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O *Brave New World*, That has Such Devices in It

The World State is undoubtedly an efficient and effective paradise where everyone has their place and is content with their entire existence. However, this world comes with a hefty cost: "individuality." The people are no more than mindless consumers of products sold through the twisted perception scientific discovery, as they are conditioned to love their pathetic life of pursuing endless pleasure. However, John the Savage, a symbol that represents the "normal" societal norms, challenges this mechanical civilization by contesting with Mustapha Mond, a representative of the modern populace. By employing numerous satirical devices during the clash between the rustic world and the radical ideologies, Aldous Huxley's satire *Brave New World* warns of the dangers of capitalism that initiates the degradation of humanity.

Scientific innovation and a search for absolute efficiency had led the World State's citizens to forget their humanity. The drive for innovation is purely based on robotic reasons, and all that is beautiful was eradicated and replaced by superficial goods. Indeed, the symbol of humanity, which is God himself, had evanesced: "'Well, [God] 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.’” (Huxley). This appeal to logos shows a false dichotomy in which a content civilization can only be achieved if its citizens become mindless automatons. The Controller explains that relenting religion, the beacon of faith, hope, and compassion, is mandatory for mutual happiness. Hence, Huxley utilizes this symbol to create an example of *reductio ad absurdum* where because the of the extinction of Christianity, a utopia is “decanted”. Furthermore, the absurd logic of the World Controller overwhelms the humanity of the Savage represents the deterioration of morals in the World State. Because cold reasoning is the foundation of this society, humans are treated as objects, which would be separated into different castes and have a predetermined future. Evidently, deprivation of free will follows the loss of charity as the elites, such as Mustapha Mond, have total control over their squirming subjects, and their fate is to consume whatever inventions are made within the World State. However, for the sheep to not revolt against the shepherd, their minds must be perfectly conditioned to relish their forlorn existence.

Pleasure amalgamates the people into a singular organism that is the World State, and Aldous Huxley, speaking through the World Controller emphasizes this human vice, as well as the vice of capitalism perpetuating corruption. The omnipresence of perfunctory gratification is mirrored with the repetition of the inference to stability: “‘But chastity means passion, chastity means neurasthenia. And passion and neurasthenia mean instability. And instability means the end of civilization. You can’t have a lasting civilization without plenty of pleasant vices.’” (Huxley). The repetition of the word “instability” serves

to underline the necessity of ephemeral delectation in maintaining this society and concoct another false appeal to logos. In this quotation, John the Savage tries to resist the tyrannical Mustapha Mond by accentuating the need for misery, but Mond defended the degenerate system of the World State by expressing that it would be the end of civilization. However, the society that Mond is protecting is one that is inherently unethical due to its dependence on sexual desires, so much so that chastity can shake the foundation of the World State. Here lies another satirical device: reduction of the citizens to mere machines to keep society functioning, and as sexual objects to keep others operating. As everyone belongs to everyone else, the people of the World State are meant to satiate the lust of others before the feeling evolved into a stronger emotion that may damage stability. Thus, sex is to keep the humans docile and obedient. The degradation of humanity from the reduction is evident when one imagines Edmund from Shakespeare's play *King Lear* in the new world: "[He's] Sitting in a pneumatic chair, with his arm round a girl's waist, sucking away at his sex- hormone chewing-gum and looking at the feelies'" (Huxley). The once epic and tragic character is now reduced to a mere glutton sitting comfortably on his pneumatic throne. Edmund was a rebel, a bastard child that stood against King Lear, yet he now has everything that he needed and only lives on his cursory excitement – there is no more ambition within Edmund. Through this pitiful imagery of Edmund, Huxley expresses that the voracious appetite for pleasure can be satisfied by continuous consumerism, but it is at all that makes one human.

The appeal to logos represents the World State as an ideal society, but the satirical devices employed by Aldous Huxley pass through the guise of this capitalistic civilization

to reveal a dystopia. The citizens of *Brave New World* are nothing more than androids following their programmed routine after they are decanted. The emphasis on progress triumphed over ethics gave rise to this society. Passionate emotions were also extinguished as the people were stupefied by their comfort and constant gratification. Hence, the World State functions as a warning to the current populace for them to remedy their vices before fundamental morals collapse.

Works Cited

Huxley, Aldous. *Brave New World*, Aldous Huxley. Spark Publishing, 2014, pp. 157-64.