mustapha Mond accepts that other people's happiness is hard to endure when one is interested in truth and science. In fact he acknowledges that truth and science are values as well as other people's

happiness, but still it is not convincing that science and truth are dangers, that they are incompatible with general happiness. It is not science which is dangerous in itself, but it is the use of science, the aim in using it can make science a danger. It is then the man, who can produce dangerous effects by using knowledge according to his purposes. Further on the Controller declares that in the time of Ford, before the Nine Years' War, knowledge was the highest good, truth the supreme value; all the rest was secondary and subordinate. After the world war anything was given for a quiet life! Here we see that the idea, that knowledge, truth and beauty loosing in their primary value, gains weight. To this we may answer with the counter thesis that the reality of truth and knowledge ought not to loose in their supreme value even after whole sale wars. In fact we may consider the consequences of World War I and II and conclude that it has not been as Aldous Huxley had imagined in his dysutopia. Things had not been bad for science, knowledge, truth and beauty. Science has gained more importance perhaps in the developing space age which was not considered in the Huxleyan dysutopia. Scientific researches, it seems cannot be chained, perhaps only for a short while. No nation would ever fear to produce more destructive bombs than the atom bomb, would do everything to attain more effective weapons for the name of peace. It seems that there would be no stop of wars as imagined in this fantasy. We see that history is full of wars that human kind won and lost right from the beginning of its generation. Similarly we may accept that the history of scientific developments will go on. It is a dead end if science stops. It is a question whether the urge in man would allow humanity to cease interest in knowledge, science, truth and beauty. This idea has been also defended in *Brave New World* with the examples of Helmholtz Watson, Bernard Marx, the Savage and even Mustapha Mond, but they are identified as the most interesting set of men and women to be found anywhere in the world to use the Controller's words. It continues as follows:

"All the people who, for one reason or another, have got too self-consciously individual to fit into community life. All the people who aren't satisfied with orthodoxy who've got independent ideas of their own. Everyone, in a word, who's anyone. I almost envy you, Mr. Watson." (22)

To this Helmholtz Watson asks why the Controller has not been sent to an island himself, Mustapha Mond explains that he was given the choice to choose between pure science and being sent to an island. He was taken to the Controller's Council as he had let science go in order to behave in the orthodox manner. There is a faint hint in his speech that there could be another society made up of the most interesting set of people who would pay the due interest to the scientific truths and to knowledge and beauty. There is a weak hint that the old way of living can be revived. Yet this may be considered enough evidence for hope in human instincts and in human nature. Huxley declares in fact that it is possible to change human nature almost altogether by the use of scientific methods-production of babies in bottles, Neo-Pavlovian conditioning and so on. This is a pessimistic point of view, perhaps effected by the I. World War and its consequences and the possibility of misuse of technology in human life. The fear that science should be misused gains weight in the novel more than the faint hint of hope and trust in humanity. Would Huxley be right? Will there be a complete system of control aided by science for the sake of happiness or rather in the name of general stability and happiness? This is a question to be answered. For the time being we may still say that we could be more optimistic and would have hope in the future world that it would not turn to be the completely mechanized soulless world as Aldous Huxley had prophesied. This is a world as we know of labbabies, beautiful human beings, always youthful and energetic, of comfort, scent organs, cleanliness, of bathrooms and delicious meals and of frequent voyages to anywhere in the world for anyone who wishes. Such as

imagined, all this is not bad at all. Who would not desire to be in such a Brave New World where there are no birth pains to bear and where life is a continuous set of distractions by a series of pleasures convincing in their artificiality. In the Brave New World the body has gained in importance and has excluded the spirit. Naturally the pleasures were thought to satisfy the body and not the mind or the spirit. Consequently values of the mind were not to have importance; these were the interests of the mind as science, truth, knowledge, beauty and religion-a value of the spirit. It seems that in the dystopia, one half of the whole humanity was amputated. The Savage Reservation was also lacking in one way. In the Brave New World the half which was left out was the spirit and the mind. In the Savage Reservation science, cleanliness, comfort and physical beauty was lacking. People were dirty, sick, wrinkled and savage in most ways. None of the communities were perfect. It seems that what Aldous Huxley wants would be a society which would be able to combine art, religion, truth and beauty with scientific developments and technology. All the people who have got too self-consciously individual to fit into the community life, all the people who are not satisfied with orthodoxy, and all who got independent ideas of their own can build such a society of a whole of body and spirit. In the Brave New World the activities of the body such as sports, love-making and dancing to the modern music, watching the thrillers are held in equal value. The pleasures of the mind and the spirit as true research studies in science, truth, beauty and knowledge are the satisfactions of the intellectual which have been excluded. For the writer this is a deadly mistake. Here we can conclude that the writer defends the unity of the mind and the body as indicated in William Blake's 'The Marriage of Heaven and Hell' clearly told in the lines:

"Man has no Body distinct from his Soul; for that called Body

Is a portion of Soul discerned by the five Senses,..." (23)

When approached to the end of chapter 16, we see that the incidents developed to a light hearted atmosphere with Mustapha Mond approving the resisting humorous spirit of Helmholtz who had declared that he would write better in a thoroughly bad climate and he accepted gladly to be sent to Falkland Islands. To this the Controller replies:

"I like your spirit, Mr. Watson. I like it very much indeed. As much as I officially disapprove of it." (24)

This shows that Mustapha Mound has two faces; one is the official face, the other is perhaps the real, sincere one. He would also support such men as Helmholtz Watson, if he were not a controller. Here we may say that Helmholtz Watson is a character who gains the reader's sympathy- his abilities and his self confidence, his difference from the others and his individuality are the characteristics which elevate him above the others. He is not a tragical fellow as the Savage who is going to behave peculiarly in the following chapter.

As Helmholtz Watson leaves the scene, now the Controller and the savage come together being left to continue the discussion.

"Art, science-you seem to have paid a fairly high price for your happiness', said the Savage... 'Anything else? 'Well, religion, of course.' replied the Controller. 'There used to be something called God-before the Nine Years' War. But I was forgetting; you know all about God, I suppose.'" (25)

At the beginning of chapter 17, the argument on Good starts; Mustapha Mond says, 'God in the safe, Ford on the shelves', that is he declares that they are not in need of God because it is old, but they need Ford in the place of God because it is new and it symbolizes their modern world of mass production. To this the Savage replies with the opposite idea that God does not change.

Mustapha Mond skips from a philosopher Maine de Biran to Cardinal Newman, the philosopher being defined as 'a man who dreams of fewer things than there are in heaven and earth'. The passage from Cardinal Newman follows below to indicate what God and the religious feeling is:

"We are not our own any more than what we possess is our own. We did not make ourselves, we cannot be supreme over ourselves. We are not our own masters. We are God's property. Is it not our happiness thus to view the matter? Is it any happiness, or comfort, to consider that we are our own? It may be thought so by the young and prosperous. These may think it a great thing to have everything, as they suppose, their own way to depend on no one-to have to think of nothing out of sight, to be without the irksomeness of continual acknowledgement, continual prayer, continual reference of what they do to the will of another. But as time goes on, they as all men, will find that independence was not made for man- that it is an unnatural state- will do for a while, but will not carry us safely to the end..." (26)

Here the emphasis is laid on the theme that man is God's property and that independence is not made for him. The young may consider the matter otherwise depending on the youthful powers, but as time passes by, the young may also understand that independence is an unnatural state. Mustapha Mond brings another book to complete the ideas presented in the previous quotation. The piece of the text follows in a similar manner,

"The religious sentiment tends to develop as we grow older; to develop because, as the passions grow calm, as the fancy and sensibilities are less excited and less excitable, our reason becomes less troubled in its working less obscured by the images, desires and distractions, in which it used to be absorbed; whereupon God emerges from behind a cloud; our soul feels, sees, turns towards the source of all light; turns naturally and inevitably; for now that all that gave to the world of sensations its life and charm has begun to leak away from us, now that phenomenal existence is no more bolstered by impressions from within or from without, we feel the need to lean on something that abides, something that will never play us false, a reality, an absolute and ever lasting truth. Yes, we inevitably turn to God: for this religious sentiment is of its nature so pure, so delightful to the soul that experiences it, that it makes up to us for all our losses." (27)

Here in this text the main idea defends the concept that God is a reality, an absolute and everlasting truth. It is indicated that the religious sentiment may not be strong with the young, because the young possesses youthful passions and is easily attracted by external distractions. As youthful powers decrease, as imagination is less troubled by charms and sensations, the soul of a person can feel, see and turn towards the source of eternal light, that is the light of God. It can be seen here that however human soul is hindered in its way to God, it is inevitable not to approach God. The main idea of this text relates that God is an absolute reality, human beings always feel the need to depend on something that abides or is eternal. Another idea

presents itself that youth may be mistaken in not feeling the need of God, but as time goes away the youthful powers diminish and health leaks away, whereupon God approaches from behind a cloud. Here we may draw the idea that only the old feels the need of God and not the young. As physical powers diminish the person seeks consolation in the thought of something eternal. Perhaps it is unavoidable that humanity always seeks eternal values and eternal life and youth, all of which is present in the qualities of God. It seems wrong that youth should not feel the need of God as it is used to be absorbed in desires and distractions. There would be many young people who would feel the existence of God in spite of the youthful distractions.

Mustapha Mond defends his idea in the following text:

"You can only be independent of God while you've got youth and prosperity; independence won't take you safely to the end. "Well, we've got now youth and prosperity right up to the end. What follows? Evidently, that we can be independent of God. "The religious sentiment will compensate us for all our losses." But there aren't any losses for us to compensate; religious sentiment is superfluous...

'Then you think there is no God?' No, I think there quite probably is one.'

'Then why...?'

Mustapha Mond checked him. 'But he manifests himself in different ways to different men. In pre-modern times he manifested himself as the being that's described in these books. Now...'

'How does he manifest himself now?' asked Savage. 'Well, he manifests himself as an absence; as though he weren't there at all.'

'That's your fault'.

'Call it the fault of civilization. God isn't compatible with machinery and scientific medicine and universal happiness. You must make your choice. Our civilization has chosen machinery and medicine and happiness. That's why I have to keep these books locked up in the safe. They're smut. People would be shocked if...'

The Savage interrupted him. 'But isn't it natural to feel there's a God?'" (28)

Here Mustapha Mond presents the anti-thesis against the ideas we have already seen in the previous texts on religion and God. The main idea here is that while youth and prosperity continues to the end, they can be independent of God. The religious sentiment is superfluous because there are no losses in Brave New World to compensate for. Youth, youthful desires and enjoyments continue to the very last. Although this has been expressed in this way, we may ask why there is any need for soma in order to provide consolation whenever anything goes wrong. Then we may well say that there are losses in the Brave New World for which they needed a substitute. As we know social order has been maintained in the modern state, but on the expense of the loss of individual freedom, personal initiative, tenderness and love for which they were all conditioned to accept without questioning. Finally instead of God, they have invented a drug called soma which enabled them to take sleep vacations from the unpleasant realities if they chanced to face. In spite of all the conditioning and biological predestination there is the threat of these unpleasant coincidences even in

the Brave New Worldian society. That is there is always the chance to learn man's origin and to feel that something essential is lacking in the modern world state. The Brave New Worldians wanted independence from God, but in fact did they gain independence? As the world controller expresses they did not have scientific independence. The researches could not be done without the acceptance of the 'head cook'. They were not permitted to be alone, they could not choose their jobs. They were only parts of the social machine, intended to be replaced in case they became useless. They were only given the pleasures that the State wanted them to enjoy, that is the mass was not able to choose between this and that. They had to take what was given them. If anybody desired to have anything else than the State could give, then he was condemned to be sent to one of the remote islands where the Controller defined as the places of 'the most interesting set of men and women'. The punishments given to the unorthodox people were relatively mild as these people were only considered anti-social and were excluded from the society but not killed. That is they were still given a chance to live, and a chance to live means always a chance to establish a new society. Perhaps this can be considered as a twinkle of hope for a new life in the ocean of the dead.

Although Mustapha Mond confesses that there is God, he thinks that it manifests itself as an absence in the Brave New World. Civilization which meant machinery and scientific medicine is defined to be Godless. The religious books were kept locked up in safe. There were two choices either civilization or God. The Controller expresses that they had chosen civilization. Mustapha Mond claimed that people believed in God because they have been conditioned to believe in God. 'Providence takes its cue from men', as he concludes. In the argument the Savage takes a quotation from *King Lear*; 'The Gods are just, and of our pleasant vices make instruments to plague us'; and Edmund answers 'Thou hast spoken right; 'tis true. The wheel is come full circle; I am here'. (Act V. Scene III) The Savage continues to defend his views in the following lines:

"Are you quite sure that the Edmund in that pneumatic chair hasn't been just as heavily punished as the Edmund who's wounded and bleeding to death? The Gods are just. Haven't they used his pleasant vices as an instrument to degrade him?" (29) (Chap.17)

The Controller is not in the same opinion as expressed above; the citizens of the Brave New World are happy, goods-consuming, hard-working people. They are not conscious of any degradation whatsoever. They cannot be judged by the Shakespearean standards. To this the Savage puts forward another norm:

"But value dwells not in particular will... It holds his estimate and dignity as well wherein 'tis precious of itself as in the prizer." (30)

Here the Savage means that value is not relative. It cannot be changed according to the particular will of people and communities. It is precious in itself, that it is absolute, as in the person who values the value. Here we understand that human values are absolute and ought not to be changed. Such values as nobility, heroism, chastity, family life, love and friendship are for the Savage true human values. For Mustapha Mond there is no need for the human values indicated above in the modern world state. Here he expresses this view as follows;

"Civilization has absolutely no need of nobility or heroism. These things are symptoms of political inefficiency. In a properly organized society like ours, nobody has any opportunities for being noble and heroic. Conditions have got to be thoroughly unstable before the occasion can arise. Where there are wars, where there are divided

allegiances, where there are temptations to be resisted, objects of love to be fought or defended there, obviously, nobility and heroism have some sense. But there aren't any wars nowadays. The greatest care is taken to prevent you from loving anyone too much. There's no such thing as a divided allegiance; you're so conditioned that you can't help doing what you ought to do." (31)

Mustapha Mond declares that they have completely abolished wars, political inefficiency and instability. Therefore there is no chance for nobility and heroism as they are the consequences of divided allegiances and wars. The question arises; whether the wars and objects of temptation can be completely abolished as they have never been abolished from the beginning of human history. We may say that as long as human being is essentially the same or not changed, his actions and interests may continue on the same line, but if human beings undergo an essential change in their very nature, then we may even accept Mustapha Mond's point of view as Huxleyan prophesy of the future. For the time being we see that complete social stability has never been attained, but we also observe that babies in bottles is a research object of the scientists, which in 1930s was only a utopian joke.

Mustapha Mond completes that in their society anybody could be virtuous; soma is there to calm the angers, to reconcile one to the enemies and 'to make you patient and long suffering'. 'Christianity without tears' this is what soma is for. One can swallow half gramme tablets and become completely virtuous. 'Anybody can be virtuous now' says Mustapha Mond in an ironical tone. The statement that one should be patient and long suffering is interesting because Mustapha Mond has always declared that people in the Brave New World were happy, there was nothing here to put up with, no distresses. We see that even in Mustapha Mond's words this is not quite so. The dream of happiness is a lie; there can be no complete happiness. This can be understood from the Controller's contradictory defences of the world state.

At the end of chapter 17 the Savage rejects comfort and says:

'I don't want comfort. I want God, I want poetry,

I want real danger, I want freedom, I want goodness.

I want sin.'

"In fact," said Mustapha Mond, 'you're claiming the right to be unhappy.'" (32)

The beginning of Chapter 18 begins with an ironical comment;

"'I say,' Helmholtz exclaimed solicitously, 'you do look ill, John!' 'Did you eat something that didn't agree with you?' asked Bernard. The Savage nodded. 'I ate civilization.' 'What?' 'It poisoned me; I was defiled. And then', he added, in a lower tone, 'I ate my own wickedness.'" (33)

The Savage's rejection of civilization and the expression of his anger seems quite comical. In order to purify himself he drinks mustard and warm water. His friends Helmholtz and Bernard are to leave him to go to one of the remote islands, but the Savage is not permitted to go as the Controller wants to see how he would react to the Brave New Worldian conditions. The sense of humour at the beginning of the chapter diminishes slowly towards the end and a tragical conclusion is prepared.

The Savage begins to live a Robenssonian life in a lighthouse, a quite comfortable life more than he expected. He makes preparations, goes to buy such equipments as viscose-woollen blankets, rope, nails, matches, glue, some pots and pans, but then he reproaches himself for buying some civilized stuff. From time to time he does excersises by stretching his arms like Christ, a voluntary self torturing as he learned among the Indians in the Pueblo, before he came to the Brave New World. For sometime he forgets his distresses and starts to make a bow and an arrow, the most delightful moments he passed alone singing. Naturally he was not left alone as he wished to be. He was the star object of the newspapermen and the reporters. He kicked one of them and shot his arrows to the helicopters hovering around him. This became a delightful news for the broadcasters. Now he was more often intruded. In a frenzy he whipped himself because he did not remember the death of his mother, Linda often enough and that he became happy in spite of her death which was natural for him. He thus abolished hope of happiness in the lighthouse. More crowds came to see him whipping himself, they wanted to have a show. With one of the crowds Lenina came, the girl whom he rejected in great anger because she was not virtuous and chaste. He had imagined her to be as clean as Desdemona, but found out that she was in his values a completely bad woman. Poor Lenina approached the Savage but he whipped her to death in mad anger, acting almost like Othello who had judged Desdemona by other standards and condemned her to death. Going back to chapter 13 one can remember the comical scene between Lenina and John, Lenina stripping her clothes off and running after John while John expecting her to behave like Desdemona and being completely disillusioned, threatens her with death. Seeing that he had committed a murder now and that there was no other way out for him, the Savage commits suicide and hangs himself while the crowd in the garden is still dancing to the orgy-porgy. The dangling pair of feet slowly turning to right, to north, north-east, east, south-east, south and south-west shows that death is in all the directions. The Controller's experiment results not in reconciliation but in loss in death. For an uncivilized being there is no place in the modern world state. We may ask the question why there is no other visible alternative? There is either the dirty primitive world of the Indians or the clean, comfortable world of the young and healthy in the Brave New World but without classical art and personal initiative and without families.

At the beginning of the novel Aldous Huxley had given the notion of death and concluded in the final chapter with another type of death. With this conclusion does the writer want to say that the future of the humanity lies in death as it departs from nature and indulges in the artificial world of the machines and the biological mass-production? Can we say that he is very much in the parallel with E.M.Forster in 'The Machine Stops' where also the Machine artificially allowed the men to breath and to live? We can also remember H.G.Wells and his Time Machine where the Time Traveller journeyed to the future and found out that human end was only death because human physique was degenerated. These three anti-utopians prophesied that human future lied in the valley of death in hopelessness, however in somewhat dissimilar manners as related before in "H.G.Wells and The Time Machine" (34) and in "E.M.Forster and 'The Machine Stops'. (35)

NOTES

1. "I am a High Brow" by Aldous Huxley in **Brighter English** by C.E.Eckersley, (Longman, 1971,p.207)
2. Ibid
3. A.Huxley **Brave New World** (Penguin, 1967, Chap. III, p.40)
4. A.Huxley **Brave New World Revisited** (Chatto and Windus, 1972, London, p.18)
5. Ibid, p.19
6. Swift : 'Modest Proposal' **Northon Anthology**, (New York, 1968, Vol.I, p.1641-1642)
7. **Brave New World** (Chap.I, p.23)
8. Ibid, Chap. IV, p.60.
9. Ibid, Chap. VII, p.92.
10. Ibid.
11. **Romeo and Juliet Act III, Scene V The Complete Works of Shakespeare** (Spring Books. London)
12. **Brave New World** (Chap. 12, p.146).
13. Ibid
14. Chap. 16, p.171.
15. Chap, 16, p.172.
16. **Tempest, Act III, Scene II in: The Complete Works of Shakespeare**
17. **Brave New World**, (Chap.16, p.172-173)
18. Ibid. (Chap.16, p.177)
19. Ibid
20. Ibid.
21. Ibid. p.178.
22. Ibid.
23. **The Northon Anthology of English Literature** (vol. II, p.69)
24. **Brave New World** Chap. 16, p.179.
25. Ibid, Chap, 17, p.180.
26. Ibid. Chap. 17, p.182.
27. Ibid. Chap. 17, p.182.
28. Ibid. Chap. 17, p.183.
29. Ibid. Chap.17, p.184.
30. Ibid. Chap, 17, p.184.
31. Ibid. Chap. 17, p.185.
32. Ibid. Chap. 17, p.187.
33. Ibid. Chap. 17. p.188.
34. Ertuğrul Gülden (Doç.Dr.) "I.G.Wells and **The Time Machine**" **Fen-Edebiyat Fakültesi Dergisi** (Fasikül 3, Sayı 16, Atatürk Üniversitesi) (Erzurum, 1988) s:1.
35. Ertuğrul, Gülden (Doç.Dr.) "E.M.Forster and **The Machine Stops**" **Fen-Edebiyat Fakültesi Araştırma Dergisi** (Fasikül 3, Sayı 16, Atatürk Üniversitesi) (Erzurum, 1988) s:17.

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