

# Brave New World

by Aldous Huxley

## Teacher's Guide

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## Synopsis

### Chapter 1

In June in the distant future after 632 years of dominance in England, Utopia appears to thrive. During a guided tour by a student group, Henry Foster, assistant to the Director of Hatcheries and Conditioning (the D. H. C.) gives a thorough grounding in the Bokanovsky Process, a type of cloning or budding that develops a single egg into 96 mirror images. The conveyor belt system, created by the god-figure Henry Ford—devoutly called “Our Ford”—carries embryos toward a selection of five social castes—Alpha, Beta, Gamma, Delta, and Epsilon, ranging from the intelligent Alphas to the near-Cretin Epsilons. The tissues are inoculated to assure suitable behavior and compliance to the state, which dedicates itself to “Community, Identity, Stability.” Infants undergo ectogenesis or decanting, the delicate process that parallels birth.

### Chapter 2

Foster explains indoctrination at the Central London Hatchery and Conditioning Centre, where infants are sent to an upstairs nursery. Electric shock connects taboo pleasures and curiosity with pain. Alphas alone are encouraged to think for themselves. The children learn in their sleep through hypnopaedia, which repeats in their ears the truisms that force them to buy more goods, abstain from monogamy, and follow the prescribed behaviors of their caste.

### Chapter 3

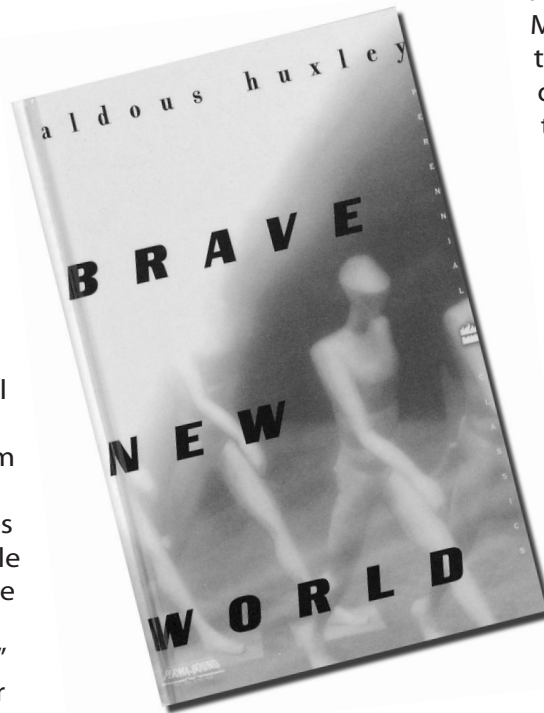
At the end of the hatchery tour, Foster leads the students to the garden to demonstrate conditioned play at sex games. Mustapha Mond, Resident Controller for Western Europe, lauds social engineering for standardizing human genetics. When the shift changes at 4:00, Lenina Crowne and Fanny Crowne, a distant relative and co-worker, meet in the women’s locker room 17 stories up to discuss Lenina’s dates with Henry and her impressions of Bernard Marx, a bright, but eccentric sleep-teaching technician. Lenina has a date with Bernard to travel across the Atlantic Ocean to Malpais, the Savage Reservation outside Santa Fé, New Mexico. Fanny grouses that Bernard is a kook. Lenina replies that she will risk a bad date in exchange for a trip to a primitive Zuñi settlement.

### Chapter 4

In the lift, Lenina meets Bernard as he leaves work and accepts his invitation for the July trip. Because she has a date with Henry Foster to play Obstacle Golf, she boards a helicopter on the roof and leaves Bernard behind. The flight gives a good view of futurism in London

and ends at the golf course.

A neurotic loner, Bernard takes his plane from the roof south over the river and lands on the roof of Propaganda House in Fleet Street. He looks forward to spending time with Lenina, yet admits that he has grown weary of emptiness, Utopia’s childish games, and soma, a tranquilizer that soothes nervous people. Bernard’s friend, Helmholtz Watson, a professor at the College of Emotional Engineering and a critic of Utopia, invites Bernard to his house, where he pities Bernard’s nervousness.



**Chapter 5**

At 8:00, the golf course closes. Lenina and Henry fly over the crematorium chimney to his apartment roof in Westminster. At 9:20, they go out to dinner and cross the street to a cabaret. They dance until closing time. That same Thursday evening, Bernard leaves Helmholtz's apartment and takes a flying cab east to a solidarity meeting, which breaks into mass moaning during the pseudo-religious "orgy-porgy."

**Chapter 6**

Some weeks later, Lenina is certain that Bernard is odd. She enjoyed being with George Edzel the previous summer and looks forward to three days on the Savage Reservation in Malpais, New Mexico. Before leaving on their trip, Bernard and Lenina spend time together and discover that they are mismatched. He stops the helicopter of the Channel to look at the dark, foamy water. They fly back to his apartment and meet the next afternoon on the roof. Lenina accepts Utopian propaganda without question and is alarmed that Bernard is free-thinking and somewhat distant from Utopia's norm. He longs to feel passion and regrets intimacy with Lenina, who is an obvious intellectual inferior.

Bernard petitions the Director for a vacation pass. The Director threatens to send him to Iceland if he rejects Utopian policies. Bernard swaggers away. That evening, he gives Helmholtz a slanted account of his encounter with the Director.

Although tempted to break her vacation date, Lenina boards the transatlantic rocket from New Orleans to Santa Fé for the night. The next morning, the reservation warden signs their permit to visit the reservation and embarrasses Lenina with comments about births among Indians. In a panic at the thought of exile in Iceland, Bernard phones Helmholtz and learns that the Director has begun arranging Bernard's punishment. Lenina gives Bernard four soma tablets. They take a plane from the hotel roof to Malpais.

**Chapter 7**

The couple arrive among the Zuñi. Lenina recoils from pueblo life, with its sickness, old age, filth, and insects. Like pre-utopian breeders, Zuñi women give birth and breast feed babies. On the mesa, Lenina witnesses a primitive snake ritual and reaches for soma, which she left at the rest-house.

During the ceremony, priests whip John. Afterwards, he greets Lenina and Bernard in English and introduces Linda, his fat, unkempt mother, a former native of Utopia who was lost on the mesa during a visit and who took up the Zuñi lifestyle. Linda tells how living in the American southwest differs from what she remembers of Utopia. An unwelcome outsider, she has become promiscuous and besots herself on mescal and peyotl, hallucinogens derived from cactus.

**Chapter 8**

Bernard and John talk outdoors. At age 12, John, also an outsider because of his parentage, reads a collection of Shakespeare's plays, which he receives from Popé, Linda's lover. At 15, Mitsima teaches John to mold clay by the river. Bernard identifies with John's despair and suggests that Linda and John should visit Utopia by accompanying Bernard on the trip back. John, who is attracted to Lenina, cheerfully anticipates the journey.

**Chapter 9**

Back at the rest-house that evening, Lenina takes an 18-hour drugged rest. At midnight, Bernard is still sleepless. At 10:00 the next morning, Bernard flies to the post office. At 10:37, he calls Mustapha Mond to announce his find—a Utopian woman and her son who have reverted to primitive ways. At 2:30 P. M., he returns to Malpais. In Bernard's absence, John comes to the rest-house and enters Lenina's room to watch her sleep about the time that Bernard arrives.

**Chapter 10**

The day after the travelers return from New Mexico, Bernard halts his reassignment to Iceland by introducing the Director to Linda and John. Linda embraces the Director and calls him Tomakin; John recognizes him as his father. Because the hatchery staff is repulsed at the idea of viviparous reproduction, they laugh.

**Chapter 11**

The incident sends gossip over London. The Director is embarrassed and resigns from the hatchery. At Bernard's apartment house, Linda, whose health is tenuous, takes mega-doses of soma and watches television. Dr. Shaw predicts that her respiratory system will fail. For many days, Bernard is a local hero. John follows Bernard on a guided tour of London. Lenina relishes introducing

John to the feelies. After seeing “Three Weeks in a Helicopter,” she invites him to her apartment and encourages a sexual liaison. Her forward behavior repulses John, who shouts lines from Shakespeare in outrage at unbridled lust and nudity. He withdraws to read Shakespeare’s plays.

**Chapter 12**

Alone in his apartment, John broods over how vapid and shallow Londoners are in comparison to people on the reservation and refuses to attend a party with Bernard and Lenina. She leaves with the Arch-Community-Songster. The next morning, Bernard is annoyed that John befriends Helmholtz, who has violated Utopia by writing a poem.

**Chapter 13**

Lenina has difficulty concentrating on her lab work. That afternoon, she visits John. She is shocked that he wants to marry her and hides in the bathroom. A message from the Park Lane Hospital for the Dying warns John that Linda is rapidly expiring.

**Chapter 14**

Soporific and surrounded by sounds, smells, colors, and light, Linda barely acknowledges real life. Defeated in his attempts to revive his mother, John leaves her.

**Chapter 15**

On the way out at 6:00, John incites departing hospital employees to riot by throwing their stock of soma out the window. Police arrive, play soothing taped music, and spray with soma and aerosol anesthesia. They arrest John and his rescuers, Bernard and Helmholtz.

**Chapter 16**

The trio appear before Mustapha Mond. He banishes Bernard and Helmholtz to the Falkland Islands.

**Chapter 17**

John engages Mond in a debate of Utopian principles—the Bokanovsky Process, religion, literature, and natural feelings. Mond claims that God cannot exist in a society bent on mechanization. Happiness, Mond declares, does not parallel God’s direction. John ripostes that Utopia, to its eventual damnation, worships consumerism. He boldly embraces god, literature, freedom, goodness, and the right to sin.

**Chapter 18**

At John’s apartment, Helmholtz finds him sick on an emetic of mustard and warm water. Helmholtz says good-bye because he and Bernard must leave the next day for the Falklands. John had petitioned the controller that morning to accompany them, but Mond refused. The next day, John hides out in the Wey Valley in an abandoned lighthouse, where he hopes to become self-supporting by spring. He cleanses himself of sinfulness and lust for Lenina by whipping himself. Twelve days later, Primo Mellon publicizes John’s agonies in a popular feely. A mob pressures John to join a sex and drug orgy. After midnight, they leave him asleep in the heather. The next morning, he bemoans his degradation, gives up all hope of coping with Utopia, and hangs himself in the lighthouse. That evening, his corpse, dangling like an aimless pendulum, shifts aimlessly.

**Timeline**

<b>July 26, 1894</b>	Aldous Huxley is born.
<b>1903</b>	The Ford Motor Company is founded.
<b>1908</b>	Huxley enters Eton. Ford introduces the Model T.
<b>1911-13</b>	Huxley suffers severe vision loss.
<b>Aug. 1914</b>	World War I begins. Huxley is rejected for military service.
<b>1916</b>	<i>The Burning Wheel</i> is published.
<b>Nov. 1917</b>	Communists seize power in Russia.
<b>Nov. 11, 1918</b>	World War I ends.
<b>1920</b>	Evgeny Zamyatin’s <i>We</i> is published.
<b>1925</b>	H.G. Wells’ <i>Men Like Gods</i> is published.
<b>1927</b>	Ford ends production of the Model T. Over 15 million have been sold.
<b>1932</b>	<i>Brave New World</i> is published.
<b>1937</b>	Huxley moves to California.
<b>1939</b>	World War II begins after Germans invade Poland.
<b>Dec. 7, 1941</b>	United States enters World War II after Japanese attack on Pearl Harbor.
<b>May 1945</b>	Germany surrenders to Allies.
<b>August</b>	Japan surrenders to the Allies.
<b>1949</b>	George Orwell’s <i>1984</i> is published. Huxley publishes <i>Island</i> , a utopian novel.
<b>1955</b>	Maria Huxley dies.
<b>Nov. 22, 1963</b>	Huxley dies. John F. Kennedy and C.S. Lewis also die on this day.

## Author Sketch

Aldous Huxley, a well-rounded, articulate social satirist and author, was born the third son of Julia Francis Arnold and Leonard Huxley, a poet and editor, on July 26, 1894, in Godalming, Surrey. His illustrious grandfather, biologist and essayist Thomas Henry Huxley, was a supporter of Charles Darwin and did much to promote Darwin's ideas. Other family notables included two brothers, Julian, a noted biologist, and Andrew, a 1963 Nobel Laureate in medicine, as well as a great uncle, poet Matthew Arnold, the author of "Dover Beach." About the time of his mother's death, 14-year-old Huxley entered Eton. In 1911, a two-year bout with keratitis punctata dimmed his vision, ending an opportunity to study science. Huxley learned braille and later regained partial sight through surgery. He enrolled at Balliol College, Oxford, to study literature and philology. In his sophomore year, he suffered the loss of a brother, Trev, who killed himself.



As a colleague of D. H. Lawrence and T.S. Eliot, Huxley joined a literary circle and, with their encouragement, in 1916, published *The Burning Wheel*, a collection of naive poems. During World War I, the British army rejected him for service; he taught at Eton, worked in a military office, and completed a more mature verse collection, *Defeat of Youth*, which explored the aimlessness of the young men who returned from the war. In 1919 Huxley married Maria Nys, a Belgian refugee, and sired a son, Matthew. The Huxleys traveled widely in Central America, India, the Dutch Indies, Tunisia, Belgium, Spain, France, and Italy and bought a summer home in Provence. In 1937, when Huxley feared the rumblings of a second world war, he settled the family in Los Angeles, California, and later in the Mojave Desert, where Maria died in 1955.

Huxley overcame diminished vision by learning touch typing and wrote voluminously. His first articles appeared in the *Athenaeum*, a British literary review, and his stage critiques in the *Westminster Gazette*. In 1921, he decided to limit himself to satire, critiques, novels, and drama. His bold, incisive social criticism developed into a masterwork, *Brave New World*, which he published in 1932. While writing for

American cinema, he took a keen interest in yoga, parapsychology, mesmerism, clairvoyance, Zen, spiritualism, telepathy, psychedelia, agnosticism, and mysticism and experimented with the effects of mescaline and LSD. In 1956 he married violinist and psychologist Laurel Archera in a desert ceremony near Yuma, Arizona. He died of cancer on November 22, 1963.

## Critic's Corner

Judged one of the world's most versatile and distinguished distopists, Aldous Huxley benefited from the generous reception of his acutely didactic dystopia, which exceeds the tentative, mechanistic philosophies of H. G. Wells and Jules Verne by supplying a fuller interpretation of the dystopian state. He based *Brave New World* on the conflict between a desire for governmental control of negatives—age, disease, poverty, and political instability—and the human need for passion and individuality. His unified plot demonstrates a keen reading of Thomas Malthus' essay on population and food supply, Pavlov's studies of stimulus and response, and the influence of Henry Ford's conveyor belt on world factory systems. By examining Utopia, a soulless state, Huxley demonstrates that technology such as hypnopaedia, engineered genetics, and widespread abuse of soporific drugs endangers humanity. His life's work earned an honorary doctorate from the University of California, election to the British Royal Society of Literature, the James Tait Black Prize, and worldwide critical attention.

## Huxley's Other Works

*Adonis and the Alphabet* (1956)  
*After Many a Summer Dies the Swan* (1939)  
*Along the Road* (1925)  
*Antic Hay* (1923)  
*Ape and Essence* (1948)  
*Arabia Infelix* (1929)  
*The Art of Seeing* (1942)  
*Beyond the Mexique Bay* (1934)  
*Brave New World Revisited* (1958)  
*Brief Candles* (1930)  
*The Burning Wheel* (1916)  
*Cicadas* (1931)  
*Crome Yellow* (1921)  
*Defeat of Youth* (1918)  
*The Devils of Loudon* (1952)



*Do What You Will* (1929)  
*The Doors of Perception* (1954)  
*Ends and Means* (1937)  
*Eyeless in Gaza* (1936)  
*The Gioconda Smile* (1950)  
*The Genius and the Goddess* (1955)  
*Grey Eminence* (1941)  
*Heaven and Hell* (1956)  
*Holy Face* (1929)  
*Island* (1962)  
*Jesting Pilate* (1926)  
*Jonah* (1917)  
*Leda* (1920)  
*The Letters of Aldous Huxley* (posthumous) (1970)  
*Limbo* (1920)  
*The Little Mexican* (1924)  
*Mortal Coils* (1922)  
*Music at Night* (1931)  
*The Olive Tree* (1936)  
*On the Margin* (1923)  
*The Perennial Philosophy* (1946)  
*Point Counter Point* (1928)  
*Pride and Prejudice* (screenplay) (1940)  
*Proper Studies* (1927)  
*Rotunda* (1932)  
*The Story of God* (1951)  
*Texts and Pretexts* (1932)  
*Themes and Variations* (1950)  
*Those Barren Leaves* (1925)  
 "The Traveller's Eye," 1925  
*Time Must Have a Stop* (1944)  
*Two or Three Graces* (1926)  
*Vulgarity in Literature* (1930)  
*The World of Light* (1931)  
*Young Archimedes* (1926)

## Related Reading

Richard Adams, *Watership Down*  
 Margaret Atwood, *The Handmaid's Tale*  
 Edward Bellamy, *Looking Backward*  
 Ray Bradbury, "There Will Come Soft Rains" and  
*Fahrenheit 451*  
 Lois McMaster Bujold, *Cetaganda*  
 Karel Capek, *R. U. R.*  
 Orson Scott Card, *Ender's Game*  
 Robert Heinlein, *Beyond This Horizon*, *Friday*, *The Moon is a Harsh*  
*Mistress*, and *Stranger in a Strange Land*  
 P. D. James, *The Children of Men*  
 Daniel Keyes, *Flowers for Algernon*  
 Ira Levin, *This Perfect Day*

Lois Lowry, *The Giver*  
 Thomas More, *Utopia*  
 O. T. Nelson, *The Girl Who Owned a City*  
 George Orwell, *Animal Farm* and *1984*  
 Plato, *The Republic*  
 Ayn Rand, *Anthem*, *Atlas Shrugged*, and *The Fountainhead*  
 J. Neil Schulman, *The Rainbow Cadenza*  
 Mary Shelley, *Frankenstein*  
 B. F. Skinner, *Walden Two*  
 Jonathan Swift, *Gulliver's Travels*  
 Voltaire, *Candide*  
 H.G. Wells, *Men Like Gods*  
 F. Paul Wilson, *Dydeetown World* and *The LaNague Chronicles*  
 Evgeny Zamyatin, *We*

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 Cornelissen, Richard, *Brave New World*, <home.concepts.nl/~corn\_856/bravereview.html>.  
 Daeley, R., "Aldous Huxley," <euro.net/mark-space/AldousHuxley.html>.  
 Hofman, Albert, "Aldous Huxley," <nepenthes.lycaeum.org/People/huxley.html>.  
 Huxley, Aldous, "Shakespeare and Religion," <www.walrus.com/~sadinoff/quotes.cgi/silence.txt>.  
 ———, "Culture and the Individual," <www.geocities.com/SunsetStrip/Balcony/1619/huxcultr.html>.  
 "Huxley on Silence," <www.walrus.com/~sadinoff/quotes.cgi/silence.txt>.  
 "Huxley's 'Brave New World': A Study of Dehumanization," <www.geocities.com/SunsetStrip/Balcony/1619/huxcultr.html>.  
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 Nance, Guinevera A. *Aldous Huxley*. New York:

Continuum, 1988.  
Parmenter, Ross, "Interview," *Saturday Review*, March 19, 1938.  
Powell, Judith A. *Wonder, Liberty and Love: Huxley's Analogical Uses of Shakespeare*. Berrien Springs, Mich.: Vande Vere, 1992.  
"Soma Web," <[www.primenet.com/~matthew/hux-main.html](http://www.primenet.com/~matthew/hux-main.html)>.

## General Objectives

1. To relate utopianism to human needs and weaknesses
2. To discuss the reactions of individual characters to suspicion, deprivation, intimidation, cruelty, manipulation, loss, and danger
3. To note the importance of alienation and paranoia as themes
4. To envision the housing, work places, and modes of transportation in a perfect world
5. To contrast conditioned characters with those who grow up naturally.
6. To analyze man-woman relationships in a perfect world
7. To discuss the theme of hope versus despair
8. To note the importance of debate to the plot
9. To comment on Zuñi values and rituals
10. To analyze each character in terms of fulfillment and satisfaction

## Specific Objectives

1. To comprehend the role of the Controller over dissidents
2. To contrast Lenina's interest in Bernard, Henry, and John
3. To note how John's love for Lenina and Linda brings him misery and disillusionment
4. To list community activities and the satire or parody that ridicules them
5. To account for John's archaic vocabulary and diction, e. g. "Fitchew"
6. To characterize the Alphas and their relationships with Betas, Gammas, Deltas, and Epsilons
7. To account for Bernard's exile and John's hermitage in the lighthouse
8. To discuss the place Henry Ford achieves in the *Brave New World*
9. To differentiate between nonconformity and stability in Utopia
10. To discuss why Bernard and Lenina are victims of Utopia

## Literary Terms and Applications

For a better understanding of Aldous Huxley's novel, present the following terms and applications:

**Allegory:** a literary work that functions on two or more levels of meaning by comparing objects to symbols beyond the scope of the work. The structure of *Brave New World* is not markedly allegorical, yet it creates a feeling of sacrifice through the death of John, who becomes a perverted Christ figure. In a revision of Palm Sunday, he enters London in triumph and immediately stirs dissension among orthodox utopians, who, like the Pharisees, seek to stop him. Lenina, the Mary Magdalene figure, attempts to soothe John, but her overt sexuality appalls him. His Gethsemane is his apartment, where he withdraws. Unlike the crucified Jesus, John hangs himself to keep the mob from mocking him.

**Bildungsroman:** literally a "formation novel," which describes the coming-of-age of an untried or naive youth. The emergence of John from reservation youth to man about London is a painful metamorphosis. He initially anticipates joy and release in Utopia and gladly departs the Malpais reservation. The shift in mores appalls him. He is passionately attached to Lenina and admires her in sleep as though she were a vestal virgin, yet recoils from her offer of casual sex. Quickly separated from innocence, he must not only act the man, but also defend his philosophy from the insidious Mustapha Mond. The experience pushes John over the edge. His frail hope of surviving alone in the Wey Valley ends with a sexual orgy in the heather, regret, and suicide.

**Existentialism:** a loosely defined philosophy that contrasts the random nature of the universe with the inadequacy of human control or intelligence, for example, John's experience with Dr. Shaw and the hospital for the dying, where Linda wastes her remaining days in drug-soaked reverie amid meaningless lights, fragrances, and music. John, the introspective anti-hero, battles their fate of insignificance in Utopia and creates meaning by challenging the philosophy that reigns in London. In facing down a hostile environment at the lighthouse, he flees the jeering mob and embraces death as his only hope of release.

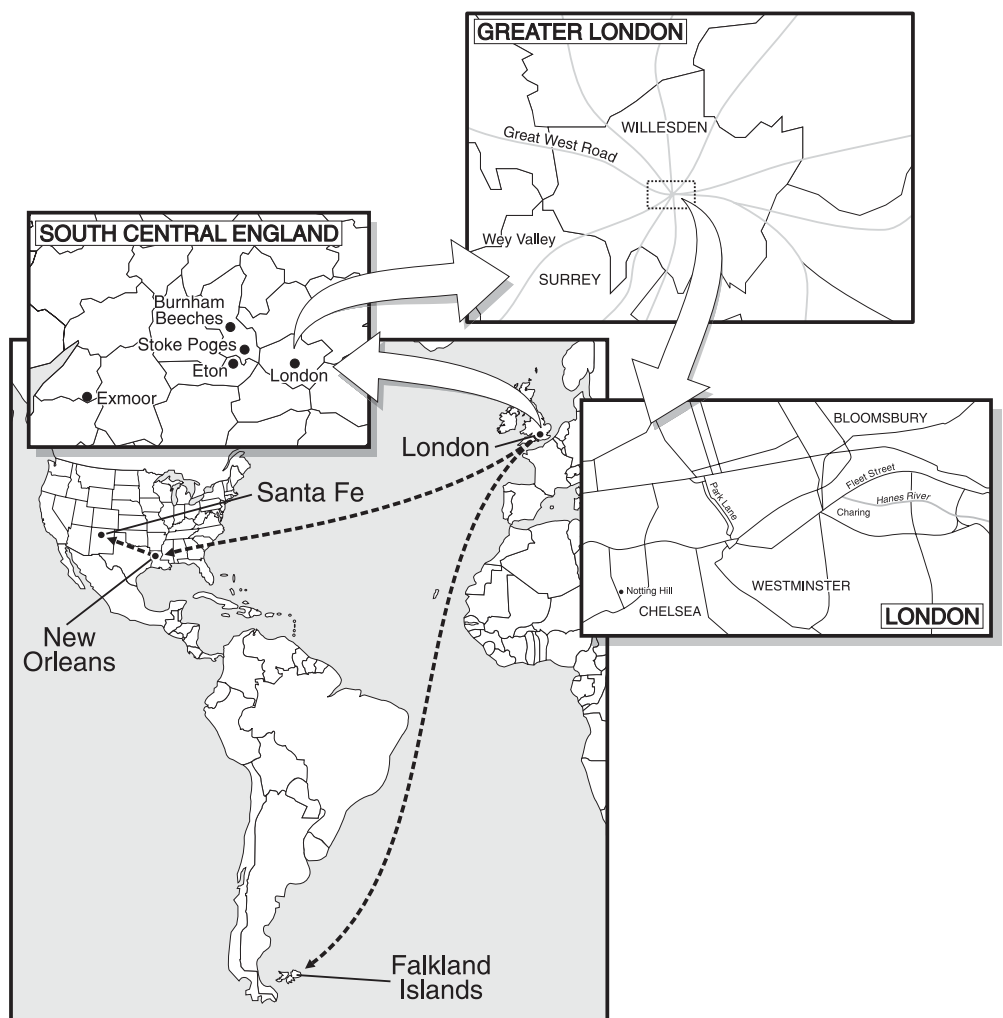
## The Importance of Setting

The milieu of *Brave New World* is cleverly balanced between savagery and slick futurism. In London, frequent plane and helicopter rides take the characters above the streets to look down on modern uglification of the landscape. Like fingers, the chimneys of the crematorium reach skyward and expel noxious gases into the sky as bodies are reduced to ash. The stalled helicopter flight over the dark English Channel mirrors the seething emotions in Bernard, who looks for self-fulfillment in a repressive world that has all the answers to human need. In desperation to escape the glass and chromium laboratory and lockstep training methods of his job, he invites Lenina to a vacation in the wild.

Rockets to New Orleans and on to Santa Fé and Malpais, New Mexico, plunge the pair into a hot, fetid, primitive world where pregnancy and old age are naturally occurring conditions. In the dusty Southwestern clime, Lenina is revulsed at the snake ceremony at the kiva and has no inner resources to cope with the vicious ritual whipping of John. The obscenities of birth, breast feeding, and parenthood counter her philosophy of promiscuity and flight from reality. Like Linda, Lenina turns hungrily to soma for an 18-hour escape from too much reality.

The couple's return to London with Linda and John as vacation souvenirs forces a harsh encounter between the old world and the new. Linda, who has lost her utopian attitudes, rushes into the carefully controlled laboratory and screams a welcome to the Director, her former lover. The sight of the ragged native mother and son upset not only the laboratory, but all of London, where rumors abound about John the Savage and his eccentric mother. Society quickly absorbs John during his sightseeing. The pressure to conform to instant gratification forces him into his apartment like a hibernating animal.

The final scenes depict John fleeing the city with its multitude of electronic entertainments and programmed god. Returning to nature, he swallows mustard and warm water in an effort to disgorge the misery of disillusion. During a fast-paced flight from London to Portsmouth and on to the deserted lighthouse in the Wey Valley, Huxley uses the term "Wey" to suggest "way," the solution that oppresses John past sanity. He longs to embrace Lenina, but can't accept a sex-on-demand society, with its invasive media teams hovering low enough for Primo Mellon to record John's anguish and project it on screens to titillate jaded Londoners. In the end, John crucifies himself, turning his inert body into a pendulum swung by the wind. In a perverse logic, John is at peace with the universe. His anguished idealism loses its compulsions in death. His body, no longer driven toward solace in literature and love for Lenina, becomes one with nature.



## Cross-Curricular Sources

For more information about Aldous Huxley, authoritarianism, utopia, genetic engineering, and other subjects and issues deriving from the novel, consult these sources:

### Books

Laura Acheron Huxley, *This Timeless Moment: A Personal View of Aldous Huxley*

Ronald W. Clark, *The Huxleys*

George Kateb, *Utopia and Its Enemies*

Alberto Manguel and Gianni Guadalupi, *The Dictionary of Imaginary Places*

Mary Ellen Snodgrass, *The Encyclopedia of Utopian Literature*

Thomas Streissguth, *Utopian Visionaries*

### Internet

Aldous Huxley: *Brave New World*  
[www.huxley.net](http://www.huxley.net)

Genetic Engineering/Biotechnology  
[euro.net/mark-space/Utopia.html](http://euro.net/mark-space/Utopia.html)

Iceberg: Utopia, Dystopia, and Myopia in the Late-19th Century  
[www.georgetown.edu/bassr/exhibition/utopia/utopia.html](http://www.georgetown.edu/bassr/exhibition/utopia/utopia.html)

Island Web  
[www.island.org](http://www.island.org)

Science Fiction  
[euro.net/mark-space/ScienceFiction.html](http://euro.net/mark-space/ScienceFiction.html)

Utopia  
[euro.net/mark-space/Utopia.html](http://euro.net/mark-space/Utopia.html)

Utopias and Dystopias  
[www.nlc-bnc.ca/events/sci-fi/t3-1e.htm](http://www.nlc-bnc.ca/events/sci-fi/t3-1e.htm)

### Videos

*Aldous Huxley: Gravity of Light*

*Brave New World*

*Demolition Man*

*Fahrenheit 451*

1984

THX-1138

## Themes and Motifs

A study of the central issues and situations in Aldous Huxley's *Brave New World* should include these aspects:

### Themes

- oppression
- frustration
- menial labor
- gratification
- initiative
- power
- rebellion
- escape
- self-knowledge
- love
- despair
- suicide

### Motifs

- coping with the aftermath of war
- developing a dystopia
- escaping to the frontier
- violating sexual taboos
- taking responsibility for actions
- fleeing the meaninglessness of dystopia

## Meaning Study

Below are words, phrases, sentences, or thought units that have a particular meaning in the novel. Explain each. Chapter, section, and page numbers are given so that you can note the context from which each item is taken.

1. Les utopies apparaissent comme bien plus réalisables qu'on ne le croyait autrefois. (epigraph, p. v)  
(Aldous Huxley introduces the novel with a lengthy French citation from Nicolas Berdiaeff, known in Russia as Nikolai Aleksandrovich Berdyayev (1874-1948), a philosopher and existentialist who placed the individual at the top of all value systems and valued spirituality above economics, military might, political gain, or cultural achievements. His words translate: "Utopias appear as though they are completely feasible even though the individual does not believe otherwise." He goes on to explain, "And we often find ourselves actually facing an agonizing question: How to avoid their realization? Utopias are realizable. Life gravitates toward utopia. And perhaps a new era begins, a century where intellectuals and a cultured class will desire the means to avoid utopia and to return to a non-utopian society, less perfect and more free.")



2. He waved his hand; and it was as though, with an invisible feather wisk, he had brushed away a little dust, and the dust was Harappa, was Ur of the Chaldees; some spider-webs, and they were Thebes and Babylon and Cnossos and Mycenae. (Chap. 3, p. 34-35)  
*(By means of early conditioning, including hypnopaedia or sleep-teaching, nursery workers have made children subject to suggestion from authority figures. Thus, "his fordship Mustapha Mond" has no difficulty impressing the children that "History is bunk: Whisk. Whisk—and where was Odysseus, where was Job, where were Jupiter and Gotama and Jesus? Whisk—and those specks of antique dirt called Athens and Rome, Jerusalem and the Middle Kingdom—all were gone. Whisk—the place where Italy had been was empty. Whisk, the cathedrals; whisk, whisk, King Lear and the Thoughts of Pascal. Whisk, Passion; whisk, Requiem; whisk, Symphony; whisk...")*
3. "Stability," said the Controller, "stability. No civilization without social stability. No social stability without individual stability." (Chap. 3, p. 42)  
*(Mustapha Mond, the Controller, states an integral principle of Utopia—the structure composed of both population and needs is an ever-turning wheel that must be regulated to keep people consuming what manufacturers make. If population overrides production's ability to keep up, people starve; if population declines rapidly, the market is glutted with excess inventory. The reason for having the controller is clear: "Wheels must turn steadily, but cannot turn untended. There must be men to tend them, men as steady as the wheels upon their axles, sane men, obedient men, stable in contentment.")*
4. "Take a holiday from reality whenever you like, and come back without so much as a headache or a mythology." (Chap. 3, p. 54)  
*(An antiphony creates a line-by-line counterpoint as Lenina discusses her doubts about the date at the Savage Reservation and Mustapha Mond continues explaining the chemical basis of Utopia's stability. The jingoistic statements trivialize the vast change in human life through the use of soma, a mood-altering drug that entered society as God, alcohol, morphia, and cocaine were departing. Within six years, Utopia had released for commercial use "the perfect drug . . . euphoric, narcotic, pleasantly hallucinant.")*
5. "All men are physico-chemically equal," said Henry sententiously. "Besides, even Epsilons perform indispensable services." (Chap. 5, Part 1, p. 74)  
*(From her hypnopaedic past, Lenina recalls words whispered from her pillow explaining that all castes in Utopia perform*

*some service. She senselessly concludes that "Epsilons don't really mind being Epsilons." As Lenina and Henry fly past an expulsion of hot air from the crematory, he notes that "It was some human being finally and definitely disappearing. Going up in a squirt of hot gas. It would be curious to know who it was—a man or a woman, an Alpha or an Epsilon . . . Anyway," he concluded, "there's one thing we can be certain of; whoever he may have been, he was happy when he was alive. Everybody's happy now.")*

6. And sure enough, as he was paying off his cab, Big Henry sounded the hour. "Ford," sang out an immense bass voice from all the golden trumpets. "Ford, Ford, Ford . . ." Nine times. (Chap. 5, Part 2, p. 78-79)  
*(The humor of Bernard's race to the elevator on the evening of his Solidarity Service, held on alternate Thursdays, resides in numerous pseudo-religious icons. The building where he attends a dinner is the Aphroditaeum, a corruption of Aphrodite, the name of the Greek goddess of passion. Because Henry Ford, father of the conveyor-belt system of manufacturing, has replaced God in Utopia, Big Henry, a parody of London's Big Ben, tolls the hours with nine Fords instead of nine bongs.)*
7. "No, the real problem is: How is it that I can't, or rather—because, after all, I know quite well why I can't—what would it be like if I could, if I were free—not enslaved by my conditioning." (Chap. 6, Part 1, p. 91)  
*(The crux of the novel appears in an unexpected place—Bernard's date with Lenina—and a voice that echoes his diffidence. Bernard's desire for control of his destiny contrasts Lenina's complete acquiescence to conditioning. She displays a lack of understanding of Utopia's puppetry with her inane retort: "I don't know what you mean. I am free. Free to have the most wonderful time. Everybody's happy nowadays.")*
8. "Was and will make me ill," she quoted, "I take a gramme and only am." (Chap. 6, Part 3, p. 104)  
*(The integrated tensions of Lenina and Bernard contrast with the lascivious Warden's canned speech about the Zuñi reservation and the conditions under which they live. He focuses on viviparous reproduction as though trying to titillate: he hesitantly remarks about "their repulsive habits and customs . . . marriage, if you know what that is, my dear young lady; families . . . no conditioning . . . monstrous superstitions . . . Christianity and totemism and ancestor worship . . . extinct languages, such as Zuñi and Spanish and Athapascan . . . pumas, porcupines and other ferocious animals . . . infectious diseases . . . priests . . . venomous lizards." Lenina recomposes herself and tries to take Bernard's mind off exile in Iceland by reminding him that the present is all that she is capable of understanding.)*

9. His body was bent and emaciated to the bone, almost fleshless. Very slowly he came down, pausing at each rung before he ventured another step. . . His feet touched the ground. He turned. In their deep-sunken orbits his eyes were still extraordinarily bright. They looked at her for a long moment expressionlessly, without surprise, as though she had not been there at all. Then slowly, with bent back, the old man hobbled past them and was gone. (Chap. 7, p. 110-111)  
*(A meaningful deletion from life in Utopia is the presence of physical degeneration through age, physical depletion, and attrition. Lenina, like a baby introduced to some horrifying concept, must be soothed and comforted after her encounter with the aged Indian. Bernard comments that Utopian biotechnology prevents disease, balances internal secretions, and transfuses the elderly with youthful blood. By stimulating metabolism, scientific manipulators keep people attractive and alert until "sixty, and then, crack! the end.")*

10. "...They disliked me for my complexion. It's always been like that. Always." (Chap. 7, p. 117)  
*(John, who longs to take the part of the sacrifice in the syncretized Christian-animistic snake ritual, weeps that the Zuñi recognize his white ancestry and refuse him a role he considers a great honor. To Lenina's amazement that he yearns to be whipped, John replies that the sacrifice aids the pueblo by making rain to moisten their growing corn, the tribe's chief crop. He adds, "to show that I'm a man . . . Oh!" The explosive conclusion to his self-pity arrives at a coming to knowledge—the full realization that he is facing a woman from his race.)*

## Comprehension Study

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers by referring to passages from the novel.

### Questions 1-4 (Literal Level)

1. What is Fanny's response to Lenina's invitation to join Bernard Marx on a vacation at the Malpais Reservation?  
*(While washing and changing clothes in a locker room after her shift at work, Lenina and Fanny swap confidences concerning dates and the need to remain promiscuous, which is the mating style of Utopia. A popular girl among lusty beaux, Lenina maintains that Bernard, a psychologist at the conditioning center and an Alpha Plus, is a good catch; Fanny counters with a reminder*

*that he has a reputation for eccentricity, i. e. he likes to be alone, does not appear to have been conditioned, and appears to think for himself. Lenina recalls that Bernard was shy about asking her to join him for a week in July outside Santa Fé, New Mexico, a place seen by few Utopians. In explanation of his oddities, Fanny blames his strange looks and small body and repeats gossip that Bernard may have received alcohol in his blood-surrogate during the bottling stage, an error capable of ruining the engineered process of conveyor-belt genetics, which is the specialty of the London hatchery.)*

2. How does Lenina interact with Bernard before their departure on the Blue Pacific Rocket?

*(Because Bernard and Lenina work in the same building, they apparently see each other often. Dressed fetchingly in her bottle green uniform and cap, Lenina joins Bernard on the elevator and plans to accept the invitation. She greets him and gushes for all to hear, "I'd simply love to come with you for a week in July." Bernard blushes and asks that they discuss the matter in private. The scene ends with Lenina hurrying to meet Henry Foster for their evening of Obstacle Golf. Benito Hoover looks at the departing Lenina and declares her "Pneumatic too. And how!"*

*In the ensuing weeks, Lenina declares Bernard "Odd, odd, odd." As she thinks over her dates with other men, she misconstrues his request that they walk for hours in the heather of the Lake District when they could spend the night together in comfort. On a night flight, she grows restive at their hovering over the Channel in his helicopter and wants to turn on the radio. Lenina has no understanding of contemplative people like Bernard who don't want to conform or who decline the maxims of hypnopædia. She is shocked that he wants to be "free—not enslaved" by conditioning.)*

3. What pressures threaten the vacation to Malpais?

*(Before leaving for vacation to Malpais, Bernard asks the Director to initial his permit to allow him to take Lenina to the reservation, which is reserved for special personnel. The Director reminisces about his own vacation, which ended in disaster after his date wandered off and was never rescued. He returns to the matter at hand with a sharp rebuke: "I'm not at all pleased with the reports I receive of your behaviour outside working hours." If Bernard does not cease his eccentricities and nonconformity, the Director may reassign him to Iceland.*

*Flying from London to New Orleans, Texas, and Santa Fe, the couple arrive at excellent hotel accommodations and get the Warden's signature before setting out into the wilderness. As they contemplate the nearness of savages, Bernard chafes at the political dangers he left in London. He dashes to a telephone to*

ask Helmholtz Watson, his only friend, about the Director's decision to send Bernard to Iceland. Apparently, the transfer is being arranged. Lenina inquires about Bernard's gloom. When he divulges his destination, she reminds him that Utopians think only in the present and exclude past and future.)

4. How do Bernard and Lenina meet John?

(An Indian guide takes the couple toward the pueblos and past menacing Zuñi natives dressed in turkey feathers and carrying snakes. Lenina is alarmed by the entrance of a toothless old man; Bernard explains that old age depletes human beings if they have not been chemically preserved. As though protecting herself from primitive elements, Lenina regrets leaving her soma at the rest-house. They pause to listen to a ceremony accompanied by drums and observe the whipping of a young participant about 18 years old.

After the ceremony, the man, John the Savage, joins them. He speaks antiquated English and is obviously a blue-eyed, blond Caucasian. Lenina and Bernard listen to his complaints that he is an outcast because he isn't Zuñi. He explains how Tomakin, his Utopian father, abandoned his mother, Linda, and left her to give birth in Malpais. Hanging his head in shame, John indicates by posture and words that his life as a Caucasian among Native Americans has been painful, filled with alienation and yearning in a compound where he is unwelcome.)

**Questions 5-8 (Interpretive Level)**

5. How does Linda cope with life among the Zuñi after her birth as a Beta Utopian?

(Linda, who once worked in the Fertilizing Room of the hatchery and now lives in squalor on the outskirts of the pueblo, has departed from the physical and emotional preservation of Utopia. A "very stout blonde squaw," she has lost her front teeth, figure, and skin tone and drinks alcohol as an escape from Malpais. She bemoans her loss of soma and detests mescal and peyotl, which cause hangovers. Recalling her careful Malthusian Drills, a Utopian form of birth control, she regrets her pregnancy and having to give birth and live in aseptic conditions.

A victim of hypnopaedic conditioning, Linda recalls applying the Utopian concept of "Everybody belongs to every one else" to the men of Malpais. She summarizes that the Zuñi women "came and made a scene because their men came to see me." Although she prefers the Utopian way of promiscuity over monogamy and hatchery-style birth, Linda admits that John has been a comfort to her and recalls that he tried to kill a former lover because John can't understand her Utopian reasoning. She mourns, "Being mad's infectious, I believe. Anyhow, John seems to have caught it from the Indians.")

6. How does Linda cope with a return to civilization?

(London is alive with interest in the revelation of Linda in her former home and workplace. At Bernard's hearing, he tries to impress the Director by making a dramatic presentation. Linda recognizes Tomakin and embraces him. The Director's colleagues snicker at his discomfiture. Linda further damns him by reminding, "You made me have a baby." John, their child, kneels at this father's feet and addresses him as "my father," an obscene term in Utopia.

Tomakin's rejection leaves Linda a single comfort: she returns to soma. Dr. Shaw, her attending physician, realizes her frailty and warns that increasing dosage "will finish her off in a month or two." However, he is willing to sacrifice a longer life for Linda if she can be content for a short period of drug consumption. John is ambivalent about her retreat to "her little room on the thirty-seventh floor of Bernard's apartment house." Bathed in the sound of radio and television and the smell of patchouli, she continues her slide and is transferred to Ward 81 of the Park Lane Hospital for the Dying. There, sensual titillations keep her distracted: Riemann-Surface Tennis Championship on television along with fragrances and the sound of the Super-Vox-Wurlitzeriana. To John's squeeze on her hand, she babbles hypnopaedic rhymes. Her last word is a strangled cry for John.)

7. What does Huxley reveal through the conversation between Mustapha Mond and John?

(During his confrontation with Helmholtz Watson, Mustapha Mond admits that he must punish Watson for too much interest in beauty just as Mond has "too much interest in truth." John remains in the room after Watson's sentencing and confronts Mond one-on-one for paying "a fairly high price for your happiness." Mond admits that he gave up God and hands John a Bible and other works on religion. In satiric jest, Mond adds, "God in the safe and Ford on the shelves." As a concession to Utopia's technology, God had to be deleted and replaced with Fordism.

John forces Mond to contemplate "everything noble and fine and heroic." Mond retorts, "civilization has absolutely no need of nobility or heroism." As he describes Utopia, it is politically efficient, organized, stable. Without wars or divided allegiances, people thrive. The state encourages their contentment with drugs, electronic entertainment, and unrestrained sexuality. John concludes that living in Utopia is too easy—humankind has lost challenges, "something with tears for a change."

The crux of Mustapha's differences with John concerns a balance of opportunities for humanity and the expression of free will. John demands, "But I don't want comfort. I want God, I want poetry, I want real danger, I want freedom, I want goodness. I want sin." Mond reminds John that such a change in Utopia also carries with it age, disease, hunger, fear, insecurity, and cruelty. John replies that the trade is worthwhile.)



**Questions 9 and 10 (Critical Level)****9. What is the purpose of John's suicide?**

*(Huxley contends that the transition from outcast at the pueblo to museum piece for the curious in Utopia pushes John's frail value system past accommodation. Unable to cope with Linda's ignoble death, Lenina's sluttish behavior, and his life transformed into entertainment for lascivious crowds, John lashes out at hovering helicopters with bow and arrows. The impossibility of harming technology with primitive weapons drives John inward. Ruthlessly, he punishes himself with purgative mustard-water, flagellation, and brambles. When he succumbs to Utopia's orgiastic release, John is doomed.)*

*Huxley makes multiple symbolic uses of John's suicide. In a deserted lighthouse in the Wey Valley, John lives in the discarded technology of pre-Utopian times. His attempt to search himself for answers parallels Christ's retreat into the wilderness and his temptation by Satan. Primo Mellon, a tin-horn demon, succeeds in luring John from a purposeful religious retreat and commercializing his private masochism. John hangs himself as the only means left to free himself of both isolation from love and smothering by a dystopian civilization that rejects introspection as quaint and harmful.*

*In his final role, John becomes a silent compass. His body swinging aimlessly, he appears to direct Utopia toward a better life, but the actuality is Huxley's dystopian comment to the reader—there is no way out for a nation so solidly reliant on technology. Admission of even a minor change would bring down a whole house of cards. The deserted lighthouse gives no light, no direction. Bernard has failed to stave off disaster, Lenina flees to her sleep-taught mantras to find an explanation of John's demands on her, and Helmholtz deliberately chooses exile in the Falkland Islands, a place not over blessed with welcoming climate. The remaining characters are the Alphas, Betas, Gammas, Deltas, and Epsilons and the Controller, Mustapha Mond, a master puppeteer who juggles a teetering balance.)*

**10. How does Huxley's dystopia fit into the utopic-dystopic genre and what are the major titles of utopian/dystopian literature?**

*(Aldous Huxley's Brave New World shares with George Orwell's 1984 the title of the most famous dystopian novel. Other landmark utopian and dystopian works include:*

- *The Republic, Plato's depiction of the philosopher-king and his realm (5th century B. C.)*
- *The Birds, Aristophanes' comedy about a utopian birdland (414 B. C.)*
- *The Life of Lycurgus, one of Plutarch's biographies which tells of a utopian plan for governing Sparta (1st century A. D.)*
- *The Divine Comedy, Dante Alighieri's journey from hell through purgatory into heaven (1320)*
- *The Morte d'Arthur, Sir Edmund Malory's description of Camelot, a doomed earthly attempt at utopia (1485)*

- *Utopia, Sir Thomas More's detailed fictional city (1516)*
- *La Cittá del Sole, a planned city-utopia designed by Fra Tomaso Campanella (1602)*
- *Christianopolis, another major Renaissance utopia by Johann Valentin Andreae (1619)*
- *New Atlantis, Sir Francis Bacon's description of a fabled utopia (1627)*
- *Gulliver's Travels, Jonathan Swift's satiric dystopia (1727)*
- *Candide, Voltaire's fable on a naive character seeking happiness (1759)*
- *Past and Present, Thomas Carlyle's fictional return to the contentment of the Middle Ages (1843)*
- *The Coming Race, Edward Bulwer-Lytton's fictional subterranean utopia (1871)*
- *Erewhon, Samuel Butler's satiric "no-place" (1872)*
- *Traveler from Altruria, William Dean Howells' utopia as described by a visitor to the United States (1872)*
- *A Crystal Age, W. H. Hudson's plan for a bucolic matriarchy (1887)*
- *Looking Backward, America's best known utopian novel, written by Edward Bellamy (1887)*
- *News from Nowhere, William Morris' nostalgic utopia of the future (1890)*
- *The Iron Heel, Jack London's Marxist tale of a workers' revolution against oligarchy (1907)*
- *We, Yevgeny Zamyatin's dystopian novel about escapism through rocketry (1920)*
- *Anthem, Ayn Rand's fable about escape from an oppressive dystopia (1937)*
- *Animal Farm, George Orwell's beast fable depicting tyranny (1945)*
- *Fahrenheit 451, Ray Bradbury's dystopia about an anti-book state (1951)*
- *Lord of the Flies, William Golding's horrifying tale of schoolboys trapped on a desert island (1954)*
- *Atlas Shrugged, Ayn Rand's masterpiece about a world on the verge of collapse as its most creative talented and people begin to disappear (1957)*
- *Cat's Cradle, Kurt Vonnegut's fantasy dystopia (1963)*
- *A Clockwork Orange, Anthony Burgess' story of a street thug who is conditioned to hate violence (1968)*
- *Watership Down, Richard Adams' beast fable about rabbits fleeing human dystopia to nature's utopia (1972)*
- *Memoirs of a Survivor, Doris Lessing's vision of an anarchic dystopia run by teen gangs (1974)*
- *Woman on the Edge of Time, Marge Piercy's dystopian time traveler who flees incarceration in a mental hospital (1976)*
- *The Handmaid's Tale, Margaret Atwood's creation of an anti-female dystopia founded by religious fundamentalists (1985)*
- *The Children of Men, Phyllis D. James' novel about the loss of fertility and the potential for human annihilation (1993.)*



**Questions 11-14 (Creative Level)**

11. Compose an inscription to honor John. Select lines from Shakespeare to describe a frustrated idealist who loved literature and people.
12. Create an encyclopedia article on Aldous Huxley's contribution to anti-technological philosophy.
13. Outline a schedule for the Bokanovsky process. Decide how much of the factory output should be epsilon as opposed to alpha plus by determining how many of each are essential to society.
14. Contrast the religious orgies of Utopia with the ancient worship of Dionysus. Explain how the word orgy applies to ecstatic ritual.

**Across the Curriculum**

**Art**

1. Draw an outline of Malpais. Label the electric fence, pueblos, dance floor, and visitor center. Add a landing field for a rocket ship from London.
2. Make a storyboard or mural of significant scenes from the novel. Include the riot at Park Lane, John's debate with Mustapha Mond, Linda's delight in reuniting with Tomakin, Lenina and Fanny in the locker room, John and Lenina at the feelies, tours through the hatchery, Lenina hiding in the bathroom, the night flight over the English Channel, and crowds of reporters and onlookers at the abandoned lighthouse in Surrey.
3. Using a Venn Diagram [two interlocking circles], indicate what the Zuñi and their visitors have in common, i. e., a limited life span, use of drugs like soma and mescal, and human needs. Use the outer portions of the circles to stress differences, i. e. viviparous birth, conditioning, snake handling, corn and rain ceremonies, and hypnopaedia.

**Education**

1. Brainstorm ways of educating the savage to make up for his inadequate learning. List valuable books in the order in which they should be read. Include such reference works

as atlases, thesauri, encyclopedia articles, almanacs, charts of the human body and the solar system, and historical time lines.

**Geography**

1. Create a mural or web site that contrasts the dystopian city and its factory, laboratory, hospital, crematory chimney, feelies, solidarity meetings, flying taxis, and training centers for children with the New Mexico Indian reservation.
2. Compose a paragraph contrasting the physical topography with the internal landscape of the two worlds. Propose reasons for how the savage copes in the outback of New Mexico, at the lighthouse, and in the city.

**History and Social Studies**

1. Write a brief report on utopian communes and utopian social engineers, e. g., New Harmony, Shakers, Oneida, Koinonia, Brooke Farm, Nauvoo, Robert Owen, Charles Fourier, Joseph Smith, and Bronson Alcott. Discuss how these ideas might have flourished on an island rather than a large continent.
2. Make a notebook of Huxley's fictional methods of subduing people. What benefits do people derive from soma spray, bottling and decanting, feelies, solidarity meetings, hypnopaedia, the Bokanovsky Process, obstacle golf, centrifugal bumble-puppy, community sings, orgy-porgy, Riemann-surface tennis, phosphorous recovery, Super-Vox-Wurlitzeriana, Violent Passion Surrogate, tranquilizers in cartridge belts, subliminal projection, and sex-hormone chewing gum.
3. Write a brief address explaining the need for moral education. Cite the qualities of civilization that schools should teach, for example, acceptance of individual traits and compassion for weak or troubled individuals such as Linda and the savage.
4. List ways that dystopia forces intelligent or enterprising members to desperate acts, such as tempting authorities by writing poetry or challenging authority. Include discontent, aimlessness, and frustration as an impetus to rebellion.

5. Launch an Internet web site inviting readers to explain the kind of laws necessary for a repressive society. Account for the shift in sexual mores from monogamy to promiscuity and the impersonal creation of life in factories.

**Language Arts**

1. Compose individual posters explaining these terms: Malthusian, ectogenesis, hypnopaedia, centrifugal, aseptically, spermatozoa, vestal, prayer stick, pueblo, kiva, zenith, ambergris, sandalwood, diminuendo, monorail, hectares, bandoleer, consummation, peritoneum, proliferate, and soliloquizing.
2. Characterize in separate paragraphs the difference between assigned social roles and tribal life style on the frontier.
3. Compose a literary explanation of dystopia. What aspects of Utopia does Huxley make horrifying? Which facets are merely humorous, i. e., the soma cartridge belt, centrifugal bumble puppy, and the soma riot among hospital workers? Why does he name soma for the Greek word for body?
4. Summarize several realistic films and television series on dystopias. Discuss with a small group the weak points of tyranny, dictatorship, theocracy, and democracy.
5. Read aloud from nonfiction, novels, plays, and stories about repression and survival.
6. Using examples from *Brave New World*, define dystopia. Differentiate between utopia, anti-utopia, and dystopia.
7. Draw a character web representing the interconnectedness between parents and children, managers and laborers, scientists and factory staff, authorities and laborers, priests and worshipers, and tourists and native Americans.
8. List examples of mythological, biographical, and historical allusions along with their implications. Why does Huxley name a character Polly Trotsky, Lenina, Bernard Marx, or Mustapha Mond? What is the significance of

“large golden T’s”? What root words form “Malpais,” the Zuñi reservation? When and from what words does “utopia” derive?

9. Work with a partner to locate examples of references to Shakespeare. Why does Huxley choose a line from *The Tempest* as a title? What books does Mustapha Mond suggest for John’s perusal and study?
10. Compose an annotated time line of dystopian literature. Name the most important world authors, their works, and awards, such as the Nobel and Pulitzer prizes.

**Math and Economics**

1. Sketch maps of at least three methods of traveling from London to New Orleans and Santa Fé, New Mexico, incorporating train, ocean, car, bus, and air transportation. Include a price list and advisory for different types of vacationers, e. g. families with small children, elderly people, backpackers, people on a limited budget, and scholars.
2. Comment on how far John must travel to get to Surrey to avoid London. Why was he better off at Malpais?
3. Discuss the importance of the theme of consumerism to Utopia. Why do people have to continue buying to keep the economy stable? Differentiate between consumerism and materialism.

**Music**

1. Listen to recorded music that suggests the overriding passion of significant scenes. Select Native American drums, bubbly Wurlitzeriana music at Park Lane, segments of Peter Ilyich Tchaikovsky’s *Romeo and Juliet*, and background elevator music for workers.
2. Compose a worker’s song for the lower castes—Gammas, Deltas, and Epsilons. Set the words to simple marching music, for example, “Colonel Bogie’s March.”

**Psychology**

1. Link the coping mechanisms of an engineered society with the artificiality of their lives. Why does Bernard not derive release from stress, longing, alienation, and fear? Why is Lenina a poor choice as a date for Bernard? What is Fanny's opinion of their pairing?
2. Account for John's desire for whipping, mustard water, collapse in prickly brush, and suicide. Are such thoughts normal? How do most people overcome displacement, loss, disillusion, alienation, and despair?
3. Define past, present, and future. Why do normal people evaluate their lives in terms of all three? Why does Utopia suppress past and future? What is the effect on citizens?
4. Make contrasting chalkboard definitions of intimidation, coercion, brutality, and mind control. Explain how the terms define the repressive atmosphere of *Brave New World*, where police calm suspects with drugs, hospitals subdue the elderly, trainers condition toddlers with electric shock, and authorities transfer disobedient factory workers to hard-ship posts.
5. Determine what factors precipitate suicide. Explain the symbolic swinging of the savage's corpse like the points of a compass.
6. Compose a short speech in which you describe Sigmund Freud's definition of ego.

**Science and Health**

1. Make an oral report on the use of magnesium salts to guarantee youth. What other substances have been named as age suppressants, i. e. fetal cell injection and megadoses of beta blockers? What causes age and death?
2. Compose and illustrate a floor plan for a hospice unit tailored to suit Linda's needs. How does hospice offer death with dignity? Where did the hospice concept originate?
3. Compose a lecture on the causes of emotional breakdown. Contrast the significance of bad dreams, anger, longing, ritual, and dreamscapes. Surmise how Shakespeare's plays help

the Savage to cope with newness, despair, and frustration.

4. Discuss how depersonalized mating aids authoritarians in controlling the people of Utopia. Contrast the baby factory to the style of procreation in Ayn Rand's *Anthem*.
5. Explain in a chalk talk the significance of P2O5 and Ch3C6Hs2 (NO2)3 + Hg (CNO)2.

**Student Involvement Activities**

1. Relate the following literary terms to *Brave New World*: literary foils, antiphonal point of view, simile, contrast, milieu, flat and round characters, setting, dialogue, conflict, atmosphere, mood, motivation, rising action, theme, dilemma, literary allusion, humor, first person narrative, persona, didacticism, futurism, irony, symbolism, parody, satire, and tone.
2. Lead a discussion of technology. Select two panels—one to support the advancement of civilization through creative science and technology, and one to support individuality at all costs, even it means overpopulation, riot, and economic instability.
3. Contrast Huxley's utopia/dystopia with the description of Eden in the *Book of Genesis*. Compare the relationship of Adam and Eve with that of John and Lenina. Note the similarities between the tree of knowledge and the promiscuous sex that repulses John. Determine why John departs from Utopia to dwell alone in despair and regret.
4. Suggest ways that a perfect society can accommodate free thinkers like Mustapha Mond, Helmholtz Watson, Bernard Marx, Linda, Popé, and John the Savage. Why is it too late for Linda by the time she arrives in London?
5. Create a scenario in which interviewers ask Huxley about his famous family. Which members advanced scientific inquiry and philosophy? Which were literati? Why did he choose literature over science?

6. Write a non-threatening televised interview with Lenina, Tomakin, Helmholtz Watson, Fanny, Popé, the warden, and Henry Foster. What questions will net the greatest amount of information about Utopia? Why would Bernard's name raise unpleasant memories and doubts?
7. Role-play the flight back to London. How do Bernard and Lenina become better acquainted with Linda and John? Why does Bernard need the information he gains from the reservation? Why does he exploit Linda and John? Why does Lenina cringe from challenge to her Utopian ideals?
8. Lead a debate concerning a life free of fear or doubt and a life of ordinary feelings ranging from completely happy to forlorn and grief-stricken. Explain why Utopia prefers to keep dying patients out of sight.
9. Create a news flash concerning Primo Mellon's role in John's death. Include in the commentary the use of the lighthouse and the purpose of a whip and mustard in water. Explain John's reaction to voyeurs seeking pleasure from his pain.
10. Name ten essentials to a utopia designed just for you. Consider these areas of choice: topography, pets, health, food, entertainment, companions, climate, transportation, family, technology, and government.

## Alternate Assessment

1. Contrast Malpais with Utopia in terms of living quarters, security, families, religion, mating, education, food, escapism, and response to outsiders.
2. Compose brief definitions of crematorium, Super-Vox-Wurlitzeria, Malthusian belt, infant conditioning, Zuñi monogamy, surrogate passion, flagellation, soma, Our Ford, Penitentes, and utopianism.
3. List and describe scenes that depict conflict, particularly John's distaste for Lenina, Bernard's desire to gaze at London from the helicopter, the sentence sending Bernard into exile, Mustapha Mond's debate with John, the orgy near the lighthouse, Linda's reunion with Tomakin, the warden's deliberate embarrassment of Lenina, and John's suicide.
4. Compose a scene in which Lenina, Henry Foster, and Fanny discuss the bizarre trip to Malpais and John's response to London. What does Lenina regret most about the deaths of John and Linda and about Bernard's exile?
5. Make a thorough list of items essential to a visit to Santa Fe. Include food, water, blankets, boots, soma, and tickets on the transoceanic rocket.



## Vocabulary

From the list that follows, select a word to fill in the blanks, a replacement for the preceding underlined word in this passage. You will have answers left over when you finish:

acute	colleagues	extent	menial	self-consciousness
alien	contempt	haunted	pallid	slackly
beneficent	corporeal	hostility	physique	soliloquizing
bestial	derision	humiliated	prejudice	standard
callow	dignity	hypnopædic	proportion	statures
castes	éclair	inadequacy	proposals	universal
coarsely	element	incandescence	reluctance	utterly
chronic	emigrate	intravenals	replete	voluptuous

Bernard's (1) shape \_\_\_\_\_ was hardly better than that of the average Gamma. He stood eight centimetres short of the (2) average \_\_\_\_\_ Alpha height and was slender in (3) ratio \_\_\_\_\_. Contact with members of the lower (4) classes \_\_\_\_\_ always reminded him painfully of this physical (5) lack \_\_\_\_\_. "I am I, and wish I wasn't"; his (6) dif-  
fidence \_\_\_\_\_ was (7) severe \_\_\_\_\_ and distressing. Each time he found himself looking on the level, instead of downward into a Delta's face, he felt (8) shamed \_\_\_\_\_. Would the creature treat him with the respect due to his caste? The question (9) plagued \_\_\_\_\_ him. Not without reason. For Gammas, Deltas and Epsilons had been to some (10) degree \_\_\_\_\_ conditioned to associate (11) body \_\_\_\_\_ mass with social superiority. Indeed, a faint (12) sleep-teaching \_\_\_\_\_ prejudice in favour of size was (13) widespread \_\_\_\_\_. Hence the laughter of the women to whom he made (14) courtship \_\_\_\_\_, the practical joking of his equals among the men. The mockery made him feel an outsider; and feeling an outsider he behaved like one, which increased the (15) bias \_\_\_\_\_ against him and intensified the (16) loathing \_\_\_\_\_ and (17) anger \_\_\_\_\_ aroused by his physical defects. Which in turn increased his sense of being (18) estranged \_\_\_\_\_ and alone. A (19) constant \_\_\_\_\_ fear of being slighted made him avoid his equals, made him stand, where his inferiors were concerned, self-consciously on his (20) self-respect \_\_\_\_\_. How bitterly he envied men like Henry Foster and Benito Hoover! Men who never had to shout at an Epsilon to get an order obeyed; men who took their position for granted; men who moved through the caste system as a fish through water—so (21) completely \_\_\_\_\_ at home as to be unaware either of themselves or of the (22) kind \_\_\_\_\_ and comfortable (23) milieu \_\_\_\_\_ in which they had their being. (24) Unenthusiastically \_\_\_\_\_ and with (25) resistance \_\_\_\_\_, the twin attendants wheeled his plane out on the roof.

## Comprehension Test A

### Part I: Short Answer (20 points)

Briefly describe each of the following characters.

- \_\_\_\_\_ 1. Henry Foster
- \_\_\_\_\_ 2. Popé
- \_\_\_\_\_ 3. Fanny Crowne
- \_\_\_\_\_ 4. Mustapha Mond
- \_\_\_\_\_ 5. Fifi Bradlaugh
- \_\_\_\_\_ 6. Arch-Community-Songster of Canterbury
- \_\_\_\_\_ 7. Primo Mellon
- \_\_\_\_\_ 8. Helmholtz Watson
- \_\_\_\_\_ 9. Benito Hoover
- \_\_\_\_\_ 10. Assistant Predestinator

### Part II: True/False (30 points)

Mark the following statements either T for true or F if any part is false.

- \_\_\_\_\_ 1. Lenina recoils from the sight of a wrinkled old Zuñi climbing a ladder at the pueblo.
- \_\_\_\_\_ 2. Mustapha Mond believes that God is not compatible with technology.
- \_\_\_\_\_ 3. In a geography room, John watches a film of the Penitentes of Acoma.
- \_\_\_\_\_ 4. Lenina heeds Fanny's warning that Bernard Marx is "Odd, odd, odd."
- \_\_\_\_\_ 5. Few of the Indians at Malpais realize that Linda and John are white.
- \_\_\_\_\_ 6. Tomakin resigns his post after Linda humiliates him.
- \_\_\_\_\_ 7. Just before agreeing to go to Iceland, Bernard introduces Linda to Mustapha Mond.
- \_\_\_\_\_ 8. John was 12 years old when he went to Malpais to live.
- \_\_\_\_\_ 9. Linda waits until Popé is sleeping before stabbing him.
- \_\_\_\_\_ 10. In the Kiva, John is allowed to serve as martyr during the snake ceremony.
- \_\_\_\_\_ 11. The Cyprus experiment intermingles Epsilons with Alpha pluses.
- \_\_\_\_\_ 12. At Park Lane Hospital for the Dying, John tosses soma out the window.
- \_\_\_\_\_ 13. The riot ends with the Voice of Reason repeating, "Good-bye, my dearest, dearest friends, Ford keep you!"
- \_\_\_\_\_ 14. The feely encourages waves of onlookers to yell to John to apply the whip.
- \_\_\_\_\_ 15. John tells the station master how fast Ariel could travel from Malpais to London.

## Comprehension Test A (Page 2)

### Part III: Completion (20 points)

Complete each quotation below with a word or phrase.

1. Five-stepping with the other four hundred round and round Westminster Abbey, Lenina and \_\_\_\_\_ were yet dancing in another world—the warm, the richly coloured, the infinitely friendly world of a soma-holiday.
2. As they flew over the \_\_\_\_\_, the plane shot upwards on the column of hot air rising from the chimneys, only to fall as suddenly when it passed into the descending chill beyond.
3. “But, \_\_\_\_\_!” The Savage spoke imploringly, “Don’t you know me?”
4. For a very long period before the time of Our \_\_\_\_\_, and even for some generations afterwards, erotic play between children had been regarded as abnormal (there was a roar of laughter); and not only abnormal, actually immoral (no!): and had therefore been rigorously suppressed.
5. “\_\_\_\_\_’s Process,” repeated the Director, and the students underlined the words in their little notebooks.
6. INFANT NURSERIES. NEO-\_\_\_\_\_ CONDITIONING ROOMS, announced the notice board.
7. Don’t forget to ask him about that \_\_\_\_\_ belt,” said Fanny.
8. He said the stuff in the gourd was called \_\_\_\_\_; but Linda said it ought to be called soma; only it made you feel ill afterwards.
9. “You are fifteen,” said old \_\_\_\_\_, in the Indian words. “Now I may teach you to work the clay.”
10. A wriggle of the arms, a lifting first of the right foot, then the left: the \_\_\_\_\_ were lying lifeless and as though deflated on the floor.

### Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Explain how John copes with alienation on the reservation during his boyhood.
2. Describe the tour and lecture in the hatchery.
3. Describe the purpose of the Park Lane Hospital.
4. Compare Utopia and Malpais.
5. Account for introspection in Helmholtz, John, and Bernard.

## Comprehension Test B

### Part I: Short Answer (30 points)

Supply a word or phrase in answer to the following questions.

- \_\_\_\_\_ 1. Who teaches John to work the clay?
- \_\_\_\_\_ 2. What do the riot police spray on hospital workers?
- \_\_\_\_\_ 3. Who needs to impress the Director to avoid exile?
- \_\_\_\_\_ 4. Who recommends sex with Lenina?
- \_\_\_\_\_ 5. What caste is the lowest of the five basic groups?
- \_\_\_\_\_ 6. What object resembles a compass in the closing scene?
- \_\_\_\_\_ 7. By what name does Linda know John's father?
- \_\_\_\_\_ 8. Near what city is Malpais?
- \_\_\_\_\_ 9. Who appears to call to John over the roar of the helicopter?
- \_\_\_\_\_ 10. What does John drink to purge himself of passion?
- \_\_\_\_\_ 11. Where does Bernard go on alternate Thursdays?
- \_\_\_\_\_ 12. Who comes to the lighthouse to interview the Savage?
- \_\_\_\_\_ 13. What process creates numerous pairs of identical twins?
- \_\_\_\_\_ 14. Who is happy to observe a case of human senility?
- \_\_\_\_\_ 15. Who stabs Linda's lover?

### Part II: Character Analysis (20 points)

Place an X beside each statement that is true of John.

- \_\_\_\_\_ 1. withdraws into Shakespeare's plays.
- \_\_\_\_\_ 2. wants to play the role of martyr.
- \_\_\_\_\_ 3. directs the hatchery and conditioning center.
- \_\_\_\_\_ 4. dates only Beta-minuses.
- \_\_\_\_\_ 5. questions a child about getting an electric shock instead of a rose.
- \_\_\_\_\_ 6. lives in Malpais as an outcast.
- \_\_\_\_\_ 7. Terrifies Lenina, who hides in the bathroom.
- \_\_\_\_\_ 8. plays Obstacle Golf on his first date with Lenina.
- \_\_\_\_\_ 9. loves Lenina the first time he sees her.
- \_\_\_\_\_ 10. directs the warden to place corn meal on the snakes.



## Comprehension Test B (Page 2)

### Part III: Multiple Choice (20 points)

Underline the word or phrase that will complete each statement below.

1. The **(Director of the hatchery, warden, assistant predestinator, arch-community-songster of Canterbury, priest)** interrupts his speech and introduces the Controller.
2. **(Fanny, Lenina, Fifi Bradlaugh, Linda, Charing-T)**, a Beta, weeps at the memory of having a baby.
3. The Director is embarrassed by the words **(“old” and “dying,” Bokanovsky Process, Malthusian belt, my father, of Miranda)**.
4. The best part of returning to civilization for Linda is **(mescal, soma, Tomakin, the Wurlitzer, finding Tomakin)**.
5. John explains that wooing a Zuñi required **(the skin of a wolf, corn meal, snake handling, whipping, a gourd of mescal)**.
6. At the time of her death, Linda is crying out for **(death, John, Tomakin, soma, Popé)**.
7. **(The Director, Helmholtz, The Controller, Linda, Mitsima)** is pleased to meet someone who has read Shakespeare.
8. Mustapha Mond tries to explain **(erotic play, the Bokanovsky Process, God’s absence, reassignment to the Falkland Islands, hypnopaedia and conditioning)**.
9. **(A lighthouse, A kiva, A pueblo, Park Lane Hospital, Suicide)** serves as John’s hermitage.
10. Bernard blushes in the company of **(Fanny Crowne, the head nurse, Helmholtz, Morgana Rothschild, Fifi Bradlaugh)**.

### Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Account for John’s disillusionment with Utopia.
2. Describe the relationship between Lenina and Bernard.
3. Discuss Mustapha Mond’s goal for Utopia.
4. Describe Linda’s death.
5. Summarize Huxley’s style of merging scenes.

## Answer Key

### VOCABULARY

- |                       |                |
|-----------------------|----------------|
| 1. physique           | 14. proposals  |
| 2. standard           | 15. prejudice  |
| 3. proportion         | 16. contempt   |
| 4. castes             | 17. hostility  |
| 5. inadequacy         | 18. alien      |
| 6. self-consciousness | 19. chronic    |
| 7. acute              | 20. dignity    |
| 8. humiliated         | 21. utterly    |
| 9. haunted            | 22. beneficent |
| 10. extent            | 23. element    |
| 11. corporeal         | 24. slackly    |
| 12. hypnopaedic       | 25. reluctance |
| 13. universal         |                |

### COMPREHENSION TEST A

#### Part I: Short Answer (20 points)

Answers will vary.

#### Part II: True/False (30 points)

- |      |       |       |
|------|-------|-------|
| 1. T | 6. T  | 11. F |
| 2. T | 7. F  | 12. T |
| 3. T | 8. F  | 13. T |
| 4. F | 9. F  | 14. T |
| 5. F | 10. F | 15. F |

#### Part III: Completion (20 points)

- |                |                     |
|----------------|---------------------|
| 1. Henry       | 6. PAVLOVIAN        |
| 2. Crematorium | 7. Malthusian       |
| 3. Linda       | 8. mescal           |
| 4. Ford        | 9. Mitsima          |
| 5. Bokanovsky  | 10. zippicamiknicks |

#### Part IV: Essay (30 points)

Answers will vary.

### COMPREHENSION TEST B

#### Part I: Short Answer (30 points)

- |                  |                        |
|------------------|------------------------|
| 1. Mitsima       | 9. Lenina              |
| 2. soma          | 10. mustard-water      |
| 3. Bernard       | 11. Solidarity Service |
| 4. Henry Foster  | 12. Primo Mellon       |
| 5. Epsilons      | 13. Bokanovsky         |
| 6. John's corpse | 14. Dr. Shaw           |
| 7. Tomakin       | 15. John               |
| 8. Santa Fe      |                        |

#### Part II: Character Identification (20 points)

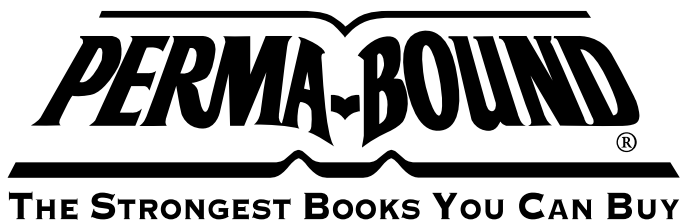
- |      |      |
|------|------|
| 1. X | 6. X |
| 2. X | 7. X |
| 3.   | 8.   |
| 4.   | 9. X |
| 5.   | 10.  |

#### Part III: Multiple Choice (20 points)

- |                             |                           |
|-----------------------------|---------------------------|
| 1. Director of the hatchery | 6. Popé                   |
| 2. Linda                    | 7. The Controller         |
| 3. my father                | 8. God's absence          |
| 4. soma                     | 9. a lighthouse           |
| 5. The skin of a wolf       | 10. Morgana<br>Rothschild |

#### Part IV: Essay (30 points)

Answers will vary.



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