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The Tragedy of Utopia

The Appropriation of Shakespeare and *The Tempest* in Aldous Huxley's
Brave New World

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Introduction

One of the most famous dystopian works of the twentieth century is *Brave New World*, written by Aldous Huxley in 1932. In this novel, set in the distant future, a socially harmonious society created with the application of eugenics is described. This society, set in the year 632 after Ford, is called the World State. Although its inhabitants are in a constant state of happiness, the use of eugenics would make the novel's society a dystopia to any post-Second World War reader. Opposing the ideology of the World State is John the Savage, born from natural conception outside of society and educated on the *Complete Works of William Shakespeare*. Lines and phrases from Shakespeare plays including *Hamlet*, *Romeo and Juliet*, *King Lear*, *Othello* and many more are used by John throughout the novel. Furthermore, the name for Huxley's novel's title is derived from a line in *The Tempest*. It is one of Shakespeare's last plays and was written at the beginning of the seventeenth century. Scholars have pointed out that *The Tempest* closely connected to *Brave New World* and that this play by Shakespeare resembles a utopia.

Fátima Vieira in "The Concept of Utopia" gives a historic overview of how utopian imagining has changed over time since Thomas More's *Utopia*. In More's time, ideas about "alternative ways of organizing society" (Vieira 5) arose. Vieira explains that the belief in scientific progress that came with the Enlightenment created utopias that were set in the future. The advancement in science would eventually lead to a way to organize society ideally. However, this optimistic view turned around during the first half of the twentieth century. The developments in technology and science could mean that societies in the future "will turn out badly" (17). The term used for these societies is 'dystopia.' Elizabeth Spiller with her article "Shakespeare and the Making of Early Modern Science: Resituating Prospero's Art" argues that art was a factor in the change from Aristotelian scholasticism to

Baconian experimentalism that is the basis for modern science. She uses *The Tempest* as an example in arguing this and shows its meaning and place in this shift in scientific worldview.

The Tempest incorporates ideas of utopianism that were present at the time the play was written. Judith E. Boss shows that three Renaissance utopian traditions, the Golden Age, and the philosopher's Utopia are represented in Shakespeare's play. She argues that *The Tempest* proposes that these three forms of utopia cannot be achieved in reality. Thomas Bulger agrees with Boss' analysis and he sees the play as a criticism of utopian imagining and that it acknowledges "the fragility of utopian ideals" (Bulger 44). He further argues that *The Tempest* is commenting on its own historical and political contexts.

In his comparative analysis of *Brave New World* and *The Tempest* Ira Grushow points out the "intimate relationship" (Grushow 42) between the two works. He does this by analyzing how the characters in Huxley's novel parallel characters in Shakespeare's play and shows that the play and the novel are connected not just on the level of quotation. According to Gorman Beauchamp, early twentieth century dystopias like George Orwell's *1984* or Yevgeny Zamyatin's *We* incorporate a golden age that lies in the past. "For Zamyatin and Orwell" the past that is longed to is the time "of their youth, the pre-1914 years" (Beauchamp 61). He argues that *Brave New World's* golden age, because of Huxley's appropriation, lies in the time of Shakespeare.

Analyzing Huxley's other writings around the time he wrote his famous novel, Joanne Woiak finds a "hidden Huxley" (Woiak 108). She points out that eugenics at the time was seen as a possible solution to societal issues and that this was a widespread belief among the intellectual left in the United States and Britain. It was only after the Second World War that eugenics was seen in a negative light. Huxley was among those who believed positive eugenics could create a more intelligent population. Woiak shows that in his writings at the time, Huxley proposed that more science could make a better society.

The use of Shakespeare in *Brave New World* and especially Huxley's novel's relation to *The Tempest* have been analyzed extensively by scholars. However, an analysis and comparison between the two has not been made with regards to utopianism. Therefore, this thesis will take on this approach and look at Shakespeare's play and Huxley's novel as two works of utopian fiction. First, an overview of the concept of utopia and its historical development will be presented. Here, it will be argued that the advancement in science and technology have paralleled this development. Second, *The Tempest*'s position in and its relation to the utopian tradition will be assessed. Third, *The Tempest* and *Brave New World* will be compared and the appropriation of Shakespeare in Huxley's novel will be analyzed. Finally, chapter four will contextualize Aldous Huxley's views on politics and eugenics. Furthermore, it will show that the three utopian traditions that Boss argues are represented in *The Tempest* are also represented in *Brave New World*. To conclude, this thesis will propose that Huxley's novel, because of his beliefs when he wrote the novel, is not a complete dystopia but reflects Huxley's view that with scientific and technological progress a utopian society could be approached. Because of this, *Brave New World* becomes more utopian from the perspective of Huxley's own point in time. At the same time, however, the presence of the three utopian traditions and the appropriation of Shakespeare allude to the pre-scientific age. By presenting different ways of utopian imagining and simultaneously showing their flaws, *Brave New World* shows that, in a society advanced in science and technology, utopian dreaming is impossible.

Chapter 1 – The Development from Utopia to Dystopia

Aldous Huxley's *Brave New World*, George Orwell's *1984*, and Yevgeny Zamyatin's *We*, are commonly regarded as the canonical works of dystopian fiction (Vieira 18). These dystopian novels, all written during the first half of the twentieth century, describe a future society that were identified as 'bad' by most of the writers' contemporaries and still are by many people today. Shakespeare's *The Tempest*, as will be argued in the following chapter, can be categorized as an instance of early modern utopia. However, *The Tempest* is not a work of literature that would be categorized as a utopia in itself like other works in the utopian canon, such as Thomas More's *Utopia* and Francis Bacon's *New Atlantis*. In general, utopian works set out to describe a society that is better, whereas dystopias are descriptions of worse societies. *Brave New World* and *The Tempest* approach utopianism in different ways, Huxley's novel being labeled 'dystopia' and Shakespeare's play presenting a utopia. It cannot be assumed, however, that the relation between utopia and dystopia is that of direct opposites, one representing an ideal society and the other its opposite, and that there is no more to it. In the following chapters, *The Tempest* and *Brave New World* will be analyzed and compared in relation to utopianism. Before an analysis and comparison of *The Tempest* and *Brave New World* are then to be done, it is important to look at the concepts of 'utopia' and 'dystopia' in greater detail and give a historical overview of these concepts. Because *The Tempest* and *Brave New World* are both works of English fiction, the focus will be solely on the history of Western/European utopian imagining, rather than include the history of non-Western utopias. Furthermore, only the development from the beginning of the sixteenth to the early twentieth century of 'utopia' will be addressed.

The term 'utopia' came into being in 1516 with Thomas More's book *Utopia*. The book describes a society on the distant island Utopia which has an alternative political structure to More's own world and on which, as a result, all citizens live happily and in

harmony. Fátima Vieira, in the first chapter of *The Cambridge Companion to Utopian Literature* entitled “The Concept of Utopia,” suggests that the meaning of the word itself is significant to the understanding of it and “[i]ts history can be seen as a collection of moments when a clear semantic renewal of the word occurred” (3). The word utopia gave a name to mankind’s dreaming of a better place, which already existed before More’s *Utopia*, as can be seen in the myths of the Golden Age, the Land of Cockaigne, and the Garden of Eden (Pohl 51). Thomas More did, however, invent the narrative of utopian literature. The utopia that More depicts is a “product of the Renaissance” (Vieira 4). Christian Humanism gave rise to the idea that human beings would be able to create a better society, but that they could “not yet [...] reach a state of human perfection” (4). Furthermore, the discoveries of new worlds and civilizations allowed for an expansion of imagining what was possible. Derived from both the prefixes *eu* and *ouk* added to *topos*, utopia bears both the meaning of “a good place” and of “a non-place” (5). Although a fictional place, a utopia always has a connection with reality and this has to be seen by the reader. Because of this, imbedded in the genre of utopian literature is that it reflects “the real society’s flaws” (8).

With a change in worldview came, naturally, a change in utopian imagining. During the Enlightenment, optimism about the progress of human reason inspired the belief that human perfection could be attained, an aspect absent from the Renaissance view. Vieira proposes a change from utopia to “euchronia, the good place in the future” (9). The better place was now not in another part of the world but was located in people’s own countries. It was believed that the Golden Age, the perfect state, might be achieved in the future. This redefined relation between utopia and reality can be found most prominently in the ideas of Marxism (14). However, the optimistic future utopias gave way to dystopias in the twentieth century. The term ‘dystopia’ was coined by John Stuart Mill who needed an antonym of utopia in a speech in 1868. Later, dystopia became the term used to describe a negative

utopia. A dystopia could be seen as a “utopia gone wrong” (16) and was based on the ideas of both totalitarianism and scientific and technological progress. The developments of “socialist engineering of human behavior via the reconstitution of society” and “eugenic engineering of human behavior via biological manipulation” were seen as both positive and negative (Claeys 109). Dystopias were warnings that mankind’s misuse of scientific and technological progress would lead to his fall.

It is certainly not the case that after the Enlightenment only dystopias were written, and before that only utopias. Neither is it so that dystopia is utopia’s true opposite. As Barnita Bagchi importantly notes, “every successful conceptualization of utopia has as its Janus face a dystopia: one (wo)man’s utopia is often another’s dystopia, and vice versa” (qtd. in Blaim 605). The utopia or dystopia is born as a reaction to or as a reflection of contemporary society. Blaim argues, using More’s *Utopia* as an example, that by creating a utopia one “dystopianizes” the real world (601). According to Vieira, the most important characteristic of utopia is that it stems from “a feeling of discontentment towards society” (6). Just as a utopia for one can at the same time be a dystopia for another, a utopia of the past can be a dystopia in the present. The utopian tradition is an essential part of mankind’s dreaming and utopias can have different meanings at different times, to the extent that even Thomas More’s name was included on an obelisk commemorating the eighteen founders of communism, “erected on Lenin’s orders” (Davis 30).

Chapter 2 – Utopian Imagining in Shakespeare's *The Tempest*

The Tempest, one of Shakespeare's last plays was written around 1611. The title refers to the grand storm at the beginning of the play which shipwrecks the king of Naples Alonso, the duke of Milan Antonio, and other Italian nobles, leaving them stranded on an unnamed island in the Mediterranean. On this island lives Prospero, the rightful duke of Milan, together with his daughter Miranda, Caliban his slave, and the spirit Ariel. Although the play is generally defined as a tragicomedy, many of its elements are similar to that of utopian fiction. The subtitle used by John Dryden and William Davenant's adaptation of *The Tempest*, *The Enchanted Island* (1667), would seem to have made the play fit the canon of utopian literature with other early modern works named after their fictional ideal places like More's *Utopia* and Francis Bacon's *New Atlantis*. However, it cannot be stated that *The Tempest* is a utopian work of art, but with this play Shakespeare does work in the utopian literary genre. Furthermore, the work itself precedes the change to a Baconian worldview and the enlightenment thinking of scientific process that has been reflected in utopias leading to the dystopias of the early twentieth century.

According to Fátima Vieira, the early modern genre of utopia set out by Thomas More “normally pictures the journey [...] to an unknown place” where “the utopian traveler is usually offered a guided tour of the society” (7). In the first scene of act two of Shakespeare's *The Tempest* the audience is introduced to the unknown island by the survivors Gonzalo, Alonso, Antonio, Sebastian and their men who have never set foot on it. Gonzalo, painting a picture of the landscape, evokes the image of a paradisaical place, commenting on the beauty of its nature, “How lush and lusty the grass looks! how green!” (2.1.756). He then gives his famous proposal for an ideal society, which Shakespeare derived from a 1603 translation of Michel de Montaigne's essay “Of the Cannibals” (Go 456). The genre used in many contemporary utopias emulated that of the travel literature, the journals written about voyages

to undiscovered land. Similarly, *The Tempest* creates the idea of an island situated near the Americas. Although logically located between Tunis and Naples, “the still-vex’d Bermoothes” (1.2.355) refers to Bermuda, implying that the play is situated in the new world. Furthermore, scholars agree that Shakespeare’s inspiration for the play came from “pamphlet literature dealing with the wreck of Sir George Somers’s fleet off the coast of the Bermudas” (Nosworthy 286). However, *The Tempest* does not adhere to the literary genre as a whole. Vieira states that there has to be a close connection between the real and the imagined world, “the fiction cannot defy logic, and the passage from the real to the fictional world has to be gradual” (8). This is opposed by the play’s initial scenes. The tempest itself makes the transition to fiction sudden rather than gradual, because it is a creation of Prospero’s magic. Because the storm is a product of magic, the play loses its grounds with logic and the gradual transition from the real world to the fictional is absent. *The Tempest* then, by both adhering to and defying the genre, becomes a play that reflects on utopian literature.

Judith E. Boss in her article shows that *The Tempest*, besides Gonzalo’s speech, includes three utopian traditions which were well-known during the Renaissance. The Golden Age, the Land of Cockaigne, and the philosopher’s Utopia were all ways of imagining a better place which were widely known in Shakespeare’s time. In the play these three traditions are enacted by different characters. The Golden Age is the myth of “a lost age of innocence where all men were virtuous and lived on Nature’s bounty” (Boss 146). *The Tempest* uses the myth to comment on the nature of man. In the first scene of act two the group of king Alonso is introduced. In this scene Gonzalo proposes his idea of an ideal society where “nature should bring forth, / Of its own kind, all foison, all abundance, / To feed my innocent people” (2.1.872-74). His reference to the abundance of nature and people’s innocence alludes to the myth of the Golden Age. He even concludes that his society would “excel the golden age” (2.1.879). However, the play proves almost simultaneously that this dream is impossible as

Sebastian and Antonio show their sinfulness by trying to murder Alonso. It is “Gonzalo’s error” to believe that “a Golden Age [is] possible among men of sin” (Boss 152). Because man is not innocent, Gonzalo’s ideal society modeled after the Golden Age cannot be realized.

Cockaigne or the “land of plenty” (Vieira 5) is the Golden Age’s opposite. It is described as a place where there is a “complete lack of restraint and gratification of every selfish, sensual desire” (Boss 149). This is represented by Trinculo, Stephano, and Caliban, who are introduced in the second scene of act two. Stephano and Trinculo, thinking they are the shipwreck’s sole survivors, are freed of their restraints. On the island they “are brutes swayed by Appetite alone” (153). Together with Caliban they continually drink wine. Furthermore, they want to usurp Prospero for wealth, comfort, and luxury. At the end of scene two of act three, they are easily led by Ariel’s tune after Caliban speaks of the “[s]ounds and sweet airs that give delight and hurt not” (3.2.1534) which provokes dreams of riches. Eventually, they are trapped by Prospero who lures them with beautiful garments. They are only able to follow their sensual desires and this ultimately leads to their downfall.

Prospero in the play creates a philosopher’s Utopia, which is the same as utopias like More’s, a way of organizing society around sinful human beings. Throughout the play, Prospero controls the action on the island. He creates the tempest which drives the characters to his island. Then, with the use of magic, he “[welds] the disparate groups on the island into a harmonious society through wisdom and mercy” (153-54). The similarities with the utopian genre and the allusions to the Golden Age and the Land of Cockaigne evoke ideas of utopia. Prospero is the ruler of this utopian island and on it he creates the best possible society around these flawed human beings. However, in the end his title of Duke of Milan is restored he sets to leave the island. Also, he relinquishes his magic saying, “what strength I have’s mine own” (Ep.2405). The philosopher’s Utopia on the island is abandoned and, as Prospero addressing

the audience in the epilogue, a return to the real world is made. Here the utopia is shown to be imagined and is ended.

Thomas Bulger, writing on “The Utopic Structure of *The Tempest*,” agrees with Boss’ three utopian traditions. He further argues that the play reacts to its political context and is critical of utopianism. Although achieving harmony, Prospero’s rule can also be seen as dangerous as “one person’s benevolent despot is another’s repressive tyrant” (40). Shakespeare’s contemporaries would see the similarities with James I’s reign. Bulger, furthermore, points out that Stephano’s false, drunk sovereignty is a critique of James I. The Stuart court masques celebrated James I’s sovereignty “as the apotheosis of the golden age restored” but at the time of the play had become known for their “sordid practices” (41). Gonzalo’s naive golden age is then not a critique only on utopian imagining in general, but also on the Stuart court in particular. Although the most important characteristic of a utopia, according to Vieira, is that it is based on a “discontentment towards the society one lives” (Vieira 6), and *The Tempest* comments on the political context of Shakespeare’s time, the play is also critical of utopianism.

Aside from the political context, Shakespeare’s play fills a role in the changing worldview that came with early modern science. According to Elizabeth Spiller, “*The Tempest* both depicts and participates in [the] transition” from Aristotelian knowledge practice to Baconian experimentalism (25), which is in the form of Prospero’s art. She states that art, at the time, was of great significance in creating knowledge and responsible for this shift. Prospero with his art is in control of nature and creates knowledge, whereas as the duke of Milan he was engaging in passive scholasticism. For him “[t]he knowledge of nature is primarily valuable as it provides a power over man” (35). Concluding, Spiller states that *The Tempest* “embraces knowledge as a collaborative practice that depends on the presence of an audience and thus uses art to transform nature within a social, human world” (38).

The Tempest portrays the change in western scientific philosophy that is still exercised and still dominates today. This development also changed how utopias were imagined and eventually led to Huxley's dystopia ruled by science.

Chapter 3 – Shakespeare and *The Tempest* in Aldous Huxley's *Brave New World*

Aldous Huxley's novel borrows its title from the famous line spoken by Miranda in *The Tempest*, "O brave new world" (5.1.2235). Apart from the title *Brave New World*, Huxley's work of speculative, dystopian fiction is embedded with lines from not only *The Tempest* but also many of Shakespeare's other plays. The connection between Shakespeare and *The Tempest* and *Brave New World*, however, goes further than the title and quotations from the play in the novel.

The majority of Shakespeare references in *Brave New World* come from John the Savage. John is born out of natural conception, as opposed to the artificial births in Huxley's Fordian society. He grows up with his mother in the Savage Reservation outside the World State. Besides being educated by his mother on Fordian ideology and the culture of the savages in the reservation, John grows up reading and is formed by *The Complete Works of William Shakespeare*. Not only his language but also his ideas of reality and morality are shaped by Shakespeare's plays. Receiving the book from Popé, his mother's lover, John "opened the book at random" found a passage from *Hamlet*, and continued to develop a hatred for Popé, calling him a "Remorseless, treacherous, lecherous, kindless villain" (Huxley 113). His inner feelings are given voice through the words of Shakespeare.

"O brave new world" (5.1.2235), apart from being the Shakespeare quotation that Huxley used to title his novel, is said many times by John the Savage throughout the novel. He first says "O brave new world" (Huxley 121) as a reaction to Bernard Marx' offer to take him back to the civilized world. In *The Tempest*, Miranda speaks these words after seeing the men who were shipwrecked.

O, wonder!

How many goodly creatures are there here!

How beauteous mankind is! O brave new world,

That has such people in't! (5.1.2233-36)

She has never before seen anyone other than her father or Caliban and is wondered by this new world that is presented to her. She sees these men as good and beautiful. However, her optimism is also naïve, as she does not know that these men are not all virtuous. Her father Prospero does not share her wonder as he is familiar with this world and simply replies "'Tis new to thee" (5.1.2237). Ira Grushow suggests that *Brave New World* continues where *The Tempest* leaves off. John the Savage leaves his limited island to enter the world of "beauteous mankind," of "'civilized' men and women" (Grushow 43). After John expresses this optimism, Bernard Marx recognizes his naivety and says to him, "hadn't you better wait till you actually see the new world?" (Huxley 121). As John learns about the World State, he is horrified by the reality of the society based on eugenics. His optimism is turned around and Miranda's "singing words mocked him derisively" (184).

Grushow further compares Huxley's novel and *The Tempest* and shows many parallels between the characters. Besides his intertextual connection with Miranda, John is also linked to Ferdinand. Opposing Lenina's promiscuous behavior, John believes in the sanctity of marriage. As Lenina tries to seduce John, he repeats the words of Ferdinand, "the strongest suggestion our worser genius can, shall never melt mine honour to lust" (Huxley 169). Lenina serves as Miranda's not so innocent parallel to highlight John's virtuous behavior. Two other characters from Shakespeare's play are paralleled in Huxley's novel. Prospero and Caliban with their master-slave relation are similar to Bernard Marx and Mustapha Mond. Bernard Marx represents Caliban, Prospero's slave. Grushow points out that Prospero describes Caliban as "a born devil, on whose nature / Nurture can never stick" (4.1.1927-28). Similarly, Bernard's is seen as an unsuccessfully bred human as the rumor goes that there was "alcohol in his blood-surrogate" (Huxley 40). Bernard also rebels against the Controller. This rebellion however is unsuccessful and, like Caliban, he "begs for mercy when the plot is discovered"

(Grushow 43). The master Prospero is represented by Mustapha Mond, one of the ten World Controllers. Every character falls under his rule of Western Europe. Like Prospero, Mustapha Mond's power over others represented by books. Caliban proposes, to succeed in usurping Prospero, is to "First possess his books" (3.2.1487). Near the end of the novel, Mond reveals to John that he keeps "these books about God" (Huxley 204) from the World State's citizens. By not allowing the people to have access to these books, Mond is able to have control over them.

John the Savage, being educated on Shakespeare's art and early modern English, voicing a pre-scientific era, is used as the opposition to the modern dystopian World State. Gorman Beauchamp argues that the dystopias of Zamyatin and Orwell have a place outside the society. Their "golden age lies somewhere in the past" (Beauchamp 61). The Savage Reservation, according to him, is insufficient as a counterpart to the technocratic World State. John then, he says, becomes the one who carries "the burden of challenging the Brave New World" (61). The golden age in Huxley's novel is the time of Shakespeare, the age absent from technology and science. Through his use of Shakespeare's words, John directly opposes the hedonism and consumerism with his virtuousness. He "emerges as [...] a Renaissance man, shaped by the Christian-humanist values of that era that found their consummate expression in the dramas of Shakespeare" (61). Furthermore, John is like the "utopian traveler," which is a common element in the early modern utopian literary genre (Vieira 7). He leaves his own 'society' to visit what he believes to be a utopia. However, the utopian narrative is turned around when John discovers the dystopic qualities of the World States. The novels ending then becomes like a Shakespeare play in itself. *Brave New World* turns out to be a tragedy, ending in death for its tragic hero, John. His tragic flaw being his naïve belief that his virtuous way of life is still possible in the Fordian society of the World State.

Huxley's references to and the connections in the novel with Shakespeare act as a golden age, a longing for the past.

Chapter 4 – The Meaning of Shakespeare in *Brave New World*

The Tempest and *Brave New World*, written in different historical, political, and literary contexts represent two different utopian traditions. However, these two works, through their intertextual connection, reflect on utopian imagining as a concept. With the scientific revolution of the seventeenth century and the optimistic belief in scientific progress that was held in the Enlightenment, the speculative fiction of “euchronia” was born (Vieira 9). From the seventeenth until the twentieth century man believed that through reason human perfection could be attained. The dystopia’s negative speculative fiction at the beginning of the twentieth century sounded a warning for the future. Extrapolating contemporary technology and politics, the dystopia presented the possibility of a future society without any optimism; a “utopia gone wrong” (16). Today, *Brave New World* is seen as one of the key dystopian works of the early twentieth century. Its technocratic society based on eugenics is a clear dystopia, especially because of the association with Nazi Germany’s racial eugenic ideology. It serves today as a counterpoint to the optimistic belief in the progress of science, technology, and reason. However, at the time *Brave New World* was written, eugenics was perceived a positive means to an end by many left-wing intellectuals and politicians too, including Aldous Huxley himself. Read in this light, the meaning of this horrific dystopia becomes more nuanced.

According to Joanne Woiak in her article on Aldous Huxley during the interbellum and his writing of *Brave New World*, it is a misconception that he wrote his famous novel as an attack on eugenics. Rather, she points out, other scholars have shown that there is a “‘hidden Huxley’ who early in his literary career was an elitist technocrat and eugenicist” (108). In many of his nonfictional writings in the 1920s and 1930s Huxley presented a positive view on eugenics. He predicted a serious decline in intelligence among future generations because of the increasing mass of the less intelligent lower classes. To prevent

this from happening Huxley was in favor of positive eugenic policies that would increase the population's percentage of intellectuals and prevent the lower classes from procreating. Just after *Brave New World's* publication he wrote in a letter that 99.5% of the population are imbeciles and that man must "try to see that the 0.5% survives, keeps its quality up to the highest possible level, and, if possible, dominates the rest" (qtd. in Woiak 105). As a writer he felt that it was his responsibility to engage with political, philosophical, and scientific issues to educate his audience. Although he condemned eugenicists' racial superiority ideology, he thought that humanity would be able to improve if the populations' intelligence increased. Furthermore, he believed the ideal form of government would be an "aristocracy of the intellect" (qtd. in Woiak 115). Ideas on eugenics as a solution to social and political problems were shared by Huxley's contemporaries in America and Britain. "[M]embers of the scientific Left" saw Huxley's novel presenting a possible reality for a future society (111). It was only during the 1970s, with the possibility to realize human IVF, that *Brave New World* became a warning for the eugenic cloning of human beings. Before the Second World War, social class prejudice was omnipresent and the wish for an intelligent aristocratic government was shared by many. Although *Brave New World* is an extrapolation of "future applications of genetics (IVF and cloning via Bokanovsky's Process), endocrinology (Malthusian belts), behaviorism (hypnopeadia), and pharmacology (soma)" (107), it also satirizes and ridicules science and technology of the early twentieth century. Set in the year 632 After Ford, the novel applies the theories of production of Fordism and Taylorism to human creation, and it sanctifies Henry Ford as the messiah of the World State, "Our Ford" (Huxley 19).

As in *The Tempest*, and through the intertextual relation between the Renaissance play and the twentieth-century novel, *Brave New World* also embodies the three different utopian traditions of the philosopher's Utopia, Cockaigne, and the Golden Age. In Shakespeare's play Prospero presents the philosopher's Utopia. This is mirrored by Mustapha Mond, one of the

World State's leaders, but also by Huxley himself. Instead of magic used by Prospero to control of the island, *Brave New World's* World State is created by science. Huxley believed that to create a better society science must be used. He writes in his essay "Science and Civilisation"

We are suffering from the effects of a little science badly applied. The remedy is a lot of science well applied (qtd. in Woiak 124).

This is the foundation on which the World State is built. Mustapha Mond explains that after the war science was used to create a utopia, "[t]hat was when science first began to be controlled – after the Nine Years' War" (Huxley 201). However, this scientific utopia is a controlling dictatorship that allows no free will and has exchanged "truth and beauty [for] comfort and happiness" (201). Although a seemingly perfect way of organizing society, it is even to Huxley a definite dystopia.

The controlling factor of happiness over freedom is Huxley's critique on the contemporary "comfort-seeking masses" (Woiak 113). This is *Brave New World's* Cockaigne. The World State's citizens are controlled to stay continually happy and when feeling unhappy can take a drug called soma. This hedonistic way of life is similar to the Cockaigne acted out by Stephano and Trinculo in *The Tempest*, but they have wine instead of soma. Huxley's intense dislike for the unintelligent majority of the population's like for mindless popular culture is reflected in an exaggeration of this. The importance of distraction from anything bad is imbedded in every World State citizen, as found in the mantra "no leisure from pleasure" and the sensual cinema of the "feelies."

Opposing the hedonistic masses and the World State is John the Savage, "claiming the right to be unhappy" (Huxley 212). Being the voice of Shakespeare, he represents the intelligent, virtuous counterpart to the mindless majority and the pre-scientific, free

counterpart to the totalitarian technocracy. Being the counterpart to the Land of Cockaigne that is represented in *Brave New World* by the mass population, John the Savage represents the Golden Age. As Beauchamp stated, “[f]or the dystopian writer, the golden age lies somewhere in the past” (61). The past that is longed for is away from technology and science. For John it is the time of Shakespeare. However, John is unable to realize this way of life in the modern world and John ultimately recognizes this and ends his own life.

By invoking Shakespeare and specifically *The Tempest*, *Brave New World* presents not what appears to be just a dystopia, but different ways of utopian imagining. However, in doing so the novel also problematizes these and shows that, in a world of science, technology, mass production and consumerism, it is impossible to achieve a utopia, a better world.

Conclusion

From the time of Shakespeare's *The Tempest* to Aldous Huxley's *Brave New World* man's perception of utopianism has changed significantly. As pointed out in chapter one, from the Renaissance to the early twentieth century, the change in utopian imagining followed the progress of technology and science throughout the centuries. From Enlightenment optimism to early twentieth century pessimism, utopias reflect the changing worldview. Standing at opposite ends of this timeline, *The Tempest* and *Brave New World* would be expected to be greatly distant. They are, however, deeply connected, as Huxley clearly adapts Shakespeare to his novel.

The Tempest presents the three utopian traditions of the Golden Age, the Land of Cockaigne, and the philosopher's Utopia, but it does not present a utopia itself. Through intertextuality, *Brave New World* also shows representations of these utopian traditions. The World State's technology, like Prospero's magic, creates a harmonious society by controlling its individuals. Huxley's Fordian society, like Thomas More's island of Utopia, is a philosopher's Utopia. Huxley's views on science and eugenics at the time of writing his novel changes its meaning. Because of this, Huxley himself becomes like Mond and Prospero, the creator of the philosopher's Utopia.

The Land of Cockaigne is found in *Brave New World's* hedonism. The pursuit of pleasure keeps the 632 A.F. society in line and passive. Huxley's extrapolation appears to be realistic when looking at the mass consumerism and the entertainment industry of today. *Brave New World's* representation of the Golden Age shows that we cannot go back. The longing for a Shakespearean pre-scientific past is useless. Over time utopian imagining has become more complicated and Huxley's *Brave New World* proposes that the possibility of realizing a utopian society has disappeared. The utopian dreamer then becomes like John, optimistic at first but ultimately realizing the impossibility of a utopia. *Brave New World*

presents variations of utopian imagining through the appropriation of Shakespeare and *The Tempest*. By doing so, Huxley's novel becomes not simply a dystopia, but it shows the impossibility of a utopia. The novel's Shakespearean actor John the Savage meets his end because of his tragic flaw, his optimism, and *Brave New World* becomes a tragedy of utopianism.

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