

Introduction to Satire
and
Satire in **Brave New World**

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Introduction to Satire.

Difference of Satire and Comedy:

Satire is distinguished from comedy on the grounds that satire aims to correct by ridiculing, while comedy aims simply to evoke amusement.

According to one writer satire may not be objective. (1) The writer of satire may hold a certain point of view and may induce the reader to take part in that view.

The writer of satires may hold the opinion that man is originally bad and may not be hopeful in correcting human faults. However more optimistic satirists who believe in curing humanity of the foibles and faults will have more hope and sympathy in their criticisms.

In satirist's irony and laughter, there prevails contempt and sometimes a degree of hatred and even a hostile tone.

Satirist may change the facts in arriving at his aim.

Satire may differ from comedy in being a defective mirror instead of being a reflective mirror. (2)

Satire may differ from comedy again in not allowing self-criticism and may not even employ logic at its command. Satire may use exaggeration, ridicule, irony, parody, lampoon, burlesque and fantasy, utopia and anti-utopia to attain the desired effect on the readers or the audiences.

The Origin and Development of Satire:

The origin of the word satire is satura or satira in Latin, (3) It means a dish full of food. this may recall to mind a filling in of various types in this form. Satirical literature was born in ancient Rome and represented by Lucilius, Horatius, Persius and Juvenal. These were considered the four princes of satire. Two of these

Roman poets Horace (65-8 B.C.) and Juvenal (55-130 AD) gained importance and their names were given to two kinds of satire; Horatius satire genially attacks foibles and follies, Juvenillian satire passionately attacks vices and crimes. Dryden summarizes the difference: "Horace is always on the amble, Juvenal on the gallop." Northop Frye has recently emphasized another sort called Menippean satire, characterized by its form rather than by its tone. The work of Menippus (290 B.C.); is lost, but that of his successors survives. Frye suggests in his *Anatomy of Criticism* that Menippean satire "deals less with people... than with mental attitude" and he places Swift's *Gulliver's Travels* in this category, along with the work by Petronius, Rabelais, Voltaire, Thomas Love Peacock, Lewis Carroll and Aldous Huxley. Menippean satire ridicules the pretensions of the wise men, philosophers or scientists and presents its characters as mouthpieces of scholarly ideas. Thus by their very learning these characters may seem absurd. Short Menippean satires are often seen in dialogue forms and longer ones may form loosely knit novels. They usually manage to bring talkers together at a banquet or a country house where they anatomize ideas and excite each other by showing off their learning. Satire may be divided into direct satire and formal satire. The author of indirect satire as Menippean satire presents a story, however slight with invented characters. The writer of formal satire reports what he sees, he is the only speaker. Byron writes formal satire when he says:

"Prepare for rhyme- I'll publish right or wrong-
Fools are my theme, let satire be my song."

Ezra Pound in *Literary Essays* points to what Horatian and Juvenillian and other satires have in common; he says:

"Satire reminds one that certain things are not worth while. It draws one to consider time wasted."

Satire aims at ridiculing some false aspects of human behaviour and seeks to arouse contempt and sometimes laughter in the reader for its objects. Satirists justify their attacks by aiming that satire is therapeutic. Pope comments that satire "heals with morals what it hurts with wit." Swift also insisted that satire he wrote was medicine:

"His satire points at no defect,
But what all mortals may correct...
He spared a hump or crooked nose,
Whose owners set not up for beaux."
Yet Swift also saw that satire was futile and said:

"Satire is a sort of glass wherein
beholders do generally discover
everybody's face but their own."

Satire can be invective when it uses strong verbal abuse and displays wit as well as passion as in **King Lear** when Kent calls Oswald in the following order:

Kent. Fellow, I know thee.

Oswald. What dost thou know me for?

Kent. A knave, a rascal, an eater of broken meats, a base, proud, shallow, beggarly, three-suited, hundred-pound, filthy worsted-stocking knave; a lily-livered, action-taking knave; a whore son, glass-gazing, superb serviceable, financial rogue; one-trunk-inheriting slave; one that wouldst be a bawd in way of good service, and art nothing but the composition of a knave, beggar, coward, pandar, and the son and heir of a monger bitch." (Act II, Scene II)

Such an attack with violent and taunting words of abuse becomes in itself comical and is often called lampoon. Satire ranges from lampoon to burlesque where contempt may be disguised under the cloak of fanciful creations of the imagination as in **Alice's Adventures in Wonderland**. The tone of burlesque is not savage, its distinction from satire is that it contributes to arouse amusement rather than contempt and indignation.

From burlesque we may arrive at parody which means making comical by imitation. A literary composition may imitate the style of another work as in the works below:

"Between the conception/And the creation/
Between the emotion/And the response/
Falls the shadow"

This is from T.S.Eliot's "The Hollow Men". This passage was imitated by Myra Buttle's **Sweeniad** as

"Between the mustification/And the deception/
Between the Multiplication /And the division/
Falls the Tower of London."

Not only passages but novels in complete are sometimes written as parodies such as Henry Fielding's (1707-54), **Joseph Andrews** (1742). Henry Fielding is a writer of comedies, burlesques, satirical plays and well known novels. This novel was written in the imitation of Cervantes and as a parody to the novel **Pamela** written by Richardson. It; hero is supposed to be the brother of Pamela. Joseph in his behaviour allows his creator to laugh at Richardson's moral world. We know that in the previous novel Pamela's virtue and chastity was threatened by a gentle-

man that she admired and in whose household she was only a maid, later to become his wife and lady. In Fielding's novel, Joseph's virtue is threatened by his widowed mistress, Lady Booby and when he repulses her to guard his virtue, she dismisses him from her service. As Fielding treated male chastity with the seriousness as Richardson treated Pamela's female chastity, the comic effect was thus created through parody.

Fielding explains further that his main purpose is "the ridiculous only" and "the true ridiculous is affectation". In the preface to **Joseph Andrews**, Fielding writes that affectation results from vanity or hypocrisy. From the discovery of this affectation rises the ridiculous. A dirty poor man may arouse our compassion, but if he descends from a coach and six to affect a rich person, then the comic element is produced; as we would laugh at that man who is pretending to be rich.

Fagin and his pick-pockets in Charles Dickens' **Oliver Twist** are examples of affectation causing mirth, Natural imperfections do not cause much laughter as when ugliness or knavery aims at the applause of beauty and virtue.

Cervantes's Don Quixote attempts to raise laughter in a similar manner as Don Quixote affects what he is not, or thinks earnestly that he is a super human creature when he attacks the wind mills seeing that they are very embodiments of evil.

As we arrive at comic epic we cannot but mention Fielding's **Tom Jones** 1719. **Tom Jones** is a comic epic in prose, with mock-heroic invocations and descriptions scattered throughout the narrative. (5) Fielding put forward his moral aim quite clearly in his dedicatory preface to Lord Lyttleton:

"I have employed all the wit and humour of which I am master in the following history; wherein I have endeavoured to laugh mankind out of their favourite follies and vices..."

The hero is no Joseph Andrews; Tom Jones is a lusty, passionate, highly sexed young man, as well as impulsively generous and easily moved by others' sufferings. Introducing this type of a hero Fielding could come more closely to the moral complexities of a world which he is trying to reflect. The lack of discretion and imprudence give power to Tom's enemies and seem to be about to destroy him, without causing the reader serious anxiety, for the gay-heroics of the omniscient narrator assure the reader that the hero will come through in spite of all the troubles. In comic awareness the absurdities and silliness of life create sympathy with Tom's ways of getting himself into trouble. As Tom is at the end in prison because of Blifil's intrigues and evil schemes and about to face the consequences for his imprudence by being accused of murder, he achieves to come through his misfortunes,

he is reconciled to his uncle Allworthy and it is learned that he is in fact a half brother of Blifil, though illegitimate. Tom's real identity wins the hand of beautiful and virtuous Sophia. The legitimate Blifil's villainy is not of Iago, it develops to a nasty cleverness and all ends well.

Fielding uses exaggeration and caricature as devices for allowing us to enjoy his comedy without losing our concern and sympathy for the hero and the heroine.

When we come to sentimental comedy we can mention Laurence Sterne (1713-68) who is considered an original figure in fiction. His **Life and Opinions of Tristram Shandy** published in 9 volumes revealed wholly a new concept of form in fiction as well as a kind of sentimental comedy. The writer uses anecdotes, digressions, reflections, jests, and dialogues and centers on the narrator's father Walter Shandy, on his brother, the narrator's uncle Toby with other characters and caricatures introduced to create humorous or sentimental incidents. The punctuation includes dashes and eccentricities such as pages that are solid blank, entirely blank or marbled. Thus the chapters vary in length from several pages to a single short sentence. The author's views are either conveyed by himself or in the person of Yorick, a sentimental and jesting person.

As a whole the novel is considered to be one of the most amusing works ever written. Memory and intense sensibility come together to create the first true psychological novel in English literature. Sterne learned from his favourite philosopher John Locke that every individual in a sense lives in his own world of 'private obsession' and that everyman is the prisoner of his own private inner world. It is only by a conscious expression of fellow-feeling that one can make contact with each other. Such comical characters in the novel as Dr. Slip-Slop and Widow Wadman are well-known types in English fiction.

As we approach the comedy of manners, the greatest representative of it is perhaps Jane Austen with her **Pride and Prejudice** and **Sense and Sensibility** as best known novels. She is known to raise a whole genre to a new level of art. She reflected 18th century social life on a small scale with routine visits, shopping, sewing, gossip and other trivial matters. She used irony in her presentation of a microcosmic world. Jane Austen wrote just before the Industrial Revolution changed for the worse so much of the face of England, and the clean stillness of her country towns. The unspoiled estates and farms formed the background to her picture of social life. Jane Austen's art is defined as an art of delicacy, precision, and shrewd, ironic insight. She was a keen observer of the aspects of human behaviour and emotion as they were associated with social and economical framework.

In the 19th century, with Charles Dickens (1812-70) we come to picaresque comedy and burlesque. **Picwick** began as burlesque but soon moved into something

more substantial to a kind of picaresque comedy, where the interest lies not in particular absurd incidents but in the way which the given characters react to new circumstances and new kinds of environment.

The characters are drawn with lively humor, the behaviour of Mr. Picwick, Alfred Jingle and Sam Weller are pleasing and amusing. In taking his characters through various parts of England, Dickens gives a sense of early 19th century social scene, a feeling of English town and country just before the Industrial Revolution.

Dickens moved onto better and profounder works, but he never lost his touch for burlesque and for satirical comedy that expressed his feeling for the eccentric and his sense of the inn as a symbolic and literal crossing of the ways of human beings.

Dickens was paralleled with Chaucer and Shakespeare for sharing joy in the varieties of human character as Chaucer and Shakespeare did. Dickens had a richness of pure comic invention and an extra-ordinary gift for irony and caricature. He satirized and reflected the social and moral problems of his day. Through the presentation of character he almost always entertained his audience of readers. It has been reflected that "if Tennyson was the great prophet of the Victorian middle classes, Dickens was the great entertainer", (6) He produced powerful satirical sketches as he used irony on the follies and villainies of the social scene. He was against affectation, Byronic attitudes and romanticism which came to be used as a coverage of different kinds of villainy. He presented himself as a moral realist who brought to surface the hypocrisies, vanities, snobberies and all pervading selfishness which lay behind the masks of the socially successful people.

Through Thackeray's **Vanity Fair** (1848) we experience satirical and mock-heroic writing. It is a study of society as it effects on the individual demands and on character. We see here that the innocent and the meek and the virtuous is pushed to the wall, is distressed unlike in the previous novels of the passed decade that we have already mentioned and seen that virtue had been rewarded. Becky Sharp, the real heroine of **Vanity Fair**, is born poor and of humble birth, and if she is to be successful on any worldly standard she must use her wits and play the cunning opportunist. Thackeray makes it clear that if she had been born in better circumstances as Amelia, she would have been a happy and virtuous wife and mother. His criticism of society becomes in fact a defense of its victim-for Becky is in a real sense the victim of society. She uses her wit and intelligence, adaptability and vivacity and her charm to make herself a place in that society. Her contempt for the conventional morals is revealed at the beginning of a new life as she throws away Dr. Johnson's Dictionary out of the window of the coach when they were leaving the boarding school with her meek friend Amelia- a quiet comical incident showing her anger at the unjust world and at her fate and perhaps

ironically on Dr. Johnson who would defend "poetic justice", praise Shakespeare, but rebuke him for not allowing poetic justice at the end of his plays.

Among other Victorian novelists we see Meredith and Anthony Trollope who employ irony and satire, the one to criticise male egoism and the other uses social satire in a fine ironic tone to give portraits of cathedral town characters.

Charles Kingsley (1819-75) with his **Water Babies** 1863- a very enjoyable book for children as well for grown-ups-employs fantasy as a cloak of social satire. Lewis Carroll's **Alice's Adventures in Wonderland** (1865) is another children's fantasy employing social satire and irony on education, politics, literature and on Victorian life in general seen through the eyes of a child Alice who is the confusing product of environment. There are poetic parodies on Wordsworth and Southey which are amusing to the point of hilarity. There are also fine observations on the status of powerful female rulers. Through all her puzzling adventures Alice remains the very essence of little girlhood. Children reading this book find in Alice their own thought about growing up and grown-ups.

In the story of **Water Babies**, Tom chimney sweep, runs away from his cruel boss because he is flagellated and left to hunger. His moral and educational life begins after his death as he joins the other water babies. Here in the second part of the story, Kingsley is critical of the cruelty, egoism, shallowness, lack of education and the loss of human values and virtues. Tom the hero, is taught by an other water baby Ellie how to be self-sacrificing and virtuous before he can actually enter the paradise that he wished. As Tom had learnt cruelty from Grimes before his death, he would wish to be exactly the same as his previous master and tutor- that is a cruel master. As Tom grows up to be a hard working, honest and virtuous young man, he attains the right to marry virtuous Ellie and to lead a better life in future. Both of them become aware that a mysterious fairy woman who knew everything conducted their fate to a new life.

We see satire in Utopia not only in Thomas More's **Utopia** and later in Swift's **Gulliver's Travels**, but also in Samuel Butler's works such as **Erewhon** (1872) and **The Way of All Flesh** (1903). Butler attacked on the whole Victorian concept of society, duty, morality and religion through a witty portrayal of utopia in **Erewhon**. **The Way of All Flesh** attacks the despotism of Victorian family life, the hypocrisy and cruelty of Victorian religion, and the cruelty as well as the inadequacy of Victorian education. Theobald Pontifex suffers under the tyranny of a possessive and dominating father, but when he becomes a father he treats his son Ernest worse than his father had treated him. Victim becomes villain, and in the process responsibility and free will seem almost to disappear. In Butler's **Erewhon**, the hero Strong is put into jail by the Erewhonians because of his watch. People of Erewhon live in fear of the machines so that they have put all the machines in

a museum and think that they would be slaves of the machine as one of their professors presumed. Butler here ridicules the fear against the machines and the suspicion shown to the fast industrialism of the 19th century England.

Satire in Utopia develops with H.G. Wells' **The Time Machine** (1895), E.M. Forsters' **The Machine Stops** (1909), Aldous Huxley's **Brave New World** (1932), C.S. Lewis's **Out of the Silent Planet** (1938), Orwell's **Animal Farm** (1946), this novel is also considered as a fantasy or children's fable and William Golding's **Lord of the Flies** (1954). This novel is a children's novel as for grown ups. It is both tragic and delightful, the story is about a badge of children being left on a deserted island. When the cloak of civilization is drawn off from their backs, what is left is pure human nature which is fundamentally evil. The hunting boys among them have gained power over the others as they bring food to the camp. The democratic leader of the boys, Ralph is left powerless in a difficult position. Finally Simon, the meek boy and his friend is killed out of sheer fear and savagery induced by the hunters. As Ralph is also on the point of being murdered by the savage boys they are all rescued by a ship. The definition of Piggy, one of the friends of Ralph, being fat with thick spectacles and becoming almost blind when he loses them, provides mirth in the novel at the beginning when Ralph laughs at the name "Piggy" falling down to the ground. One reads the novel with a smile especially when children affect grown-ups, form a society, elect a president, plan for shelters, divide work, build up fire and create an artificial fear around a skull being a savage beast and thus frighten off the small ones. Underneath their high claims they have still acted as primitive savages.

Orwell's **Animal Farm** is a tragi-comical animal fable intending to satirize social evils. It can be adapted for children in a lighter tone as it was produced in a cartoon film. The story of **Animal Farm** is about a revolution taking place in the farm of Jones. He is the cruel owner of the farm and the animals. We are introduced to different types of animals as Boxer, Clover, the two huge horses hard working and meek; Benjamin the seldom talking cynical donkey, who seems to act the philosopher, Mollie the foolish, pretty red ribboned white female horse, and the cat who always looked around for the warmest place and never cared for work. Among the pigs, two young boars named Snowball and Napoleon excelled the others in organizing society. Napoleon, a large fierce looking Berkshire boar, avaricious, a villain who plans and performs a cunning plan to overthrow the more democratic, white and good pig Snowball who is efficient, vivacious but not cunning enough to react against Napoleon. A brilliant talker among the pigs is Squealer, a very persuasive argumentator who would turn black into white in defence of the power. As a serious system of animalism is developed after the successful revolution, such questions from Mollie, whether there would be sugar to eat and ribbons to wear forms the light, comical aspects. Snowball's organizations such as Egg Production Committees for hens, Clean Tails League

for the cows, The Wild Comrades' Re-Education Committee (the object of this was to tame the rats and rabbits), the White -Wool Movement for the sheep, and various other institutes such as classes in reading and writing, all these names form the light hearted comical elements of the story until Napoleon gains power and overthrows Snowball. A sinister savagery develops and whoever opposes is attacked and destroyed by Napoleon's forces, the dogs. The Squealler convinces all the others that as pigs are the brain workers they would have all the apples and eggs. They communicate and trade with Jones and all the other men although they were principally forbidden to do. The pigs begin to eat and drink like Jones. They stand on two legs now instead of four. Finally the last and the most important commandment is changed:

"All animals are equal but some are more equal than others." (Ch. X)

The more equal ones are some pigs and their champions. The final note and message of the writer is that revolution or no revolution, power in the hands of villains become a force for bullying the meek the innocent as in the example of the hard working horse Boxer who is sent to the butcher when he becomes old and unable to work. There was no chance for a democratic leadership in Animal Farm. There seemed to be no hope in the lives of the hard working meek animals towards a plentiful and just living.

In **Out of the Silent Planet**, Ransom is captured by two men, Weston a scientist and Devine a rich man to be delivered in to the hands of strange creatures living in Malacandra, Mars as we learn it later. Ransom's first encounter of the space ship is quite entertaining as he tries to walk, he sees that in this metal globe the walls become roof and the roof becomes floor. He seems to step up or down a great precipice. Outside the gravitational field of the Earth down meant towards the centre of the little metal world. As Ransom steps out of the ship in Malacandra, the roundly feeling is lost, every plant, landscape and the creatures seem strangely bright and elongated.

In Malacandra Ransom meets three kinds of intelligent creatures; these are the hrossa which look like seals or black penguins. They are perfect swimmers, hunters and poets who lead Ransom to Sorns who are tall, man-like in shape but their limbs are elongated like a spider's. The Sorns are the philosophers of the planet; they answer religious and philosophical questions which the hrossa cannot but they are not good at swimming nor could they hunt. The Sorns work at geology, geography, flora, fauna, history, languages, politics and art. They question Ransom on these fields. The third kind of creatures were Pfliftriggi who were frog-like animals. The Pfliftriggi were good at practical tool making and making huts from stones. Unlike what Ransom supposed non of the species exploited the others by their cunning wit, each completed the other. Non was ruled by the other except by the spirits or the holy beings which were given different names as Oyarsa

who lived in Meldilorn, knew everything and ruled everyone. Maledil, the Young had made and still ruled the world. Malledil, the Old One ruled the heavens. His eldila were superior in intelligence but their bodies were unknown. They were unseen to the terrestrial eye. Ransom believed that there were also irrational animals with the eldil type of body as Chaucer's 'airish beasts' as he indicated in a letter written to the writer in the last chapter.

The Oyarsa of Malacandra explained to Ransom, who was a well known linguist, that the Oyarsa of the Earth became 'bent' or evil and thus cast out of Heaven and bound to Thulcandra or the silent planet. It was called silent because the other holy beings refused to know anything about the bent planet and the bent one as they called him. Sometimes Maledil would try to control the deeds of the bent one in the world. In chapter 16, the rule of the earth has been criticised by the pupils:

"They were astonished at what he (Ransom) had to tell them of human history of war, slavery and prostitution.

'It is because they have no Oyarsa,' said one of the pupils.

'It is because every one of them wants to be a little Oyarsa himself,' said Augrey.

'They cannot help it', said the old Sorn. 'There must be rule, yet how can creatures rule themselves? Beasts must be ruled by hnau and hnau by eldila and eldila by Maledil. Those creatures have no eldila. They are like one trying to lift himself by his own hair- or one trying to see a whole country when he is on the level with it-like a female trying to beget young on herself.'" (Ch. 16)

Here in the text by hnau intelligent creatures are meant. As in Malacandra, Thulcandra ought to have a similar rule system according to the pupils. The system seemed to be lacking as the Earth had no eldila or was not aware of it. It is indicated that a chain of ruling system is necessary. As Ransom blames human kind for evil doing and death, claims that his people should not be accepted to other worlds because such scientists as Weston only planned to spread human kind to other planets by killing the natives of the other worlds. Devine on the other hand thought of getting gold and becoming richer. Their aim was colonization of planets. However Oyarsa had called Ransom to Malacandra and told him that Maledil had no wish for the longevity of any race nor the planets. Even the planets had their period of life and they also died away. Malacandra supposed to be one of them already. Oyarsa called Ransom to cheque Weston and Devine

when they go back home, the two bent ones as they were called. Eldila of heaven would help Ransom. Oyarsa is critical of human beings as he says:

”In your world you have attained great wisdom
concerning bodies and by this you have been
able to make a ship that can cross the heaven;
but in all other things you have the mind of an
animal” (Ch. 20)

Oyarsa explains that by his hand Maledil can do great things, and Oyarsa would unmake any evil beings if he wishes. For the time being he has not resolved to unmake Ransom or any other creature from the world. It is seen here in this novel that the main aim of the writer is satire through the use of unfamiliar place-utopia while he approaches familiarities of human beings concerning mainly the religious and philosophical aspects and carrying us on to the borders of mythology. Once again we see that human kind is compared to animals.

In **The Time Machine**, the Time Traveller has built a machine and travels through time from the century he is in. His main aim is to see human future. He hopes to see a far developed civilization but he is disappointed at what he sees. The spontaneous human generation has lost its vitality and has become less than human. The people who were called Eloi were strict vegetarians as horses, cattle and sheep and dogs disappeared from the face of the Earth. The Time Traveller felt himself a master among the small childlike people. It seemed that they were only miniatures. The comment of the Time Traveller on the deterioration of human kind was as he said:

”One triumph of united humanity over Nature had followed another. Things that are now mere dreams had become projects deliberately put in hand and carried forward. And the harvest was what I saw.” (Ch. IV)

The main aim of satire of **The Time Machine** is to reveal that humanity and civilization is on the wrong pace for it is marching on faster and faster to the subjugation of nature. Humanity had been once strong, energetic and intelligent, but had used its abundant energies and vitality to alter the conditions under which it lived. There came the reaction. Human kind became incapable, weak and finally it was erased out of the face of earth altogether. The end was death for all human kind. Under the disguise of fantasy H.G. Wells seems to be saying let it not happen. Therefore his satire can be explained under the title of dysutopia or anti-utopia—a world which he would not want to have.

E.M. Forster’s **The Machine Stops** 1909 is a 20th century satire, a fantasy and an anti-utopia criticizing a machine society lacking human potentialities, individualism, freedom of thought and physical agility or activity. Every need can

be provided through the machine and all the services are brought to one's own room. Consequently there is only one room for each person to live in and no other. A mother can see her son on the other part of the world rather reluctantly wishing to isolate herself by the use of buttons. Washi, Kuno's mother does not have to stand up from her chair and to walk to the other side of the room. All she needs is to push a button and everything is provided for her. The Machine is her God. When she prays she says "Oh Machine". "Oh Machine", which is a comical element in the story. Finally the Machine with her son who wanted freedom explodes, thus the underworld civilization of the Machine ends with its population whose members were unable to breathe without the respirators in the open air and even unable to stand sunshine. An ironical comment concludes the story:

"To-morrow some fool will start the Machine Again" that is humanity will not learn its lesson and would begin again to do the similar mistakes. This story is enjoyable and interesting through its fine humor and wit.

Brave New World :

Aldous Huxley's **Brave New World** (1932) is one of the 20th century's most remarkable and entertaining anti-utopias employing satire with a blend of humour and imagination. Science fiction as in **The Time Machine** and in **The Machine Stops** have become a suitable vehicle of satire in all of these anti-utopian works. Utopia which means no-where has been successfully used to disguise satire and made it secure to accomplish its attacks on the desired objects.

In the first chapter of **Brave New World** we are introduced to the World State's Motto: 'Community, Identity, Stability' and the Director of Hatcheries and Conditioning Centre has taken many of the young students to show them the laboratories where infants were produced like chickens in the Fertilizing rooms. Aldous Huxley starts out with a joke that human beings are produced in bottles and decanted from bottles boganovskified, that is from one egg and one embryo 96 embryos could be produced. The director commented on this huge process as,

"The principle of mass production at last applied to biology,." (Ch. I)

That was the progress in the year after Ford 662, Ford being considered a God of the World State. As the babies were artificially produced, they were also artificially classified as Alphas, Betas, Deltas and finally Epsilons- they were lower castes shorter in height and in intelligence. The director. Mr. Forster commented again;

"If the physical development could be speeded up till it was as quick, say, as a cow's what an enormous saving to the Community!" (Ch. I)

The director's and the student's amusement at considering their population as herds is at the height when another just follows;

"Could the individual Epsilon embryo be made to revert, by a suitable technique, to the normality of dogs and cows?" (Ch. I)

This ironical tone is surprising for its consideration of human beings as cows and dogs and consequently it creates mirth. This surprising tone reminds us an 18th century antiutopist, Swift's technique in an essay called "Modest Proposal" where he ironically proposes some children should be used for the purposes of society as food, as sheep and cows. The comment follows as such;

"I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing and wholesome food, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in a ficassee or a ragout." (7)

(*'A Modest Proposal'*)

Here in both Huxley and Swift the humour or mirth is created by a sudden, unexpected proposal, in both cases human beings have been thought and presented as animals or only as pieces of meat which in Huxley goes further to presenting women as pieces of flesh- a rather dissappointing and disturbing resemblance for the reader and a biting irony almost in the tone of Swift.

Reminding Plato's **Republic**, and completed in **Brave New World**, there are no families after the great III. World War. The women of the new world were not to suffer under child-bearing pains and endless responsibilities in the family life as every responsibility is taken by the state. The women work in their daily labour as parts of the industrial machine and in their leisure hours they are accompanied by whatever man they desire to choose. Bernard Marx from the psychology bureau, an unorthodox brave new worldian because he is decanted shorter than the standard Alpha- height, and is grossly conscious of his defect because of his fellow companions' jeers at him however good-mannered. He tries to propose date to Lenina but sees other men talking about her as if 'she were a bit of meat', 'like mutton', he is disgusted at their' degrading of her to so much mutton'. What is worse for Bernard Marx Lenina thinks herself no higher or no better. She is happy and satisfied like all the other women ad men in the brave new worldian society. All the women of Brave New World are beautiful, plump and pneumatic. They would go to watch or play sports, or go to the dancings with men, to dance to the orgy porgy of a music, having the words;

"Orgy-porgy, Ford and fun,
 Kiss the girls and make them One.
 Boys at one with girls at peace;
 Orgy-porgy gives release." (Ch. V)
 or
 "Bottle of mine, it's you I've always wanted!
 Bottle of mine, why was I ever decanted?
 Skies are blue inside of you,
 The weather's always fine;
 For
 There ain't no Bottle in all the world
 Like that dear little Bottle of mine." (Ch. V)

The content of this simple music has been criticised by Helmholtz Watson, an Alpha-plus emotional engineer who writes poetry and lectures pupils and who is dissatisfied with Brave New World because of his mental access, as he is found to be too able by his superiors or masters. This seems to reflect Huxley's disappointment with the music and pleasures of the new world America as he expressed in an essay called 'Los Angeles. A Rhapsody'. Huxley goes on to write as follows:

"How Rabelais would have adored it for a week at any rate... This Western pleasure, meaty and raw untempered by any mental sauce- would even Rabelais's unsquamish stomach have been strong enough to digest it? I doubt it. In the City of Dreadful Joy Pantagruel would soon have died of fatigue and boredom." ('Los Angeles. A Rhapsody') (8)

In one of the restaurants the words of a song sung is in the following manner which recalls to mind that Huxley had parodied these songs in Brave New World. A singer sings:

"You gotta feed a chicken corn,
 You gotta feed a seal fish,
 You gotta feed a man (significant pause and)
 Love." (Ibid)

or in the joy of shouting and bantering and dancig to 'the noise of a savage music', this is exactly what Huxley calls it, follows the words of a music that are very much familiar with;

"Yes, sir, she's my Baby
 No, sir, don't say 'may be'.
 Yes, sir, she's my Baby now." (Ibid)

"The joy of loudly laughing and talking at the top of the voice about nothing" says Huxley. He is tired of the joys and the pleasures of the Joy City and for the women his comments follow in a critical tone;

"Thousands and thousands of flappers, and almost all incredibly pretty. Plumply ravishing, they give, as T.S. Eliot has phrased it, a 'promise of pneumatic bliss' but of not much else, to judge by their faces." (Ibid)

The word pneumatic is an adjective which Huxley uses very often in *Brave New World* to define the women in general. The brave new worldian women are defined in the same manner as women defined in "Los Angeles", pneumatic, plump, healthy and ravishing but nothing more....

Mr Savage or John, an antagonist in *Brave New World*, is introduced to the new world by Bernard Marx and Lenina as they return from their voyage to the Savage Reservation where people are dirty, primitive and even masochistic in their religious rituals as they approve of the flagellation of their young men until they fall down and faint bleeding. In spite of their dirt the Indians in Malpais contrive to live, they have preserved their families and customs. John was the son of Linda and the director from *Brave New World*, born accidentally in the Indian camp and brought up by his mother, half educated by Shakespeare and half by his mother and the Indians. As the words mother and father are obscene in the new world, his arrival causes great excitement, his father, the director has to resign from his post having been thus humiliated by his son, another obscene word. Bernard regains his lost reputation due to the Savage only for a very short time. It is impossible for the Savage to adapt himself to a new society for which he resited Miranda's words;

"O, Wonder

How many goodly creatures are there here!

Oh how beautiful mankind is!

O Brave New World,
that has such people in it."

and Prospero says;

"'Tis new to thee."

Similarly Bernard Marx reminds in repetition of Prospero:

"And any how, had'nt you better wait till you actually see the new world?"
(BNW, Ch. VIII)

Bernard Marx acts like a knowing guide and hints that the *Brave New World* that they are about to enter would not be brave in the literal sense. The heading of

the novel taken from Shakespeare's **Tempest** thus employs an ironical comment for Huxley's novel.

Not knowing what awaits him in the future, the Savage becomes an adorer of Lenina defined always as pneumatic and recites lines from **Romeo and Juliet** imagining her to be Juliet and wishing to marry her. His wish and the hypno-paedic term "everyone belongs to everyone else" in *Brave New World* form a great contrast. On the other hand Lenina who likes the Savage in the brave new worldian fashion tries to advance him. They go to a ridiculous film where all the sensations are felt. A negro captures a girl and flies away with her in a helicopter for *tete-a-tete* adventure but three white Alpha men recapture her from the negro and she becomes normally the mistress of all three of them. This is a shocking experience for the Savage while Lenina enjoys it. It is a modern version of **Othello**. Later on Lenina taking a few tablets of Soma (an oft used drug in their world for consolation) gains enough courage to make love in his rooms. It has a surprising effect that a woman should propose to a man instead of waiting for him to come to her. This comical incident gains momentum when the poor Savage becomes aware of the reversed circumstances of love. Instantly he is angry, so angry that he threatens Lenina with death- to kill her. Lenina can save her life only by locking herself in the bath-room. The Savage becomes mad with anger and calls her whore, a strumpet. Lenina could not get out of the room before the Savage leaves his apartment altogether. This comical scene is the encounter of the Savage with love for the first time after he came to *Brave New World*. It seems that his chastity has been threatened. This point instantly recalls to mind the comic effect which is created in **Joseph Andrews** where male chastity is attacked by a female.

With such comical incidents Huxley's satire on the new world becomes pleasant and enjoyable even in the most serious chapters where important subjects are themes of discussion among the World Controller Mustapha Mond and the three antagonists, the Savage, Helmholtz Watson and Bernard Marx. Bernard Marx has not enough courage to take things lightly and objectively so he is excluded. The last three chapters show that important human accomplishments are erased out, as science which humanity trusted so long, has become carefully chained and chequed by the head cook- that is the Controller. The religion is lost and God exists as nothing. The old concept of God has been long forgotten. Non of the classical literature that has been valued found its way to this anti- utopian world. No classical music, Beethoven that Huxley would have enjoyed is there. Finally they have erased out the whole human history for the benefit of general happiness. No God, no music, no science and no history. No families, no brothers and sisters, no lovers to feel strong about, no wars to fight, no jealousies to fret about. A smooth world of continual distraction, a light kind of work, healthiness, youth, sweet smells, hot waters, abundance of food, and population control in laboratories. Women are free to do what they like, free from changing baby napkins and

childcare. A long desired world, a utopia, a paradise that Huxley ironically satirizes and only prays not to have, that is it is an anti-utopia. One would perhaps ironically comment, 'what a fine world with no problems and no distresses!' Only a few antagonist can be distressed that is all. What Huxley left out to introduce to his anti-utopia was space-age and the probability of going to the outer space, but this probably did not interest him as much as his own time. His fantasy aimed at ridiculing and satirizing not much of future as his own time. Even his joke of babies in bottles is on the march of becoming a reality at the hands of eager and experimenting scientist who are searching how a living embryo may continue to live outside its mother's womb in a bottle in artificially created conditions. Human kind will go on experimenting with itself there is no doubt to this. Huxley's fear mainly depends on the vague feeling and perception that humanity is changing and losing its values. The whole set of human values may be changed on conditions that man changes altogether. Huxley is for the human intelligence and free-will and individual initiative. He would not desire that individual initiative would be entirely lost or liquidated in the mass. His **Brave New World** shows two main ways; one is the primitive, savage Indian life, the other is ultramodern, inhuman, mechanical new world to live in. Both are satirized. Which can be the third way? The islands which the antagonists are sent out of the **Brave New World**. This is only a far glimpse of hope of a third way of life where 'the most interesting set of people' are to inhabit.

Notes:

- (1) Dr. Seviç Sokullu
Türk Tiyatrosunda Komedi'nin Evrimi
(Kültür Bakanlığı, Ankara, 1979) s.79
- (2) Aynı Eser.
- (3) **Webster's New International Dictionary**
- (4) Northrop Frye
Anatomy of Criticism, (Princeton, 1957)
- (5) David Daiches
A Critical History of English Literature
Vol III. p. 719
- (6) İbid. p. 1058
- (7) Swift,
'A Modest Proposal', **Northon Anthology**, P. 1642
- (8) Aldous Huxley, **Stories, Essays and Poems** (Everyman, 1966) P. 223-229

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