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The Humanised God in Aldous Huxley's
Brave New World

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Dedication

To thee, Almighty . . .

To my Family, D. H. and no, not Lawrence!

To the Honeydew, that the bee lives to.

To the 'Affinités Intellectuelles',

To my Sissy and Bruh

*And to my Friends, whom upon reading this a smirking smile already starts to line
from within.*

-Thank you.

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Epigraph

*“Now I a fourfold vision see
And a fourfold vision is given to me
Tis fourfold in my supreme delight
And three fold in soft Beulahs night
And twofold Always. May God us keep
From Single vision & Newtons sleep”*

-William Blake, Letter to Thomas Butt, 22 November 1802.

Abstract

The humanised God wanders the skies and the factories alike. The concept has a double-edged meaning, for while it describes God when ascribed with human traits, it also refers to man when assembled with divine attributes all the same. The main purpose of this study is to investigate the (human) image of God and the factors responsible in shaping it; like space, consciousness, and language. A human god with the name of Ford is present in Huxley's *Brave New World*, and it raises the question where that would leave his followers and world to. Our aim is to inquire the presence and the role of a humanised god, his dehumanised beings, the different spaces, and the religious language in the novel, and to show how religious belief is unavoidable. To fulfil the purpose of our investigation and unfold our problematic, we will direct our research through a qualitative and interdisciplinary approach, shifting between the psychoanalytical, religious, postmodern, and linguistic viewpoints.

Keywords: God, humanised, dehumanised, space, consciousness, language, religious language, and postmodern.

ملخص

يجوب الاله الإنسان السماوات والمصانع على حدّ سواء. يملك هذا المفهوم معنى ذا حدّين، فمثلما يصف الإله المسبغ بصفات إنسانيّة، فهو يشير إلى الإنسان المجموع بالصفات الإلهية كذلك. إن الغرض الرّئيسي من هذه الدراسة هو تحري الصّفة (الإنسانيّة) للإله والعوامل المسؤولة عن إيجادها؛ كالبيئة، والوعي، واللغة. في كتاب "عالم رائع جديد" لألدوس هكسلي، يوجد إله بشريّ يطلق عليه اسم "فورد"، ويثير هذا الأمر مسألة إلى أين سيقود ذلك أتباعه والعالم بأكمله؟ إن هدفنا هو الاستفسار عن حضور ودور الإله البشريّ، عن مخلوقاته غير الإنسانيّة، وعن مختلف الأبعاد والمجالات واللغة الدنيّة فيه، وإظهار كيف أنّ المعتقد الدينيّ لا يمكن إنكاره ولا تجنّبه. من أجل تحقيق الهدف من بحثنا وحلّ إشكاليتنا، سنعمد مقارنة كيفية ومتعددة التخصصات تنتقل بين وجهات النظر والتصورات الدنيّة، واللغويّة، والما بعد حدثية، والتحليل النّفسي.

الكلمات المفتاحيّة: الإله، إنساني، غير إنساني، البيئة، وعي، لغة، لغة دنيّة، ما بعد حدثي.

Résumé

Le dieu humanisé erre dans le ciel et dans les usines pareillement. Le concept a une signification à double tranchant, car alors qu'il décrit Dieu lorsqu'on lui attribue des traits humains, il fait également référence à l'homme lorsqu'il est assemblé avec des attributs divins tout de même. Le but principal de cette étude est d'étudier l'image (humaine) de Dieu et les facteurs responsables de sa formation ; comme l'espace, la conscience et la langue. Un dieu humain du nom de Ford est présent dans « Le meilleur des mondes » de Huxley, et cela soulève la question de savoir où cela laisserait ses disciples et son monde. Notre objectif est d'enquêter sur la présence et le rôle d'un dieu humanisé, de ses êtres déshumanisés, des différents espaces et du langage religieux dans le roman, et de montrer comment la croyance religieuse est inévitable. Pour remplir le but de notre enquête et déployer notre problématique, nous orienterons nos recherches selon une approche qualitative et interdisciplinaire, une approche alternant entre les perspectives, points de vue et conceptions psychanalytiques, religieux, postmodernes et linguistiques.

Mots-clés: Dieu, humanisé, déshumanisé, espace, conscience, langage, langage religieux et postmoderne.

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Lists of Abbreviations and Acronyms

C. L. S. Critical Legal Studies

A. D. Anno Domini

A. F. After Ford

B. F. Before Ford

D. H. C. Director of Hatcheries and Conditioning

3D Three-Dimensional

IQ Intelligence Quotient

General Introduction

Religion has always been the shelter to every inquiry that might have popped up in the Western, pre-modern world. If any new matter were found, it had to be interpreted using the religious repertoire. The same proceeded with science as it came into the picture by the age of the Enlightenment. Scientific and technological advancements introduced new definitions to the same concepts that religion once already defined and shelter to the same questions too. Soon, faith in science prevailed on what faith man had in religion. That is when science became the new enlightening cave of knowledge, as a system of beliefs, and man sought to redefine himself according to it.

Materialising the world –being and deity- changed man’s perception of life. After it was merely mystical and any phenomenon, as rain or thunder, was interpreted as a mystical deity’s doing, attention shifted to rigid facts and to seeing the modern world as a *body*. The world became a concrete, material entity and persuaded man to outlook himself from the same looking glass. Man has become self-conscious of his physical, animalistic existence and has started defining everything else through it. The divine is first to target, and the all-powerful God needed not to be the mystical Creator but a man with a will and great technological inventions.

Aldous Leonard Huxley (1894- 1963) was interested in the decay of a system of belief as religion (Christianity) and the blooming of another under the light of scientific change. In his novel *Brave New World* (1932), there appears that a new *religion* is already established, and a human god who is compatible with machinery and change is at its head. What is most unusual about Huxley’s novel is his impatience to wait what his reality would come to of change, and rather jumped to a futuristic vision to what it might be like after decades, if not centuries later from his time being. He exhibits that change in environment -from religious to scientific- would not only change men’s lives but their mind-sets towards everything they thought they knew, including their God.

Like any contemporary novel that dates back to nearly a century ago, a lot has been said on Huxley's *Brave New World*. The author was ahead of his time, and so was his ideology and perception of the world, which is why critics consider the novel a futuristic vision of the West. As a "social comment", critics see *Brave New World* as prophesy to an upcoming age of anti-Utopias, identity-loss, and absence of God.

Analysts consider Huxley's novel a satiric anti-Utopia. Before 1914, socialists thought the world would reach social and economic stability that would make life a better place. This optimism of having heaven on earth is in the writings of H. G. Wells by whom Huxley was inspired but differently. In his scientific fantasy *Men like Gods*, Wells wrote about an ideal parallel world. After reading it, Huxley wanted to recreate it in parody, but he ended up "writing a novel about the future— on the horror of the Wellsian Utopia and a revolt against it" instead (Huxley and Smith 348). He took the state's five principles of Liberty¹ and reversed their consequences into a nightmarish reality for the good of the World State's people.

Brave New World projects a life for the whole while excluding that of individuals, which many critics took as a warning. Among them, Margaret Atwood claims that Huxley fears losing individual identity in the hypnotising age of Consumerism (05). The World State's citizens do not enjoy the freedom to be individual because they are busy in mass consumption. Such a phenomenon was widely current after World War I when everyone was busy keeping up with the roaring twenties after the victory until Britain sank under the Great Depression. Losing individual identity and morality was terrifying, which is why analysts conceive Huxley's hint as a warning.

In the world Huxley fictions, there exists no ethical morality seemingly because of the absence of God. In the era of scientific and technological advancements, "the concept of God has been deleted" (Peterson 07) for being incompatible with change and machinery. However,

¹ The Wellsian five (05) principle are: privacy, free movement, unlimited knowledge, truthfulness, and free discussion (Wells 273- 276).

this deprived the world of its meaning and foreshadowed the loss of moral identity. Among many critics, John Attarian conceives the novel as, “a warning, by way of a grim portrait, of life in a world which has fled from God and lost all awareness of the transcendent.” (09). In other words, analysts assume that Huxley writes of a world where God is absent, and its horridness calls for averting its dangers.

Brave New World can be an anti-utopia, where there is neither individual identity and nor morality because God is presumably absent. This research conceives Huxley’s novel from a different, new angle. It claims the presence of a ‘Humanised God’ disguised under the name of Henry Ford. Critical and analytical studies on the novel did not tackle the concept of God from this angle and hardly in any other works as well. Thus, to add to the world of research, we will launch an investigation on the ‘Humanised God’ in Aldous Huxley’s *Brave New World*, where lies the originality of our research.

In order to investigate the image of a human god in Huxley’s *Brave New World*, we formulate the following research questions:

- Could Huxley’s futuristic vision be Postmodernity regaining its claim to the human image of God?
- Why can *Brave New World*’s God be humanised wherein the writer himself declares him in absence for being incompatible with machinery and change?
- How can one’s spatial surrounding change one’s perception of God in *Brave New World*?
- How does language contribute in creating godly figures and new world order in *Brave New World*?

Overwhelmingly inspired, we have utmost belief in the oblique hint Huxley wrote of the new religion, *Fordism*, its humanised God, Ford, and its dehumanised beings. Therefore, in an attempt to draw this belief on solid academic grounds, we lay these probable hypotheses to the research questions presented above:

- Huxley’s futuristic vision is Postmodernity taken by far to its extreme, where a postmodernist’s “little narrative” persuasively becomes a worldview and a new religion’s *metanarrative*. This habit results in postmodernists playing God.
- Man has always attributed human characteristics to his God, as much as he often defined himself in His image. In *Brave New World*, Ford is a human being who assembles the Christian God in knowledge, power, and goodness as he becomes one.
- Concepts and images conceivably gain new fashions, as with *God*. Space changes one’s perception of oneself and the world since man is but the product of his environment. Huxley portrays this with two parallel worlds: the “Civilised” and the “Uncivilised”. Their people mimic their spaces and grow different as they aspire different identities and images of God.
- Language affects the mind and its ongoing thought processes in defining reality and oneself. *Brave New World*’s God biblically uses scientific language to create hegemony and gain power.

These hypotheses will guideline our research and divide it into three chapters. As readers progress through the chapters, they will first meet the surface, unravel its flesh, to finally come to its skeleton. The first chapter will tackle the surface; a theoretical framework and definition to some of the key concepts that fall under the ‘God and the Image of God’ umbrella phrase. The second chapter, the flesh, is an analytical study of the novel, in which we will reflect the theoretical statements of the first chapter on the novel. As for the third chapter, it is dedicated to an aesthetic analysis of the novel to frame its linguistic skeleton.

The objectives of this research are to investigate Huxley’s human image of God in his novel *Brave New World*. There are four main points to tackle:

- To link the human God to Postmodernists’ theology.
 - To claim the existence of a humanised God that replaces the Postmodern taboo idea of the absence of God (chasing God out of the universe); a new chapter to define the divine:
1. God is the Creator
 2. No God
 3. God is the Inventor

The chasm between ‘Creator’ and ‘No God’ is that of loss of faith, then to find a way to shift from having faith in God to alternatively having faith in man’s scientific and technological advancements.

- To argue that the factor responsible for the change from divine God, no god, to humanised God is one’s environment. It is the environment that draws a man’s *image* of his God, and his environment and self-conscience changed from:

- | | |
|-----------------------------|---|
| 1. Nature and Religion. | 1. Spirituality (emphasis is on the soul) |
| 2. Religion versus Science. | 2. Spirituality versus Body |
| 3. Science. | 3. Body |

- Lastly, to demonstrate how the image of God changes by the change of environment (the civilised and the uncivilised). The first two cases (God as Creator and no God) are not the subject of our study. Therefore, our analytical study will be on the humanised God, who greatly assembles Huxley’s head figure *Ford*. The process is through:

- a. Man/ woman becoming self-conscious.
- b. Man/ woman perceives and defines his surrounding accordingly.

To fulfil the requirements of our research, we will maintain an interdisciplinary approach instead of adhering to a single perspective. Moreover, we will conduct our investigation with qualitative research as requires our topic. Finally, we are expectant that the results and findings of our research will give light to further research on the aspect of analysing images, spatial contexts, their influence on mind and language, and approaching novels from different even when unfamiliar perspectives in the quest to attributing to the world of Academia.

This extended essay will follow the seventh edition of the MLA Handbook for Writers of Research Papers.

Chapter One:

God and the Image of God

Introduction

God has always existed in the lives of those who believe. He is not a physical entity, so man created an image of Him to worship. This image is as arbitrary as life is, for He came to exist as a force, a supernatural being, and a human being even. Along the way, the divine has been humanised, or God has been since the word 'divine' encompasses other mystical beings. In a theoretical framework, this chapter is dedicated to define the 'humanised God' in the Western world by tackling its double-coined meaning under the titles 'God in Human Image' and 'Man in God's Image' respectively, and to conclude it with 'The Postmodern Figure' to relate it to the novel in hands.

I. 1. God in Human Image

God is the Divine, the Creator, and the Father of humanity. He reveals himself in many forms. God in essence and image can separately run sometimes as man gives him a human form. The human image of God can be a revelation or an attribution. To investigate this, we will start by defining some of the necessary fundamental concepts, as religion, god, and humanisation, then move to investigating the human image of God from religious and psychological viewpoints.

Defining religion is necessary to come to God and his image. Religion is defined and categorised into two types: substantive and functional. A substantive religion is, "the belief in or worship of a god or gods" (*Cambridge Dictionary*). It can also functionally mean, "any practice to which someone or something is seriously devoted" (*English Dictionary*). Both definitions describe religion as a system of beliefs with devoted followers, yet can their God figure be the same? The first definition of religion describes God as, "[a] deity or supreme being; a supernatural, typically immortal, being with superior powers." (*English Dictionary*). His supremacy and divinity relate to Creationism.

I. 1. 1. The Creator

God is the Creator of the universe. To create means to call into existence and make out of nothing (*Lexico Dictionary*). Man can create many things, yet they depend on pre-existing materials. However, the Creator is different for He makes everything, including those raw materials. This divides beings between Creator and creatures. In the Bible, the first verse that opens up the book is: “In the beginning God created the heavens and the earth” (*The Holy Bible* Genesis 1:1). He makes natural order, and he is the only one who can break its causal chain with miracles. God is also infinite and beyond time and space. He reveals himself in many other forms, among which ‘humanised’ stands.

God or deities are in human image. Humanising means, “to portray or endow with human characteristics or attributes: make human” (*Random House Dictionary*). God’s image resembles that of man in many stances, which makes the Creator and creature in the same image. The concept is often coined with anthropomorphism. Anthropomorphism derives from “anthropos” meaning “human” and “morphe” as “form”, and was first used to assemble deities with human traits (Guthrie 01). Later on, in the mid-19th century, it acquired a broader selection and included humanisation of every daily phenomenon man crosses paths with.

The origin of the concept ‘Humanisation’ cannot be traced back to a specific period or philosophy, for it has existed for as long as humankind did. It has started with acknowledging the existence of the divine and trying to understand him. One cannot understand or perceive anything that is outside his physical world; which is why God has been defined within such physical sphere. The closest thing to men’s understanding is to picture God in their image. However, in many religious traditions, God reveals himself in human form.

God is divine and without human limitations, yet he has some human characteristics added to his being that cover up man’s physicality, biology, and psychology. God is embodied in a physical and a biological shape; with a hand to lend to the poor and a voice when angry to

enlighten thunders. Psychological attributes are present as well when one imagines God driven by, “internal thoughts, beliefs, emotions, perceptions, and desires” (qtd. in Airenti et al. 47). God can be happy with his creation, has faith in their goodness, and sad or angry at their disobedience. The concept of God religiously differs from tradition to another (e.g. polytheistic or monotheistic); nonetheless, he still appears in a humanised image.

Greek and Roman gods are human in body, emotion, and psyche. Roman gods are merely the recreation of Greek gods; therefore, even when the names might differ, the gods are one in character. In Greek-Roman traditions, the body (form) is idealised, and it is often that they turned it into a piece of Fine art. Zeus or Jupiter, the king or ‘God’ of gods, has a well-muscled body though old, a thick beard of the wisest, and a long, loose, grey hair. He has the skies at his command; and though he is a just god, he is known for his “bad temper and was very easy to provoke. He would respond by hurling thunderbolts at those who displeased him.” (Adhikari 14). Besides being overwhelmed with anger, he has other emotions as well.

Zeus’ humanisation is at the expense of his androgenic nature. Androgyny refers to beings who are not defined by sex because they are both male and female. Zeus appears as a male who indulges in sexual relationships and produces an offspring of gods and demigods. He is known as, “the father of the gods . . . [for] he fathered quite a few children from his many affairs.” (Adhikari 14). Besides, his god-human interactions project Zeus’ psychological state. As an Olympian, he raged war against the Titans to claim the throne and killed whoever would stand in his way. He is so hungry for power that he overthrew his father to become king.

He is not the only god who came close at crossing the divide between man and God. Almost all gods like Poseidon (Neptune), Hades (Pluto), or Aphrodite (Venus) had human bodies, emotions like hatred, greed, envy, and love, and a mind. These images of Greek and Roman gods would have never been accessible nowadays if not for Art. Sculptures and paintings depict those gods’ idealised forms, feelings, and conflicts. All sculptures project gods’

human form and state like “The Rape of Proserpina” –1622- by Gian Lorenzo Bernini. On paintings, “The Origin of the Milky Way” (1575 – 1580) by the Italian painter Jacopo Tintoretto is about baby Hercules and his mother Hera. One day when he was feeding off his mother’s breast, he inflicted *pain* upon her. They say when she pushed him away, her milk flung over the skies and created the galaxy now we know as the Milky Way (Allen 00:08:32- 00:08:59). The story of creation does not matter as much as the human lives of Hera and her son. She appears like any human mother who feeds her baby and reacts to pain all the same. Through such pieces of Fine art, the image of the powerful being who created everything has been reduced to the understanding of mortals (humans).

Judeo-Christian God is humanised as well. The direct claim to humanisation is in this verse of the Bible, “[s]o God created man in His own image; in the image of God He created him;” (*The Holy Bible* Genesis 1:27), written in semantic parallel to emphasise on the human image of God. Similarly, the word “image” refers to the Creator’s physical and psychological being.

In the bible, God has a human body with human senses. God then, “sees, hears, talks, breathes (*The Holy Bible* Genesis 2:7), rests (*The Holy Bible* Genesis 2:2), and eats (enjoying the smell of Noah’s sacrifices [Genesis 8.21] and later consuming part or all of priestly sacrifices). God has a body, and it is visible.” (Segal 42). His body proves to exist through the story of Moses, to whom God reveals himself in presence for the former to believe. When it is to persuade men to believe in Him, he appears to them in a human body (e.g. *The Holy Bible* Genesis 18:1-2; 32:24). He resides in the Garden of Eden (*The Holy Bible* Genesis 3:8), which is described as a physical space. His human nature is further proved through his son Jesus, because “the human body was the form in which God the Son would be incarnated or ‘made in the likeness of men’ (Philippians 2:7)” (Grigg 09). The son is but the making of his father, at least in essence. Since the son of God Jesus is in human form, this implies that his Father is too.

Amongst the greatest works of art that carve such representation of God is “On the Creation of Adam”² (1508- 1512) by the Italian painter Michelangelo. The painting pictures God and the first proto-human being, Adam. By lending his hand to Adam, God not only sets life onto him but onto the entire humankind. Similarly to any god depiction, God is an old, wise man with scattered grey hair and a long beard that either claims his business with creation or most likely wisdom. This painting indicates that the difference between man and their image of God is not of kind but degree (Segal 43). God looks stronger in the painting and more powerful but most of all, superior. God’s flying cloud or spacing is higher than that of Adam. When he looks at him, it is downward with superiority.

Furthermore, God has a mental and psychological state. He can feel love, grief, laughter, anger, and hate. God often expresses his love for humankind. He loves his son Jesus (*The Holy Bible* Matthew 3:17), and others like the people of Israel “[w]ith unfailing love I have drawn you to myself.” (*The Holy Bible* Jeremiah 31:3). God also grieves and laughs. When His people rebel against Him, God “grieved his heart” (*The Holy Bible* Psalm 78:40). In addition, when man defies and plots against Him, He “laughs, for he sees their day of judgement coming.” (*The Holy Bible* Psalm 37:12-13). However, when the same people abuse their tyranny on Him, He gets angry (*The Holy Bible* Deuteronomy 9:22) and even hates those who do evil (*The Holy Bible* Psalm 5:4-5). God’s reactions to situations are similar to those of man, because He created man in His image, or is it man who made god in his human image?

I. 1. 2. The Reflector or the Reflection?

Seen from a historical, psychological point of view, the idea of “God created man” remains a belief and a myth. Many functional religions still exist in our present time, but their study is of a different kind. Here, the religions claimed a myth are the substantive kind that

² See Appendix number one (1), page 108.

dates back to the primitive man when religion was not yet an established system. However, myths are not told for entertainment or to narrate what happened, but to explain why it happened (Aslan 58). The primitive man³ tried to give his existence meaning ever since he laid his self-conscious at work and became aware of everything else through it.

Man attributes human characteristics to God for different reasons. Stewart E. Guthrie, a Professor in Anthropology, divides them into two categories, a traditional explanation and a general one (04). There are two traditional explanations. David Hume (1711- 1776) argues it is for an intellectual reason; man explains any unfamiliar unknown by using himself as a model, but this argument does not explain why man still reaches to anthropomorphise familiar objects like giving trees faces. Distinctly, Sigmund Freud (1856 – 1939) relates this phenomenon to emotional reason. Giving God, as a hostile force, human traits familiarises him and makes him less threatening and approachable. The third explanation generalises it around, “uncertainty of perception and from the practical need to discern humans, human messages, and human traces in a chronically ambiguous world” (Guthrie 05). In other words, humanising the divine and one’s surrounding is not a motive but a choice. Nevertheless, Freud’s viewpoint appeals more to the case study of the primitive man.

The concept of God to the primitive man was not non-anthropomorphic. British Ethnologist Robert Marett (1866- 1943) argues, “ancient humans believed in an invisible force, a kind of ‘universal soul’ that lay just behind the visible world. He called this force *Mana*, an old Polynesian word meaning ‘power.’” (qtd. in Aslan 36). The innate feeling that a superior power rules the world, a “Spirit of BEAUTY”⁴ (Shelley 02), resulted in the creation of God and has been identified as the “religious impulse”. Analysing human nature is more accessible at the phase of primitivism when layers of traditional and modern life biases are not worn yet

³ Here, ‘primitive man’ means the proto-man, the first man, or “Adam” as biblically referred to, in order to investigate the proto stances and occurrence of religious belief, as well as the origin of the present man’s image of God.

⁴ See Appendix number two (2), page 109.

(Course Hero 06). That is why analysts go back to Primitivism in cases of study to maintain an efficient, empirical investigation in order to understand better the causes behind human and natural phenomena, such as the rise of religions.

The religious impulse is an innate feeling that expresses man's dire need to identify a force or forces that are superior to him. Throughout time, this feeling becomes an established tradition and a religion. In his book *The Future of an Illusion* (1927), Freud calls it the "wish-fulfilment" (31). In other words, this force embodies everything that a man wishes to have or to be. What the primitive man most wished for is protection from the known and unknown evils in life. What his successors wished is to have whom to rely on in times of need and despair. However, how did he assume that a 'god' must have it? And does this have to do with humanisation?

In his article "Does the chimpanzee have a theory of mind?" (1978), the psychologist David Premack introduces and coins the term "theory of mind" in an experiment in social and behavioural sciences on chimpanzees. His fellow psychologists has come to use the term to "denote this everyday ability to attribute mental states to other people and to thereby interpret, explain, and predict their behavior" (Leslie 01). Premack used the term to investigate its presence in relation to animism while he helped to shed light on its origin and validity in humans.

According to the Theory of Mind, man is "evolutionarily adapted to implant our own beliefs and desires, our own mental and psychological states, our own souls, in other beings, whether they are human or not." (Aslan 63). Any living being is conscious of himself, and considering that it is his only window to access the world, he defines everything else through it. When he encounters anything that resembles him in something, he concludes he is like him. In other words, he reflects himself on others to define them, even when they are not human and share a few. Reza Aslan comments on this by saying:

Our Theory of Mind makes us inherently biased towards “humanizing” whatever phenomena we encounter. So then, how else would we picture the gods in human form? We are the lens through which we understand the universe and everything in it. We apply our personal experience to all that we encounter, whether human or not. In doing so, we not only humanize the world; we humanize the gods we think created it. (63).

Conceptualising a superior force works on the same basis. The primitive man draws superior powers in inanimate and animate objects through self-reflection. Xenophanes of Colophon, one of the earliest known critics of the ancient Greek religion, says on this, “‘If horses or oxen or lions had hands,’ he wrote, ‘horses would draw the figures of the gods as similar to horses, and the oxen as similar to oxen.’” (qtd. in Aslan 91). Man sees the world through himself, including the gods “he thinks” they made it. However, if the evolutionary species had not been man and other animals like oxen or lions were, for example, they would have learnt how to draw too and depicted their gods in their oxen or lion images as well.

Man’s self-consciousness determines his perception of his external world. As a result, he not only pictures his gods with a human face and form but as beings due to function seemingly. Put differently, man sees God in his image, and attributes his desires, emotions and needs to his god ever since. The primitive man needed shelter, so he built one for his gods. The same is with food that resulted in sacrifices, historical stories (miracles) for a context, and names for reference. However, the revolutionary aspect is men’s constant need of power; so he assumed that god, his self-reflexive perfection, must possess it.

Images do not exist outside one’s mental conceptualisation. Even in religious context, the image of God “belong[s] to the mind only” (qtd. in Leithart 05), which excludes the hand of God in shaping it. Images are properties of the human mind, and so is the human image of God. Aslan argues on this and adds humanisation to the list of images that are so “hardwired in

our brains” that they became a religious tradition (08). Put differently, the human image of god is man-made, which makes the ‘human’ God a medium to bridge the chasm of differences between man and God.

The aspect of making God in man’s image brings forth the argument of superiority and inferiority. Robert A. Segal (2013), Aberdeen University Professor, argues that man and his image of God are not different in kind but in degree (40). God is a superior ‘human’ being who is stronger, wiser, mightier . . . i.e. more powerful in every mean. Through “self-reflexion”, the evolutionary image man created of his God, changed with the former one’s needs. The primitive man survived by hunting other species. Thus, his inanimate object of hunt (spear) became glorified and worshipped so it can capture him a good prey. Under the heat of a deserting sun, water was and is life. At cold nights, fire kept him alive and he prayed for it when not in sight before he learnt how to lighten it himself. When nights were darker, the moon was a blessing. Hunting became a second choice when man acquired the skill to implant seed. At stormy days, he prayed so his seed would not turn bleak and die. He prayed to find the strongest *she* to reproduce and survive, and prayed to the most powerful to protect each at times of war.

Consequently, the primitive man started to worship these animate and inanimate objects. The French sociologist David Émile Durkheim (1858- 1917) argues that religion is a social phenomenon, and “a thing becomes sacred solely through the ways in which an individual acts upon it” (227). These objects became sacred and made into totems for their great help and value. However, this evolved with the Greeks, and the objects’ internal powers were embodied into deities. Names like Artemis rose at the mention of hunt; Helios with the sun; Hestia with fire; Selene of the moon; Demeter for a good harvest; Hera for marriage; Ares to grant one victory at war; and the most potent Zeus for the skies to make rain spring life onto one’s harvest and everything else. These gods were later on assembled into a single monotheistic God who can be and do everything. Amongst his prior features are the all-powerful (*The Holy Bible* John

3:20), all knowing (*The Holy Bible* John 3:20), and all good (*The Holy Bible* Psalm 145:9). Some see Him as the product of the human mind, especially when regarded as the Father of Humanity.

I. 1. 3. The Father

In every religion, God has a name and a story. Naming things is giving them existence because it bridges the entities to interact and be interacted with. Man's relationship with his God required humanising him not only by giving him a form but a name as well, namely "Father". Aligning the concept of God with Father is present in Christianity. Freud claims it runs further back to the origin of totemic religions and the infantile source behind the humanisation of God.

Totemic religions are considered the origin of all religious beliefs, from which many religions evolved to become the ones known today. In his book *Totem and Taboo* (1913), Freud explains that the proto-image of God as the Father is the result of the infantile impulse referred to as the Oedipus complex. He illustrates it using the tale of the powerful male leading a tribe. He protects it from the evils of life but keeps all women to himself (Freud *Totem and Taboo* 151). They cannot protest because no one is as powerful as he is until their sexual frustration and hunger for power allege them against him. They riot and kill their father; yet after they reclaim the women, they regret it. They build a totem of their father and worship it seeking for redemption, and "[a]ll later religions prove to be attempts to solve the same problem," (Freud *Totem and Taboo* 154). Man conceives his 'god' as the father in those religions, yet man is only father in the presence of a child.

Representing God in a fatherly figure is a child's attempt to vessel his religious impulse onto the closest animate, powerful being in his surrounding; his father. The term father does not imply the biological one alone but also what Freud calls the psychological father. Freud

identifies certain characteristics that might make of a widowed mother or an uncle a fatherly figure. For instance, a father is the person responsible for the child's protection and punishment. In return, the child seeks protection, fears punishment, and wants to please him. Freud argues, "[r]eligion is comparable to a childhood neurosis" (*The Future of an Illusion* 53), man fears as much as he loves his god, and feels the need to please him as well. However, the images of God and father overlap in the mind of the child and are made into one. The child develops the idea that God must look like his father.

On writing about the human history of God, Reza Aslan (2017) describes his own experience as a child when trying to understand the divine by saying,

WHEN I WAS A CHILD, I thought God was a large, powerful old man who lived in the sky—a bigger, stronger version of my father, but with magical powers. I imagined him handsome and grizzled, his long gray hair draped over his broad shoulders. He sat on a throne enwrapped by clouds. When he spoke, his voice boomed through the heavens, especially when he was angry. And he was often angry. But he was also warm and loving, merciful and kind. He laughed when he was happy and cried when he was sad. (07).

Like any child, Aslan imagines God as a divine version of his father. God has the same physical and psychological traits as the father, with superpowers added to Him. He has a human body, feels, and reacts to situations like any man would. However, He is divine and that makes Him "more" than a man is. To him, God must be the most powerful, yet the only sample before him of "power" is his father. Freud's idea on such infantile habit explains how a child constructs his idea upon divinity while he humanises God.

Although it is a childish view, it remains in the mind of the adult child. According to psychoanalysts, this same child tries to find this fatherly figure as he grows up. When he does not find it, he creates those "gods whom he dreads, whom he seeks to propitiate, and whom he

nevertheless entrusts with his own protection.” (Freud *The Future of an Illusion* 24). However, though unconsciously made, those gods are personal. Thus, one finds Freud writing about a man’s religion. If it is the case, so why is the religious system of Thought identical and mutually intelligible between social and cultural groups of different backgrounds even when they never crossed paths?

The psychiatric and psychoanalyst Carl Gustav Jung (1875- 1961) dissolves the remaining ambiguities with his theory of “collective unconscious”. Every psychic material is originally allowed to the individual by his environment. While Freud believes such environment is one’s individual experiences, Jung relates it to inheritance. The Freudian theory is called the “personal unconscious”; wherein, Jung observes there exists some “universal parallelism between mythological motifs” (58) in his study of comparative religion and mythology. With this, he comes up with the theory of “collective unconscious”. Cultural beings of the same environment can be unconsciously subjected by the same cultural beliefs, reflectional ideas, and reasoning as in common sense. Instincts and archetypes are the inherited images restored in the unconscious, which help build cognitive unity between human beings.

The “Imago Dei” or the image of God reoccurs as an archetype. Here, God is referred to as the “archetypal light” that enlightens lives with the knowledge of his existence (Odainyk 176). Jung associates this image with man’s unconscious reception of genetically inherited implications (qtd. in Fritscher 05). Those implications derive from the religious impulse, which is innate to all humans. In other words, one inherits the idea of God, needs to identify it, and humanises it in the process because that is what one’s ancestors did. This religious belief makes the image of God innately shared by all men.

All in all, God is conceptualised in a human image. He is embedded with physical, biological, and psychological traits. What adds to His human representation is the fatherly figure adapted in the Judaeo-Christian traditions. Man and God share the same image though

they distinctly differ in essence and attributions. Whether it is God who created man in his image or the other way round, there is no denying that this aspect of humanisation bridged man with the divine and gave space for man to become more.

I. 2. Man in God's Image: The Idol

Throughout years of spiritual development, the divide between man and God became blurry. One hardly knew if he attributed human characteristics to his God, or sought to define himself in His image. The concept of 'humanised God' also implies to this, when man attempts to resemble the divine image of God. Man is not divine but can become godly by sharing a number of His characteristics, as the all-powerful (*The Holy Bible* John 3:5), all-knowing (*The Holy Bible* Hebrew 9:14), and all good (*The Holy Bible* Psalm 145:9). Making man in the image of God started with lofty persons, ancestor worship, to idealising humans.

To start with, "god" is not decisively confined to referring to a mystical power running the universe. "God" means, "[s]omething or someone particularly revered, worshipped, idealised, admired and/or followed." (*English Dictionary*). God, then, can be any living being, whether human or not, who is idealised and highly regarded by people. The term also metaphorically means, "[a] person in a high position of authority, importance or influence." (*English Dictionary*). For instance, there exists common modern and postmodern sayings as, "s/he is such a god in" different sciences as astronomy, biology; or even used in social contexts as in Eminem's song "Rap God" (Mathers). Traditionally, this same metaphor means to refer to, "[a] powerful ruler or tyrant." (*English Dictionary*). The word God can even mean, "[a]n exceedingly handsome man." (*English Dictionary*), when describing a person who is heavenly and *divinely* handsome or beautiful (goddess). Thus, the term "god" is not the property of deities alone, but a term to refer to superior and not necessarily supernatural human beings as well.

The Sumerian civilisation is amongst the first to create a “sophisticated” religion (Aslan 78). By religion, one means here functional, organised religions that first established traditions and ritualistic practises within an institution. Their god is named “*Ilu*”, which means “lofty person” (Aslan 78). It signifies that god is a ‘perfect’ person since the word “lofty” is synonymous to idealistic. A man is ideal when he acquires divine traits. Among these, there is first the image of God, because “in transforming the gods of heaven into humans, we will transform humans into the gods of the earth.” (Aslan 64). Man creates an image of his God then tries to fit in it; thus, both entities appear to share the same physical, emotional and mental traits.

When man attains ideal, perfect or nearly perfect ‘divine’ characteristics, others regard him with divinity. Here, the theory of Mind works on a conscious basis and recognises the reflection and reflector as one. What is considered divine is a matter of degree and extent. Man is good wherein God is “all-good” (*The Holy Bible* Psalm 145:9) or the best. If a man happens to be *that* good, he becomes godly. The same attribute works with all human and humane traits. This regard becomes ritualistic and institutes religions whose head figure is some ideal, ‘divine’ person. This fashion started long before with the primitive man.

The primitive man survived in tribal existence. Tribes are groups of coexisting families, whose ancestors established the lifestyle they know in their present time. Their system of beliefs originates from ancestor veneration. They believe that the spirits of their predecessors do not depart but remain hovering around to grant them protection. With the aspect of time, this propagands into a system, “Manism”, as the deceased ancestors “evolved into deities” (Aslan 82). For blessings to a better life, fortune, and namely harvest, tribesmen worshipped their ancestors’ spirits and prayed for their guidance. As new generations came to life, they cherished those living dead. They even embodied them into shapes (totems) to put in sacred corners of one’s Tepee. The memory of their human, physical existence perished through time, for as long as they reckoned their presence, it had been in spirit.

The primitive man's ancestors lived as idols, died like heroes, and rose again as spirits seemingly with supernatural powers. In their lifetimes, they were glorified; it is only after their death that they were deified. The spirits were either the wisest (ideal), the best-natured, or the strongest in their former lives. Some even believed they had a hand in controlling one's destiny (Adams 02). Most of them lived long enough to acquire knowledge of their environmental nature and society. If a snake or any beast attacks a man, they would mix some herbs and void its venomous effect. Similarly, if a conflict were intrigued between members of a tribe, they would see to it and delight both sides. They studied human nature and the life it surrounded it, which made their judgments wise.

Those ancestors were good-natured, and to excel in goodness made them as divine as their hostile force. They were sometimes neither the wisest nor the best-natured but the strongest. They granted protection to their tribe from others and mostly survival by hunting and reaping. After their death, myths rewrote their stories and added divinity and supernatural heroism to it. One's ancestor, then, could fly, speak to beasts, and even call out for the rain to pour out. They became immortal beings who watch over their people and guide them against the upcoming evils in life. Consequently, with such superior character, they excelled their fellow human beings and became heroes while, with the aspect of time, they gradually evolved into deities (gods) made into totems to personificate the idol.

I. 2. 1. The Idol

Primitive man would have never worshipped his ancestors if not for their ideal nature, presence, and impact on others' lives. Ancestor worship soon became an obsolete tradition; however, the fashion to glorify idols remained. Idols soon existed in every heroic context. Segal categorises these idols into six (06) groups: the hero as a divinity, prophet, poet, priest, a man of letters, and as a king (44). Those mentioned share impact on people's lives. A man becomes

godly when he interacts and carries the words and traits of God. For instance, spokesmen of God like prophets, priests and even kings can seemingly bridge humanity with its God. Since they were man's only connection with the divine, he deified them and considered their words like those of God. However, ever since man grew pragmatic, he has been chasing God out of the universe to consequently replace him.

Friedrich Wilhelm Nietzsche (1844- 1900) states that, "God is dead" (*The Gay Science* 108) as he deals with this moral crisis of the modern age. He uses this metaphorical statement to refer to the decline of Christianity and Christian faith in the Western World. In the same book, he adds to it saying, "the belief in the Christian God has become unbelievable" (xii) and so did his morality. Some claim that Nietzsche promotes his secular thoughts to the world while others follow a religious explanation and relate it to Jesus' crucifixion. Scotty Hendricks offers another explanation to it saying that Nietzsche did not mean that an immortal God existed and now has died, but the idea of having God around has (Hendricks 02). To Nietzsche, it seems that the image of the traditional God was becoming obsolete and most likely was being replaced by a human figure. Man lost faith in God and His morality and shifted his faith onto a new vessel of his making; science. The rise of new gods means the rise of new systems of beliefs, as it manages to change man's perception towards his life and image of idols. In other words, reality shifted from god- centred to man- centred, handing the wheel of godliness onto the hands of men. Nietzsche argues that what operates this change is man's scientific revolution (Hendricks 02). The age of science and advancements introduced secularism because man obtained and chose new idols to follow.

Studying human Thought, James George Frazer (1854- 1941) argues that man cannot but create systems of beliefs. It is innate to any human to define himself and his surrounding to eventually control it. As stated above, this innate feeling is referred to as the religious impulse. The first (primitive) existing system is the belief in Magic. It was a shelter to man's inquiries

and used to give life meaning. Likewise any system, it was organised through the rise of Totemism, rituals (sacrifices), and institutions of practice.

With the rise of monotheism, man's perception of their spatial existence changed, which helped rise a new system of thought referred to as Religion. Christianity, for instance, was the enlightening cave of knowledge in the West. It not only established a system of practice but ideology as well by creating the moral system of good versus evil and parallel worlds even (heaven and hell). Nevertheless, the divinity and miraculous nature of Christianity originates from the former system of Thought; Magic. Some theologians, like Ramsay MacMullen (1997), even account that early Christianity was the continuity of paganism (04). Mythology precedes religion, yet there are seeming similarities between biblical events and journeys and those of the past, polytheistic gods. With such poor divide between the systems and the rise of reasoning, man establishes another new system of thought. Science came strikingly different from the previous systems. It coins with reasoning which appeals more to the human mind than religious mysticism. The knowledge science provides is pragmatic and direct but mostly concrete.

Evidence is an element the other systems of thought lacked, which gained science great popularity over religion. Segal argues that, "[r]eligion and science were not like horses and cars, which can coexist. Once science was invented, one could not consistently be religious." (01). Frazer joins him by writing how religion will be replaced by science to what the world was witnessing of scientific advancements.

In his most famous work, *The Golden Bough* (1890), Frazer deals with this theological propaganda of the human thought. The process starts from, "magical fantasies of power in early childhood, followed by adolescent religious belief, yielding in maturity to 'scientific' agnosticism." (Frazer, James George 08). He states that human psyche experiences three systems of Thought: "Magic", "Religion", and "Science". Frazer describes systems of beliefs as phases a man undergoes while growing to maturity. To him, scientific belief is the highest

in the scale because it surpasses all old beliefs since it appeals to 'Reason'. Therefore, when science came into the picture, religion would gradually disappear. The latter implies that science goes hand in hand with Nietzsche's "the death of God" and hardly with religion. With man theorising and handling his world with science, he replaces his traditional idol (God) by a new one, himself.

In his book *Ecce Homo* (1908), Nietzsche reflects on the conception of death he expressed in *Twilight of the Idols* (1889). He explains that, "[w]hat is called idol on the title page is simply what has been called truth so far. Twilight of the Idols – that is: the old truth is approaching its end." (99). Man took poise of his life and was no longer in need of a mystical God. This new image of "god" is represented with the "Übermensch", the "overman", or the "superman" (Nietzsche *Thus Spoke Zarathustra* 03). The word god here is under inversion because its meaning has changed. God becomes a word that semantically means a ruler, philosopher, or whomever person is higher in status and in possession of great power; thus, influence.

What makes any god a god is his followers. The "superman" is not any modern man, but one so ideal that he influences others to follow him. Science opposes religion in many aspects, yet it shares one with the Magic system of thought: the plurality of godly figures who attract different followers. Those who are as much powerful, good, and namely knowing as God become in his image and are idolised. In biology, for instance, Darwin is an idol to defy creationism with his theory of evolution. Nietzsche himself is idolised in philosophy, by whom many like Freud and Jung were influenced. In the industrial field, Henry Ford is *deified* for building an industry. This was even brought up to politics in its roughest form with Dictatorship; then in its softer form with Democracy. Economic systems have always adhered to such theology as well. It dates back from the Feudal system to nowadays' Capitalism. All of these share one aspect in common: a leading figure with its followers.

Like any phenomenon, this found sanctuary in literature and was penned by many writers. In a direct claim, works like G. H. Wells' *Men Like Gods* display man's optimistic vision of a better future of their making. Wherein others express the tyranny and meaninglessness of a world ruled by a "superman", like in *1984* by George Orwell. This leads to the rise of parallel worlds that enclose our primary world between two extents. The best version the world can be upgraded to what More calls "Utopia" (iii), and the worst is its counterpart, "Dystopia" or "Cacotopia" (Bentham cxcii). Both ideologies are interrelated with the image of god as shown in the diagram below:

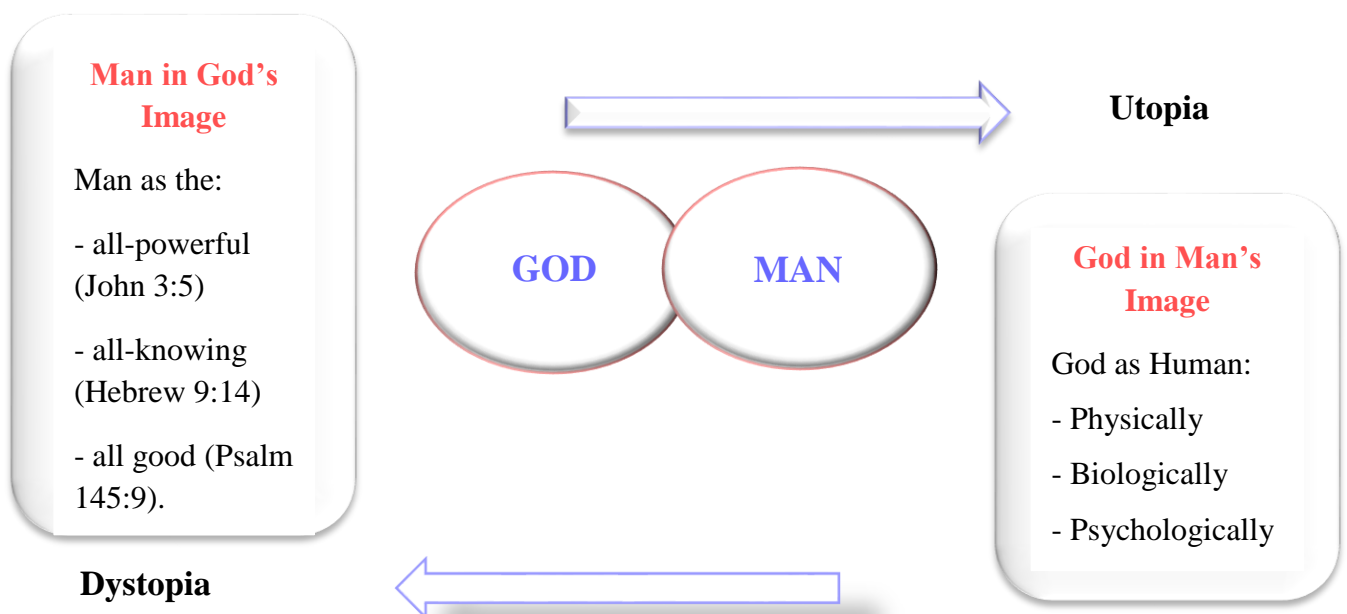


Figure 01: The Humanised God

From one hand, God becoming a human being means bringing the Heavens down to earth. His divine nature is preserved within a human body. This idealised version of the world is referred to as "Utopia". Many literary works embody this idea, where everyone is equally perfect and build a totalitarian society. Wells' literary work *Men Like Gods* (1923) is an attempt to building such a happy, stable world. A parallel world exists and the protagonist accidentally

is transported to. Everything sounds perfect in it, and that makes it heaven, especially when both share their paralleled nature.

From the other hand, 'Man' becoming God means giving an imperfect being the hand to reign over all. Although he attains superpowers as being the "all-powerful", he is still embedded with human vices. The world starts being categorised in two: the head figure and the rest. This is identified as "anti-utopia", or "Dystopia". Orwell's *1984* (1949) describes a dystopian world with a god-like figure called Big Brother controlling rather than governing it. Though invisible, he makes life horrific for whoever does not abide by the rules he lays. Works like *WE* (1921) by Yevgeny Zamyatin, Bradbury's *Fahrenheit 451* (1953), Burgess's *A Clock Work Orange* (1962), Atwood's *The Handmaid's Tale* (1985), Lowry's *The Giver* (1993), Collins' *The Hunger Games* (2008), and Roth's *Divergent* (2010) are novels that prove the continuing fear from a nightmarish future. Huxley's *Brave New World* (1932) is another dystopian work, but what makes it different is its head figure. In most novels mentioned above, the godly figure is a group of people ruling in the name of the government. However, Huxley's world is found by a single figure, man or god, and he perfectly manages the imperfect because he is a Postmodernist.

I. 3. The Postmodern Figures

Postmodernism does not bring about a new image of God but a key to creating new godly figures. Huxley envisions a future where men become gods. In postmodernity, his contemporary writing is more of a prophecy conceivably coming true. Postmodernism has arisen with the exclusion of religious "metanarratives" in favour of their "little narratives"; when Christianity was initially a little narrative too. Huxley reflects on the past, expresses his concern on the future, and fictions a present to stand for both. Through his character Ford, we

could see how postmodernists exclude religion, create their little narratives, only to become metanarratives and make of them the new godly figures.

I. 3. 1. Metanarratives and Little Narratives

Postmodernism rejects religions for their metanarratives. Metanarrative is a compound word; “meta” is Greek that stands for “beyond”, while “narrative” is a story characterised by its telling. A grand narrative or mater narrative is “self-legitimising.” (*Your Dictionary*). In other words, a metanarrative is a worldview, a version of narration considered as *the* Truth and the only one. It is a universal system of knowledge, on which every person relates his historical, social and cultural phenomena to and bases his values on. It constitutes in systems of thought like “Marxism”, “belief in progress”, “universal reason”, and foremost in “religious doctrines” (*New World Encyclopaedia 02*). It started with the Magic system of beliefs when myths were the truth people knew and centred their lives on. It was proceeded by religious systems, marked by Christianity in the West. Christianity is a worldview presented in written form in the Holy Bible. It dictates people’s moral behaviour with right and wrong, and it claims absoluteness and singularity of its judgement, while rejecting other systems whether religious or not.

Many has criticised metanarratives for their absoluteness. David Gress is a historian known for his works on Western identity and grand narratives. In his essay “Grand Narrative”, he identifies Feuerbach among them for exposing, “how the Christian narrative was not an *explanation* but a *legitimation* of the norms of Christian society” (03). His sceptical view opened space for criticism and investigation on the source of knowledge whose outcome developed into postmodernism. To begin with, Postmodernism is a movement that started in the late twentieth century. It was launched out as a philosophical term in 1979 with the work of Jean-Francois Lyotard (1924- 1998) entitled *The Postmodern Condition: A Report on Knowledge*. In the same work, Lyotard critically defines what metanarrative is to introduce its

new counterpart. In a quest to define truth, Lyotard states, “[s]implifying to the extreme, I define postmodern as incredulity towards metanarratives” (xxiv). He explains that grand narratives claim and impose a transcendent and universal truth, while they exclude all else. He observes the mistrust the Western, modern man holds towards the Christian metanarrative and proposes that it should give way to plurality of truths he calls “little narratives” (60).

The rejection of religion in favour of plurality of truths leads to the establishment of new “little” truths. Every society has its knowledge of norms and values, a worldview. When compared to that of other societies, it is different. However, difference is not synonymous to falsehood. Usually, when two distinct versions meet, one must be true while the other is falsified. Postmodernism defies this conception and replaces it by relativism. All worldviews are correct when relative to a person’s historical, cultural, and social context. They are equally valid as they can be invalid. Lyotard argues that what is considered false in a society can be true in another. These different worldviews are called little narratives (62). Instead of having a universal, objective Truth or Worldview, Postmodernism recognises a multitude of subjective worldviews that are true when relative to their environmental context. However, with the presence of several worldviews, how can a society build a little narrative of its own and be truthful to it?

I. 3. 2. Little Narratives becoming Grand: Ethics and Law

Every society needs an ethical, moral system to maintain order and stability. Traditionally, Christianity established a system with its standards of Good versus Evil. However, postmodernists deny its orthodoxy and call out for one of their own. According to Adam Philips (1954- present), “universal moral principles must be eradicated, and reverence for individual and cultural uniqueness inculcated” (qtd. in Valiunas 41). He argues that societies are different; therefore, principles that ordain a society must answer to their needs that

presumably are different as well. The British-Polish sociologist and philosopher Zygmunt Bauman (1925- 2017) continues with the same view, stating that postmodern approach to ethics rejects, “the typically modern ways of going about its moral problems (that is, responding to modern challenges with coercive normative regulations in political practice, and the philosophical search for absoluteness, universals and foundations in theory).” (qtd. in Manenti et. al 89). This statement asserts that postmodern ethics are different from Christian Universals, alongside what the latter inspired in modern seculars like Humanists and Marxist ethics.

The American philosopher Richard Rorty (1931- 2007) is one postmodernist to suggest his ethical viewpoint. He starts with rejecting moral universals by denying the existence of God. He sees that it is better to shift attention from a “non-human authority” to one’s material existence and designate laws that correspond to it (All About Worldview P. E. 04). He argues that the postmodern man should be involved in investigating his “selves”, discover and understand them, and designate a moral, ethical system that would answer to their needs; rather than holding on to the obsolete belief in a divine, trying to discover Him, and follow his moral system. After denying the existence of God, Rorty moves to deny the existence of God’s universal moral reality. Nevertheless, he recognises the need for a moral system to determine right from wrong actions.

Postmodern theology lays grounds for new ethical narratives by excluding the Christian moral narrative. It is the duty of each society to develop its own little narrative constituted of a system of right and wrong to act upon. Like God’s moral system of good and evil, the new little system is not mutually intelligible unless with teachings. In Postmodern ethics, community standards are decided “by both coercion and consensus”, rises “from the various influences within each particular group”, and “changes, adapts, and is constantly evolving according to the dictates of the group.” (All About Worldview P. E. 10). Since it is not universal, the system is decided by a group of people of the same community. Each member suggests a principle that

could propagand into a standard by consent. However, to gain consent, an individual needs to convince his group first.

Moral systems are necessary to guideline a society. Richard Rorty is one postmodernist in the quest of “evolving morality with a push” (qtd. in Kerkmez 06). He calls for morality of one’s own. In order for a society to survive and be orderly maintained, Rorty “advocates the subjective ‘ethical standards’ that he prefers, standards he is personally comfortable with.” (All About Worldview P. E. 12). He shares his ethical viewpoint so that his society would adopt it. However, the only issue remaining is how he can get them to agree. To this, Rorty brings out the power of language. He believes that “words are merely ‘tools’ of persuasion” (All About Worldview P. E. 12); when used properly, they can make the difference. He has a personal, subjective viewpoint and tries to make of it a *Worldview*. He persuades his community to adopt it; and while it is the property of a single society, it can be rendered into that of another by the same principle.

Postmodernism excludes the Christian worldview for its absoluteness, yet Rorty seems to play god and tries to launch his own. Adam Philips criticises Rorty’s viewpoint by stating that ethical standards are “a form of pontification and imperial self-aggrandisement. . . . No adult can know what’s best for another adult; and, by the same token, no group or society can know what’s best for another group or society.” (qtd. in Valiunas 41). However, consent is but a mutual agreement to an idea that someone must have suggested. Rorty seems to drift off the current of postmodern philosophy by assuming the righteousness of his ethical principles. He tries to convince his society and maybe different societies if chance be. Here, we have depicted how postmodern ethics, as a social construction, is subject to manipulation and change. Postmodernism has stricken other disciplines too like Law.

Law is subjected by postmodernists. Since society’s ethical standards change, the judicial ones radically follow. In the past, Law was God-ordained, and right and wrong

designated the legal and the illegal. It was held in the name of God, where nothing but His word and will to justice pertained. The court and its constitution, however, was neither divine nor transcendent but held by the white male majority. This postmodern viewpoint is represented by the Critical Legal Studies (CLS). They criticise the traditional Judeo-Christian rule in the West and seek to discover a more or less subjective outlook. Their focus is on granting minorities their rights.

According to Farber and Sherry, CLS does not confine to discover subjective meaning at large. They state that the movement, “concentrates on race and gender issues, and particularly on how the law creates or contributes to unequal power relations,” (Farber and Sherry 21). Here, Law is backed up with politics –as it always has-, and used to create the hegemony they both initially opposed. The postmodern progressive, even rebellious to some extent, critical ideas meet a dead end. The attempt to equally distribute power is but a political tool to bring down a dominant system only to help rise another. Karl Heinrich Marx (1818- 1883) already discussed those minorities and how politics always manages to create hegemony. He asserts that, “[p]olitical power, properly so-called, is merely the organised power of one class for oppressing another.” (Engels and Marx 26). Postmodernism runs with the same pace and focuses on gender and race issues; but while it acclaims their rights, the law and its executioners are becoming biased towards them. Simply put, after that the white males were *the* majority, they became the bait and got replaced by a new *uprising* ‘minority’.

Postmodernists call this subjectivity, and the likes of Gary Saalman predicts the worst as an outcome. If the court is not objective and absolute, then it threatens, “to breed cynicism towards all government and the entire criminal justice system.” (McCallum 170). In other words, justice becomes easy to manipulate, and the uncertainty that consequently follows it brings about chaos. It is used as, “a weapon to beat political opponents into submission to a

point of view” (All About Worldview P. L. 11). Eventually, postmodern ethics, law, and politics are but tools to serve those in hold of power.

The postmodern man lays out his new rules on the expanse of the old ones and uses politics and judicial rule to grant him a persuasive, powerful voice. Postmodernism is the movement that came to eradicate hegemony and figures of power, yet it runs by the same current and still allows those in power to decide and impose the version of ‘Truth’ that would serve them best. Nevertheless, the question remaining is whether he is deriving from it, or it is just the natural flow of sequences. The psychologist Paul C. Vitz sees that postmodern psychology is on the verge of failing as well, and comments that postmodernism might be not the movement of change after all. He hangs his hope on an age maybe movement he calls “transmodern” (Vitz 64- 67). Maybe then, little narratives or any alternative plan might actually work apart from the old ways. However, it remains a wish to cast onto the same well; where men, women and races battle for recognition to gain Power. However, with the exclusion of God and his doctrine, other worldviews rise not to make a new change but to consequently replace His doctrine with another.

The postmodern man seems to be heading towards the same old orthodox end. Huxley envisions how the future man is on the verge of creating his metanarrative after excluding that of religion (Christianity). A worldview is but a perception of an individual until others adopt it. Those ‘postmodernists’, if one must call them so, invite individuals to believe using language. They launch their *prophecy* and persuade others to follow it. A single individual suggests his worldview and is received with consent is how an idea climbs up the ladder to worldliness as the new ‘Universal’. It starts at the level of communities, societies, and then occupies the minds of individuals from different societies. Religion, to be specific Christianity, spread its doctrine as such. It started as a belief some individuals held; then it kept spreading to neighbouring societies and countries until it became a universal belief. The events of Huxley’s novel take

place in Postmodernity, as many of his characters are postmodern-like and live by its theology. Little becoming metanarratives is present in the novel with Ford, who is in the image of what Huxley conceives the postmodernist is like; the man of no religion but his own.

Conclusion

The concept 'Humanised God' has a double-edged meaning. While it can mean God is conceived in a human or humane image, it can also refer to a human being who is regarded as a god. Attributing human characteristics to god can either be physically, biologically, and/or psychologically for the purpose of understanding the divine and the meaning of life alike. Similarly, attributing divine characteristics to a human being can also fit under the concept when mimicking or getting close at possessing as much knowledge, power, and/or goodness and start being regarded as a godly figure. In this chapter, we have come across definitions and psychoanalytical theories from which we conclude that the human image of god is neither the property of a god, a religion, nor of a system of thought at large. It is an innate reaction of the mind, and it is fashioned towards humanising everything else with self-reflexivity including God. Meanwhile, the same image shifts from God being the creator of humankind, the father who belongs alongside his creation better than within the skies, to the idol who is a man with the will of a god. This representation of God will be used in the next chapters to analyse Aldous Huxley's novel *Brave New World* (1932) while analysing its intervention with Postmodernism to demonstrate its spatial context and its interrelation with images.

Chapter Two:
The Humanised God in
Brave New World

Introduction

Huxley's most famous novel *Brave New World* (1932) is a science fiction, in which he entails the rules of new world order. It has been classified as a dystopian novel; when seen from the religious point of view, God *and* his religion are declared in absence. When put under the lens of psychoanalysis, however, God is present yet in disguise. There appears that a new 'religion' is already established, and a god who is compatible with machinery and change is at its head. In the novel, the characters build their image of God, though they are rather vesselled with what *others* have already drawn for them. The Brave World's characters see their God in a human form they call Ford, and it makes them less. This image, however, is arbitrary and Huxley reinforces this claim with his two parallel worlds, the civilised and the uncivilised.

To reflect what has been claimed above in the novel, we will divide our chapter into three parts. The first part is entitled 'The Humanised God', in which we will discuss the presence of a human god. The second part entitled 'The Dehumanised Beings', which is an analytical description of the Brave World citizens; Fords' *followers*. The third part, 'Spatial Poetics: The Civilised and the Uncivilised', is an investigation of comparison and contrast between two different extents to see what influences one's image of God. These parts are an attempt to answer the two initiating research questions to check if the hypotheses conducted are valid to answer the objectives of our research.

II. 1. The Humanised God

The world Huxley builds degrades from the primary world one knows in reality. The Brave World's beings are brought up to a new fashion. God is not mystical, and 'humans' are not human either. However, order needs to be maintained to survive. The Brave World is a society that follows a particular system of life and belief, whose god figure is neither a dictator nor a democrat but an industrial businessman. He becomes their god for the mere reason that

he resembles the Christian God in traits and traditions. His 'noble' cause, name, physical resemblance, superpowers, religion, and spatial structure upgrades Henry Ford to being god.

The Brave World's god figure initially is a human being they call Ford. His people see him as the idol because unlike them, he is "perfect" (Kestler 01). Perfection is divine and it makes of him their humanised god. He becomes godly for the "revolutionary role that he plays in their society." (Oglesby 04). He seemingly sees misery and acclaims the unfairness of the Christian god only to change it. According to Mustapha Mond, one of Brave New World's ten controllers, Ford creates a world where no Christianity or any previous system of beliefs exists. In disclaiming truth in its capital letter, he excludes its metanarrative that dictates what human life should be like according to the moral laws of right and wrong. In the name of happiness and stability, he succeeds to create a so-called happy world with a new system of beliefs based on the rigidity of science and machinery, before which no one reckons anything else.

No one speaks of the times before Ford; they were the dark days. He comes as the *saviour* and enlightens their lives with a rebirth. Starting from then, calendar years become in the "A.F.", "Anno *Ford*", or "After Ford". Jesus Christ, Humanity saviour, once came with the same cause and brought a new religion. Though he was a Jew, he prophesied his Christian metanarrative. Ford does the same by giving rise to a new system of beliefs; but unlike Jesus, Ford is not in Trinity. The "T-Model" is the World State motto that Ford introduces at "the opening date of the new era", his era (Huxley 47). His motto differs from the Crucifix -Trinity moulded- in the missing upper part. The Lord, the Son, the Spirit, and the people are what make the latter; yet in the World State's system, there exists only Ford and the rest. This order makes the "T-Model" represent the Fordian society upside down; the Lord and what follows "⊥"⁵. The name Ford might direct one to think of Jesus or the historical Henry Ford, but Huxley makes sure to add more to it.

⁵ This symbol is taken from "Upside Down Symbols". For full citation, check the 'Works Cited' section.

In the second chapter, Huxley hints that Ford can be any successful, influential man who manages to lead a significant number of admirers and followers. He can be “[o]ur Ford-or Our Freud, as, for some inscrutable reason . . . whenever he spoke of psychological matters” (Huxley 38). Ford can be Freud, the pioneer or ‘god’ of psychology for many reasons. His theories of hypnosis are used, but mainly because he explains how one acquires the idea of God that turns into an image of him. For the many answers he gives and the many followers he attracts, he gets close to a god’s representation, which is why Ford is Freud for his immense *knowledge* on psychology. Moreover, Ford is used like Lord as in the way one refers to God: “‘Oh, for Ford’s sake, be quiet!’ he shouted.” (82). His name alongside the physical resemblance between the two is not the making of chance.

Ford is a white male who is both old and wise like the conventional representation of the Judeo-Christian God. He is *the* powerful white male whose grey hair entails his wisdom. This image of God’s physic is the product of His believers’ minds wrapped up with what they could extract from the Bible. However, God is unseen and does not have a form to relate to, and the only proof to His existence is through His believers. As a godly figure, no one can tell if Ford really existed or still does either. The World State’s citizens never see him in person; they only hear of his achievements, greatness, and blessings.

Sometimes Huxley alludes his readers to think that Ford is Christ. When he speaks through one of his characters, the Director, he says “while our Ford was still on earth” (23); when in their present time he is not. From one hand, this can refer to the ascension of Jesus (his departure from earth). From the other hand, this can relate to the humanisation of God. A man becomes in the image of God when he reaches Him in degree. God is never dead but too divine to see, for He is “invisible, the only God, be honor and glory forever and ever” (*The Holy Bible* Timothy 1:17); and that is how Ford manifests himself in the novel. Whether like the Son or the Father, Ford is divine and what makes the divine is his superpowers.

The Judeo-Christian God has mystical superpowers, for He is omnipotent, omniscient, and omnipresent. Omnipotent is a compound word; while its first part “Omni” means “All”, the second “potent” stands for powerful (Stange 05). God created the universe with animate beings, to whom he gives strength and comfort. Ford is omnipotent because he has power over everything and everyone. Nevertheless, he is human, and it surfaces his vices. Ford uses his *power* to control his people’s knowledge, conscience, and faith.

The Brave World’s citizens cannot think outside the box Ford or Freud shapes for them, and it is a very limited one. This box is their conscience, by which they cannot control what to think, to say, or to do. His superpower is the psychoanalytical study of hypnosis, which he describes as, “[t]he greatest moralising and socialising force of all time.” (Huxley 28). His people are conditioned not to have choices in life. They are programmed to be manufactured at a given due date to do specific tasks then die; with no other way around.

God is omnipresent because He is everywhere and anywhere at the same time. He knows everything and is closer to one as with everyone. To believers, this gives comfort and consolation to know that the divine is close by. Ford is as close with his citizens, and this superpower of his is technology. The Brave World is backed up with several cameras at each corner. They are the eyes with which he sees. Yet again, he uses it for his own good. It is not to protect his people but to control them; to make sure no one is out of his poise in their workdays *and* holidays. He is omnipresent to maintain order, yet technology is not his only mean.

God is omniscient, meaning He is the “all knowing” (*The Holy Bible* Hebrew 9:14). He is the source of all Truth, and His knowledge defies all human understanding. As for Ford, he is not ordinary because the truth is only bespoken by him or through him. Since Ford is not around, he designates world controllers to communicate with his people. Mustapha Mond is the most apparent character set for this task in the novel. When he speaks, the director asserts it is always “straight from the horse’s mouth. Straight from the mouth of Ford himself.” (Huxley

34). The horse figure symbolises Power. The same horse assembled with knowledge is a metaphorical reference to the Divine. Ford is divine, and like the Christian God, he creates his religion.

Religion in the Brave World is Fordism. In many stances, it resembles Christianity. Both systems of beliefs institute rules that turn into traditions practised within an institution. While Christianity has Ten Commandments to help its people know the right from wrong, Ford has ten world controllers. Among them, there is Mustapha Mond, “The Resident Controller for Western Europe” (34). Each one of them has a territory under his charge.

Those ten world controllers are present to maintain order as well as to communicate Ford’s words to his people. However, their image infuses with that of god like the Christian religious men. The Christian religious spokesmen of God are popes, priests, clergymen, and the list goes. They are the bridge between God and His people. However, with the aspect of time, they assimilated the image of God. Put differently, they became as divine as God. In the novel, Ford’s world controllers are as divine as he is. Their word is Ford’s word (05; 06; 28) until they *impersonate* him. When the Director introduces the World Controller, he says, “[t]his is the controller; this is his fordship, Mustapha Mond.” (33). Here, the divide between the citizens’ god and his spokesmen is erased.

Furthermore, to disobey religious men is to disobey God. When two little boy and girl came *playing* around Mustapha Mond, the director shouts, sending them off saying, ““Can’t you see that his fordship’s busy?”” (49). The director addresses Mustapha Mond as fordship because he is among the few controllers who can interact with Ford. For the state’s people, he is the closest image they can have of their Ford. Everyone highly regards the words he says for the same reason. World controllers are divine and to disturb them is the red line; a line not to cross even by unaware, little children. The number of world controllers is no coincidence comparing to the Fordian Sunday church. Every Sunday, the citizens meet for a spiritual

gathering they call the “Orgyporgy”. Groups always encompass twelve members. They sit around a table and start murmuring and sighing their lord’s name ““Oh, Ford, Ford, Ford,”” (75). Unlike the immaterial rituals of a Sunday church, the members provoke their spiritual elevation through sexual arousal.

The number of members (twelve) refers to the Last Supper, and what strengthens the claim is Soma. Soma is a pill citizens eat to take holidays or to elevate their spiritual refinement. Before the Sunday rituals begin, members pass a tablet of Soma around each other. It makes them feel elevated, fresher, and happier, which sound what Jesus’ bread and wine would do. In the Last Supper, Jesus passed his guests bread and wine and explained that they represent his body and blood. The Communion ritual united them into one. Soma represents this bread and blood because it connects twelve members to the body; the single body of Ford. They drink “to the Greater Being” and then sip the Soma liquid from the “Loving cup” (72). Then, while they cry out his name in unison, they cast *themselves* away and become one. Distinctly, Fordism spirituality is in using the body, which is why their prayers always end in porgies. Though the ways differ, the Christian and Fordian god allege into one image, which makes their religion one. Their religious men are also one, and what makes them in the image of God is the same what put Ford in the first place; their assembly to the Christian God traits and manipulation of space.

Heaven is a vast place where God dwells. Hugeness is divine. To understand the heavens, man manifest it in Architecture. Churches and cathedrals are houses of God. They are huge to make one feel small and appreciate the greatness of the life God grants one. Similarly, Ford builds a Brave World where skyscrapers are one’s modest, regular home. Huxley initiates the novel by describing a grey building “of only thirty-four stories.” (05), then he proceeds with another state building with sixty stories (59). Afterwards, he starts describing his characters’ apartments. Henry Foster, an Alpha male, has a forty-story apartment house (69). His alpha co-

worker, Bernard has another with thirty-seven story apartment house (145). Although they are huge, Ford reveals that they are but their homes. It makes him the greatest and makes his citizens who own such buildings important and as stronger.

God is man-scape and so becomes Heaven. The Brave World is heaven or Utopia created by Ford. However, Ford had only one problem: the landscapes surrounding his world. The skies run to endlessness, and they make one feel the smallest unit in the universe. Ford cannot claim that he made them; then they would ask him to make another, which he obviously cannot. To avoid this, he covers up the skies with advertisement banners and screens. They remind them of how great their lives are and serve as cameras too. The citizens rarely go on actual holidays. They prefer soma rather than going to the wilderness. Those who make divine hugeness are in its image. This makes Ford a huge, strong, super-powerful being on whom they can rely for creating and providing them with heaven.

Man defines God with divinity. When it is absent, he denies Him from existence. On the matter, many analysts, like Evan Peterson (2015), confine divinity to mystical superpowers and assume the same in Huxley's Brave New World (07). The claim is backed it up with one of the characters claims, Mustapha Mond, for first saying, "God isn't compatible with machinery and scientific medicine and universal happiness." (Huxley 221). God cannot catch up with these, for the 'Truth' He lays contradicts theirs. Since theirs is rigid and can be subject to testing, it is not hard to choose which to believe. This definition means that God is absent, but god is not.

Those who defy His Truth with science and technology create another and 'out-throne' Him to be the new godly figures. Unlike the divine, they are embedded with human vices. The image of the Christian God is traditional, and it is replaced by the humanised god in the Brave World. In the modern, material world they live in, god is defined in human form until he "literally became human" (Aslan 72). In the novel, he is referred to as Ford. This proves the

validity of our first hypothesis, that god, “as though he weren’t there at all” (*emphasis added*) (Huxley 221), is present with a new quest, a new image, and new followers.

To conclude, the image of God that the Brave World citizens acquire is the Christian God humanised. Ford is their God because he fits into His image. He is their superhero for saving them from the misery they would have lived. Furthermore, he sounds and looks like God. Unlike his fellow humans, he has *divine* superpowers, with which he makes their lives the *dream* they wished to live. Like the Christian God, he has an organised religion called Fordism with laws practised in an institution. Lastly, what adds to the divinity of his being is his spatial making. Life is huge and is made by their Ford, which makes him the greatest being; their God. Nonetheless, he is embedded with human vices, and he eventually creates a world of inhuman beings cast away in a meaningless life.

II. 2. The Dehumanised Beings

A human being becomes god because he looks like one. People see him as a god for what he does and the immense power he holds for and over them, but that makes them less of what they are. God becomes a human being whose vices overpower his divinity that he creates a different kind of followers. Since the humanised god surpasses his followers in degree, men become less than human. The citizens are dehumanised in the novel at different degrees. They are inhuman objects that sometimes are in the image of animals; when in others, they are more robot-like.

II. 2. 1. Inhuman Objects

Humankind is characterised with humanness. When it is absent, the being is then dehumanised. Dehumanisation means not the exclusion but the “denial” of humanness, and it comes with its share of “cruelty and suffering” (Spens 05). It is an assault more than an attribute

or a characteristic. From a practical sense, persons use it to treat others as if they were less than them and describe them with lack of mental capacities (Engre 03). It is considered an act of mental abuse and slavery. While liminal creatures like beasts or zombies are proper to such classification in fiction, Huxley adds another category to it: The Brave, Civilised World's beings.

The World State beings are neither human nor humane. They have a very limited conscience, wherein they show few traces of thought or emotion. Firstly, their conscience is limited to their class ranking and tasks. There are five social castes: Alphas who wear grey, Betas in mulberry, Gammas in green, Deltas in Khaki, and Epsilons in black. Each class members are aware of who they are and who they should not be. Betas, for instance, are aware of their classification and are always "awfully glad" with what they are (Huxley 27). They know only of their uniqueness and everybody else's flaws. They think not being a Beta is very unfortunate for others. It is either for their hideous clothes colour, their high or low IQ (Intelligence Quotient), and their work. They do not interact with them for the same reasons.

Besides their classes, they are made aware of their roles in society. The directors assign the higher castes to work in laboratories while the lower ones to factory work. Their tasks and work hours are always the same; repeatedly *performed* each day for the rest of their lives. What to do is instinctive to them. They never learn how work processes operate, nor had they the chance to choose it; they were *born* to it. When a female Beta, Linda, is put under the necessity to do something else, she could not because "it wasn't [her] business" (112). They are unable to adapt to different situations due to their limited conscience. It also narrows the scope of their understanding.

Secondly, except for who and what they are made for, the beings cannot afford to know anything else. When they meet things outside of their knowledge, their minds either ignore everything or directly shut off. It happens when the students meet the persons in control, be

them directors or future world controllers. Though they treat anything they receive from them highly, they ignore its content.

The novel starts with a descriptive narrative when the D.H.C (Director of Hatcheries and Conditioning) for Central London visits his students. He insists to personally “conduct” them around the different building departments (05). The students follow closely at “heels”, literally scribbling everything he is saying in their notebooks “like mad” (06). The director expresses that he “shall begin at the beginning” (06). The next thing Huxley describes is the students’ seriousness in recording their director’s intention though it is just an unimportant comment.

The students are too busy recording to understand what is being said. Even when they meet Mr. Foster and he is about to tell them that Alphas or Epsilons are predestined to become world controllers, they do not pay attention. If Mr. Foster did not correct himself at the last minute, they would have known the whole truth; the truth that their *fordships* are living beings just like them. Yet even if the fact slipped through, they would not have reacted to it because they are conditioned not to.

The citizens only know what they are already hypnotised with; literally meaning. They cannot develop intellectual learning. For instance, when they are still babies, they put a box – of which they have many- that repeatedly sings, “The Nile is the longest river in Africa and the second in length of all the rivers of the globe. Although falling short of the length of the Mississippi- Missouri, the Nile is at the head of all rivers as regards the length of its basin, which extends through 35 degrees of latitude . . .” (26). However, when the director asks a child, “do you know which is the longest river in Africa?”, he answers negatively. Once again, the speaker asks if the child remembers something that goes like, “The Nile is the . . .”, without having to say more, the child spout it out as a lullaby (26). The speaker asks his former question

again, and the child bursts out in tears. Though he is conditioned to know it, his mind does not process it because it has been asked differently.

Besides, the World State beings do not value knowledge. In the third chapter of the novel, Huxley demonstrates this with the fragmentation of three conversations happening simultaneously. The first conversation is between Bernard Marx and Henry Foster. He interrupts it by introducing Mustapha Mond's speech to the Doctor's students. He talks them about history and the knowledge of the past. He explains to them how they are, as laboratory experiments, intellectually ignorant and emotionally withheld. In between history talk, Huxley intrudes with Lenina and Fanny's grisly conversation. This collapse and fragmentation of topics shows how knowledge matters very little in the Brave World as much as a girly conversation in a bathroom. The beings lack awareness, and it damages their ability to think or value knowledge, yet the greatest degradation is not to feel.

Thirdly, the Brave World's beings have no human or humane feelings because they are sterilised of emotions. In Mond's words, they preserve their subjects "so far as it is possible, from having emotions at all." (42). The Director states that the Brave New World needs stable men, "as steady as the wheels upon their axles, sane men, obedient men", but mostly "stable in contentment" (41). There exists no relationship between individuals, like parent-child or husband-wife relationships. Love goes with heartbreak, and they replace it with sex. The latter becomes not the property of two but of groups to avoid triggering any emotion. When Lenina dates Henry Foster and no other one meanwhile, her friend Fanny thinks something is going wrong with her. What Lenina feels is more than an attraction towards her "mate". She wants a relationship. As her friend reacts, that is dangerous and if their superiors know about it, she can get in trouble. Subsequently, she does the *right* thing and dates others. Lenina is once again on trial when she meets John the savage. He loves her and tries to approach her heart. The dehumanised being that she sees him as a sexual object only.

Love is not found in relationships only. Parents bring about the bond of unconditional love. Hence, Ford erases them from the chain of human productivity. Poverty triggers misery, so they exclude it. Diseases make one “screaming with pain, muttering with fever” (41), but they always keep them healthy. For Ford, old age makes one feel all the mentioned above and worse; it urges one to look for meaning of life and the presence of the traditional image of God. However, the Brave New World’s people never grow old. The only feeling they are opened to is *Happiness*. They must be satisfied to be stable and able to keep order.

Their Ford or fordships manage to create their own brave meaning of what happiness is. One can be happy in the scenarios they excluded, but that is not the happiness they need. They do not want them to grow too happily busy off their hard work. In effect, they define happiness with sex; more importantly, with one’s unlimited access to Soma. They did not merely change its meaning and everyone ended up by adapting it. They rather implanted it onto their people’s minds using hypnopaedia.

The use of the phrase “made aware of” when describing the beings is literal. They are made ignorant at all levels stated above –self, thought, and emotion- intentionally. Put differently, they naturally were human; Ford made them inhuman. The ‘Brave’ society encompasses Alphas, Betas, Gammas, Deltas, and Epsilons. Each caste does not “know what it’s like being anything else” (68). When born, they all get to live their *dream* lives. Their dreams are literal, and they are what Huxley calls “Conditioning”. Everything they turn out to be is already predestined when they are still babies. There are two tools of hypnosis; sleep teaching and electroshock therapy.

Sleep teaching is the process of putting humming boxes beside their babies’ heads. They whisper who these babies will be, will think, and will do. In their lifetime, they do not acquire new information. Instead, all that they know becomes “hypnopaedically obvious” (63). Any information broadcasted from the boxes is scheduled to a number of repetitions per day and

years. The duration depends on how sophisticated the data is. For instance, “[e]very one belongs to every one else” is a “hypnopaedic proverb”, repeated three nights a week for four years, which makes one hundred times (44). Bernard, an Alpha plus male, observes this process and its outcome. The conclusion he comes up with, yet awfully dreads, is that many repetitions make ‘Truth’ (44). In other words, ‘Truth’ is but a tradition; a word or an act repeated throughout generations that it becomes absolute.

While sleep teaching dictates them what they should do, electroshock therapy does the exact opposite. It disables certain unwanted qualities in castes. Controllers use it over the lower castes. The example their lordship explains is that of books and flowers. Nurses put babies and books with roses at different ends. They wait until the babies reach their new toys and are “happily busy” with them to set on the alarms on accompanied with electroshocks (21). The babies shriek away wailing. Once again, repetition wheels necessity. After repeating this for twelve hundred times (200), hating books and flowers becomes instinctive. The lower castes are made into hating books to exterminate the time they would spend reading them in hard work. According to world controllers, they do not need much wit to work hard. As for the flowers, it is to persuade them to hate nature. The dehumanised beings are programmed with these two types of hypnopaedia; what makes their lives a play to a pre-scripted performance. The way they are vesselled with everything stresses on the beings’ material nature.

The beings are represented in the image of objects. They are inhuman vessels and tools the world controllers use to maintain their Ford’s ‘greater’ plan. Once again, we find ourselves linking Huxley’s novel to postmodern theology. According to it, a man or a woman is neither a soul nor a self but a body and an object (All About Worldview P. P. 05). In the novel, the citizens are born, rather manufactured to become objects of some efficient use. For example, when one of the doctors explains how the babies are made, he refers to them as “European material” (Huxley 10). When the foetuses grow into babies, they are treated as vessels, onto

which they fill with what they need them to know. When they grow older, they maintain their inanimate state with Soma.

What further emphasises the impact of the postmodern representation of the self is Huxley's use of the concept *Soma*. Soma means, "the body as distinct from the soul, mind, or psyche" (*Oxford Advanced American Dictionary*). Put differently, soma is the body and it ignites-on senses in those who eat it. In the novel, it Huxley describes it as a drug the citizens take to go on holidays. They can take "half a gramme for a half-holiday, a gramme for a week-end, two grammes for a trip to the gorgeous East, three for a dark eternity on the moon; returning whence they find themselves on the other side of the crevice, safe on the solid ground of daily labour and distraction," (Huxley 49). It takes them through a sensory experience when tired or fed-up with the daily horrors of life. They take soma to get distracted from their laborious lives, where their bodies shovel the hardships of hard work. It is their only escape, wherein it spins them 360 degrees around; their journey's stop loops to where it starts.

By making it the centre of their happiness and lives, Huxley emphasises on their bodily, material existence. Through his character Bernard, he voices his own opinion on these beings. The word he uses to describe them is "meat". They happily manifest themselves "[I]ike meat, like so much meat." (48). What makes them happy with the fact is soma. Sometimes, their humanness lurks from within, which is when they must take soma. They think it is a break wherein it stands as a reminder. It reminds them, when it actually alludes them, how great their lives and bodies are. In effect, it excludes and disconnects their souls, minds, and psyche, which are the elements that make individuals. With soma, their inhuman sameness renders them the bodies or objects their superiors need.

The citizens are the same at different degrees. Their future makes them different. In other words, the boxes beside their heads change accordingly with their predestined role in society. The Alphas and Betas are made into the elites who can direct and control the world

someday in the future. The Gammas, Deltas, and the Epsilons are *manufactured* to be the hard-working castes. Nonetheless, no matter how high or low one is in the scale of society, they are all doomed to hard work and death all the same, which makes them subject to the same representation. Sometimes they appear in a less inhuman form. It occurs when the beings are represented as *bodies* that resemble animals.

II. 2. 2. In the Image of Animals and Lifeless Robots

A human being without human traits is but a body. The exclusion of humanness makes one not less than an animal. It makes them nothing “more than physio-chemically equal.” (Huxley 41). As animate beings, the citizens respond to their bodily needs, which resume in nutrition. They curiously act like “animals” (189) that need to eat and to have sex. Eating is a matter of fact for the civilised. They hardly mention it unless it is to praise their high profiled living. Sex, however, is eccentric in the novel. The beings Ford makes “ripen” at a very young age. He needs them to grow maturely to be able to work. Their growth depends on their sexual maturity.

Starting from a very young age, children are taught to indulge in sexual activities. The directors call it “ordinary erotic play” (32). Those who do not mix together signal abnormality and are taken to the Assistant Superintendent of Psychology. The director informs his students of how *playing* was considered abnormal before the times of their Ford. They react in astonishment and wonder how they amused themselves. He adds it was not until twenty that some could play. The results of such retard were “terrible” (33), he assures them. However, after their Ford enlightened their lives, life became better with the availability of sex; Freedom.

The Brave World institutes brave rights. Among those, “every one belongs to every one else,” (39) stands for sexual freedom. The beings are free to be with anyone they want. Sharing is not a problem for them. On the contrary, dating one person more than once is. Outside their

work time, they are either occupied with having sexual intercours or going to places that are as much amusing. The feelies are movie-theatres that the beings go-to for sensory experiences. They are similar to 3D (three dimensions) cinemas. However, instead of a moving chair or the bits of water sprays for effect, the Feelies offer more.

The audience can feel what the actors feel by grabbing hold of two metal knobs on the armrests. They send signals to the mind, which subsequently recreates the same feeling broadcasted on the screens. The movies are adultery meant to arouse the audience sexually. The plot often revolves around “helicopters flying about and you feel the people kissing” (206). Therefore, the beings either *play* with each other or go to the Feelies to *play* on a remote operator. The beings are represented as bodies, whose needs –besides soma that offers both– are to eat and to mate. The way they are entirely dependent on those instinctive needs disregarding all else makes them in the image of animals. Although they are represented as such in their free time, in their work morphology they are more of objects in use, robots.

Although they resemble animals, these same inhuman beings are in the image of robots. They are not the offspring of their parents’ fertility but the product of machines and bottles. There is an embryo store where future societies are mass-produced in an inhuman sameness. Usually, one egg makes one embryo that grows into “one adult-normality” (07). In the Brave World, the predestined eggs to hard work undergo the “Bokanovsky’s Process” to get more. Therefore, instead of having normality, “a bokanovskified egg will bud, will proliferate, will divide”, into eight to ninety-six beings, “where only one grew before. Progress.” (08). Those ninety-six beings, being of the same egg, are identical twins. They look alike, think alike, and work all the same. The doctors can get a whole factory “staffed with products of a single bokanovskified egg.” (09), working out ninety-six machines all the same.

Nonetheless, the number does not answer to their wishes because their neighbouring countries make more. Unlike the latter, they work with “European material” (10). From a white

sheet of paper, the doctor of the hatcheries lays his scores by dozens. He proudly states that the score in London is about sixteen thousand and twelve hundred identical ovaries. Singapore makes less, yet Mombasa reached seventeen thousand; the “Progress” the London hatcheries cannot reach because the Mombasa has the advantage of working with “negro” material (10). The controllers even put an end to race differences because they are, after all, just material of good and better qualities. He claims that these scores make social stability wherein they seemingly serve for nothing but in making everyone busy. A specific quality of *material* is what the beings are. They are manufactured like products and used accordingly. Besides, Ford not only massively produces his followers in factories but makes sure to control their faith as well.

The Brave World’s beings are unable to reproduce. They are products made in factories, and so should the following generations. However, they are free to have sexual intercourses because they are sterilised. If not, it would make them mothers and fathers, and that is an “obscenity” (144). To avoid such tragedy, seventy per cent of the Brave World’s women are made infertile. They call them the freemartins. As embryos, the doctors inject these females with a dose of sex hormones. Consequently, they are neither a fertile female nor an active male. They are a question mark manufactured to fit as a working force (14). The thirty per cent left of women are fertile. They are only made aware of it to provide the factories with ovaries to produce future generations. Nonetheless, they are encouraged to undergo a hysterectomy, before which they sell their ovaries for a six months’ pay (07). The ‘Brave’ citizens are robots for the way they are made and used, and eventually stop too.

All inhuman beings are bound to the same robotic-like life that does not imply to any humankind, and neither does their death. Everyone is indifferent to death because it is just the expiration of an object and the recycling of it. The product is manufactured to use and expire at a given due date. When that due date is soon, approximately at the age of sixty, the being happily joins the sixty-stories Park Lane Hospital for the Dying. The place looks like somewhere

between a first-class hotel and a feely; a “palace” (186). At regular intervals, nurses jump around to take care of their patients by providing them with soma until their hearts stop or made to stop. Soma shortens one’s lifetime, which is why they die sooner than average human beings do. However, the age sixty-years-old is nothing like that of one’s primary life.

The citizens biologically reach sixty when they look like thirty or so. One can never say how old others are (06). The beings remain thirty-years-old-like by keeping their “internal secretions balanced at a youthful equilibrium”, not letting their “magnesium-calcium ratio to fall below what it was at thirty”, and giving them “transfusion of young blood” (101). With such medical care and the process of maturity they undergo when still embryos, they boost life to a faster pace. Thus, at the age of sixty, the citizens would have already lived more than an average human being does; especially with soma’s effect of eternity (145). When the end approaches, the nurses take them to a different ward. They buy their ticket to eternal oblivion in the form of “galloping senility” (186); it is a bodily and mental deterioration injected into their system. As the chemicals work their way into their systems, their machines get turned off; the objects’ use is no longer required. Then, they get to close their eyes for an eternity, but they are not distressed by the fact. On the contrary, they are happy to.

They die in contentment because they are programmed to. When Linda, a Beta female from the Savage Reservation, dies, her *son* John screams in anguish “as though death were something terrible, as though anyone mattered as much as all that!” (193). His unorthodoxly reacts because he has not been conditioned to Ford’s teachings. Differently, the Epsilons and nurses, who are around, do not react to death but are bewildered by John the Savage’s reaction. Unlike him, they are “death-conditioned” (190), and the death of individuals matters very little. Instead of screaming like John, they cheerfully regroup around the nurse to get some “éclairs” (193), careless to the death of but another person. Although their bodies expire, they are still of good use. Knowing this makes them happy to walk off the pirate stick.

Death is not the end to the 'Brave' beings. They can still recycle and be "socially useful" (67). After they die, they are taken to the "majestic buildings of the Slough Crematorium" (67). Whenever someone is cremated, his corpse produces more than a kilo and a half of Phosphor (P_2O_5). They treat it as it evaporates through the building's four chimneys to grow plants. With every switchback, a being is "going up in a squirt of hot gas", seconds before which "he was happy" (68). Dead or alive, the being is of good use. Reflecting on this, the Crematorium is more of a factory than a place for the dead. The beings are manufactured to specific tasks until they are switched off, just like robots.

The citizens' material nature makes them less than human, but it is not their fault. Their fellow human being Ford decided at a certain point to take the head of the wheel. As a godly figure, he must be superior in every mean. Thus, instead of making their lives better, his vices broke through to draw the divide line between the two. He makes them less than what he is and excludes their humanness. Without the trait that makes men different, the beings are rendered into objects that possess neither the awareness of a mind nor the ability of emotion. Either man, animal, or machine, an outsider to the system can easily tell the difference; even if he is fictional.

II. 3. Spatial Poetics: The Civilised and the Uncivilised

The image one acquires of God is arbitrary. While the Brave World beings represent their God as a human being they call Ford, others from another parallel world see Him differently. Huxley writes of two worlds: the Civilised and the Uncivilised. The civilised is the Brave New World and its citizens that the first half of the book describes. The uncivilised is the Savage Reservation where Indians live in villages, and it came into the frame when Bernard and Lenina took a holiday to visit the wilderness where they meet John. When he subsequently visits the Brave New World, the chasm of differences grows too grave to ignore. The civilised

and the uncivilised worlds are two extents where space, men and their image of God are distinctly manifested.

II. 3. 1. Space, Lifestyle and Man

The spatial environment of Bernard and John the savage is somewhere between modernity and pre-modernity. While Huxley describes the worlds, he depicts man's starting point and the extent of his future achievements. Along the way, man's surrounding, sense of time, occupation and lifestyle change. The Brave World is what man has come far to achieve. Entailed with civilisation, Brave New World is surrounded by machinery and scientific progress. At every corner, there is a factory at work and smokes hailing from a distance. Workers are bound by their lives and wages to a ticking clock. Time is crucial in the Brave World because it is machinery. Society order is maintained with a caste system. Each class has specific tasks charged on. The lower classes are ditched in factories; while the upper ones work in laboratories. With their white gloves always on, they help make future generations. Everything is in numbers from population, buildings to machines. It is brave because it is different. Ford creates a world that defies the previous norms by establishing new ones; Modernity. Six hundred and thirty-two years A.F. (2540 A.D.), it evolves into an extent that resembles postmodernity. One of the citizens, being different, does not like his world. To doctor Forster, Bernard is one of the citizens who does not answer to hypnosis teachings. His freewill urges him to visit where he might belong best. He earns permission to visit the Savage Reservation, where readers meet a different kind of space.

The voyage is a journey to the past. Through the eyes of Bernard and Lenina, Huxley describes the early stages of human life. The Reservation is a quarter in the Malpais. It is not modern because its surrounding is not worth civilising (Huxley 152). While it is in the present time, it stands as an image to show what life was like long before Ford. Bernard voices the

difference and states that it feels “[a]s though [they] were living on different planets, in different centuries.” (114). The Savage reservation does not contain the equipment of modern life. Getting ready for the trip, Bernard warns his companion that ““no scent, no television, no hot water even”” will be available (91). When they arrive, they meet the wilderness. The sight of landscapes is wooing. There are neither high-story buildings nor skyscrapers but small villages surrounded by fields, rivers, and hills.

The new visitors are warned they might get lost within; a thing that can never happen in the World State. Time for the Indians is where the sun might be. When it is up, it is daytime; when it is down, it must be night-time. They do not keep count on population either. They still father children in the Reservation. As Indians, they live in small houses that look like Tepees. Their occupation is to maintain their lives, for they hunt and live off it. Sometimes a good prey is a beastly creature they lay dead to protect their village. While the Indians are surrounded by nature, the citizens have lived to know of their machinery, material world alone. This made them different because space determines their worldview towards everything they know, including their gods.

In their visit, Bernard and Lenina meet with John. John the Savage is the son of Linda and Tomakin, a Beta female and an Alpha male from the World State. Like the new visitors, they once came to visit the Reservation when Linda got unfortunately lost in the wilderness. Tomakin, or Director Thomas of the Hatcheries Centre, fails to find her, assumes she is dead, and flies back home. Seemingly, Linda was not dead but found quite so by the “savages”. They took her in and tended to her wounds. She could not go back to the state because she was pregnant. A disgraceful situation as it is, Linda is obliged to stay and mothers John. She cannot adapt and neither does her son. John is a liminal being whose father abandons for being *born*, and whose tribe alienates for his origins. When he meets Bernard, he offers him the chance to visit his homeland, the Brave New World.

Through John, Huxley invites readers' minds to rationally see how distinct and maybe not so perfect, happy, and stable the World State is. In the beginning, John is fascinated but as his visit takes longer, he starts noticing how different the new world is. The Malpais is surrounded by nature, while the World State heavily breaths under machines. The people who live to each world's circumstances are different too. The savages and citizens have different traditions and norms, and different lifestyles.

Traditionally, the savages learn to treat everything in their lives as sacred. They believe they must earn what they have. In the state, everything is distinctly "too easy" (149), unimportant, and mostly material. The savages have the tradition to earn one's puberty to marry, while the citizens have hormones and sex. First, the young male savages go through rituals to cross forth one's boyhood. They need to prove they are ready to be men, who are not in need of protection but provide it instead. The faith of those who fail is death or eternal disgrace. In the World State, manhood is a matter of course that they need not even to discuss. It is but a stage they reach when their hormones signal maturity.

Second, to be in a relationship, the young savages undergo trials to prove one's serene emotion to be worthy of his female partner's love. They cherish each other in the sacred bond of marriage that endures for a lifetime. The citizens, however, never think of marriage because it is obscene and unnecessary since "every one belongs to every one else" (39). To them, being with someone is not a bond but a need they fulfil with different partners. While the "savages" love and build families, the civilised enjoy playing erotic games.

The civilised and the uncivilised live by different lifestyles. The savages live in tribes of several families, and each family male members either hunt or reap. The females do the cleaning and cooking alongside mending clothes. Distinctly, the citizens live in solitude; high up one's many stories building. Females are no different from males because they occupy the same jobs. They work in laboratories and factories all the same; except for the highest caste,

the Alphas, who are all male superiors. When the “savages” marry, they straighten one’s tent where the couple and their future children will live.

Family is important in the savage Reservation. The couple offspring new youth and teach them who they are as they grow. In contrast, the idea of having children in the World State is repulsing and obscene. Babies are made in “clean” bottles and taught their predestined identity and role in society. The distinct traditions and lifestyles are due to one’s spatial surrounding. The savages are more attached to the laws of nature and live by it. The citizens’ lives reflect their material surrounding and the machines they gradually become. Both of their practices and traditions are inherited. The majority of the material and immaterial people described are followers, who were once taught the rules and instructed to repeat them. Those who instruct are the ones who build lifestyles and worldviews, including a representation of God.

II. 3. 2. Representation of God

When we speak of real difference, we target those who possess the power to influence. There is the elderly priest in the Reservation and Mustapha Mond in the World State. Their consciousness is the making of their environment. Living within the laws of nature made the wise savage feel its alchemy. Existence is in spirit, whether of animals or human beings. This self-conception developed into an identity and survived until modern psychology, which defines individuals as spirits. They are spirits for ignoring their world and favouring another, heaven. Self-aware of themselves, they build a worldview using self-reflexivity.

They believed trees though inanimate have spirits, and rocks and mountains too. They believed in a superior force, God. As spiritual beings, the savages represents God as a divine, mystical being who looks after them from above. They established a religion that started with ancestry worship, Totemic religions, and developed along the ages to Christianity. The wise

elderly savage lived to acquire this knowledge and pass it on to future generations. At the time of John the savage, generations already learnt this by heart. They worshipped their God, who is somewhat between the Christian God and the Indian spirits, and devoted their spirits to him for he gives them “a reason for self-denial.” (Huxley 224). It was the same case for the World State until Ford happened.

Religion initially is a belief acclaimed by a man or a group of men. When established, it is inherited and passed on to other communities and generations. The world before Ford was a version of the Savage Reservation in propaganda until he decided to change it. He stuffed the world with machines for he believed science and technology could make life a better place. He created a stable, happy world and became at its lead. Ford came out as a godly figure, yet he needed followers to create a new system of beliefs. Living in a material world did not make it hard for the likes of Mustapha Mond to materialise their beliefs and God. Now that heaven is on earth, they did not feel the need to be spirits and embraced their material existence instead. They looked up for Ford in the image of God and made sure the future generations will believe in him. They worship him by devoting their bodies in material practices.

The civilised and the uncivilised people’s worldviews are different because “all perceptions and judgment are to some extent the reflection of who we are. Our picture of God, too, is a product of the cave into which we were born” (Baird 233). In other words, they cannot be, think, or live alike because they are conditioned to different environments. When John the savage weighs the difference, he gradually becomes angry, then mad, then dead. Although he belongs to the Brave New World, he cannot sustain it because he was born and raised in the Reservation. He is the product of his environment, which emphasises on the impact of space on building one’s self-awareness, perception, and eventually, one’s image of God.

Though the civilised and the uncivilised gods are different, they are represented in the same human image. God and Ford are both humanised on different edges. The Christian God

is a divine mystical being represented in a human image, for he appears to have a physical and psychological state. Their god is a combination of native spirituality and the Christian God. The elderly Indian recounts how the world is created. He says a god by the name of Awonawilona once cast a great fog by thinking at night; then, he made the world out of it. This tale is like the story of Hera and Hercules and the creation of the universe, only that she made it out of her breast milk and he used fog instead.

Sometimes, God is Jesus as in, “God made [in] flesh” (McKim 140). John follows Jesus’ steps and ties himself to a rock to feel the agonising pain Jesus bodily felt. He thinks that suffering is redemptive. John and the savages picture their god in a human image because that is as far as their minds can get. However, with such bridge created between the divine and men, mortals used it to reach God in degree. The future version of the Reservation operates this ascend. Ford resembles the Christian god and becomes a godly figure himself. Then, he attains superpowers and assembles His divinity. The civilised and the uncivilised gods, or acclaimed images of each world’s god, establish a religion to maintain their world order, but each has its coasts.

The uncivilised religion contains many trials. They trial to marry and to connect with their god. When Bernard and Lenina first get to the Reservation, they witness a ceremony. Two villagers fight, and the more blood is drained, the merrier and the better they connect with their god. As the crowd hails to the victory, the civilised couple is shocked and left aback, which is when they meet John (Huxley 106). He expresses his agony for not being allowed to participate. He insists that he would have lasted longer and sacrificed more blood than the unfortunate victim lying dead nearby (106). This ‘ceremony’ shows that the uncivilised people are subjected by their religion and society. They are not free and remain at the mercy of their faith. They are happy to perform it, lest they die for not being the fittest or discriminated for being different.

The civilised religion obliges its people to give up knowledge, individuality, and relationships. Fordism does not allow them to know generalities (06), for they teach them to abhor knowledge and books. Besides, they must be nothing but “physio-chemically equal” (44), as they are not allowed to be different or develop personalities by any means. They are also deprived of meaningful relationships like between parent-child, friends, and lovers. Relationships require commitment, when they must commit to their Ford alone. Like the uncivilised, the fittest foetus survives, and the different is not accepted. Ford has his human vices and they make him use his powers to control and enslave his people’s minds, but mostly their bodies that he needs in order to maintain his stable, industrial empire.

To resume, the civilised and the uncivilised human image of God is the same, when they differ in nature. The savages picture their god as a spiritual, divine force in human form. They devote their spirits to him and perform rituals in his name to connect with him. The citizens worship a human being they call Ford, who appears as a godly figure. They pledge their bodies in practices to become one and connect with his *body*. The images are different because people have different worldviews. While the savages look upward to god with spirituality, the citizens cherish him as a material entity. What shapes one’s worldview is one’s spatial surrounding. The Savage Reservation is surrounded by nature; wherein, the Brave World is all factories, high buildings, and skyscrapers made in the rigidity of science and machinery.

Conclusion

The humanised god initially is an image human beings share in their mind’s representation of their god. To conceptualise the powerful unseen force that looks after them, they picture him in a human form by self-reflexivity. Progressively, man starts to use this image of the humanised god to create new gods. Man becomes godly because he resembles His human image that he initially reflected it on Him for different reasons. He uses the image to climb up

the ladder to power. God is humanised but still divine, for what he does to his people and for how different he is from them. Ford created the same chance by enlightening his people's lives with happiness and stability. He also reached god in degree when he attained *divine* superpowers. Huxley describes the new god, Ford, as the civilised god, and the traditional God as the uncivilised. Ford, too, needs religion to maintain his world order; and while he uses technology, language is his persuasive means of control. Subsequently, language will be our interest of study in the next chapter. In an aesthetic study, we will investigate to see if language, thought, and reality are interrelated.

Chapter Three:
Aesthetics Analysis of
Brave New World

Introduction

Any image or representation is the property of the mind that cannot be shared unless with language. The human image of God, too, is the product of our minds, and the Bible is the primary source that moulds it. With man becoming god, he had to create his religion; hence, his own language to invite or make others believe and follow. Huxley seems to inspire this image of human godly figures from his earthly existence. He is a modernist whose thoughts trespassed his age and prophesied the upcoming of another. With the exclusion of religion (Christianity) in the West, the postmodern man seeks his own and uses language as a means of persuasion and control. Language constrains the mind; and while Huxley manipulates his readers' understanding, he uses his characters and style of writing to manifest the power of words.

In an attempt to investigate our last hypothesis conducted to fulfil the objectives of our research, we divide our last chapter into two parts. The first title 'Language and Thought in *Brave New World*' outlines the power of language and how it is conceivably used to build images. The following title 'Ford's Gospel between Aesthetics and Psychology' investigates the Fordian structural language to lay bare Huxley's oblique opinion upon the Western world and its gods.

III. 1. Language and Thought in *Brave New World*

Reality lays in the abstract realisation of our minds. What makes the divide between the real and the unreal are the utterances that make it concrete. A person shares his existence and thought with language. While language is at great extent a means of communication and interchangeability, it is limited compared to our system of thought. Consequently, the mind is constrained by the language it uses. It affects one's system of ideas and thoughts, several of which stay encoded. In the novel, leaders use language to control the minds; hence, the choices

of their people. It shows how helpless and immobile those people are, and how attaining new language can unleash one's mind onto freedom of expression and change one's perception towards the same reality. Huxley demonstrates the impact of language on intellectual reality by using three forms of the same linguistic system; the high case language used by leaders, the restricted low version allowed to the people, and language in propaganda.

Language and thought is a controversial subject that has intrigued many debates over the years. Some say that thought does not exist outside language, while others argue that the process of thinking precedes formulating it into words. A third outstand suggests that language and thought are interdependent, and one cannot partake without the other (Crystal 368). Thinking is succeeded by language, whether communicative or cognitive. We use language to communicate our ideas with the external world as well as with ourselves in internal monologues. Either way, the two concepts merge to realise the same purpose.

However, when we discuss language and thought in relation to reality and representations, the first argument appeals more to the debate. Sapir-Whorf hypothesis discusses this viewpoint while it divides it into two forms: Determinism and Relativism. Linguistic determinism asserts that thought is impossible without language when linguistic relativity argues that since thought is not an independent unity, language influences it in the process of materialising it. Since language is the only means that gives one's thoughts a form, it affects the mind by interfering with one's thought process and the way one conceives reality. In his essay "The Status of Linguistics as a Science", Sapir explains:

Language is a guide to 'social reality' . . . it powerfully conditions all our thinking about social problems and processes. Human beings do not live in the objective world alone, nor alone in the world of social activity as ordinarily understood, but are very much at the *mercy* of the particular language which has become the medium of expression for their society. . . . [t]he fact of the matter is

that the ‘real world’ is to a large extent unconsciously built up on the language habits of the group We see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation. (*emphasis added*) (209).

Reflecting on this quote, Sapir defines language as a tool of expression that is socially constructed. Although thought is independent from language as an entity, it is only expressed and pertained with it. This makes thought subject to social conventions as well. In other words, language affects the interpretation of one’s thoughts to adhere to the social reality of groups. Sapir refers to those as “habits”, and he explains that reality, language, and thought are an everlasting triangle, at the centre of which social influence resides. Thus, though language does not control the mind, its interventions affect its ongoing thought processes and direct them within the social box one calls reality.

Language, power, and control are central themes in *Brave New World*. Huxley weighs the importance of language in shaping thought and realities. The way he manifests it is as unorthodox as his novel is proved to be so far. Though language is a social construction, Huxley implies that leaders construct language to socially constrain their subjects. Ford uses language as a means of power and control. He personally uses a high, unlimited variety of English with which he can access past knowledge. He allows it to his world controllers, whom he assigns superiority to as his right arm. Together, they control the citizens by allowing them to a restricted version of it.

III. 1. 1. Controllers and Citizens’ Language

Starting with the controllers’ language, it makes them powerful. They are aware individuals, unlike their ignorant mass. They are able to express their thoughts and choose their own destiny. Henry Foster, for instance, is an alpha plus male and a doctor who knows about

Ford's system and chooses to maintain it by training to become a director, then a controller in the World State (Huxley 14). Mond chooses his destiny as well; he once gave up his scientific muse to become a world controller (214). They know about the past, present and future, and about the different realities they can decide to live with. Nevertheless, they choose their Ford's, which is why they cannot allow their society to know as much. Otherwise, they will surpass them and change it. Therefore, controllers use language as a means of power over them, yet how can they turn it into a weapon?

Ford predisposes a version of reality and constructs a language that would realise it. Aware of the world sciences and this, he single-handedly "cut nature up, organise it into concepts and describe significances" (qtd. in Forgas 120). In other words, he builds a system of communication for his people. However, their language is limited and far less sophisticated than the one he uses. By this, he creates linguistic hegemony and forces his people to live by it. It draws the divide line between his language (Ford and those who already signed for his plan) and his people's language; thus, his reality and theirs.

Language of the citizens is limited by a restricted vocabulary. It is designed "not to extend but to *diminish* the range of thought" (Orwell 305). Their vocabulary is scientific and technical. In the novel, words that refer to names and processes like; "Alpha", "Delta", "Epsilon", "Beta", "minus"/ "plus", "foetus", "oxygen", "embryo", "fertilisers", "incubators", "x-rays", "hypnopaedia", "cloning", "Bokanovsky's process"/ "bokanovskied", "proliferate" and the list heavily goes, are regularly exchanged between members of the society. For instance, Linda used to work in laboratories before her times in the Reservation. For her, words like "magnesium salts, and alcohol . . . calcium carbonate for bones, and all that sort of thing" are casual (Huxley 120). It also emphasises that "scientific" language is not called as such in the World State because it is common speech.

The citizens' language reflects their life regimes. They are always busy working in factories and laboratories. In their free time, their vocabulary slightly changes by use of social words like "dating" and "sex". As their language dictates, they cannot think outside its box. Like Ludwig Wittgenstein (1889- 1951) puts it, "the limits of my language are the limits of my world" (56). By this, he asserts there exists no thought outside language; and the limited the latter is, the narrower his perception to the world gets. Similarly, the citizens' language allows them to "pretend communication" because it functions to limit their thought rather than extend it (Orwell 05). Since they lack the means of expression, they seemingly lack thought.

Thought is constrained in the World State. The citizens are imprisoned by the language they use. Their thoughts do not exceed past food, sex, and work. No one thinks about economy, philosophy, music or art. They do not even wonder about other neighbouring countries, how the universe is maintained, or the least where their Ford is. The factor responsible is language. It "shapes the way [they] think, and determines what [they] can think about." (Whorf 227), merely because controllers have already disabled any alternative linguistic means of expression that would allow the citizens to express them or think otherwise. Put differently, it makes their thoughts adjust to the linguistic "habits", and it makes their actions follow too. As George Orwell (1903- 1950) puts it, limitations in language are "intended to impose a desirable mental attitude upon people using them" (308). Since they are conditioned to, they do not resist and perceive reality the way they are supposed to.

Reality to the citizens is non-arbitrary. They believe that their Ford created the world to save them. All that he wants is to make them happy and stable. They are lucky to exist in his world order because life was horrific before. They do not want to live in such unfortunate times. Now, they live in stability and are misery-free. The harder they work, the happier their Ford is; and the busiest they are, the best it is for everyone. They put community above everything because that is what their Ford would want them to do. Huxley metaphorically comments on

their lifestyle when he describes a couple of characters' date. He insists, "[*b*]ottled, they crossed the street; *bottled*, they took the lift . . . [a]nd yet, *bottled* as she was" (*emphasis added*) (Huxley 70- 71). Citizens are not only born in bottles but continue to live in one big, *brave* bottle. Besides working or *playing*, they spend their time cherishing their values and maintaining them. This version of reality is unchangeable and is repeated every single day of the year, of the decade, of the century. Nonetheless, man and his system of communication are subjects to change and evolution. To this, Fords responds with Conditioning.

Words can differ while they mean the same thing, is how hypnosis or language manipulation are. Hypnosis is, "the induction of a state of consciousness in which a person apparently loses the power of voluntary action and is highly responsive to suggestion or direction." (*Lexico Dictionary*). The process goes by uttering clear, direct sentences to patients in therapy to "recover suppressed memories or to allow modification of behaviour" (*Lexico Dictionary*). In the World State, they not only use it to modify their citizens' behaviour but to control it.

What hypnotising boxes repeat at each baby's head is their language. Those utterances, later on, become their only linguistic repertoire of communication. What the boxes produce are sentences and phrases –language-, but it manages to narrow their thought system to solely answer to what they have been told. It emphasises how language shapes thought "not because of what it allows people to think but rather because of the kinds of information each language habitually obliges people to think *about*." (Deutscher 152). Hypnosis here is hyperbolically used to show to which extent language can affect the mind and the way it conceives reality *when* it is limited. In effect, it limits one's thought process by fetching it with predisposed interpretations.

With a little push like conditioning, the citizens' single means of expression makes all the group's expressions alike; including their choices. As beings who do not know anything

else, they unconsciously abide by it. Their world revolves around community, identity, and stability (Huxley 05). To cherish their motto, they have to be “happily” social and hardworking. They always *express* how happy they are to be themselves and not others, how grateful they are to their Ford for the perfect world he created for them, and how they never fail to report those whom they think are not fitting or acting weird. They “hypnopaedically” repeat this because it is the only information they are allowed to. Sometimes, however, they are only happy to perform exhaustive amounts of work and socially interact because they cannot express anything otherwise. However, does the absence of language mean the absence of thought?

The fact that there appears one rebellious foetus in a million every while and then proves that language affects thought process but does not entirely control it. The World State citizens are allowed to feel and express emotion only when it comes to contentment, but it does not mean that they do not have any. Whorf hypothesises on how different languages represent the world differently. He illustrates how English language distinguishes green from blue while other languages such as Tarahumara possess one word for both colours (Haviland et. al 175). Though they lack the words, it does not make them the least unaware of the difference. Their inability to express diminishes their ability to share. As for those who cannot weigh the difference, their reality remains static; and green and blue will always stand for one colour.

Similarly, some of the Brave World citizens feel the odds of something wrong or inadequate happening, but they cannot express it for lacking the words to. This bewilderment happens with Lenina in its easiest form then with Bernard and Mr. Helmholtz in its roughest. Lenina starts dating the alpha plus male Henry Forster and does not see anyone else meanwhile. When her friend Fanny confronts her of how wrong it is, Lenina cannot express her feeling of belonging and love. Instead, she repeats one of their Ford’s ‘commandments’ on how they all belong to no one but the mass. Eventually, she follows her friend’s advice but asks Bernard out of all people. No one accompanies him for his reputation; he is weird (44). Though they are

conditioned to select the fittest date, she chooses him out of sympathy, yet she can neither recognise the feeling nor express it.

Bernard Marx and Mr. Helmholtz Watson, an alpha plus male and a lecturer at the College of Emotional Engineering, feel lonely. Bernard feels different than the rest and cannot fit among the mass. As the only alpha plus male, who is distinctly short and acts weird, they alien him. Consequently, he quits taking soma and decides to see the world for what it is (82). He is disgusted with his partner Lenina and hates how all that the citizens do in their personal lives is to be “meat”, sexual objects. He spends most of his days hating the world he cannot belong to. While Bernard tries to rebel against the rules, Mr. Helmholtz defies them by attempting to describe how he feels and writes poems. He always wonders if others feel “as though you had something inside you that was only waiting for you to give it a chance to come out? Some sorts of extra power you aren’t using-you know, like all the water that goes down the falls instead of through the turbines?” (62). Bernard thinks he is talking about all the repressed emotions and discontent. However, the lecturer’s issue is more profound.

Mr. Helmholtz feels the urge to express newness, and he is good at inventing phrases, but all that comes out is “hypnopaedically obvious” (62). He explains how he can manipulate linguistic fragments in different ways and produce novelty, but they always express the same old things. Whatever he writes either makes people happy or urge them to buy things (advertising); his role in society is to emotionally engineer his audience. At this point, we conclude that what he is eager to express is not verities of expression but new unconventional thoughts. He describes them as “power” and wonders if there can be “some different way of writing ... [o]r else something else to write about ...’. . . [that] ought to be good too”, but he ends up writing a lot about nothing (62-63). He tries and succeeds to write about solitude, for which he is expelled from college and banished to Iceland where all outlaws go.

As playwright Brian Friel (1929- 2015) summarises, “it can happen that a civilisation can be imprisoned in a linguistic contour which no longer matches the landscape of fact.” (qtd. in Crowley 195). The World State citizens harmonically live by the unchanging reality, but those who are aware of the bubble are trapped and suffer the hardships of its non-arbitrary state. Language in the world stated is a “prison-house” (qtd. in Stewart 04). It makes them immobile and different from their kind; thus, alien and alone, and the barrier is language. Indeed their language is limited, but there are many canons of novelty that can change and propagand language since it is an arbitrary system of communication. Literature is one means to novelty, but it is constrained as well. Writers and readers are only allowed to explore sexual topics and plots or sexually arousing advertisements. Therefore, their only window to the world boomerangs their static reality.

III. 1. 2. Language in Propaganda

Literature is constrained in Brave New World to exclude any chance to affect or intrigue change. Huxley illustrates his claim with John the Savage and the complete works of William Shakespeare. John being born of civilised parents and living within the uncivilised, does not belong anywhere. Though he can understand and communicate with his tribesmen, they reject him and do not allow him to participate in any of their ritualistic, tribal practices because of his mother. She does not abide by their rules, so she brought its pains upon her son too. Nevertheless, she unknowingly offers him an escape, books. Before he starts reading them, he could not understand himself nor the world around him.

Attaining a new language makes John’s world more real that he can relate his inner thoughts to. He starts reading Shakespeare, and it provides him with words he never knew but express exactly what he feels. In other words, his language adapts to his situation after it was limited. When he reads the books, he attains richer vocabulary and becomes capable of

expressing the same things and new ones with a variety of expressions. For instance, he does not like when Popé visits his mom. One time, he attacks him in his sleep and starts throwing the words he learnt from his Shakespeare book at him. He shouts, “[r]emorsless, treacherous, leacherous, kindless villain.” (Huxley 122), and as they echo back to him, they make even more sense. John explains that he had never really hated Popé until he learnt the words to. It made him, Popé, and his hatred more real (122). The same happens again when he falls in love with Lenina. When he expresses his adoration, words make his feeling grander and real. The reason why John conceives the world differently is due to using a different language, the English language.

However, the simple English that the World State citizens speak is distinct from the one John learns. Their version is limited and resembles that of before the times of Shakespeare. When Shakespeare appeared as a playwright, poet and novelist, he contributed to English language development by “[coining] 1700 new English words, including ‘lonely’, ‘gloomy’ and ‘savagery’, highlighting the impact that just one person can have in extending the ‘limits’ of the common vernacular.” (Mabillard 01). When he “extended” the limits of his world, he not only contributed to language propaganda but to thought as well. In effect, one’s conceptualised reality changes. When John visits the World State, he regrets his visit and suffers an over-lapse of identity because of that.

John’s reality and the Brave World’s reality are not the same. He does not tolerate the difference and tries to convince them of his ways. Since they are conditioned to follow the state’s rules strictly, they are not responsive to his interference, so they riot and attack him. For threatening their world’s stability, the controllers send him off somewhere else where he could be himself. The events overlap to depict how language and thought are interrelated, and how any newness in language can give space to newness in thought; often so-called literary novelty.

Literature enlightens minds and opens space to discovery, imagination, and doors to different perceptions. That is a threat to the Brave World, which is why it is banned.

Reality for Ford and his world controllers, the citizens, and John is different. The main reason we can relate to is language though they all use English. Variations of the English language from high, low, to language in propaganda differ in how much each is limited, and how the three affect its users' thought processes accordingly. Language affects the mind and directs it to think about specific topics and issues that are common to a society. By manipulating the mind with what to think of, it makes language entirely fenced with predisposed interpretation. It makes users of the same language (or language variation) think and act alike. The example drawn by Huxley is an extent to manifest how language limitations affect and constrain minds and how dangerous that is in a world of control-obsessive leaders. The only remaining issue is how can a language be *that* limited that it succeeds to control thoughts and actions?

III. 2. Ford's Gospel between Aesthetics and Psychology

Language affects the mind, thought, and will by assimilating certain responses in its users. When all languages bind and direct people's minds to certain interpretations, some do more than others. The religious language is very influential that it always manages to intrigue interest and bring about new followers. Aside from its religious context, some recreate its persuasive and prophesying mood to persuade new followers into their own, *somewhat* new, system. Aware of the fact, Ford aspires the Brave World's language from the Bible and succeeds at manipulating his people into blindly follow him. In order to outline our claims, we will discuss the impact of religious language on the mind and how Ford aesthetically writes his own gospel for the deity that he makes.

Politicians, high school graduates and any public speaker know the impact of bringing out God in their speeches. Whoever desires to persuade their audience for a positive response mentions the name of God, and the next thing that follows is applause and enthusiastic cries of agreement. Religious language is often used in non-religious contexts to manipulate its power of influence to fulfil one's intentions. To demonstrate this, we will start with defining religious language, its impact on the public (characteristics), and how all the mentioned above is used to gain power.

In order to explain what religious language means, we must first define language. There are many languages in the world, yet they are one in essence. They all have in common mutual interchangeability of understanding (feature) and the task of conveying meaning (function). Similarly, religions share this aspect of oneness. Christianity, Judaism, Buddhism, or Islam all try to convey the same meaning, theism. Religious persons, “mean, express, communicate and perform religious rites and rituals, prayers and practices.” (Mohanty 26), to convey this while using the same tone and other stylistic features. Although those religions differ to some extent, this makes their language the same. Religious language is distinct from mother tongues as with political language, mathematical language, and historical language; and language of politics, mathematics, and history (Mohanty 26). If we take Christianity as an example, its *religious language* of celestial beings, parallel spaces, stories and phenomena, and rituals and practices is the same everywhere. However, the *language of religion* in Great Britain, for example, is English though it is different in neighbouring countries like France.

At the mention of political language, it aspires its style from religious language. It adopts its features and accomplishes the same outcome. Among its many features, Chomsky states that religious language can legitimise actions and views, and gain consent without “overt coercing” (qtd. in Kim 60). In other words, it is capable of establishing laws that would affect people's lifestyles, education, architecture, behaviour, and ethics. Pievskaya adds E. Bobyрева (2007) to

the same line saying that he, “argues that the main goals of religious discourse are to ‘confer and maintain particular knowledge, contribute to developing a personality with *desired attitudes*, values, and beliefs, and implant behavioural norms and rules’” (*emphasis added*) (Pievskaya 42). This statement shows that religious discourse has the power to suggest change and execute it. According to the traditional socio-psychological approach, religious language uses two major tools of influence; suggestion and persuasion (Pievskaya 43). While suggestion targets the emotional appeal in recipients, persuasion addresses their logical appeal.

Traditionally, religious language is privy to religious practices and speeches, but sometimes it is used outside of its context. Some use it as a powerful tool to submit receivers to their personal convictions and beliefs. As writes Jean-Pierre Van Noppen in his article “Theolinguistics” (1995), “[t]he critical perspective seeks to denounce misuses of religious discourse which ‘shape people's perceptions, cognitions and preferences in such a way that they accept the existing order of things, [...] because they are made to value it as divinely ordained and beneficial.’” (15). Political speakers, for instance, not only seed the name of god mingled within their statements but use the same rhetoric style and target the public’s pathos and logos to grow consent. Taking the example of presidents, President Clinton always includes religious implications and words like “faith” and “destiny”, and always encloses his speeches with “[m]y God bless them and May God bless America” (Chilton 174). Religious language has the power to influence, and those aware of it use it as a discursive means to arouse, evoke, and change emotions and attitudes to answer to their needs.

Presidents, dictators, modernists or postmodernists use religious language to their advantage. Huxley uses Ford to put forth the fact that religious discourse is but a tool to legitimise one’s personal convictions, worldview. In his quest for power, Ford manipulates his people into believing that the powerful is none but their ruler. His means of manipulation is

language, but to make it sound like some enchanted prophecy, he aspires its style from religious language.

Like any acclaimed godly figure, Ford misuses the power of religious language to gain power and create hegemony. He adopts the same form of its language to launch his own 'religion'. Seemingly, he reckons the power of religion and religious language in influencing lives from his former life. Thus, he addresses his people using the same stylistic devices of religious language in order to manipulate them into following him. Since he is absent in person in the present time of events, his teachings are manifested through the citizens and the World State controllers' use of language.

III. 2. 1. Citizens Using Fordian, Religious Language

The citizens' language is limited in vocabulary and meaning. They can only access their work's requirements with it. At many stances, it sounds like a professional jargon or some occasional English (e.g. numbers and chemical solutions) they need to use at work. When they want to say or mean more, they reach out for their Ford's 'gospel'. The word "gospel" means the "set of principles that someone believes in" (*Cambridge Dictionary*), or made to believe in; as it can traditionally mean, "the teaching or revelation of Christ" (*Oxford Advanced American Dictionary*). As a godly figure, Ford's revelation, principles and teachings are made into 'Truth' and carried out through generations. What bridges the Christian Gospel and Ford's gospel is the religious tone and style with which both are maintained and communicated.

The style of religious language is bound to certain linguistic choices. These choices include "use of questions, restatements, repetition of an identical syntactic structure, and embedded conversational markers served persuasive purposes." (Kim 62). The linguistic fragments that the World State citizens quote from their Ford are held with the same structure. Mainly, there are ten sayings that the citizens continuously use:

- “Cleanliness is next to Fordliness”
- “Civilisation is sterilisation”
- “When the individual feels, the community reels”
- “The more stitches, the less riches”
- “Ending is better than mending”
- “A gramme in time saves nine”
- “A gramme is better than a damn”
- “Every one belongs to every one else”
- “Everybody’s happy now”
- “A doctor a day keeps the jim-jam away”

These ten lines, the citizens quote and abide by like some commandments, are in the form of proverbs. Proverbs are among the earliest and most used language units in the history of humankind’s literacy. Wolfgang Mieder (1944- present), Professor in German and Folklore, reckons this form of writing in Sumerian, Greek and Latin records, which “illustrate[s] the high regard for this formulaic wisdom in classical antiquity.” (qtd. in Rodríguez Martín 184). Moving onwards to Christianity, there is *The Book of Proverbs*. This book is a section from the Hebrew Bible and the Christian Old Testament (Berlin and Grossman 588). It stands as an example of the biblical wisdom tradition, for it teaches man values, moral codes and right conduct (Alter xiii-xvii). The citizens’ proverbs, or rather verses, serve for the same purpose as they suggest their lifestyles and daily morals.

What makes these proverbs seem like verses from the Bible is the way the citizens use them. They always indicate when they are praying and quoting the words of their lord, Ford. Prayer is daily in the World State. When they are happy, worried or weary, they pray to their Ford. For instance, the citizens repeat “Ford be praised” (Huxley 201) when they are happy and satisfied, and “For Ford’s sake,” (179) when they are tired and unsettled. Differently, when

Bernard is averted by the riot of the Deltas against John, he murmurs prayer “Ford help him!” (200). They not only reach out for his guidance and help but repeat his sayings for comfort as well. The citizens quote their Ford like Christian men quote the words of their God. They precede their quoting with phrases like; “[the] saying of Our Ford’s:” (34), followed by his proverbial teachings. These habits make the proverbs sound like coming from a divine.

Besides entailing wisdom, what makes proverbs of great use is their catchy and memorable nature. They are easy to remember; thus, easy to use and apply. Their accessibility lies in their poetic and prosodic features which they usually contain. These features vary from rhyme, alliteration, truism (e.g. a word is a word) and parallelism. Proverbs in the World State share these features alongside those of the Christian Gospel. In effect, the proverbs that the citizens use are constructed of identical syntactic structure, rhymes, questions and conversational markers, and lastly repetitions.

III. 2. 1. 1. Identical Syntactic Structures: Tense and Parallelism

The catchy phrases that dwell within the World State speech have identical syntactic structures with each other as with the Christian Gospel in tense and parallelism. Whether simple or compound, the sentences are nearly always short and in the present simple tense. The light length of sentences makes it memorable and facilitates its transmission. This straightforwardness is also maintained with the constant use of the present simple tense. Like in the Bible, the present tense maintains progressive, futuristic, and static significances.

While the present tense is usually used to refer to an action that happens or is happening in the present time, it is also used to develop universal truths. When an action is daily or consequently repeated, it gains some factual sense. For instance, in the biblical passage, “[t]he eyes of the Lord are in every place, [w]atching the evil and the good.” (*The Holy Bible* Proverbs 15:3), the act of watching is an ongoing process, repeated to a no end.

Similarly, the morals that the citizens repeat are unchangeable and continuous. They date back for over six hundred and thirty-two years A.F ago, yet the citizens still use them in the same form and for the same purposes. To illustrate, “[e]nding is better than mending” (Huxley 46) is a long-termed, continuous action. When the citizens grow too old or when they tear their clothes out, they get rid of both. They go to the Hospital of the Dying to perish forever, as do their clothes because stitching them would lessen riches. For them, it is a static and linear reality they will never derive from. Habitude creates a certain degree of exactitude and absoluteness; a necessary element in religions, like Christianity or that in the realm of Ford; Fordism.

Unlike in the Bible, Ford’s proverbial verses are neither in the future tense nor in the past tense. In the Holy Book, the future tense is used at many intervals because it is full of predictions. Since the divine writes it, he reveals to his people truth before it even happens; like when Jesus is about to be crucified in the next day, or long before he was born with, “[a]nd she shall bear a Son.” (*The Holy Bible* Matthew 1:21). However, Fordian proverbs are never expressed in future tense because their present is unchanging, and it will remain that way, as their Ford hopes, forever. All they could wish for is in their present already (Huxley 221), which is why the future for them is but another present yet to come. Moreover, the proverbs are not in the past tense either. The citizens are programmed to live for the day. They never look backwards, which is why they do not use the past tense; except in prose when leaders describe their Ford’s dreadful past.

Furthermore, the Bible contains many verbs in the imperative form. The Lord directs his people and commands them; like in, “[b]e kind and compassionate to one another, forgiving each other, just as in Christ God forgave you.” (*The Holy Bible* Ephesians 4:32). In contrast, Ford does not use the imperative in addressing his people. They are conditioned to accept what they have been told, and the proverbs are but extra daily reminders. Ford’s world controllers just need to initiate any proverb, and the citizens will ‘hypnopaedically’ finish it (Huxley 41).

Parallelism is another identical syntactic structure. According to Berlin and Grossman, parallelism “embodies the poetic function, and the poetic function heightens the focus on the message” (qtd. in “Reflection” 20). It emphasises its content and draws readers and listeners’ attention to it. Parallelism is an essential, reoccurring feature in biblical *and* Fordian verses to clarify and reinforce statements. It relatively involves using short sentences of two or more clauses that parallel one another either semantically, lexically, phonologically, or the combination of all three.

To start with, parallelism in the Bible is more balanced in meaning than in any other form. Beyond words and sentence structure, verses in the Bible and Ford’s gospel connect two clauses semantically paralleled in thought in different forms. The most reoccurring form is antithetic parallelism. It uses a contrast between lines to teach truth (“Parallelism” 05). In the Bible, [a] wise son makes a glad father, but a foolish son is a sorrow to his mother” (*The Holy Bible* Proverbs 10:1) reveals which kind of children behaviour pleases parents; thus, which kind of behaviour a child should take. Children in the World State are taught principles as well, like with “when the individual feels, the community reels” (Huxley 85). It instructs them not to feel because it is bad. Organising the sentence into two contrasting extents emphasises on the fact that there exists no grey areas in the Brave New World.

Sentence fragments of the proverb are equally balanced on both sides. If we omit “when” for a while, both clauses start with the definite article “the”, followed by a subject and a verb in the present tense. This syntactic balance indicates that the power of each equally weighs; which makes confronting them a fair battle. Moving to the compound sentence structure, it could have been organised differently. For instance, avoiding the comma turns out the sentence in the following form: ‘the individual feels when the community reels’. However, this slight syntactic change lessens the decisiveness of the situation. The comma, or better referred to as a stop, denotes the dangers of cross passing the boundaries. As part of a totalitarian

society, the citizens must not embark onto their individuality but indulge themselves in groups instead because doing otherwise threatens the stability of their society. The clauses are juxtaposed with a definite stop, which leaves one thing at the expense of another. After all, agreeing to something means disagreeing to another, as with the world's stability and freedom that can never meet to a middle ground.

The second form of semantic parallelism is synonymous parallel. As its naming implies, synonymous parallelism repeats the same thing in different ways. For example, the prayer, “[l]ead us not into temptation, but deliver us from evil” (*The Holy Bible* Matthew 6:13), is asking God for the same thing in different ways, to keep them from evil. Though it is used in the Bible to describe sameness within the same verse, synonymous parallel is present to show how different Fordian proverbs share the same meaning. The sayings, “[a] gramme in time saves nine” (Huxley 82) and “[a] gramme is better than a damn” (48), are two separate proverbs that mean the same thing. The first one invites citizens to take soma in order to avoid unpleasant situations that trigger negative emotions. The second one differs not in the act of taking soma nor when they should take it but in their emotional state that has already been affected. Including more than one proverb about soma reflects the importance of its teaching for the vital importance it plays in maintaining the citizens' lifestyles.

Furthermore, the second form of parallelism is lexical. Words parallel are on the paradigmatic or syntagmatic course. Paradigmatic parallel occurs when writer/ speaker uses words of the same category; wherein, syntagmatic parallel operates at the level of sequencers rather than class. Similarities between the gospels manifest paradigmatic parallel only. As to illustrate, the biblical verse, “[b]y day they encounter darkness; [a]nd as in the night they grope at noon.” (*The Holy Bible* Job 5:14) contains the contrastive pairing of day/ night. In the proverb, “the more stitches, the less riches” (Huxley 46), syntagmatic parallel takes place with more/ less. The choice of minimal contrast in both examples gives readers a clear and direct

access to the meaning of the clauses; and though distinct, they are dependent on serving the same idea and outcome.

Lastly, parallelism operates at the phonological level as well. It is also called rhythmical parallelism. Rhythm is a set of regular patterns repeated in “sound or movement” to create harmony and unity (*Lexico Dictionary*). It is the combination of metrical repetitions and rhymes. Its lyrical nature has always been referent to divinity. It is held in such high regard because it separates the normal from the poetic (Lineberger 01). Those who represent themselves in the image of God speak like him. For instance, a character playing god in *The Witcher Series* (2019) tries to allude his recipients into believing he is divine. When he preaches, he spurs his words with rhyme, as another character comments that any prophesying divine must rhyme (00:15:15- 00:18:03). Similarly, Ford’s words are rhythmic, which is how he tricks his followers into believing in his divinity. When he says, “[c]leanliness is next to Fordliness” (Huxley 100), it sounds divine for its rhythmic effect. Though it is aspired from the saying, “[c]leanliness is next to godliness” (qtd. in Brown 03), the latter is not a biblical verse either, but many mistake it for one for its close rhythmic assembly to biblical phonological form. Another important feature of rhyme is that it creates response and engagement.

Poets, singers or base drummers know about, “get rhythm and you’ll get engagement” (Intrator 11). Producing a rhythmic piece gives it a long-lasting impression on the minds of its recipients. Its lyrical sound makes it catchy and easy to remember and reproduce. The proverbial sentences in the World State have metrical and rhythmic beats. For instance, the proverb, “the more stitches, the less riches” has an accentual-syllabic metre (Iambic: unstressed/stressed), when both the number of syllables and accents are equally distributed across either side of the comma. Besides, there is a double feminine rhythm paralleled at the end of each line to create visual and acoustic balance. This poetry mathematics means nothing to the citizens, but it has an immense effect on the way they conduct their lives. An audience, like the citizens,

might not tap their feet as a response to such rhythm, but its acoustic effect draws their attention; which is when they involuntarily find themselves mumbling back its words. Put differently, once one hears a song, he naturally records its words to give it meaning. This effect resumes the power of rhythm when applied to constitutional laws. As God has a pattern for his people's lives, Ford established one with his rhythmic, religious language. Therefore, the mass of followers not only abide by his rules but 'hypnotically' learn them by heart as kids do with lullabies.

The most compelling kind of parallelism is "Complete Parallelism". Verses with complete parallelism contain all forms studied above. The verse is then semantically, lexically, and phonologically balanced with repetitions. In the Bible, verses like, "The cords of death encompassed me; the torrents of destruction assailed me;" (*The Holy Bible* Psalm 18:4) exemplify such completeness with semantic, synonymous parallel (death has come), lexical parallel (death/ destruction), and phonological balance (unstressed/ stressed). Ford manifests such form of parallelism in almost all of his proverbs. He makes sure to allure all the senses of his followers. He covers up the full reception of semantic, visual, and acoustic dimensions of his statements, which leaves the citizens no breach to escape through by deviation or misinterpretation.

III. 2. 1. 2. Conversational Markers, Questions and Repetitions

Another 'hypnotic' effect is that the citizens always carry out these proverbs in conversations. The Bible contains conversations and dialogues. They serve to give meaning and "direction to the passage/ scene in which they occur" (Klink 03). Persons share truth when they stand from the same viewpoint. They interact and agree, as the Bible emphasises, "[d]o two walk together, unless they have agreed to meet?" (*The Holy Bible* Amos 3:3). Dialogues in the Bible serve to communicate situations to teach values and remind the mass of the "timeless

truth” (Greene 11), as in the conversation between God and Abraham. In the novel, communication is all there is between the citizens. It is marked by the use of conversational markers and questions.

Conversational markers occur when the citizens communicate their own, rather Ford’s, interpretation of events. Among many, there is an “after all” (Huxley 42), “anyhow” (68, 100, 175), “Though..., but” (39), and “yet” (71) round each saying. To exemplify, Henry Foster and Lenina enclose their conversation about death with, “[a]nyhow Everybody’s happy now” (68). Their use highlights the context of the proverbs that the citizens use. Despite the fact that their use is daily, it occurs in almost every single scenario of their social, cultural, educational, and scientific contexts. For instance, when the citizens are conversing about relationships, bad or good temper, happiness, freedom, celebrations and holidays, different department teachings (namely, the Conditioning Centre) and laboratory success, soma is mentioned; subsequently, “[a] gramme in time saves nine” (82) naturally follows. This constant use reflects how eccentric the role these proverbs play in the citizens’ lives, and how no matter what the topic is, the citizens always bring forth the words of their Ford.

Questions are repeated in the citizens’ discourse as well as in the Bible. One does not always ask questions to receive answers. In the Bible when Jonah was angry that God did what Jonah feared He would – relent on His punishment of the Ninevites – God asked him twice: “Is it right for you to be angry?” (*The Holy Bible* Jonah 4:9). God means not to have an answer from Jonah but to call his attention to reconsider his situation or attitude thoughtfully. Similarly, questions in the World State do not require an answer because everything is obvious. However, they do not use them for the same purpose because unlike followers of the Bible, citizens are not supposed to think, reconsider or question what they receive.

The use of questions is neither to intrigue doubt nor to wait for some thoughtful answer but to gain consent. When communicating with each other, the citizens reach out for one of the

proverbs to legitimise their words and/ or actions. After reciting the proverb, they add questions such as “right?” like when Linda says, “[t]he more stitches, the less riches.’ isn’t that right?” (Huxley 111), or by affirmative tag questions like “isn’t it?” (91), and “don’t they?” (111). She means not to have their opinion on the matter but to get the others to voice their agreement. Sometimes, they do not even wait for an answer and continue speaking, which emphasises the little use of their interrogative form.

The last feature that strongly binds religious language to that of Ford is repetition. In defining “religion”, Johan Degenaar (1926- 2015) states that the term “can be linked etymologically to both *religare* (to bind) and *relegere* (to read again)” (46). Religion then requires a degree of devotion *and* repetition. To read again is to affirm and reaffirm the knowledge one receives through language. It gives that specific language *power* over the self; as Foucault puts it, “an action over actions” (qtd. in Degenaar 47). By using it, one can easily suggest meaning and persuade the public, as recipients, into accepting it. In psychology, Pievskaya (2010) argues that frequent repetitions induce a degree of emotional charge that almost all religions employ in establishing any system of beliefs (02). Ford instructs his citizens to regularly repeat his words, so that induction of their pathos appeal is non-stopping.

The Bible contains all types of repetitions. From a broader range, the four gospels -Mathew, Mark, Luke, and John- restate Jesus’ life, teachings, miracles, death, and resurrection (O’Neal 05). There exists smaller-range repetitions as well, like the reoccurrence of lines. For instance, lines like “I will be your God” and “You will be my people” occur in different verses. The biblical verses are: “I will walk among you and be your God, and you will be My people” (*The Holy Bible* Leviticus 26:12); “However, I did give them this command: Obey Me, and then I will be your God, and you will be My people” (*The Holy Bible* Jeremiah 7:23); and “Then you will live in the land that I gave your fathers; you will be My people, and I will be your

God” (*The Holy Bible* Ezekiel 36:28). These verses maintain the same meaning directly linked with repetition of clauses for emphasis.

Repetition here serves for two purposes; it either emphasises on the importance of a person or event or offers credibility (O’Neal 06). In the novel, Ford teaches his people to bind their lives to his beliefs by repeating them as constant reminders to who and how they should be. As they have registered them in their sleep when babies, adult citizens daily use and repeat their ‘hypnopædic’ verses. In effect, repetition makes the content of their utterances absolute; in other words, their only ‘Truth’.

Taken from a thematic angle, the proverbs sound metaphorical when isolated from their context. For instance, there is no direct link or non-figurative meaning between the subject and its complement in “civilization is sterilization” (Huxley 100). However, the saying is literal to the citizens. Their Ford teaches them that babies are made in bottles, and mother and fathers are obscene because both take part in the lifestyle of the uncivilised. Therefore, they need to be sterile and “clean” since they live in civilisation. Their proverbs are word-to-word and both syntactically and semantically simplified to the extent.

III. 2. 2. Controllers’ Religious Language in Speech

Moving to the world controllers’ language, its religiousness lies in the manner they preach their Ford’s gospel. In his study of religious discourse, Sam Muchnick (1905- 1998) observes that the preacher, Rabbi Amnon Itzhak, uses verbal “prosodic devices” like the ones mentioned above, as well as “dialogues” and “personal experiences” (qtd. in Kim 61- 62). He comments that dialogues help the preacher better connect and communicate with his audience. However, sharing his personal experiences not only connects them but also makes the audience relate their own experiences to his, stand in his shoe, and follow the path of his instructions and guidance. The most persuasive stories that inspire followers are about those whom no matter

how many hardships they undergo, they still can make it and end up achieving their goals with great success.

Szudrowicz-Garstka (2012), a specialist in applied sciences, analyses Pope John Paul II's speech addressed to young people presented during his last celebration of world youth days. She identifies seven markers of religious discourse, such as "situationality, emotions, recent history, remote history, general knowledge, juxtaposition and direct intertextuality" (qtd. in Kim 62). When analysing the novel, most of these markers are found in the Central London Director (D.H.C.) and the world controller Mustapha Mond's speeches to their people. Both of them speak in the name of Ford. As his spokesmen, they situate themselves in a higher position than their audience, issue commands, and motivate them through fear. They do not hold their youthful audience in an open-air stage speech, but they visit them to illuminate their lives with his knowledge and wisdom personally, and teach them about their recent history and the horrific dark days that preceded it.

The first example is Central London director's speech while he spreads his Ford's gospel among his society's youthful generations. Before the day they are to become active society members, he tells them a tale about the origins of their existence; their Genesis. As he directs them from department to another, he shows them the bottles from which they were brought to life, as will the ones currently occupying them. He moves to explaining how they are made different to fit their predestined roles in society. As he has already made it clear, they should not care much about such generalities and focus on their tasks (Huxley 06). After overloading them with detailed information, he moves to commanding each class to its tasks, leaving them no time for speculations. Shortly before that, he decides to call a halt to notify them about the progress they have reached so far, which brings forth Mond's speech and the talk about history.

The second example is Mond's speech about history in an unprepared visit to the Director's students. The latter are but children; nevertheless, they make sure to 'indoctrinate'

them at a very young age. Mond describes how during the times before their Ford people were poor, unhealthy, and miserable. He initiates with the “revelation” of their Ford, his resistance, and his teachings that saved the world and made it to what it is today. Just like Jesus, Ford’s journey to redeem his people was not easy (215). Then, he describes the horrific past, and it makes his audience shudder (35). One of the boys even turns pale and sickens against the vivid descriptions displayed. At last, Mond concludes with a ‘hypnopaedic’ proverb, and the room echoes with relief and nods of agreement (39). He reversely gives them the worst so what he says next is nothing but the best.

Bringing forth their Ford’s personal life and experiences familiarise the situation and make such abhorred past close at heels. Entailed with details, Mond makes such remote history sound not so remote. It motivates them to work hard so that it would not haunt them aback. Fearing they would suffer the same consequences and lose stability –besides not having an alternative choice-, they exhaust themselves with laborious works instead. By assimilating the religious discourse and misusing it, Ford’s director and world controller generate the same effect in their followers and push them to an extent degree of submission and total obedience.

Since Ford aspires language codes from the Bible, it is conventional to find some archaic language fused in between. However, the language of the World State though religious is solely restricted to scientific language. As demonstrated in the previous title, they use scientific language in their common speech. It is restricted, absolute, and non-interchangeable. Scientific language is a futuristic language, and like everything in the Brave World, it is characterised by serial production. Wholesome lexis of sentences is already recorded in assembly lines and packed up in ‘boxes’ to register onto the citizens’ minds when yet babies (153). It does not change in the course of time. Maintaining the form of religious language while replacing it by scientific lexis shows how the Brave World wants to get rid of the language and the image it

built of the gods of the past. And those who stay in the past are doomed to destruction, madness and death like John the savage in the end.

Man tends to believe in a higher power, and when addressed with religious language, he responds to its teachings. Ford makes himself in the image of God once again by speaking and preaching like one. His language contains features of religious language, to which he adds discursive means of persuasion. He builds a system upon another and misuses the power of religion to achieve the same efficient results. Since he is absent in person, the success of his techniques and operation is demonstrated through his followers, from believers to preachers.

Conclusion

Language has a major role in understanding the world around us. It is limited by social and cultural conventions comparing to thought. Since it is the only means to express oneself and perceive the world, it creates a version of reality that users will always be bound to. Perception and consequently, reality change with language. However, language difference is not confined to different languages (e.g. English and Spanish), for it can be within variations of the same language; whether dialectal or variations tracked in distinct stages of language development. Language is arbitrary, but that of the Brave World remains static. Its restricted vocabulary constrains people's thoughts and actions. In order to be obliged to such limited language, it must inspire or persuade users to grow strong motives. Dictators or postmodern rulers like Ford found no better than religious language. Religious discourse always manages to influence people to believe in divinity and God and address their lifestyle accordingly. Therefore, he aspires its style and develops his own persuasive language. Ford ticks all the boxes it takes to be a deity and succeeds at creating his own religious systems and obedient followers. Through his characters and linguistic and literary capacities, Huxley shows how

language can contribute to the singularity of perception and 'Truth', and how it can be manipulated to make the person disguised under the robe of divinity sound like one.

General Conclusion

Aldous Huxley's *Brave New World* is as ambiguous as beguiling it is, and most certainly, challenging to keep up with. Through his writing, we have extracted how it has always been about the evolving man and his 'creation' of images that can be as compatible with change as s/he wishes it to be. God can be a sun, moon, human or even some uprising machine, as long as he is the all-powerful (*The Holy Bible* John 3:5), all-knowing (*The Holy Bible* Hebrew 9:14), and all good (*The Holy Bible* Psalm 145:9). Such change of perception and representation of the same concept in different fashions is worthwhile to stop at, especially when that happens to be *God*.

If we were to resume our research in a sentence, it would sound like: Space affects one's consciousness and thought processes since they are shaped with language to visualise the world and build conceptualised representations and images of it. The problematic started with whether God and the image of god can grow distinctly different, and how we can analytically bade the novel in hands for an answer. Yet, in the way, we have come across many ideas as we have ventured in the very depths of our topic, to which we have found the novel in its looking glass.

Belief in God is innate to humankind, and the due is man's religious impulse. The humanised God is a common representation that dates further back to finding God, defining Him, and conceptualising Him in images to worship. Man has always regarded his gods in a human image since it is the closest appeal to his understanding. From the Creator, he pictures a fatherly figure who shares a physical, biological, and psychological form with him. Nonetheless, He is divine, and man regards Him with superiority as the Saviour and the Idol upon whom they should rely and resemble. However, it has only been a matter of time until one man tries to be the new idol. Unlike God, man's attributes do not confine to goodness as it does to *knowledge* and the *power* that comes with it.

There exists three systems of Thought that could be four if counting that of Ford: Magic, Religion, and Science. Different as they are, they meet in oneness as they suggest and ordain

values and lifestyles. In primitivism, life was maintained with the magic system of Thought. It eventually was replaced by religions in pre-modernity. Modernity introduces another system of Thought, science. Postmodernity disclaims all previous systems and seeks newness in Thought. Though the postmodern man favours multiplicity of 'little narratives' over the traditional metanarratives, its chaos is in itself a law. In all phases, life and its laws are God-ordained, yet the image of that humanised God changes from 'force' to 'man'. In the novel, the world and its rules are dictated by a man. The godly figure in *Brave New World* is a human being who has been deified through time. Soon after, the image of the traditional God perished from sight, and the only role model and idol the people can remember is their Ford.

Brave New World's humanised God, Ford, is a human being assembled with *divine* characteristics. We refer to him as the Postmodernist since the novel's setting takes action in Postmodernity. Besides, he establishes a system of beliefs of his own, *Fordism*, which inspires its nature from pre-existing religions (Christianity), brought up to a materialised fashion. He maintains his world order with controllers and directors since he cannot be everywhere. They are the voice through which he speaks. However, his spokesmen alongside using technology – they eyes through which he sees- makes him omnipresent, omniscient, and omnipotent.

This image is used by any man who wants to become more. As the human god dwells the earth, he brings his heavens with him; nevertheless, his system is flawed by his human vices as he restrains the world in a bubble and creates hegemony. Ford, or what Huxley conceives as the Postmodernist, establishes world order and manipulates his people into submitting to his personal convictions and beliefs. God to human brings forth another kind of degradation; man to less than human.

The divide between man and God is that of degree. If God becomes human, man becomes less and is dehumanised, for he is the product of his environment. Huxley provides readers with an alternative view he calls the Savage Reservation. People there are different and

appeal more to what we consider normal as they manifest themselves in humanness. They live by nature and dance to its mystical beat. They pray to the spirit of God; nonetheless, it does not free them off laws of survival of the fittest and discriminating the different, as their society norms and values dictate.

Ford constrains his people to a definition as well. His means of control lies in his *superpowers* and language use. He addresses his people with religious language; thus, he not only shares the image of the Creator but speaks like Him as well. This highlights the misuses of religious language to gain status and power; thus, control. It also hypothesise that a number of repetitions can make 'Truth'. In the World State, the meaning of freedom changes on the expanse of stability, as knowledge, individuals and relationships lose their significance in the middle of the restless mass. To the World State, that is civilisation and slightly deriving from it dooms the rest to be acclaimed as the uncivilised. That is how deeply Huxley questions civilisation, his surrounding, and the serenity of humankind.

While the "civilised" and "uncivilised" worlds can envision the West and the East, they draw here a diachronic comparison between the past and the future of the developed West. The loss of meaning in the World State is part of the Western epistemology and its abhorred reality. Nevertheless, as he is surrounded by the rigidity of science and technological advancements, the Western man draws off God.

The exclusion of the traditional image of God drives the world towards meaninglessness. As man rejects religion, he seeks his own meaning, and his eagerness to share it renders it into a worldview, which eventually develops into religion again. It is a circle that no matter how far one crosses ahead, its curves can still get him to the start all over again. Henceforth, the wheel of existence persists all the same while those holding poise of it change. A mystical God, man, or machine can only maintain their world's order with a religion. And while God reigns for the good of the people, others rush their people towards the end that they

helplessly await, as they die unwillingly at the age of sixty. When the mystical God is divine, a deified man is helplessly blinded by one's vices. The humanised God creates a chance to comment on the many Utopian and Dystopian novels written every day. There might await us the perfect day as well as the worst, yet both are of our making. Today's choice is tomorrow's *faith*; that is what writers in works like *Brave New World* fiction about and hint.

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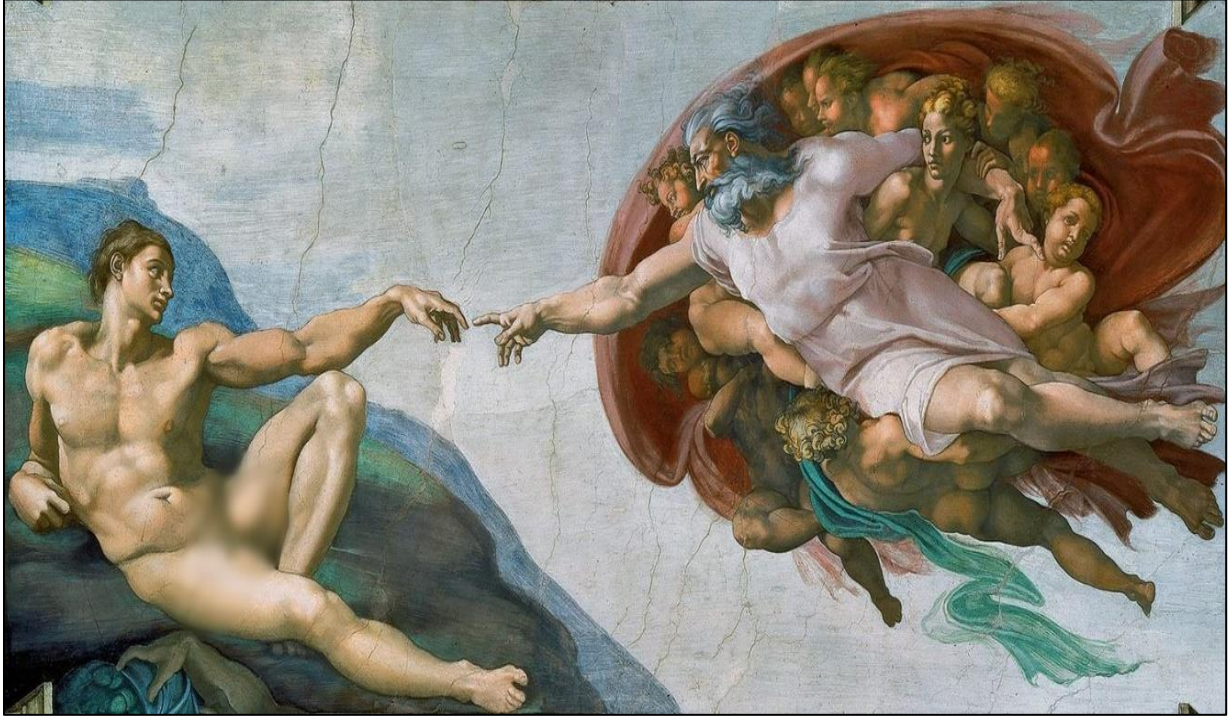
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Appendices

Appendix 1: “The Creation of Adam” (1512) by Michelangelo



Appendix 2: “Hymn to Intellectual Beauty” (1817) by Percy Bysshe Shelley,
Second Stanza.

Spirit of BEAUTY, that dost consecrate

 With thine own hues all thou dost shine upon

 Of human Thought or form, where art thou gone?

Why dost thou pass away and leave our state,

This dim vast vale of tears, vacant and desolate?

 Ask why the sunlight not for ever

 Weaves rainbows o'er yon mountain-river,

Why aught should fail and fade that once is shown,

 Why fear and dream and death and birth

 Cast on the daylight of this earth

 Such gloom, why man has such a scope

For love and hate, despondency and hope?