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Totalitarianism in Aldous Huxley's Novel "New Brave World"

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A Graduation Research Paper Submitted by

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

(وَقُلْ اَعْمَلُوا فَسَيَرَى اللَّهُ عَمَلَكُمْ وَرَسُولُهُ وَالْمُؤْمِنُونَ)

صدق الله العلي العظيم (التوبة: ١٠٥)

**In the name of Allah, the Entirely Merciful, the Especially
.Merciful**

**And say: ("Work (righteousness): Soon will Allah observe your
(work, and His Messenger, and the Believers**

.Allah said the truth

Surat Al- Tawba

Verse: 105

Dedication

To My Family

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Abstract

This study attempts to show totalitarianism in Aldous Huxley's Novel " Brave New World". Aldous Huxley's Brave New World presents a frightening vision of totalitarianism from side to side of society controlled by technology, conditioning, and the suppression of independence. This study aims to show portray of totalitarianism in Brave New World. As a qualitative study, this study adopts thematic analysis to investigate the concept that it focuses on, in addition to textual analysis of the text by employing Marxist Criticism as analytical tool. The findings of this present study show that , there are some of the individuals choose to defy the rules and decide to lead a life that they want. . Brave New World is "remarkable for its accurate predictions about science and technology, economics and politics, and arts and leisure" in its prescience, and in the potential it offers for resistance to oppression. This study contributes to the existing body of literature by contribution a focused investigation of totalitarian elements in Aldous Huxley's Brave New World. The significant of conducting this research is to provide a better understanding to the totalitarianism in Brave New World novel under quest in particular, and on the political English novels in general. In addition, this study contributes to enlarge the base of knowledge in this field.

Keywords: totalitarianism, Aldous Huxley, " Brave New World" Marxist Criticism.

Introduction

Aldous Huxley's *Brave New World* presents a chilling vision of totalitarianism through a dystopian society controlled by technology, conditioning, and the suppression of individuality. In the novel, totalitarianism is evident in the way the World State exercises absolute control over every aspect of its citizens' lives, prioritizing stability and happiness at the expense of freedom and individuality. The World State is ruled by ten World Controllers who dictate global policies. Their authority is unquestionable, and they maintain strict control over every aspect of society, including reproduction, education, work, and leisure. The society in *Brave New World* uses advanced technology and psychological manipulation to control its citizens. Indoctrinates people from infancy, ensuring they internalize societal values without question. Mass-produces identical humans, designed for specific societal roles, ensuring conformity and eliminating individuality (Matter, 2009).

People are engineered into predetermined castes (Alphas, Betas, Gammas, Deltas, Epsilons), each with distinct roles and levels of intelligence. Huxley critiques totalitarian regimes by illustrating how technological advancements and psychological manipulation could lead to a society where people willingly surrender their freedoms for comfort and stability. Unlike Orwell's *1984*, which emphasizes fear and brute force, *Brave New World* portrays a "soft totalitarianism" where citizens are controlled through pleasure and manipulation, making the loss of freedom seem desirable. Huxley's novel remains a powerful warning about the dangers of unchecked state power and the dehumanizing potential of technological and ideological control. This makes the analysis more in depth, and makes the results more reliable. In order to address the research problem, the following research question emerges : How does Aldous Huxley portray totalitarianism in *Brave New World*?

This study aims to show portray of totalitarianism in "Brave New World ". The significant of conducting this research is to provide a better understanding to the totalitarianism in Brave New World novel under quest in particular, and on the political English novels in general. In addition, this study contributes to enlarge the base of knowledge in this field.

This study contributes to the existing body of literature by contribution a focused investigation of totalitarian elements in Aldous Huxley's Brave New World, highlighting how the novel portrays a dystopian society controlled through psychological manipulation, technological progressions, and state-imposed conformity. Unlike conventional political totalitarian regimes, Huxley's vision introduces a subtler, pleasure-based form of control that suppresses individual freedom and critical thinking. By investigative the mechanisms of control in the novel such as genetic engineering, conditioning, and the use of soma this study enhances understanding of how soft totalitarianism can function in a society that appears utopian on the surface. Huxley's approach from other dystopian authors like George Orwell, thereby enriching the dialogue on how literature warns against different forms of authoritarianism. This analysis may also inform contemporary discussions on surveillance, bioethics, and societal conformity in the modern world.

Literature Review

A comprehensive commentary on the relevant terms and concepts is given this section. History has shown evidence that among the main reasons that may affect breakdown or progress of a society or a state is the role of command, ruling class, or leadership and its leaders. Totalitarianism is a political system in which the state exerts total control over all aspects of life, including politics, culture, and personal freedoms. According to theorists like Hannah Arendt (*The Origins of Totalitarianism*, 1951) and Carl Friedrich (*Totalitarian Dictatorship and Autocracy*, 1956), totalitarian states use propaganda, censorship, surveillance, and ideological

indoctrination to maintain power. *In Brave New World*, totalitarianism operates through genetic engineering, consumerism, and psychological conditioning rather than violent coercion (Matter, 2009).

The term 'totalitarianism' refers to "tyrannical political regimes that wield more extensive, comprehensive and intensive power than any of the monarchies or tyrannies of the past" (Booker, 2002, p.19). The last century witnessed several inhuman and oppressive regimes that came in power including the major Bolsheviks in the Soviet Union, the Nazis in Germany, and Mao's Communists in China. Roughly, over one hundred million people were killed by these governments (Werth, 1999).

Totalitarianism is an embodiment of the concept of absolute power. It is a type of government that controls everything starting from individual to collective life. This regime is characterized by force and suppression. Totalitarianism functions on two concepts; it is an official and exclusive philosophy which makes the society bow down before it, and it is a sort of dogma which compels the society to work as it has been ordered to do, without even complaining. Beauchamp (1986) opined totalitarianism as a matchless threat in the human history, which is further terrifying because it is more brutal than any preceding form of tyranny. This study deals with the political sense of this concept.

All the related studies focused on totalitarianism in generally, so the gap of this study will be adopting class and ideology.

Methodology

The data of the present study is taken from critical essays and scholarly books about Aldous Huxley's *Brave New World*. This qualitative study adopts thematic and textual analysis of the data. Thematic analysis is used to identify and explore recurring themes within the data, as suggested by Cresswell (2003). The qualitative data consists of textual extracts from the novel, selected based on their relevance to

the key concept of totalitarianism. These extracts were chosen for their connection to the major themes that support the study's focus. In addition, textual analysis is employed to describe and interpret the deeper meanings within the text, including hidden assumptions, symbolism, and ideological values. This method enables a close reading of the novel's content and structure.

The analysis is conducted using Marxist literary criticism, which focuses on ideological structures, class conflict, and the impact of power and economics within the literary work and its context. According to Barry (1995, p. 156), Marxist critics distinguish between the overt (surface) and covert (hidden) meanings of a text and relate the latter to Marxist themes. This analytical framework helps to uncover Huxley's satirical critique of scientific progress and its potentially dehumanizing effects on society. The study explores themes such as ideology, binary oppositions, manipulation, propaganda, and power dynamics to reveal how the novel critiques totalitarian control and the loss of individual. Notion of binary oppositions or duality, and manipulative techniques used in the text, such as manipulation and propaganda, are used in doing analysis from a literary perspective. (Abass, 2021, p.46). These analytical tools are adopted in order to answer the research question, which concerns: How does Aldous Huxley portray totalitarianism in Brave New World? This ensures that the study is grounded in scientific methods of inquiry and leads to reliable and well-supported conclusions

Plot Summary

The story begins with three expository chapters describing the futuristic society of World State. In this society marriage, family and procreation have been eliminated as babies are genetically engineered and grown in bottles. Citizens are programmed to be productive and complaisant through a combination of biological manipulation, psychological and drug conditioning. To emphasize the satire, the date is now AF632 (or 2540 AD), where AF stands for 'after Ford' to venerate Henry

Ford's invention of the standard assembly line for his Model-T automobile. The first scene opens at the Central London Hatchery and Conditioning Centre, where children are created outside the womb and cloned in order to increase the population (Spencer,2010).

This introduces the class system of this world, where citizens are sorted while still embryos existing within tubes and incubators; they are provided with differing amounts of organic chemicals in order to condition them into predetermined classes. Embryos destined for the higher classes get chemicals to perfect them both physically and mentally, whereas those of the lower classes are altered to be imperfect in those respects. These classes (in order from highest to lowest) are Alpha, Beta, Gamma, Delta, and Epsilon. The Alphas are bred to be leaders, while the Epsilons are bred to be menial labourers; Betas are technicians. Alphas are smart, tall and muscular; Epsilons short, dumb and ugly. The lower castes are grown in batches, so that 100 Epsilons are all exact copies of one another. The two principal characters are Lenina Crowne (a fetal technologist and a B+) and Bernard Marx (an A+) an administrative assistant to the Director of the H&C Centre. The plot revolves around a trip by these two to a Reservation in New Mexico, where native Americans still survive as primitives as a zoo (for the amusement of civilized visitors) living in desperate poverty, aging naturally with cruel old cultures. On the visit, two white 'savages' are spotted: a mother (Linda) and her son (John). It turns out that Linda had been abandoned there by the nasty Director 30 years ago to hide the Director's sexual indiscretion. John tells them his memories of growing up on the reservation with Linda, where he experienced maternal love and the joy of reading Shakespeare and learning skills, but also the pain of ostracism as being different(Spencer,2010).

Linda, still effectively brainwashed by her World State upbringing, speaks rapturously of her time in World State, so eagerly accepts Bernard's offer to bring her home. Back at World State, Marx presents Linda and John to the Director and

John (the son the Director never knew he had) calls the Director “father.” This provokes the Director’s resignation, as procreation between persons is outlawed, and his crime has been exposed. John is kept in the “brave new world,” as he calls it, as a sort of experiment by Mustapha Mond - the local Dictator (one of ten). Linda, however, is sent to a hospital because of her addiction to “soma” - a drug used by citizens to feel calmer. She eventually dies because of it; this causes John to go on an anti-soma rampage in the hallway of the hospital(Spencer,2010).

Findings

In the following paragraphs, the extracts would form the main part of the interpretation of findings. The textual analysis is organized based on Marxist Criticism. Thus, the data analysis is conducted by using the analytical tool and through phase.

i) Analysing the text by employing Marxist Criticism:

A Marxist criticism of *Brave New World* by Aldous Huxley would focus on how the novel depicts a totalitarian society structured around class struggle, economic control, and ideological manipulation. From a Marxist perspective, Huxley’s dystopia serves as a critique of capitalism’s excesses rather than a purely socialist or communist warning

Brave New World, in portraying a totalitarian nightmare, is a cautionary tale. The novel portrays the World State as an absolute nightmare that dehumanizes individuals, controlling every aspect of their lives in the name of stability, happiness, and security. The World State controls not only the size of the of population and their ranks but also their functions all in the name of stability and happiness. The controllers of the World State believe that if there is no control of population growth and their functions, there will be instability and anarchy in the State. In reply to John’s query as to why he is not making everyone Alpha Double

Plus, Mustapha Mond, the World Controller of Western Europe, asserts (Sebastian, 2001).

Extract 1: "Because we have no wish to have our throats cut. We believe in happiness and stability" (189).

Extract2: "We also predestine and condition. We decant our babies as socialized human beings, as Alphas or Epsilons, as future sewage workers or future..."

In making this comment, Mustapha Mond argues that it is their policy to control the population and their ranks because their central goal is to keep the State stable and happy. To ensure stability, they cannot give everyone free choice because they cannot take any risk of making the state unstable. Besides, the World State keeps the artifacts of high culture locked up and engages its citizens in various unintellectual entertainment activities for ensuring its uninterrupted security (Sewlall, 2002).

The text depicts that the individuals in the World State are under the absolute control and surveillance of their central government. This absolute control of an individual can only happen in a totalitarian political condition. In *The Origins of Totalitarianism*, Hannah Arendt states, "A single individual can be absolutely and reliably dominated only under global totalitarian conditions" (392). From Arendt's assertion, it becomes evident that the World State is a classical condition of a totalitarian state. In addition, in interpreting Huxley's *Brave New World*, Laura Frost asserts, "As much as it is a nightmare of a totalitarian, genetically engineered future, though, *Brave New World* is also a cautionary tale about a world in which artifacts of high culture are held under lock and key while the populace is supplied with 'imbecile' entertainment" (447).

Aldous Huxley's *Brave New World* presents a dystopian society dominated by totalitarian control, consumerism, and technological conditioning. From a Marxist perspective, the novel critiques the commodification of human life, the eradication

of class struggle through artificial means, and the use of ideology to maintain power. The ruling class the World Controllers ensure social stability by eliminating individuality and enforcing a strict caste system, reflecting Marxist concerns about how ruling elites manipulate ideology to sustain economic and political dominance. Basically, Frost is arguing that the novel portrays a totalitarian nightmare depicting the traits of a totalitarian ideology to warn its readers (Cresswell,2003).

Extract3: like "Everyone belongs to everyone else" and "Ending is better than mending". We prefer to do things with our minds. We prefer to be happy. "I'd rather be myself," he said. "Myself and nasty. Not somebody else, however jolly." "

According to Marxist theory, the ruling class uses ideology to maintain its dominance. In Huxley's world, ideology is instilled through. Here, Mond justifies oppression by equating happiness with the absence of conflict, reflecting how ruling classes manipulate ideology to suppress dissent.

According to Bob Barr, Huxley's *Brave New World* offers a "cautionary tale" portraying a society that, in the name of ensuring security, stability, and happiness, controls both body and mind of the individuals, revoking their freedom.

Brooker(2002)rightly observes that in the World State, the government not only restricts civil liberties but also controls all aspects of the economy from production to distribution. Therefore, from the arguments of Arendt, Frost, and Barr, it becomes evident that *Brave New World* depicts a nightmarish portrait of a totalitarian state to warn the readers about the danger of a totalitarian ideology that ultimately revokes civil liberties through state-sponsored mechanisms.

The totalitarian fascist ideology of the World State is the critical factor behind limiting academic and artistic freedom. The World State not only restricts scientific research but also regulates art and literature. It neither allows its citizens to conduct individualized research projects nor permits them to read Shakespeare. It restricts academic and artistic freedom for ensuring happiness because it believes that

absolute freedom and absolute happiness cannot coexist. Therefore, the state has chosen happiness over freedom and wants to maintain this status quo at any cost. The novel depicts the ideology of the World State through Mustapha Mond, portraying him as the top political personality who holds the executive, legislative, judicial, and moral authority. Mond defends the policy of the state and tries to convince John the Savage why the state has restricted academic and artistic freedom. He philosophically analyzes the necessity for limiting science; as he asserts, "I'm interested in truth, I like science. But truth's a menace, science is a public danger. As dangerous as it's been beneficent. It has given us the stablest equilibrium in history. [...] But we can't allow science to undo its own good work. That's why we so carefully limit the scope of its researches" (193-194).

Furthermore, Mond defends the policy of the World State for not giving any space for art and literature. According to Mond, the state has blocked the access and practice of art and literature, being neither ignorant about its aesthetic beauty nor malicious towards it, but being motivated from the idea of ensuring stability of the state. In response to John's claim about the better life in *Othello's* world, Mond argues: "Of course it is. But that's the price we must pay for stability. You've got to choose between happiness and what people used to call high art. We have sacrificed high art" (188). Referring to the disasters of the 'Nine Years War,' Mond analyzes the reasons for restricting science and banishing the concept of truth and beauty from the World State:

"It's curious," he went on after a little pause, "to read what people in the time of Our Ford used to write about scientific progress. They seemed to have imagined that it could be allowed to go on indefinitely, regardless of everything else. Knowledge was the highest good, truth the supreme value; all the rest was secondary and subordinate. Right, ideas were beginning to change even then. Our Ford himself did a great deal to shift the emphasis from truth and beauty to comfort and happiness. Mass production demanded the shift. Universal happiness keeps the

wheels steadily turning; truth and beauty cannot. And, of course, whenever the masses seized political power, then it was happiness rather than truth and beauty that mattered. Still, despite everything, free scientific research was still permitted. People still went on talking about truth and beauty as though they were the sovereign goods." (194)

Certainly, Mustapha Mond's speeches are open to many interpretations. Sensible and artistic-minded readers might find them alarming, and they (readers) might be shocked to see that in the World State, there is no place of art, knowledge, beauty, truth, and creativity. They might consider the World State an uninhabitable place to live because they view the essence of humanity in liberation, not in restriction. On the other hand, many readers might find this controlled world fascinating because there is no war, no instability, no challenge, and no need to worry about life, security, and happiness. They might find the World State as a fantastic place to live. Because of this textual ambivalence, two questions might appear before our readers (Mustafa,2010).

First, is *Brave New World* Huxley's nightmarish vision of human beings' inevitable reality because of their lunatic actions? Is the novel a portrayal of an ideal world where genetically engineered superior races would determine the future of the world, upholding the motto "Community, Identity, Stability"? According to Renata Reich, Huxley's primary purpose of writing *Brave New World* was to alert "mankind to the dangers of an overly technologized society, in the midst of which mankind loses its most valuable possession: its very humanity" (Reich 34). In support of her claim, she points out the dehumanizing process in the novel that "occurs as a consequence of the fact that the ruling class does not permit the members of the other classes to choose their destiny according to their free will. Slavery, even if it is in the form of a frantic search for pleasure imposed upon the other classes by the ruling class, is, in essence, dehumanizing" (45). Reich reads *Brave New World* as a cautionary tale that warns people of a dangerous

consequence rushing toward them because of unchecked scientific and technological development. In contrast, Joanne Woiak claims that Huxley's main concern was to use scientific knowledge and technologies to improve human life efficiently, and in particular to "create well-ordered states out of the perceived social and economic chaos of postwar Europe" (110).

The bottom line of Woiak's argument is that Huxley's *Brave New World* is not a cautionary tale; instead, it is the vision of an author who believed in the power of science and technology not only in improving peoples' living standards but also in creating a well-planned world state(s) that will not seek chaos and war, but stability and happiness. For Woiak, therefore, the portrayal of the World State in Huxley's novel is not a cautionary tale of the totalitarian nightmare; it is his ideal world vision, a utopia(Mustafa,2010).

Although both Reich and Woiak seem convincing, and many readers might have read the novel according to their interpretations, their arguments fall short of recognizing a critical aspect of the text, which is its critique of the totalitarian ideology that in the name of stability and national security exploits the power of science and technology to establish its hegemony over its citizens. Huxley might be interested in creating a well-ordered state using science and technology that would not only ensure security, stability, and happiness for its citizens but also significantly improve their living standards. But he is not unaware of the nature of human beings that all humans are not equally rational and act rationally. He knows it very well that many people are violent and believe in destructive ideologies.

Consequently, if this advanced knowledge of science and technology falls into the hands of violent people who believe in destructive ideologies, they will abuse them and bring disasters to others. Therefore, I do not agree with Reich that Huxley wants to warn his readers about the dangers of an overly technologized society, because the novel explicitly shows that it is not science and technology that

manipulates the citizens but the ideology of the World State that endeavors to establish Fordism, a totalitarian ideology, in all aspects of its citizens' lives. Moreover, the World State has systematically stripped civil liberties, banned art and literature, and imposed restrictions on individualized scientific research none of which have anything to do with the advancement of science and technology. So, I do not think that any freedom-loving individual, including Huxley, would be interested in living in the World State that the novel portrays (Barry,1995).

On the other hand, although Woiak's argument seems interesting, I have to disagree with her as well, because her argument also falls short of perceiving the larger picture of the novel. The novel does not celebrate the well-ordered camp life in the World State; instead, it satirizes it, showing the absurdity and meaninglessness of their lives. Here, I am not saying that Huxley may not have any dream of creating a well-ordered state that would possibly stop the war and ensure stability. What I am saying is he may not dream of creating a totalitarian state like the World State that would limit civil liberties and control every aspect of peoples' lives in the name of security, stability, and happiness. In my view, Huxley is more interested in a well-designed progressive secular liberal democratic state that would uphold truth, liberty, equality, and justice for all. And we do not see any clear reflection of these values in the World State that might lead us to think that it could be Huxley's ideal state.

Huxley is concerned about the failure of liberal democracy and the possible rise of totalitarian dictatorships in Europe. His writings published during the 1930s reflect this concern. In "What Is Happening to Our Population?" Huxley expresses his concern about the future of lasting democracy because of the lower IQ levels among his fellow British citizens. As he asserts, "How do they expect democratic institutions to survive in a country where an increasing percentage of the population is mentally defective? Half-wits fairly ask for dictators. Improve the average

intelligence of the population and self-governance will become, not only inevitable, but efficient" (154).

This statement might mislead many readers to believe that Huxley is interested in the genetic manipulation of human beings (like the Nazis, as historically eugenics is associated with Nazism). Here, we need to consider the fact that the novel was published in 1931, and the Nazis took over Germany in 1933. Huxley is concerned about the shallowness of his fellow British citizens because he somehow perceives that the totalitarian ideologies might replace the democratic institutions taking advantage of intellectual vacancies. He believes that only meritorious, intellectually sharpened citizens can uphold the values of liberal democracy, and his eugenics is for democracy that will challenge totalitarian ideologies. Huxley is concerned about the failure of democratic institutions and the rise of the totalitarian dictatorship in the distant future because of the lack of intelligence of the people. In *Brave New World Revisited*, he points out: In 1931, when *Brave New World* was being written, I was convinced that there was still plenty of time. 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, and 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.

Basically, Huxley is saying that the world is moving fast toward a nightmarish reality in which individuals would have no liberty but to lead a controlled life in an insane world. Although some critics might argue that the World State is Huxley's ideal state because it has achieved significant progress in different fields ensured stability, stopped war, brought happiness, and conquered aging many critics, however, may not consider these achievements as real progress. According to Firchow, "This kind of progress is really no progress at all. Real progress, in Huxley's term, can be defined as 'personal progress' or 'internal progress'" (452). I

agree with Firchow that to Huxley, real progress means an individual's internal progress, more particularly her intellectual progress where she has the freedom to think, freedom to choose, and freedom to lead a life the way she wants to live.

Discussion

According to the results, it becomes clear that Huxley's *Brave New World* both satirizes and critiques this anti-intellectual, effortless lifestyle of the World State that squeezes human beings into brainless consumers who consume anything and everything the state offers without thinking or questioning further. Therefore, the idea that the novel is a Utopia of Huxley, and he designs this as an alternative to the present world to solve the problem of humanity, does not hold water. The idea is simply contrary to the novel's portrayal of the World State.

Huxley's *Brave New World* portrays the fundamentals of the ideology of Henry Ford, the founding father of the World State, and its applications through state mechanisms. A group of controllers consisting of Alpha double pluses, genetically engineered superior individuals, administer the World State based on the ideology of their founding father. Although it might seem that the novel does not explicitly condemn the lifestyle of the World State, a close reading of the novel would explore the inconsistencies and contradictions in the World State and the deep agonies among its citizens. For example, although Mustapha Mond claims that nobody in his world is unhappy, it's not clear whether he is happy or not. He could not pursue his passion for continuing scientific studies and research because of the system, which did not allow him to seek knowledge that might go against the interests of the World State. Consequently, he had to choose whether he would live in an isolated island or stay in the center as an administrator leaving scientific projects. Since the text does not clarify his mental state, readers might not explicitly know whether he is happy or not, but from his speeches, readers can assume that he misses his past ventures.

Although we cannot be sure whether he is happy or unhappy, we can understand that he has chosen power over passion, and a stable high life over truth and beauty.

In contrast, the novel denounces it showing the contradictions and inconsistencies in the World State. Mustapha Mond wanted to practice science but could not proceed on because the authority of the World State did not allow him to go ahead with his projects. Moreover, he reads the *Bible* and Shakespeare, but he cannot allow these books to others because being an administrator his responsibility is to implement the ideology which prohibits the members of the community from reading these books. Although this double standard seems to be hypocritical and unjust, he can neither comprehend this nor possess any freedom to defy the ideological position of the World State.

Because of these contradictions and inconsistencies, it becomes evident that the World State is no such ideal place to live in and, therefore, it is not a Utopia. Moreover, the state not just absolutely controls peoples' body and mind through Pavlovian conditioning but also restricts their movements through state sponsored mechanisms. Although the World State restricts civil liberties indeed, controls individuals' bodies and minds through Pavlovian conditioning, promiscuous sexualities, and institutionalized propaganda it has not achieved absolute success in establishing its hegemony over the individuals.

Conclusion

Huxley's novel is a celebration of the well-designed state where sexuality is liberated, women are made free from the burden of pregnancy and childbirth, and stability is established. Taking these objections in mind, this paper, however, carefully examines the novel and Huxley's other writings. Based on textual observation *Brave New World* is a cautionary tale about the totalitarian ideology, not the advancement of science and technology. Also, to those who claim that the World State is a utopia and Huxley dreams to design such a world as a possible solution for

the people of the world, this paper demonstrates that the novel and Huxley's other writings do not explicitly support such type of claim.

The novel shows that some of the individuals choose to defy the rules and decide to lead a life that they want. And here lies the hope of the continuation of humanity despite apparent triumph of the totalitarian ideology. *Brave New World* is "remarkable for its accurate predictions about science and technology, economics and politics, and arts and leisure" in its prescience, and in the potential it offers for resistance to oppression, this novel remains a rich text for English teachers.

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