

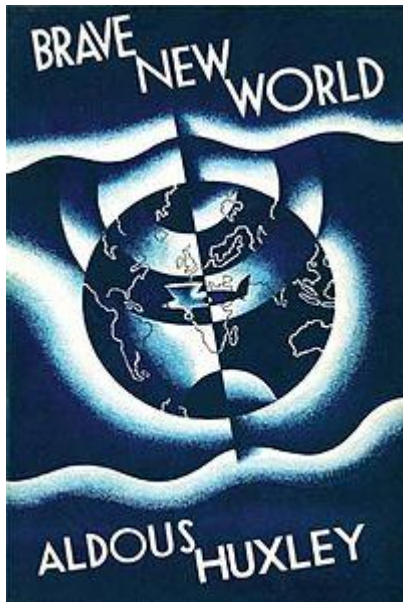
# *Brave New World*

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This article is about the novel. For other uses, see [Brave New World \(disambiguation\)](#).

## *Brave New World*



First edition cover

<b>Author(s)</b>	<a href="#">Aldous Huxley</a>
<b>Cover artist</b>	Leslie Holland
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*Brave New World* is a [novel](#) written in 1931 by [Aldous Huxley](#) and published in 1932. Set in [London](#) of AD 2540 (632 A.F. in the book), the novel anticipates developments in [reproductive technology](#) and [sleep-learning](#) that combine to change society. The future society is an embodiment of the ideals that form the basis of [futuresology](#). Huxley answered

this book with a reassessment in an essay, *Brave New World Revisited* (1958) and with his final work, a novel titled *Island* (1962).

In 1999, the [Modern Library](#) ranked *Brave New World* fifth on its list of the [100 best English-language novels of the 20th century](#).<sup>[1]</sup>

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## [\[edit\]](#) Title

*Brave New World*'s ironic title derives from [Miranda's](#) speech in [Shakespeare's](#) *The Tempest*, Act V, Scene I:<sup>[2]</sup>

O wonder!

How many goodly creatures are there here! How beauteous mankind is! O brave new world!

That has such people in't!

This line itself is ironic; Miranda was raised for most of her life on an isolated island, and the only people she ever knew were her father and his servants, an enslaved savage and a spirit. When she sees other people for the first time, she is understandably overcome with excitement, and utters, among other praise, the famous line above. However, what she is

actually observing is not men acting in a refined or civilized manner, but rather drunken sailors staggering off the wreckage of their ship. Huxley employs the same irony when the "savage" John refers to what he sees as a "brave new world."

Translations of the title often allude to similar expressions used in domestic works of literature in an attempt to capture the same irony: the French edition of the work is entitled *Le Meilleur des mondes* ("The Best of All Worlds"), an allusion to an expression used by the philosopher [Gottfried Leibniz](#)<sup>[3]</sup> and satirized in *Candide, Ou l'Optimisme* by [Voltaire](#) (1759).

## [\[edit\]](#) Background

Huxley wrote *Brave New World* in 1931 while he was living in Italy (he moved to Amber Rock, California in 1937). By this time, Huxley had already established himself as a writer and social satirist. He was a contributor to [Vanity Fair](#) and [Vogue](#) magazines, had published a collection of his poetry (*The Burning Wheel*, 1916) and four successful satirical novels: [Crome Yellow](#) (1921), [Antic Hay](#) (1923), [Those Barren Leaves](#) (1925) and [Point Counter Point](#) (1928). *Brave New World* was Huxley's fifth novel and first dystopian work.

Huxley said that *Brave New World* was inspired by the utopian novels of [H.G. Wells](#), including [A Modern Utopia](#) (1905) and [Men Like Gods](#) (1923).<sup>[4]</sup> Wells' hopeful vision of the future's possibilities gave Huxley the idea to begin writing a parody of the novel, which became *Brave New World*. Unlike the most popular optimist utopian novels of the time, Huxley sought to provide a frightening vision of the future. Huxley referred to *Brave New World* as a "negative utopia" (see [dystopia](#)), somewhat influenced by Wells' own [The Sleeper Awakes](#) (dealing with subjects like corporate tyranny and behavioral conditioning) and the works of [D. H. Lawrence](#).

[George Orwell](#) believed that *Brave New World* must be partly derived from the novel [We](#) by [Yevgeny Zamyatin](#).<sup>[5][6]</sup>

Huxley visited the newly opened and technologically advanced Brunner and Mond plant, part of [Imperial Chemical Industries](#), or ICI, [Billingham](#), [United Kingdom](#), and gives a fine and detailed account of the processes he saw. The introduction to the most recent print<sup>[vague]</sup> of *Brave New World* states that Huxley was inspired to write the classic novel by this Billingham visit.

Although the novel is set in the future it deals with contemporary issues of the early 20th century. The [Industrial Revolution](#) had transformed the world. [Mass production](#) had made cars, telephones, and radios relatively cheap and widely available throughout the developed world. The political, cultural, economic and sociological upheavals of the [Russian Revolution of 1917](#) and [the First World War](#) (1914–1918) were resonating throughout the world as a whole and the individual lives of most people. Accordingly, many of the novel's characters are named after widely recognized, influential and in many cases contemporary people, for example, Polly Trotsky ([Leon Trotsky](#)), Benito Hoover ([Benito Mussolini](#); [Herbert Hoover](#)), Lenina Crowne ([Vladimir Lenin](#); [John Crowne](#)), Fanny Crowne ([Fanny Brawne](#); [John Crowne](#)), Mustapha Mond ([Mustafa Kemal Atatürk](#); [Alfred Mond](#)), Helmholtz Watson ([Hermann von Helmholtz](#); [John B. Watson](#)), and Bernard Marx ([George Bernard Shaw](#); [Karl Marx](#)).

Huxley used the setting and characters from his science fiction novel to express widely held opinions, particularly the fear of losing individual identity in the fast-paced world of the future. An early trip to the United States gave *Brave New World* much of its character. Not only was Huxley outraged by the culture of youth, commercial cheeriness, sexual promiscuity and the inward-looking nature of many Americans,<sup>[7]</sup> he had also found a book by [Henry Ford](#) on the boat to America. There was a fear of [Americanization](#) in Europe. Thus seeing America firsthand, and from reading the ideas and plans of one of its foremost citizens, Huxley was spurred to write *Brave New World* with America in mind. The "feelies" are his response to the "talkie" motion pictures, and the sex-hormone chewing gum is a parody of the ubiquitous [chewing gum](#), which was something of a symbol of America at that time. In an article in the 4 May 1935 issue of the *Illustrated London News*, [G. K. Chesterton](#) explained that Huxley was revolting against the "Age of Utopias". Much of the discourse on man's future before 1914 was based on the thesis that humanity would solve all economic and social issues. In the decade following the war the discourse shifted to an examination of the causes of the catastrophe. The works of [H. G. Wells](#) and [George Bernard Shaw](#) on the promises of socialism and a World State were then viewed as the ideas of naive optimists.

After the Age of Utopias came what we may call the American Age, lasting as long as the Boom. Men like Ford or Mond seemed to many to have solved the social riddle and made capitalism the common good. But it was not native to us; it went with a buoyant, not to say blatant optimism, which is not our negligent or negative optimism. Much more than Victorian righteousness, or even Victorian self-righteousness, that optimism has driven people into pessimism. For the Slump brought even more disillusionment than the War. A new bitterness, and a new bewilderment, ran through all social life, and was reflected in all literature and art. It was contemptuous, not only of the old Capitalism, but of the old Socialism. *Brave New World* is more of a revolt against Utopia than against Victoria.<sup>[8]</sup>

For *Brave New World*, Huxley unsurprisingly received nearly universal criticism from contemporary critics, although his work was later embraced. Even the few sympathetic critics tended to temper their praises with disparaging remarks.<sup>[9]</sup>

## [\[edit\]](#) Plot

### [\[edit\]](#) The Introduction (Chapters 1–6)

The novel opens in London in 632 (AD 2540 in the [Gregorian Calendar](#)). The vast majority of the population is unified under [the World State](#), an eternally peaceful, stable global society in which goods and resources are plentiful (because the population is [permanently limited](#) to no more than two billion people) and everyone is happy. Natural reproduction has been done away with and children are created, 'decanted' and raised in Hatcheries and Conditioning Centres, where they are divided into five [castes](#) (which are further split into 'Plus' and 'Minus' members) and designed to fulfill predetermined positions within the social and economic strata of the World State. Fetuses chosen to become members of the highest caste, 'Alpha', are allowed to develop naturally while maturing to term in "decanting bottles", while fetuses chosen to become members of the lower castes ('Beta', 'Gamma', 'Delta', 'Epsilon') are subjected to *in situ* chemical interference to cause [arrested development](#) in intelligence or physical growth. Each 'Alpha' or 'Beta' is the product of one unique fertilized egg developing into one unique [fetus](#). Members of lower castes are not unique but are instead created using the [Bokanovsky process](#) which enables a single egg to spawn (at the point of the story being

told) up to 96 children and one ovary to produce thousands of children. To further increase the birthrate of Gammas, Deltas and Epsilons, [Podsnap's Technique](#) causes all the eggs in the ovary to mature simultaneously, allowing the hatchery to get full use of the ovary in two years' time. People of these castes make up the majority of human society, and the production of such specialized children bolsters the efficiency and harmony of society, since these people are deliberately limited in their cognitive and physical abilities, as well as the scope of their ambitions and the complexity of their desires, thus rendering them easier to control. All children are educated via the hypnopaedic process, which provides each child with caste-appropriate subconscious messages to mold the child's life-long self-image and social outlook to that chosen by the leaders and their predetermined plans for producing future adult generations.

To maintain the World State's [Command Economy](#) for the indefinite future, all citizens are conditioned from birth to value consumption with such platitudes as "ending is better than mending," i.e., buy a new one instead of fixing the old one, because constant consumption, and near-universal employment to meet society's material demands, is the bedrock of economic and social stability for the World State. Beyond providing social engagement and distraction in the material realm of work or play, the need for [transcendence](#), [solitude](#) and spiritual [communion](#) is addressed with the ubiquitous availability and universally endorsed consumption of the drug [soma](#). Soma is an allusion to a [mythical drink of the same name](#) consumed by ancient [Indo-Aryans](#). In the book, soma is a [hallucinogen](#) that takes users on enjoyable, hangover-free "holidays". It was developed by the World State to provide these inner-directed personal experiences within a socially managed context of State-run 'religious' organizations; social clubs. The hypnopaedically inculcated affinity for the State-produced drug, as a self-medicating comfort mechanism in the face of stress or discomfort, thereby eliminates the need for religion or other personal allegiances outside or beyond the World State.

[Recreational sex](#) is an integral part of society. According to the World State, sex is a social activity, rather than a means of reproduction (sex is encouraged from early childhood). The few women who can reproduce are conditioned to use birth control (a "[Malthusian](#) belt", resembling a cartridge belt holding "the regulation supply of [contraceptives](#)", is a popular fashion accessory). The maxim "everyone belongs to everyone else" is repeated often, and the idea of a "family" is considered pornographic; sexual competition and emotional, romantic relationships are rendered obsolete because they are no longer needed. Marriage, natural birth, parenthood, and pregnancy are considered too obscene to be mentioned in casual conversation. Thus, society has developed a new idea of reproductive comprehension.

Spending time alone is considered an outrageous waste of time and money, and wanting to be an individual is horrifying. Conditioning trains people to consume and never to enjoy being alone, so by spending an afternoon not playing "Obstacle Golf," or not in bed with a friend, one is forfeiting acceptance.

In the World State, people typically die at age 60<sup>[10]</sup> having maintained good health and youthfulness their whole life. Death isn't feared; anyone reflecting upon it is reassured by the knowledge that everyone is happy, and that society goes on. Since no one has family, they have no ties to mourn.

The conditioning system eliminates the need for professional competitiveness; people are literally bred to do their jobs and cannot desire another. There is no competition within

castes; each caste member receives the same food, housing, and soma rationing as every other member of that caste. There is no desire to change one's caste, largely because a person's sleep-conditioning reinforces each individual's place in the caste system. To grow closer with members of the same class, citizens participate in mock religious services called Solidarity Services, in which twelve people consume large quantities of soma and sing hymns. The ritual progresses through group hypnosis and climaxes in an [orgy](#).

In geographic areas nonconductive to easy living and consumption, securely contained groups of "savages" are left to their own devices. These appear to be similar to the reservations of land established for the [Native American](#) population during the colonisation of [North America](#). These 'savages' are beholden of strange customs, including self-mutilation and religion, a mere curio in the outside world.

In its first chapters, the novel describes life in the World State as wonderful and introduces Lenina Crowne and Bernard Marx. Lenina, a hatchery worker, is socially accepted and comfortable with her place in society, while Bernard, a psychologist, is an outcast. Although an Alpha Plus, Bernard is shorter in stature than the average of his caste—a quality shared by the lower castes, which gives him an inferiority complex. His work with sleep-teaching has led him to realize that what others believe to be their own deeply held beliefs are merely phrases repeated to children while they are asleep. Still, he recognizes the necessity of such programming as the reason why his society meets the emotional needs of its citizens. Courting disaster, he is vocal about being different, once stating he dislikes soma because he'd "rather be himself." Bernard's differences fuel rumors that he was accidentally administered alcohol while incubated, a method used to keep Epsilons short.

Lenina, a woman who seldom questions her own motivations, is reprimanded by her friends because she is not promiscuous enough. However, she is still highly content in her role as a woman. Both fascinated and disturbed by Bernard, she responds to Bernard's advances to dispel her reputation for being too selective.

Bernard's only friend is Helmholtz Watson, an Alpha Plus lecturer at the College of Emotional Engineering (Department of Writing). The friendship is based on their similar experiences as misfits, but unlike Bernard, Watson's sense of loneliness stems from being too gifted, too handsome, and too physically strong. Helmholtz is drawn to Bernard as a confidant: he can talk to Bernard about his desire to write poetry.

## [\[edit\]](#) **The Reservation and the Savage (Chapters 7–9)**

Bernard, desperately wanting Lenina's attention, tries to impress her by taking her on holiday to a Savage Reservation. The reservation, located in New Mexico, consists of a community named Malpais. From afar, Lenina thinks it will be exciting. In person, she finds the aged, toothless natives who mend their clothes rather than throw them away repugnant, and the situation is made worse when she discovers that she has left her soma tablets at the resort hotel. Bernard is fascinated, although he realizes his seduction plans have failed.

In typical tourist fashion, Bernard and Lenina watch what at first appears to be a quaint native ceremony. The village folk, whose culture resemble the contemporary Indian groups of the region, descendants of the Anasazi, including the Puebloan peoples of Acoma, Laguna, and Zuni, and the Ramah Navajo, begin by singing, but the ritual quickly becomes a passion play where a village boy is whipped to unconsciousness.



Soon after, the couple encounters Linda, a woman formerly of the World State who has been living in Malpais since she came on a trip and became separated from her group and her date, to whom she refers as "Tomakin" but who is revealed to be Bernard's boss, the Director of Hatcheries and Conditioning, Thomas. She became pregnant because she mistimed her "Malthusian Drill" and there were no facilities for an abortion. Linda gave birth to a son, John (later referred to as John the Savage) who is now eighteen.

Conversations with Linda and John reveal that their life has been hard. For eighteen years, they have been treated as outsiders: the natives hate Linda for sleeping with all the men of the village, as she was conditioned to do, and John was mistreated and excluded for his mother's actions and the color of his skin. John's one joy was that his mother had taught him to read, although he only had two books: a scientific manual from his mother's job, which he called a "beastly, beastly book," and a collection of the works of Shakespeare (a work banned in the World State). John has been denied the religious rituals of the village, although he has watched them and even has had some of his own religious experiences in the desert.

Old, weathered and tired, Linda wants to return to her familiar world in London; she is tired of a life without soma. John wants to see the "brave new world" his mother has told him so much about. Bernard wants to take them back as revenge against Thomas, who had just threatened to reassign Bernard to Iceland as punishment for his asocial beliefs. Bernard arranges permission for Linda and John to leave the reservation.

### **[edit] The Savage visits the World State (Chapters 10–18)**

Upon his return to London, Bernard is confronted by Thomas, the Director of the Hatchery and Conditioning Centre who, in front of an audience of higher-caste Centre workers, denounces Bernard for his asocial behaviour. Bernard, thinking that for the first time in his life he has the upper hand, defends himself by presenting the Director with his long-lost lover and unknown son, Linda and John. John falls to his knees and calls Thomas his father, which causes an uproar of laughter. The humiliated Director resigns in shame.

Spared from reassignment, Bernard makes John the toast of London. Pursued by the highest members of society, able to bed any woman he fancies, Bernard revels in attention he once scorned. The victory, however, is short-lived. Linda, decrepit, toothless, friendless, goes on a permanent soma holiday while John, appalled by what he perceives to be an empty society, refuses to attend Bernard's parties. Society drops Bernard as swiftly as it had taken him. Bernard turns to the person he'd believed to be his one true friend, only to see Helmholtz fall into a quick, easy camaraderie with John. Bernard is left an outcast yet again as he watches the only two men with whom he ever connected find more of interest in each other than they ever did in him.

John and Helmholtz's island of peace is brief. John grows frustrated by a society he finds wicked and debased. He is moved by Lenina, but also loathes her sexual advances, which revolt and shame him. He is heartbroken when his mother succumbs to soma and dies in a hospital. John's grief bewilders and revolts the hospital workers, and their lack of reaction to Linda's death prompts John to try to force humanity from the workers by throwing their soma rations out a window. The ensuing riot brings the police, who soma-gas the crowd. Bernard and Helmholtz arrive to help John, but only Helmholtz helps him, while Bernard stands to the side, torn between risking involvement by helping or escaping the scene.

Following the riot, Bernard, Helmholtz and John are brought before Mustapha Mond, the Resident World Controller for Western Europe. Bernard and Helmholtz are told they will be exiled to islands of their choice. Mond explains that this exile is not so much a threat to force freethinkers to reform and rejoin society, as it is a chance for them to act as they please because they will not be able to influence the population. He also divulges that he too once risked banishment to an island because of some scientific experiments that were deemed controversial by the state, giving insight into his sympathetic tone. Helmholtz chooses the [Falkland Islands](#), believing that their terrible weather will inspire his writing, but Bernard simply does not want to leave London; he struggles with Mond and is thrown out of the office. After Bernard and Helmholtz have left, Mustapha and John engage in a philosophical argument on the morals behind the existing society and then John is told the "experiment" will continue and he will not be sent to an island.

In the final chapter, John isolates himself from society in a lighthouse outside London where he finds his hermit life interrupted from mourning his mother by the more bitter memories of civilization. To atone, John brutally whips himself in the open, a ritual the Indians in his own village had denied him. His self-flagellation, caught on film and shown publicly, destroys his hermit life. Hundreds of gawking sightseers, intrigued by John's violent behavior, fly out to watch the savage in person. Even Lenina comes to watch, crying a tear John does not see. The sight of the woman whom he both adores and blames is too much for him; John attacks and whips her. This sight of genuine, unbridled emotion drives the crowd wild with excitement, and—handling it as they are conditioned to—they turn on each other, in a frenzy of beating and chanting that devolves into a mass orgy of *soma* and sex. In the morning, John, hopeless, alone, horrified by his drug use and the orgy in which he participated that countered his beliefs, makes one last attempt to escape civilization and atone. When thousands of gawking sightseers arrive that morning, frenzied at the prospect of seeing the savage perform again, they find that John has hanged himself.

## [\[edit\]](#) Characters

**John** - The son of the Director and Linda, John is the only major character to have grown up outside of the World State. The consummate outsider, he has spent his life alienated from his village on the New Mexico Savage Reservation, and he finds himself similarly unable to fit in to World State society. His entire worldview is based on his knowledge of Shakespeare's plays, which he can quote with great facility.

**Bernard Marx** - An Alpha-plus male who fails to fit in because of his inferior physical stature. He holds unorthodox beliefs about sexual relationships, sports, and community events. His insecurity about his size and status makes him discontented with the World State. Bernard's surname recalls [Karl Marx](#), the nineteenth-century German author best known for writing [Das Kapital](#), a monumental critique of capitalist society. Unlike his famous namesake, Bernard's discontent stems from his frustrated desire to fit into his own society, rather than from a systematic or philosophical criticism of it. When threatened, Bernard can be petty and cruel.

**Helmholtz Watson** - An Alpha lecturer at the College of Emotional Engineering, Helmholtz is a prime example of his caste, but feels that his work is empty and meaningless and would like to use his writing abilities for something more meaningful. He and Bernard are friends because they find common ground in their discontent with the World State, but Helmholtz's criticisms of the World State are more philosophical and intellectual than Bernard's more



petty complaints. As a result, Helmholtz often finds Bernard's boastfulness and cowardice tedious.

**Lenina Crowne** - A vaccination worker at the Central London Hatchery and Conditioning Centre. She is an object of desire for a number of major and minor characters, including Bernard Marx and John. Her behavior is sometimes intriguingly unorthodox, which makes her attractive to the reader. For example, she defies her culture's conventions by dating one man exclusively for several months, she is attracted to Bernard—the misfit—and she develops a violent passion for John the Savage. Ultimately, her values are those of a conventional World State citizen: her primary means of relating to other people is through sex, and she is unable to share Bernard's disaffection or to comprehend John's alternate system of values.

**Mustapha Mond** - The Resident World Controller of Western Europe, one of only ten World Controllers. He was once an ambitious, young physicist performing illicit research. When his work was discovered, he was given the choice of going into exile or training to become a World Controller. He chose to give up science, and now he censors scientific discoveries and exiles people for unorthodox beliefs. He also keeps a collection of forbidden literature in his safe, including Shakespeare and religious writings. The name "Mond" is similar to the French word "monde", which means "world", and Mond is indeed the most powerful character in the world of this novel.

**Fanny Crowne** - Lenina Crowne's friend (they have the same last name because only about ten thousand last names are in use in the World State). Fanny's role is mainly to voice the conventional values of her caste and society. Specifically, she warns Lenina that she should have more men in her life because it looks bad to concentrate on one man for too long.

**Henry Foster** - One of Lenina's many lovers, he is a perfectly conventional Alpha male, casually discussing Lenina's body with his coworkers. His success with Lenina, and his casual attitude about it, infuriate the jealous Bernard.

**Linda** - John's mother, and a Beta. While visiting the New Mexico Savage Reservation, she became pregnant with the Director's son. During a storm, she got lost, suffered a head injury and was left behind. A group of Indians found her and brought her to their village. Linda could not get an abortion on the Reservation, and she was too ashamed to return to the World State with a baby. Her World State-conditioned promiscuity makes her a social outcast. She is desperate to return to the World State and to soma. When she returned she was treated to a series of soma baths and a pleasant death.

**The Director** - The Director administers the Central London Hatchery and Conditioning Centre. He is a threatening figure, with the power to exile Bernard to Iceland. But he is secretly vulnerable because he fathered a child (John), a scandalous and obscene act in the World State.

**The Arch-Community-Songster** - The Arch-Community-Songster is the secular, shallow equivalent of an archbishop in the World State society.

**The Warden** - The Warden is the talkative chief administrator for the New Mexico Savage Reservation. He is an Alpha-minus.

## [\[edit\]](#) Of Malpais

- **John the Savage** ("**Mr Savage**"), son of Linda and Thomas (Tomakin/The Director), an outcast in both primitive and modern society. While he does not appear until partway through the story, he becomes the protagonist shortly after his introduction.
- **Linda**, a Beta-Minus. John the Savage's mother, and Thomas's (Tomakin/The Director) long lost lover. She is from England and was pregnant with John when she got lost from Thomas in a trip to New Mexico. She is disliked by both savage people because of her "civilized" behaviour, and by civilized people because of her weight and appearance.
- **Popé**, a native of Malpais. Although he reinforces the behaviour that causes hatred for Linda in Malpais by sleeping with her and bringing her [Mezcal](#), he still holds the traditional beliefs of his tribe. John also attempts to kill him, in his early years. He gave Linda a copy of the Complete Works of Shakespeare.

## [\[edit\]](#) Background figures

These are fictional and factual characters who lived before the events in this book, but are of note in the novel:

- [Henry Ford](#), who has become a messianic figure to [The World State](#). "Our Ford" is used in place of "Our Lord", as a credit to popularizing the use of the [assembly line](#). Huxley's description of Ford as a central figure in the emergence of the *Brave New World* might also be a reference to the utopian industrial city of [Fordlândia](#) commissioned by Ford in 1927.
- [Sigmund Freud](#), "Our Freud" is sometimes said in place of "Our Ford" due to the link between Freud's psychoanalysis and the conditioning of humans, and Freud's popularization of the idea that sexual activity is essential to human happiness and need not be limited to procreation. It is also strongly implied that citizens of the World State believe Freud and Ford to be the same person.<sup>[11]</sup>
- [H. G. Wells](#), "Dr. Wells", British writer and [utopian socialist](#), whose book [Men Like Gods](#) was an incentive for *Brave New World*. "All's well that ends Wells" wrote Huxley in his letters, criticizing Wells for anthropological assumptions Huxley found unrealistic.
- [Ivan Petrovich Pavlov](#), whose conditioning techniques are used to train infants.
- [William Shakespeare](#), whose banned works are quoted throughout the novel by John, "the Savage". The plays quoted include [Macbeth](#), [The Tempest](#), [Romeo and Juliet](#), [Hamlet](#), [King Lear](#), [Troilus and Cressida](#), [Measure for Measure](#) and [Othello](#). Mustapha Mond also knows them because he, as a World Controller, has access to a selection of books from throughout history, such as the Bible also.
- [Thomas Robert Malthus](#), whose name is used to describe the contraceptive techniques (Malthusian belt) practiced by women of the World State.
- **Reuben Rabinovitch**, the character in whom the effects of sleep-learning, [hypnopædia](#), are first noted.
- [John Henry Newman](#), Mustapha Mond discussed Cardinal Newman with the Savage after reading a quote from his book

## [\[edit\]](#) Sources of names and references

The limited number of names that the World State assigned to its bottle-grown citizens can be traced to political and cultural figures who contributed to the bureaucratic, economic, and technological systems of Huxley's age, and presumably those systems in *Brave New World*.<sup>[12]</sup>

- **Bernard Marx**, from [George Bernard Shaw](#) (or possibly [Bernard of Clairvaux](#) or possibly [Claude Bernard](#)) and [Karl Marx](#).
- **Henry Foster**, from [Henry Ford](#) American industrialist, see above.
- **Lenina Crowne**, from [Vladimir Lenin](#), the Bolshevik leader during the Russian Revolution.
- **Fanny Crowne**, from [Fanny Kaplan](#), famous for an unsuccessful attempt to assassinate Lenin. Ironically, in the novel, Lenina and Fanny are friends.
- **Polly Trotsky**, from [Leon Trotsky](#), the Russian revolutionary leader.
- **Benito Hoover**, from [Benito Mussolini](#), dictator of Italy; and [Herbert Hoover](#), then-[President of the United States](#).
- **Helmholtz Watson**, from the German physician and physicist [Hermann von Helmholtz](#) and the American behaviorist [John B. Watson](#).
- **Darwin Bonaparte**, from [Napoleon I](#), the leader of the [First French Empire](#), and [Charles Darwin](#), author of *The Origin of Species*.
- **Herbert Bakunin**, from [Herbert Spencer](#), the English philosopher and [Social Darwinist](#), and [Mikhail Bakunin](#), a Russian philosopher and anarchist.
- **Mustapha Mond**, from [Mustafa Kemal Atatürk](#), founder of [Turkey](#) after [World War I](#), who pulled his country into [modernization](#) and official [secularism](#); and Sir [Alfred Mond](#), an industrialist and founder of the [Imperial Chemical Industries](#) conglomerate.
- **Primo Mellon**, from [Miguel Primo de Rivera](#), prime minister and dictator of Spain (1923–1930), and [Andrew Mellon](#), an American banker.
- **Sarojini Engels**, from [Friedrich Engels](#), co-author of *The Communist Manifesto* along with [Karl Marx](#); and [Sarojini Naidu](#), an Indian politician.
- **Morgana Rothschild**, from [J. P. Morgan](#), US banking tycoon, and the [Rothschild family](#), famous for its European banking operations.
- **Fifi Bradlaugh**, from the British political activist and atheist [Charles Bradlaugh](#).
- **Joanna Diesel**, from [Rudolf Diesel](#), the German engineer who invented the diesel engine.
- **Clara Deterding**, from [Henri Deterding](#), one of the founders of the Royal Dutch Petroleum Company.
- **Tom Kawaguchi**, from the Japanese Buddhist monk [Ekai Kawaguchi](#), the first recorded Japanese traveler to Tibet and Nepal.
- **Jean-Jacques Habibullah**, from the French political philosopher [Jean-Jacques Rousseau](#) and [Habibullah Khan](#), who served as Emir of Afghanistan in the early 20th century.
- **Miss Keate**, the Eton headmistress, from nineteenth-century headmaster [John Keate](#).
- **Arch-Community Songster of Canterbury**, a parody of the [Archbishop of Canterbury](#) and the Anglican Church's decision in August 1930 to approve limited use of contraception.
- **Popé**, from [Popé](#), the Native American rebel who was one of the instigators of the conflict now known as the [Pueblo Revolt](#).<sup>[13]</sup>
- **John the Savage**, after the term "[noble savage](#)" originally used in the verse drama *The Conquest of Granada* by [John Dryden](#), and later erroneously associated with Rousseau.

## **[[edit](#)] Fordism and society**

Main article: [The World State](#)

The World State is built upon the principles of Henry Ford's [assembly line](#)—mass production, homogeneity, predictability, and consumption of disposable consumer goods. At the same time as the World State lacks any supernatural-based religions, Ford himself is revered as a deity, and characters celebrate Ford Day and swear oaths by his name (e.g., "By Ford!"). In this sense, some fragments of traditional religion are present, such as Christian crosses, which had their tops cut off in order to be changed to a "T". The World State calendar numbers years in the "AF" era—"Annum Ford"—with year 1 AF being equivalent to 1908 AD, the year in which Ford's first [Model T](#) rolled off his assembly line. The novel's [Gregorian calendar](#) year is AD 2540, but it is referred to in the book as AF 632.

From birth, members of every class are [indoctrinated](#) by recorded voices repeating slogans while they sleep (called "hypnopædia" in the book) to believe their own class is superior, but that the other classes perform needed functions. Any residual unhappiness is resolved by an [antidepressant](#) and [hallucinogenic drug](#) called *soma* (named for an [intoxicating drink in ancient India](#)) distributed by the [Arch-Community Songster of Canterbury](#), a secularised version of the Christian [sacrament](#) of [Communion](#) ("The Body of Christ").

The biological techniques used to control the populace in *Brave New World* do not include [genetic engineering](#); Huxley wrote the book before the structure of [DNA](#) was known. However, [Gregor Mendel](#)'s work with inheritance patterns in peas had been re-discovered in 1900 and the [eugenics](#) movement, based on [artificial selection](#), was well established. [Huxley's family](#) included a number of prominent biologists including [Thomas Huxley](#), half-brother and [Nobel Laureate Andrew Huxley](#), and brother [Julian Huxley](#) who was a biologist and involved in the eugenics movement. Nonetheless, Huxley emphasizes conditioning over breeding (see [nature versus nurture](#)); human embryos and fetuses are conditioned via a carefully designed regimen of chemical (such as exposure to hormones and toxins), thermal (exposure to intense heat or cold, as one's future career would dictate), and other environmental stimuli, although there is an element of [selective breeding](#) as well.

## **[[edit](#)] Ban, accusation of plagiarism**

*Brave New World* has been banned and challenged at various times. In 1932, the book was banned in Ireland for its language, and for supposedly being anti-family and anti-religion.<sup>[14][15]</sup> The [American Library Association](#) ranks *Brave New World* as No. 52 on their list of most challenged books.<sup>[16]</sup> In 1980, it was removed from classrooms in [Miller, Missouri](#) among other challenges.<sup>[17]</sup> In 1993, an unsuccessful attempt was made to remove the novel from a [California](#) school's required reading list because it "centered around negative activity".<sup>[18]</sup>

The book was banned in [India](#) in 1967 with Huxley accused of being a "pornographer".<sup>[19]</sup>

In 1982, [Polish](#) author Antoni Smuszkiewicz in his book *Zaczarowana gra* presented accusations of [plagiarism](#) against Huxley. Smuszkiewicz presented similarities between *Brave New World* and two science fiction novels written by Polish author [Mieczysław](#)

[Smolarski](#), namely [Miasto światłości](#) (*The City of the Sun*, 1924) and [Podróż poślubna pana Hamiltona](#) (*The Honeymoon Trip of Mr. Hamilton*, 1928).<sup>[20]</sup>

## **[edit]** Comparisons with George Orwell's *Nineteen Eighty-Four*

Social critic [Neil Postman](#) contrasts the worlds of *Nineteen Eighty-Four* and *Brave New World* in the foreword of his 1985 book [Amusing Ourselves to Death](#). He writes:

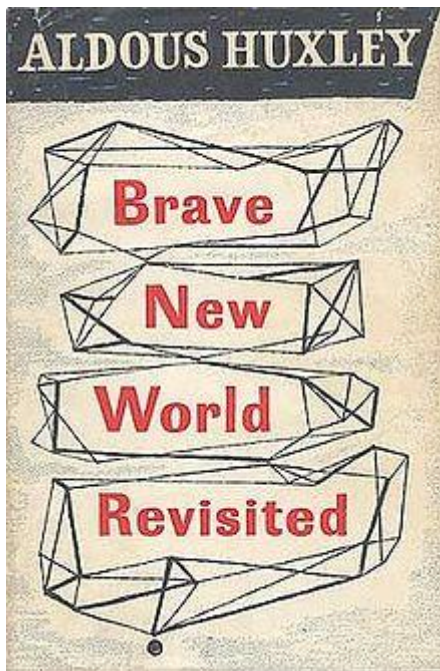
What Orwell feared were those who would ban books. What Huxley feared was that there would be no reason to ban a book, for there would be no one who wanted to read one. Orwell feared those who would deprive us of information. Huxley feared those who would give us so much that we would be reduced to passivity and egotism. Orwell feared that the truth would be concealed from us. Huxley feared the truth would be drowned in a sea of irrelevance. Orwell feared we would become a captive culture. Huxley feared we would become a trivial culture, preoccupied with some equivalent of the feelies, the orgy porgy, and the centrifugal bumblepuppy. As Huxley remarked in *Brave New World Revisited*, the civil libertarians and rationalists who are ever on the alert to oppose tyranny "failed to take into account man's almost infinite appetite for distractions." In 1984, Orwell added, people are controlled by inflicting pain. In *Brave New World*, they are controlled by inflicting pleasure. In short, Orwell feared that what we fear will ruin us. Huxley feared that our desire will ruin us.

Journalist [Christopher Hitchens](#), who himself published several articles on Huxley and a book on Orwell, noted the difference between the two texts in the introduction to his 1999 article "Why Americans Are Not Taught History":

We dwell in a present-tense culture that somehow, significantly, decided to employ the telling expression "You're history" as a choice reprobation or insult, and thus elected to speak forgotten volumes about itself. By that standard, the forbidding dystopia of George Orwell's *Nineteen Eighty-Four* already belongs, both as a text and as a date, with [Ur](#) and [Mycenae](#), while the [hedonist nihilism](#) of Huxley still beckons toward a painless, amusement-sodden, and stress-free consensus. Orwell's was a house of horrors. He seemed to strain credulity because he posited a regime that would go to any lengths to own and possess history, to rewrite and construct it, and to inculcate it by means of coercion. Whereas Huxley ... rightly foresaw that any such regime could break but could not bend. In 1988, four years after 1984, the [Soviet Union](#) scrapped its official history curriculum and announced that a newly authorized version was somewhere in the works. This was the precise moment when the regime conceded its own extinction. For true blissed-out and vacant servitude, though, you need an otherwise sophisticated society where no serious history is taught.<sup>[21]</sup>

## **[edit]** *Brave New World Revisited*





1st UK edition

*Brave New World Revisited* ([Harper & Row](#), US, 1958; [Chatto & Windus](#), UK, 1959),<sup>[22]</sup> written by Huxley almost thirty years after *Brave New World*, was a non-fiction work in which Huxley considered whether the world had moved toward or away from his vision of the future from the 1930s. He believed when he wrote the original novel that it was a reasonable guess as to where the world might go in the future. In *Brave New World Revisited*, he concluded that the world was becoming like *Brave New World* much faster than he originally thought.

Huxley analysed the causes of this, such as [overpopulation](#) as well as all the means by which populations can be controlled. He was particularly interested in the effects of [drugs](#) and [subliminal suggestion](#). *Brave New World Revisited* is different in tone because of Huxley's evolving thought, as well as his conversion to Hindu [Vedanta](#) in the interim between the two books.

The last chapter of the book aims to propose action which could be taken in order to prevent a democracy from turning into the [totalitarian](#) world described in *Brave New World*. In Huxley's last novel, *Island*, he again expounds similar ideas to describe a utopian nation, which is generally known as a counterpart to his most famous work.

## [\[edit\]](#) Related works

- *The Scientific Outlook* by philosopher [Bertrand Russell](#). When *Brave New World* was released, Russell thought that Huxley's book was based on his book *The Scientific Outlook*, released the previous year. Russell contacted his own publisher and asked whether or not he should do something about this "apparent plagiarism". His publisher advised him not to, and Russell followed this advice.<sup>[23]</sup>
- The 1921 novel *Men Like Gods* by [H.G. Wells](#). A utopian novel that was a source of inspiration for Huxley's dystopian *Brave New World*.



- "1984" by George Orwell
- The 1901 novel [\*The First Men in the Moon\*](#) by H.G. Wells. The whole lunar population lives in a single harmonious society, where the offspring starts life in small containers. There it is decided what kind of caste they will belong to for the rest of their existence, and their development at this stage is affected to make sure they fit their caste perfectly.
- The 1985 book [\*Amusing Ourselves to Death: Public Discourse in the Age of Show Business\*](#) by [Neil Postman](#) alludes to how television is goading modern Western culture to be like what we see in *Brave New World*, where people are not so much denied human rights like free speech, but are rather conditioned not to care.
- [Kurt Vonnegut](#) said that in writing [\*Player Piano\*](#) (1952) he "cheerfully ripped off the plot of *Brave New World*, whose plot had been cheerfully ripped off from [Yevgeny Zamyatin](#)'s [We](#)."<sup>[24]</sup>

## [\[edit\]](#) Adaptations

### [\[edit\]](#) Radio

- *Brave New World* (radio broadcast) [CBS Radio Workshop](#) (27 January and 3 February 1956)

### [\[edit\]](#) Movies

#### Brave New World (1980)

[\*Brave New World \(film\)\*](#) (1980). Directed by Burt Brinckerhoff

- [Kristoffer Tabori](#) as John Savage
- [Bud Cort](#) as Bernard Marx
- [Keir Dullea](#) as Thomas Grambell
- [Julie Cobb](#) as Linda Lysenko
- [Ron O'Neal](#) as Mustapha Mond
- [Marcia Strassman](#) as Lenina Crowne

#### Brave New World (1998)

Main article: [Brave New World \(film\)](#)

[\*Brave New World\*](#) (1998). Directed by [Leslie Libman](#) and Larry Williams

- [Tim Guinee](#) as John Savage
- [Peter Gallagher](#) as Bernard Marx
- [Leonard Nimoy](#) as Mustapha Mond
- [Sally Kirkland](#) as Linda Lysenko
- [Rya Kihlstedt](#) as Lenina Crowne

## [\[edit\]](#) Publications

[\*Brave New World\*](#) publication history at the [Internet Speculative Fiction Database](#):

- *Brave New World*
  - Aldous Huxley; Perennial, Reprint edition, 1 September 1998; [ISBN 0-06-092987-1](#)
- *Brave New World Revisited*
  - Aldous Huxley; Perennial, 1 March 2000; [ISBN 0-06-095551-1](#)
- *Brave New World and Brave New World Revisited*
  - Aldous Huxley (with a foreword by Christopher Hitchens); Harper Perennial Modern Classics, 2005; [ISBN 0-06-077609-9](#)
- *Brave New World & Brave New World Revisited*
  - Aldous Huxley (with an introduction by Margaret Atwood); Vintage Canada Edition, 2007; [ISBN 978-0-307-35655-0](#)
- *Huxley's Brave New World* (Cliffs Notes)
  - Charles and Regina Higgins; Cliffs Notes, 30 May 2000; [ISBN 0-7645-8583-5](#)
- *Spark Notes Brave New World*
  - Sterling, 31 December 2003; [ISBN 1-58663-366-X](#)
- *Aldous Huxley's Brave New World* (Barron's Book Notes)
  - Anthony Astrachan, Anthony Astrakhan; Barrons Educational Series, November 1984; [ISBN 0-8120-3405-8](#)

Also publications for NSW HSC students.

## [\[edit\]](#) Notes



1. <sup>^</sup> ["100 Best Novels"](#). Random House. 1999. Retrieved 2007-06-23. This ranking was by the [Modern Library Editorial Board](#) of authors.
2. <sup>^</sup> Anon. ["Brave New World"](#). *In Our Time*. British Broadcasting Corporation. Retrieved 2009-04-09.
3. <sup>^</sup> see e.g. 'Leibniz', by Nicholas Jolley (Routledge, 2005)
4. <sup>^</sup> Aldous Huxley, *Letters of Aldous Huxley*, ed. by Grover Smith (New York and Evanston: Harper & Row, 1969), p. 348: "I am writing a novel about the future — on the horror of the Wellsian Utopia and a revolt against it. Very difficult. I have hardly enough imagination to deal with such a subject. But it is none the less interesting work" (letter to Mrs. Kethevan Roberts, May 18, 1931).
5. <sup>^</sup> [George Orwell](#): [Review](#), *Tribune*, 4 January 1946.
6. <sup>^</sup> , 18 August 2006 (radio interview with *We* translator Natasha Randall)
7. <sup>^</sup> The Vintage Classics edition of *Brave New World*.<sup>[*page needed*]</sup>
8. <sup>^</sup> G.K. Chesterton, review in *The Illustrated London News*, 4 May 1935
9. <sup>^</sup> Huxley, Aldous. *Brave New World*. Harper Perennial Modern Classics; Reprint edition (17 October 2006), P.S. Edition, [ISBN 9780060850524](#) — "About the Book." — "Too Far Ahead of Its Time? The Contemporary Response to *Brave New World* (1932)" p. 8-11
10. <sup>^</sup> Huxley, *Brave New World*, 1932. (London: HarperCollins, first Perennial Modern Classics edition) p. 113. "Youth almost unimpaired till sixty, and then, crack! The end". – Bernard Marx
11. <sup>^</sup> chapter 3, "Our Ford-or Our Freud, as, for some inscrutable reason, he chose to call himself whenever he spoke of psychological matters—Our Freud had been the first to reveal the appalling dangers of family life"
12. <sup>^</sup> Meckier, Jerome (2006). ["Onomastic Satire: Names and Naming in Brave New World"](#). In Peter Edgerly Firchow and Bernfried Nugel. *Aldous Huxley: modern*

- satirical novelist of ideas*. Lit Verlag. pp. 187ff. [ISBN 3-8258-9668-4](#). [OCLC 71165436](#). Retrieved 2009-01-28.
13. <sup>^</sup> Knaut, Andrew L. (1995). *The Pueblo Revolt of 1680: conquest and resistance in seventeenth-century New Mexico*. Norman: University of Oklahoma Press. p. [168](#). [ISBN 0-8061-2992-1](#). [OCLC 231644472](#).
  14. <sup>^</sup> ["Banned Books"](#). Classiclit.about.com. 2009-11-02. Retrieved 2010-06-01.
  15. <sup>^</sup> ["Banned Books"](#). pcc.edu. Retrieved 2010-06-11.
  16. <sup>^</sup> ["The 100 Most Frequently Challenged Books of 1990–2000"](#). [American Library Association](#). Retrieved 2010-10-08.
  17. <sup>^</sup> Grumbine, Robert (1996-06-03). ["Notes on Book Banning"](#). Retrieved 2009-01-28. <sup>[*unreliable source?*]</sup>
  18. <sup>^</sup> [Banned Books](#), Alibris.<sup>[*dead link*]</sup>
  19. <sup>^</sup> Partap Sharma, "Barer Bones" in C.K. Razdan. *Bare Breasts and Bare Bottoms: Anatomy of Film Censorship in India*. [Bombay: Jaico House](#), 1975.
  20. <sup>^</sup> Smuszkiewicz, Antoni (1982) (in Polish). *Zaczarowana gra*. [Poznań](#): Wydawn. Poznańskie. [OCLC 251929765](#).<sup>[*page needed*]</sup>
  21. <sup>^</sup> [Christopher Hitchens](#), "Goodbye to All That: Why Americans Are Not Taught History." *Harper's Magazine*. November 1998, pp. 37-47.
  22. <sup>^</sup> ["Brave New World Revisited - HUXLEY, Aldous | Between the Covers Rare Books"](#). Betweenthecovers.com. Retrieved 2010-06-01.
  23. <sup>^</sup> Russell, Bertrand; John G. Slater With The Assistance Of Peter Köllner (1996). In *The Collected Papers of Bertrand Russell, Vol. 10 - A Fresh Look at Empiricism, 1927-42*. Routledge. p. xxii. [ISBN 978-0-415-09408-5](#). Google Book Search. Retrieved on 17 September 2008.
  24. <sup>^</sup> [Playboy interview](#) with Kurt Vonnegut, Jr., July 1973.

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- Russell, Robert (1999). *Zamiatin's We*. Bristol: Bristol Classical Press. [ISBN 978-1853993930](#).

## [[edit](#)] External links

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	Wikibooks has more on the topic of <a href="#">Brave New World</a>

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- [Aldous Huxley: Bioethics and Reproductive Issues](#)
- [Audio review and discussion of Brave New World](#) at [The Science Fiction Book Review Podcast](#)
- [Brave New World](#) on *In Our Time* at the [BBC](#). ([of Brave New World listen now](#))
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