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Humanity Dehumanized:

Fordian and Freudian Models in Huxley's *Brave New World*

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## Abstract

This essay deals with major topics in Huxley's *Brave New World*, the concepts of production efficiency applied to every day's life, psychology and psychoanalysis. These concepts, which came to the public's general attention in the beginning of the 20<sup>th</sup> century, are in the novel taken to the extreme, thus becoming instrumental in the fictionalized controlled society: the figures of Henry Ford and Sigmund Freud are assimilated to one, divine person. The first part of this essay describes how Fordianism and the newly invented incubators were implemented into the society of the New World. The second part focuses instead on the views that Huxley had about psychoanalysis, on how John's affective relationships have been inspired by the tales of *Hamlet*, *Oedipus* and Huxley's friend and writer D. H. Lawrence and on what Huxley's thoughts about psychology could have been.

Keywords: Huxley, Henry Ford, psychology, individualism, complex of Oedipus

## List of contents

Introduction	3
Chapter 1 - Fordianism, Efficiency and Conformism	5
Chapter 2 - Psychology of the Dehumanization	10
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Conclusion	18
Bibliography	20

## Introduction

*Brave New World* is a novel set in a dystopian future where the survivors of a cataclysmic war create, after several centuries, a society free from any kind of internal conflict. In order to achieve this, any form of discontent is to be completely eliminated. Knowledge from the Old World and its history are removed, as is every trace of the organized religions. Children are artificially hatched and conditioned to belong to a caste system, which is the main instrument of population control in the new society.

All the secondary needs of the human being are, in Huxley's novel, provided or encouraged by a higher institution, as the primaries (food and shelter) are no longer problematic to obtain, thanks to the modern society. Happiness is not to be *pursued* anymore, it is rather *given* by the Authority in form of behavioral conditioning at young age: individuals are programmed to enjoy their job and to freely (and often publicly) ignite their sexual energy. *Soma*, a miraculous drug capable to heal any suffering, is also distributed. Those who, by chance or mistake, are not included in this big picture, are consequently ostracized and lonely. Through these means, Utopia is reached, but at a considerable cost. The future mankind has been chemically and psychologically deprived of a great gamma of human emotions such as love, sadness and melancholy, so that the new society is engineered to work predictably and with mechanical precision. Being published in 1932, it summarizes the fears of the nascent industrial civilization. The high-paced lifestyle that motorization introduced, the increasing urban population and working class, and the Freudian theories on how deep the human mind can be probed are elements that the novel brings to the extreme.

In my work, I am going to analyze the various elements that shape the New World, how they are used to outline a coherent setting of the novel and how they place themselves in

relationship with the world in which Huxley lived. The purpose of this paper is, by taking into consideration three of the aspects of the early 20<sup>th</sup> century's society, to establish if the novel can be seen as a serious warning about the dangers of the future, introduced by the new mores of the 1920's. The main points of discussion in the first part will revolve around the Fordian theory constituting a social danger, the alienation and lack of individuality brought by excessive mechanization and the vanishing of the classical culture due to the consumerist society. It will then be discussed how the Freudian theories are distorted by the Controllers and why. A further discussion will try to cover Huxley's thoughts regarding a psychoanalytical vision of the human mind, and whether he meant to satirize it in the novel.

In the first chapter I will contextualize the assembly line and other Fordian theories, together with a pedagogic theory that rose in the first years of the 20<sup>th</sup> century into the New World described by Huxley. Close attention will be paid to the first three chapters of the novel, where the reader is abruptly introduced to the setting. The second chapter will discuss the application of the concept of Oedipus complex to the character of John the Savage. In doing so I will also refer to D. H. Lawrence's influence on Huxley.

## Chapter 1 – Fordianism, Efficiency and Conformism

This first chapter will deal with the material and practical level of the society depicted in the novel. The role that Ford played in his time, his influence and theories are here briefly illustrated, contextualized and linked to the novel's environment. Parallels between the fictional and the Western 1920's-30's societies will be drawn by comparing the technological advances described in *Brave New World*, especially the embryo cultivation method, the Fordian population control theory, and the new child care trends of the time Huxley lived in.

Henry Ford and his teachings covers a messianic role in the novel. In the time the novel was being written, Ford was highly praised as the best industrialist of his time, a 1920's incarnation of today's Apple CEO Steve Jobs. Ford's most appreciated success was the Model T, the first mass-produced automobile; mass production allowed production cost sinking, and a very low final price of the product. The by that time "generous" 5\$ per workday wages introduced by Ford made him appear like a philanthropist, therefore he was very well accepted by his contemporaries.

The Fordian philosophy aimed to achieve the perfect production efficiency. Mass production should have been ensured by the assembly line, the continuous and sequential organization of workers and machines. Work was to be organized "so that each component part shall travel the least possible distance while in the process of finishing" (Ford 1922). The assembly line concept is applied, in the novel, to the hatchery, which is where social predestination becomes reality. Here the individual is artificially defined in all of his stages, from prenatal development to childhood. The reader is shocked as he/she is forced to apply a technical model to a human being: "The week's supply of ova [...] whereas the male gametes [...] have to be kept at thirty-five instead of thirty-seven" (2). The egg has to be adequately treated (3), then, first step in the differentiation, the "Alphas and Betas went back to the

incubators, while the Gammas, the Deltas and the Epsilons were brought out again [...] to undergo Boskonovsky's process" (3), in order to create less developed individual for the lower castes. The so called "Boskonovization" was a highly-productive process where from a single embryo ninety-six more were created.

The "conditioning" is the second part of the breeding process. It is a process that is applied directly to the embryos, which are exposed to a number of external physical influence in order to install in them an innate hatred towards certain climates or work conditions. Thus the future human being will be programmed to prefer, and also like, those predefined conditions. Boskanovsky's process is "the major instrument of social stability", as it brought identity: individuals would innately know their place in the society. It seems that Ford knew about the importance of fitting his employees in the surrounding world. In order to receive his 5\$ wage, Ford's workforce, which consisted mainly of immigrants (belonging to several cultural backgrounds), were requested to attend "American classes" in English-speaking schools. Workers had to learn the American way of life and adapt to it, until the humiliating act of stripping themselves of their native clothes and embrace new clothing and identity (Peller 65-66). Individuality was thus discouraged and their repetitive actions in the assembly line were meant to transform them in an undifferentiated mass. The same principle is applied in the novel. The lowest caste, the Epsilon, deprived of oxygen so that they will suffer physical and mental handicaps, is the most common *en masse* manufactured caste, reflecting the role of the perfect labourer described by Ford: "Free of unnecessary physical movement and unnecessary mental activity" (Peller 67). Being content with their work, they will never search for anything better because the Epsilons could not even conceive another workplace. Cheap, highly replaceable workforce yet indispensable to the rest of the society. Conditioning continues during childhood. A group of young low-caste is trained to dislike books and flower by letting them crawl towards the objects and then striking them with explosive sounds and

electroshocks. The children would eventually develop a deep, psychological fear against those objects and colours.

It is worth to be mentioned the role of the parents is absent. During childhood the kids are raised in herds for each caste and contact with another caste is extremely discouraged. The children themselves abhor it, as we can read during one of the Elementary Class Consciousness times. Young Betas are taught to despise the lower castes by a recorded voice constantly asserting that the other classes are not worthy to play with and similar stock phrases (22-23). This shows evidently how, firstly, the use of hypnopaedia, to install moral ideas in the young minds, and, secondly, the lack of primary socialization within the family boundary as, of course, the family itself is considered filthy and breastfeeding a disgusting practice, as Lenina notices during the trip in the Reservation (96), while the Alpha Bernard is intrigued by that.

The hatred towards the intimate contact between a child and its parents is a product of the Huxley's own times' fear towards close contacts and illness spreading, originated by the high infant mortality rates of the early 20<sup>th</sup> century. An effort that parents and orphanages were requested to make was to keep distance between them and the children and between the children themselves in order to decrease the chance of infection and contagions. Since by then it was not clear how disease spreading functions, the most effective way to reduce it was by keeping an almost clinical distance between individuals: "Move people away from each other, separate the sick from the healthy" (Blum 33). Parents were urged "to keep their homes free of contagious diseases. Remember that cleanliness was literally next to Godliness. And remember, too, that parents, who were not all that clean by doctors' standards, were potential disease carriers. [Dr. L. E. Holt] insisted that mothers and fathers should avoid staying too close to their children" (Blum 33). According to this vision, affectionate physical contact was to be avoided because of germs and a mother should always keep cautious distance from her



baby. Huxley's idea of hatcheries may also have been the materialization of the incubator, invented in the early years of the century and made of a glass-walled cradle protecting the infant from external agents.

Sterility and isolation became the gods of hospital practice. The choleras and wasting diarrhoeas and inexplicable fevers began to fall away. Children got sick – just not so mysteriously. [...] But, now, doctors took the position that even the known infections could be best handled by isolation. Human contact was the ultimate enemy of health (Blum 35)

The American psychologist John B. Watson denounces Maternal affection as “the cause of weakness, reserve, fears, caution and inferiority” (Blum 37). His followers believed that because of the parents, the child would eventually develop emotions which in adult age would become impossible to dominate, whereas the rational human being was supposed to show extreme control on them. He argued that children could be successfully conditioned not to feel emotions; therefore, thanks to science, they would eventually be eradicated. Watson “dreamed of a baby farm where hundreds of infants could be taken away from their parents and raised according to scientific principles”, exactly the same role that *BNW*'s hatcheries covered. Watson's bestseller, *The Psychological Care of the Child and Infant*, gained enormous prestige when it was published in 1928, but Huxley became controversially critical to this approach. It is not to be forgotten that also Watson's works are products of an age filled with technological advances, when machines started to take over those wearing works that human beings once had to do, while the telegraph, the railroad and Ford's car changed the face of the world.

In *Brave New World* these seeds grow, they interpenetrate each other, finding excellence in their most sublime product: the Mass Man, produced in series and child to the

mass production. Huxley perceived this possible future as very real much before the economic boom that followed World War II in form of the mindless humanity populating the novel. In *Brave New World Revisited*, written 15 years after *BNW*, this fear has become even more real:

The completely organized society, the scientific caste system, the abolition of free will by methodical conditioning, the servitude made acceptable by regular doses of chemically-induced happiness, the orthodoxies drummed in by nightly courses of sleep-teaching – these things were coming all right, but not in my time, not even in the time of my grandchildren. [...] Ours was a nightmare of too little order; theirs, in the seventh century A.F., of too much. [...] The nightmare of total organization has emerged from the safe, remote future and is now awaiting us, just around the next corner (*Brave New World Revisited 1-2*)

It does result difficult for us to imagine our society as rigidly organized in castes, but, as of today, we can easily understand what Huxley's fears have turned into. The "superior caste" of politicians and businessmen does effectively manage power through the use of mass-media. It is also familiar to us the use of recreational drugs in order to escape reality, just like *soma* in *BNW*. Conformism will also be instrumental for achieving total control over population and creating a perfectly levelled society.

Huxley though carries these visions to the extremes we have seen in *Brave New World* and hypothesizes a world where the lack of emotions and labour efficiency are key factors to the resolving of every kind of conflict. Banning any kind of aesthetical thinking is the next step into the realization of the anti-utopia.

## Chapter 2 – Psychology of the Dehumanization

In this chapter I will analyse Huxley's own beliefs regarding psychoanalysis, the use of Freud in the novel and how the interpersonal relationship between John the Savage and his natural mother Linda can be reconnected to an oedipal kind of relationship. I will briefly analyse how the psychoanalysis was perceived at the dawn of the 20<sup>th</sup> century and how Huxley related himself to this new discipline. Did Huxley consider Freud a danger to the society like Ford was, since in the New World both figures are overlapping? Can the relationship between Lenina, Linda and John be considered under a Freudian light? Or is John rather an archetypical figure?

Freud's ideas began to have an important influx on the modernist writers in the years following World War I. Modernist authors exalted the role of the human mind by exploring the psyche (*Norton*, 1839), therefore more attention was given to psychological theories in general. This has to be contextualized in an environment of rupture with the Victorian roles and tradition. Huxley was at first fascinated with these ideas, but never to a maniacal extent like many of his contemporaries that he, in fact, mocked at psychoanalytical conferences (*Buchannan*). Nonetheless he encapsulated the Oedipus complex theory in the narrative fabric of *Brave New World* together with the Shakespearean underplot, in which the triple-way relationship John-Linda-Lenina results determining for John's ultimate fate. The final irony lies in the fact that, despite of Freud (with Ford) being divinized, one of his theories will be the explanation of John's suicide. The famous "Oedipus complex" is defined as the "complex of emotions aroused in a young (originally and esp. male) child by a subconscious sexual desire for the parent of the opposite sex and a wish to exclude the parent of the same sex, which, if not resolved naturally, may lead to repression, guilt feelings, and an inability to form normal emotional or sexual relationships" (*OED* online). It is simple to connect this notion to

the John's history: he is aggressive towards Popè (John's fatherly figure) since he is sleeping with his mother; he cannot manage to have a "normal" relationship with Lenina; finally, the feeling of guilt and rejection will bring him to his end. Because of the strength of the concept of complex of Oedipus, incorporated in the very essence of the human being and, as explained in the previous chapter, potentially leading to individual (and therefore social) instability, the controlling authorities of the New World decided to cut the problem at the root. The in-vitro breeding does not allow any identification of parental figure. The children will not have any mother to be obsessed with or any father (or fatherly figure) to be urged to destroy. The fact that this is what actually happens to John could be interpreted as an acceptance of the Freudian theory. What instead this chapter will try to prove is that John's story can be rooted to archetypal myths and stories common to most human communities, coded by social and natural laws and immortalized in myths and stories such as *Oedipus* and *Hamlet*. Something that is part of the human nature, but that the society of *Brave New World* extirpated thanks to the diagnosis by "Freud-god". It is a way for Huxley to satirize the Freudians, a way to say that the Oedipus complex does not need to be "scientifically" analyzed by therapists but it is rather something that simply "is".

Let us analyze the impact that Freud had on the culture presented in *Brave New World*. He became a legendary figure by placing one of the basis of the future society, even if nobody recognizes his name anymore. I concur with Buchanan when he writes that "it could be argued that the active suppression of the Oedipus complex is the principal tool of social stability practiced in this future" (Buchanan 28), the basis of the huge social engineering work, acting on a deeper level rather than the big-scaled Fordian efficiency or the globally enforced consumerism. As the original myth of Oedipus, Laius and Jocasta had the purpose to create horror and disgust towards the taboos of parricide and incest, in the New World this fear is institutionalized. Unfulfilled sexual attraction, even in early age, would generate

competition and unhappiness (therefore parental figures must be absent), so the children are encouraged to sexually play with each other as described in chapter 3. By taming these innate desires and by creating and fulfilling other synthetic, implanted needs, the goal “is to make everyone so infantile that he still feels as if he were in the womb/decanter” (Buchanan 28). The prophetic aspect of Freud is confirmed by the Controller himself during the speech in the London Hatchery: “All the physiological stigmata of old age have been abolished. [...] And along with them all the old man’s mental peculiarities. Characters remain constant throughout a whole lifetime” (47). The extirpation of this oedipal matter from the human community is what is going to branch off the new society from the old one. The individual has been dehumanized not only socially, as we have seen in the previous chapter, but also psychologically, all of its “defects” erased. This is perhaps a key in which the approach to Freud that Huxley shows can be considered: the human being must go on as a whole, with all of his flaws, otherwise his identity is going to be lost. The complex of Oedipus is indeed something horrifying to think about, but it has to be acknowledged as a part of our humanity, while Huxley’s contemporaries were treating it as a disease, psychoanalysis being the cure.

The myth of Oedipus provides the Greek version of the incest taboo stories widespread through the whole world and in almost any culture. Incest is such a huge danger to the order of society that its against-nature attribute has been institutionalized in such myths. In the New World, though, its boundaries have been expanded to the point to include any affective relationship, may it be parent-child, friendship or romantic love. This is firstly fitting to, how we saw in the second chapter of this essay, help develop a conflictless society. Secondly, it bans any individualized feeling of love, according to the Fordian doctrine of depersonalization. Thirdly, “an only love is an incestuous love, in Huxley’s futuristic world, because it tends to work against the social solidarity which is the key to peaceful life” (Buchanan). Linda’s role in John’s identification in the Oedipus complex is explained by the

fact that she has been an irresponsible mother (in our modern standards). She does not know how to raise a child and her conditioning has to struggle with the maternal instincts that awaken in the natural environment of the Reserve. They have indeed had intimate moments, which outside the Reserve would have been considered incestuous, i.e. when she kisses him or when she embraced him and lovingly put to bed as a child. But those are alternated by episodes of rage, remains of her conditioning: "I'm not your mother. I won't be your mother. [...] Turned into a savage... having young ones like an animal..." (109-110), blaming her son for the impossibility to go back to her rightful place in the World. Linda also shows, understandably, symptoms of depression, as she is depicted laying in beds for days or drinking alcohol, a *soma* surrogate. His mother's indoctrinated promiscuity, the men visiting her and the other kids making fun of him add to the mix. Being raised in such conditions, it is easily understandable how John became obsessed by her mother, and also his clumsiness with the opposite gender. It is a mixture of care, jealousy and morbid love that according to Freud every male child feels towards the female parent.

Seeing his mother having sex with more than one man is the cause that will make him feel disgust towards the sexual act, but also uncovers his jealousy towards Popè. John's interior conflict is here exemplified through Hamlet. He is in a similar situation of the Danish prince. In fact even without knowing their meaning, John feels rage remembering the words used by Hamlet when referring to Claudius: "Remorseless, treacherous, lecherous, kindles villain. What did the words exactly mean? He only half knew.[...] These words gave him a reason for hating Popè; and they made his hatred more real" (114). Linda's sexual relationships are also the cause of John's incestual desires, because of which he will finally attack Popè. John knows that he is physically attracted by his mother (because of her neglectfulness?) but at the same time he does not want to break such an important law of nature.

Proceeding further into the story, the character of Lenina will become a problematic figure in John's mind. A hint is given by her name itself, which sounds extremely close to Linda. When John first meets her, he is astonished: she is an angelic view and the attraction is reciprocal. The impressions that the two have of each other are however extremely different: while John is amazed by the girl's soft lineaments, her smile and her hair, hinting to some kind of innocent, almost courtly love, Lenina's attraction is clearly sexual. She focuses on a more "physical" aspects, his toned body (101). The comparison with Linda is unavoidable in John's mind: in fact both of them come from the outside world, both of them worked at the hatchery and finally both of them are obsessed by sexuality. The view of Lenina naked in chapter thirteen will provoke in him a shocked reaction, an emotional breakdown in which the two women become the same. The final proof is in chapter eighteen: "He tried to think of poor Linda, breathless and dumb, with her clutching hands and the unutterable terror in her eyes. Poor Linda whom he had sworn to remember. But it was still the presence of Lenina that haunted him. Lenina whom he had promised to forget. Even through the stab and sting of the juniper needles, his wincing flesh was aware of her, unescapably real. "Sweet, sweet ... And if you wanted me too, why didn't you ..." (222-223). John cannot avoid connecting the image of Lenina's naked body to his dying mother.

Unsatisfied is thus his approach to sexuality, and fed by his Shakespearean readings, where love is always courteous but never physically fulfilled. Ultimately, the Savage's mental constraints will bring him to self-destruction, very similarly to what happens in *Hamlet*. Quite ironically, if the New World society had known more about Freud and his theories rather than simply assimilating them, John may have been treated and cured, so his sense of guilt would have been less destructive.

Some aspects of John's character were definitely inspired by D. H. Lawrence, whom Huxley was very close to. Buchanan argues that during the time *Brave New World* was written, Huxley was very influenced by the writer, "whose anti-Freudian, anti-humanistic views were impossible for Huxley to ignore entirely. [...] In 1920, Huxley had referred to Lawrence as a "slightly insane novelist" who had been "analyzed for his complexes, dark and tufty ones, tangled in his mind" [which] were discovered, and it is said that Lawrence has now lost, along with his slight sexual mania, all his talent as a writer" (Buchanan, 37). Similarities in Lawrence's life with John the Savage and the deep affection towards his mother, hint to the fact that Huxley may have been inspired by Lawrence when creating the character of John. A further proof is given by an essay that Huxley wrote after Lawrence's death. Huxley thinks that

Lawrence certainly suffered his whole life from the essential solitude to which his gift condemned him. "What ails me," he wrote to the psychologist, Dr. Trigant Burrow, "is the absolute frustration of my primeval societal instinct... I think societal instinct is much deeper than sex instinct – and societal repression is much more devastating. There is no repression of the sexual individual comparable to the repression of the societal man in me, by the individual ego, my own, and everybody else's... Myself, I suffer badly from being so cut off... At times one is *forced* to be essentially a hermit. I don't want to be. But anything else is either a personal tussle, or a money tussle; sickening: except, of course, just for ordinary acquaintance, which remains acquaintance. One has no real human relations – that is so devastating". One has no real human relations: it is the complaint of every artist. (*D.H. Lawrence in Essays*, 83)



However, some of Huxley's private letters show also an ambiguity towards Freudian approaches. In a letter from 1952 (whose addressee is missing), Huxley praises the practice of hypnosis, as it can set the ego "free" for some time:

In all these instances the benefits due to hypnosis are due fundamentally to the fact that it is accompanied by a high degree of relaxation, mental and physical. The ego is able to let go, to get out of the way, to stop interfering with the beneficent action of the 'entelechy' [...] – the thing that, in contradistinction to the personal sub-conscious where the Freudian rats and black-beetles are active, gives one 'inspirations', 'intuitions', 'good thoughts' which are as genuinely real facts as are the fears and compulsions, aggressions and despairs generated in the Freudian basement (Letters, 647)

while instead hypnosis' fictionalized practical application, *hypnopaedia*, is in the novel regarded as one of the instruments used to achieve total control over the individual, and an important part of the conditioning process. *Hypnopedias* is the means by which people are installed tastes, cultural motifs (through mantric repetition) and the knowledgebase of the child's future role in society. The quoted passage from *Letters* shows however a contrast between hypnosis and psychoanalysis, as two separate methods of psychological inquire and a most favorable opinion towards the former, denouncing the "hidden monsters" the latter would awaken. However it is necessary to note that the Freud himself embraced hypnosis early in his career and is somehow grateful to this method for "having paved the way to psychoanalysis" (Freud 1914), admitting "that psychoanalysts are in fact the legitimate heirs of hypnosis" and that "we do not forget how much encouragement and theoretical clarification we owe to it" (Freud 1917). Early Huxley may have interpreted the two methods as an invasion of one's privacy: *hypnopaedia* is, after all, deep inception of concepts whereas

hypnosis-psychoanalysis is, on the contrary, their extraction. More specifically, the former is the reverse engineering of the latter, an evolved form of hypnosis of which psychoanalysis is a precursor.

Huxley's distrust towards the Freudianism is unarguably shown in some of his earlier writings. In the introduction to *Proper Studies* he wrote that they attribute art to a "happy efflorescence of sexual perversity" (xvi, 1927), while in a letter dating 1925 he argues that they "suppose that they have explained a thing when they have traced its origin" (*Letters* 1925). Freudianism is also satirized in *Those Barren Leaves*, when the narrator says that "anal-erotism is a frequent concomitant of incestuous homosexuality!" (287). Nevertheless, psychological approaches are not far from Freudian theories, as John's development as a character shows.

In conclusion, I think that Huxley indeed saw Freudian thinking as casting a dark shadow over the western society when he first wrote the novel. Similarly to how biology had just gained the power to dig into life's very fabric and technology started to affect every aspect of the life of an individual, psychoanalysis had just lay the ground for a deeper, potentially dangerous, intrusion into private life. *Brave New World* shows how knowledge can easily escape the human control. The extreme application of scientific, economic and psychoanalytical theories could become so twisted to the point that nobody, in the new society, can understand their real, original purpose. It is not Freud being satirized, it is rather the blind, fanatical trust that the mass places in them. Like Ford, Freud is not to be seen as a world savior, but he needs to be interpreted and properly studied.

## Conclusion

In this essay I have analysed two of the many themes revolving around Huxley's *Brave New World* and how the author may have been influenced by his contemporary society and personal experience. A duality can be traced between them since the first one deals with a socio-economic topic, while the second is focused on the emotional and psychological side of characters and writers. The first chapter is closely related to trends which developed from the industrial revolution of the early 20<sup>th</sup> century and marked the birth of the mass production society.

I have described how Fordianism developed and how it had to be put into practice on a productive level but also on a social level. I have then explained its relationship to the first and second chapter of the novel, applying Fordianism to science in order to mass-produce human beings through a biological process. Further in the chapter, I have compared the mechanisms of population control used in reality and fiction of the novel in order to show the consequentiality between them. In the second part I have then contextualized the lack of any emotional bound between individuals and obsession for purity in the *New World* by tracing its origin to a similar trend of the 1920's. The second chapter is instead focused on the other godly figure which appears in the novel, Freud, and on why and how Huxley decided to insert it.

I have done this by analysing the character of John the Savage and his relationship towards his mother Linda and his love interest Lenina, relating it to the complex of Oedipus theorized by Freud but also to the Greek myth and its latter realization *Hamlet*. I have then argued that Huxley's point is to condemn the thinking of the psychic phases as diseases and that, instead, they are a crucial part of the human being itself, needed for the individual to keep a natural balance. Further on, I have argued how John's sexual reluctance towards

Lenina is referable to the myth of Oedipus. Finally I have argued how John the Savage may have been inspired by D. H. Lawrence and, quoting Huxley's letters, how the author felt about psychoanalysis.

In conclusion, Huxley feels these themes as really endangering to the well-being of the human race. Mass production is seen as a cultural impoverishment, which will finally bring to a rotting idleness. This is one of the prerequisites of the oligarchy depicted in the book, since the New Man will be anaesthetized and fully subjugate. Huxley also fears that the psychoanalytical uncovering of the mind's mechanism will be instrumental to this unjust cause. At the same time he seems ambivalent towards the New World since, after all, every kind of conflict on Earth has stopped. My opinion is that Huxley, in spite of warning the future generations, also accepts it as ultimate fate.

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