

ENGLISH IV AP
Summer Reading Assignment
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Welcome to English IV AP!

As part of the College Board requirements for receiving credit for an AP course, students are expected to accomplish a summer assignment that is challenging, furthers reading comprehension, and broadens literary understanding. Your summer reading assignment will be used as a spring board for class discussions, essays, and vocabulary for the first six weeks of the school year.

As an English IV Advanced Placement student, you are expected to actively read **George Orwell's 1984 and Aldous Huxley's Brave New World**. The reading of both novels will be completed before first day of your return from summer. A summer reading test will be given within the first few days upon your return from vacation and the tests are designed to go beyond these abbreviated versions.

Please do not mark in the books or bend the pages as you read. If you would like to do this, you might want to consider purchasing your own copies of the novels.

I am looking forward to meeting you and our deeper level learning together! English IV AP is not an easy course, but it will definitely prepare you for your AP Literature Exam and higher level thinking skills required in college. Have a great summer and see you in the fall!

Becky Likin

1984



George Orwell

BIOGRAM The Person

George Orwell (born Arthur Blair) was born in 1903 in Bengal, India. His father was a British imperial official.

Orwell's childhood was unhappy. However, he was a brilliant student, and in recognition of his abilities, he was awarded a scholarship to Eton, a prestigious prep school in England.

Orwell completed his education in England. Unable to afford college, Orwell returned to Burma in 1922. There he served for five years with the Indian Imperial Police. Orwell's Burma adventures became the basis for his novel entitled *Burmese Days*.

Perhaps Orwell's experience with the police helped shape some of his ideas about authority figures—and authority in general. At any rate, he returned to England, and after working at several low-level, low-paying jobs, he became increasingly aware of the suppression of the working class. On the basis of these firsthand experiences, Orwell developed his belief that power not only corrupts but also breeds an ever-increasing desire for more power.

Like many authors of his day, Orwell was an idealist and supporter of causes to free the oppressed. Therefore, his decision to fight for the Loyalist side (an alliance of republicans, communists, and socialists) during the Spanish Civil War was natural. But the deceit and dishonesty of the communists disillusioned Orwell. As a result, he developed an intense dislike for communism, as well as totalitarianism—and converted to support of democratic socialism.

Orwell's strong political convictions and social criticisms became the basis for much of his fiction. His acerbic pen proved to be sometimes as venomous as Jonathan Swift's. *Animal Farm*, which appeared in 1945, made Orwell a widely known writer. *1984*, published three years later, provided a chilling look into the future. From a contemporary vantage point, Orwell's work seems almost as prophetic as it is political.

Orwell died in 1950.

The Technician

Orwell's writing is sometimes criticized for several stylistic flaws. Largely because Orwell focused on issues rather than people, his characters often seem one-dimensional. Both *1984* and *Animal Farm* illustrate this tendency. In *Animal Farm*, the characters are animals who personify stereotyped human traits. In *1984*, the characters are largely flat personalities. This is partly due to the numbing effect of Oceania's society and partly due to Orwell's wish to emphasize the grim possi-

bilities of the future rather than the personalities of Oceania's inhabitants.

Orwell was limited in other ways. He wrote best about those things he had actually seen. Indeed, his writing is more autobiographical than that of most novelists.

But in other respects, Orwell's craftsmanship is masterful. His style is straightforward, clear, and uncluttered and his imagery is usually simple but effective. Through various sensory impressions, he powerfully evokes the atmosphere of *1984*. Readers can nearly smell the ubiquitous boiled cabbage and feel the agony meted out by the Ministry of Love. Even minor details—such as the furtive clasping of hands or Winston's awkward efforts to get a cigarette to his mouth without losing all of the tobacco—fully convey the despair and frustrations of life in *1984*.

The Philosopher

Orwell was politically and philosophically opposed to the oppression of the poor by the rich and powerful. An opponent of totalitarianism in all of its forms, he felt that the acquisition of power only made people hungry for more. He was equally opposed to imperialism—probably largely as a result of his experience as a British agent in Burma.

Orwell felt most sympathetic to the ideology of socialism. He thought that socialism could do much to remedy the inequitable distribution of wealth and power which produced the suppression of the working class. Later, Orwell became disillusioned with socialist and communist regimes—though not with the concept of socialism. He felt the goals of these regimes were being obscured by internal power struggles.

Although Orwell had no difficulty seeing flaws in existing power structures, he seemed to be at a loss for alternatives. In his view, individual rebellion was futile—an opinion which is clearly expressed in *1984*. And he believed that revolution, despite the fact that it united people against a common enemy, provided

only temporary change. As in *Animal Farm*, rebellion merely serves to replace one corrupt, power-mad group with another.

BOOK CHAT Genre

1984 belongs to the specialized category of fiction known as anti-utopian or dystopian literature. Unlike utopian literature, which depicts society as it ought to be, the anti-utopian novel presents society as it should not be. Dystopian novels are openly critical of existing societies and contain an implicit warning about where these societies are headed. However, unlike most utopian and anti-utopian novels, *1984* does not verge on science fiction. All the technical devices the Party uses to maintain social control existed when the novel was written in 1948.

The central conflict in *1984* is between individual consciousness and collective consciousness, or to put it another way, between freedom and totalitarianism. However, the opponents are mismatched. Winston and Julia, like the others who rebelled before them, stand little chance of defeating the Party's power structure. By exploiting the apathy of the proles, who account for about 85 percent of the population, the Inner Party protects itself from large-scale revolution. Although Outer Party members outnumber the ruling Inner Party members, the Outer Party is controlled by powerful propaganda campaigns designed to excite unreasoning fear and hatred of the enemy and love and trust for Big Brother. Thus the Party defuses any will to rebel—and all without the use of heavy weapons.

People like Winston are the only stumbling blocks in the Party's path towards absolute power. As long as Winston clings to his individuality and his hopes for greater freedom for everyone, the Party does not have total control over all of Oceania's citizens. Of course, Winston can be eliminated easily. But his rebellious ideas must be eradicated as well if the Party is to stamp out the last traces of individual consciousness.

Winston puts up a valiant struggle to maintain control of his intellectual and emotional faculties. But in the end, the psychological and physical torture administered by the Party prevail. Contemplating his starved, defeated, bruised body, Winston is forced to recognize the frailty of humanity.

Winston also loses his illusion about the proles. Once he thought that if the proles banded together, they could overthrow the Party. Eventually, Winston discovers what the Inner Party has known all along: the proles do not care about politics or ideology. As long as they are kept at a subsistent level of existence,

they will exhaust themselves in eking out a living and pursuing momentary pleasures.

The warnings of *1984* are clear. Orwell was cautioning that people were growing disinterested in concepts such as integrity, freedom, and individual consciousness. He also warned that fear and hatred seem to motivate and unite people far better than love and loyalty do. And perhaps worst of all, he saw that the world is drifting toward totalitarianism simply because few people would take the time to question the justice, morality, or motives of rulers.

Anti-utopian literature serves as a warning message. In this tradition, *1984* serves as Orwell's plea to reverse the increasing hopelessness and totalitarianism in human society.

Irony

Orwell uses irony extensively in *1984*. One of the most frequent occurrences is in Winston's dreams, which he sadly misinterprets. For instance, when Winston hears a voice—later identified as O'Brien's—promise a meeting in a place without darkness, Winston is convinced that the dream foretells a meeting with O'Brien in a more enlightened future, one that is free of the Party. But the dream actually predicts a confrontation between O'Brien and Winston in the Ministry of Love, a Party prison illuminated day and night.

Irony seems to plague Winston's life as well as his dreams. The two men with whom he feels safest—O'Brien and Charrington—prove to be the creators of an intricate plot to trap him. The room Winston and Julia choose as their sanctuary is under constant surveillance and becomes the scene of their arrest.

Winston's fate proves to be the cruelest of ironies. Placed in Room 101 to confront the torture designed to "cure" him of his hatred of Big Brother, he confronts the one thing he fears most: rats. Winston himself had provided O'Brien with the information necessary to select this particular torture. Wild with terror, Winston saves himself by committing the ultimate betrayal: he wishes Julia were being tortured in his place. In doing so, Winston demonstrates that love and loyalty to another individual are no longer possible. With his "cure" complete, he is released for a short time. When his last barrier falls and he feels love for Big Brother, Winston is ready for the executioner's bullet.

Symbolism

The title *1984* is now a symbol of a grim totalitarian future. While this symbol has arisen after the fact, Orwell also deliberately worked many symbols into his book.

The dust in *1984* is one such symbol. More than a descriptive detail, it represents the disintegration of prerevolutionary values and society. Like the records reduced to ashes in the incinerators beneath the Memory Holes, the past is destroyed and then reworked.

Several other symbols represent Winston's longing for some link with the past: the children's rhyme, the paperweight, and the book he buys to use as a diary.

Some symbols have more than one shade of meaning. For instance, the paperweight

represents not only Winston's longing for the past but also his hopes for a more perfect, humane future. Like the paperweight, this hope is shattered when he is arrested.

SYNOPSIS

The world Winston lives in has been radically changed by a nuclear war that occurred over two decades earlier. No accurate record of time is kept, but by Winston's calculations it is the spring of 1984.

The world is now divided into three superpowers, which are constantly at war with one another. Winston lives in London, the principal city of Airstrip One (formerly Great Britain), part of Oceania.

Oceania's people are divided into three distinct classes. The Inner Party makes up about 2 percent of the population and possesses absolute power. The Outer Party, professional people carefully scrutinized and controlled by the Inner Party, accounts for about 13 percent of the population. The proles compose the remaining 85 percent of the population. They live much as they always have, and they remain fairly independent of Party intervention. Forever struggling just to make a living, they pose little threat to the Party.

Winston, a member of the Outer Party, lives in Victory Mansions, a shabby tenement building that has survived the war. From his window, Winston can see the Ministry of Truth, where he works. At the Ministry of Truth, all records, news accounts, and government statements are written and rewritten. It is one of four Ministries in London. The others are the Ministry of Peace, where military matters are handled; the Ministry of Love, where law and order are dispensed; and the Ministry of Plenty, where economic matters are managed.

The Party rules in a totalitarian manner, controlling every aspect of the lives of Inner and Outer Party members. The Party claims infallibility and defines existence and reality in terms of its collective consciousness. Through propaganda and thought control, it has for the most part suppressed individuality and normal human emotions. Thought control is accomplished through Newspeak—a version of English that makes it impossible to express heretical ideas—constant monitoring of citizens' activities, and a barrage of propaganda. Big Brother, the Party's symbolic, immortal leader, presides over everything.

Winston's room is typical of the living quarters for Outer Party members. It is small and has one wall completely dominated by a television screen. However, unlike most rooms, Winston's has a corner that is hidden from the telescreen. It is there that he writes in his secret diary. In that diary he explores his prerevolutionary past and confides his desire to be free.

Although Winston responds to the emotionalism of the Party-sponsored hate campaigns, he is intellectually opposed to the Party's doublethink slogans and their emphasis on hatred and fear. Even children spy on their parents, a reality that Winston deplors in his neighbor's children.

In the beginning, though Winston hates the Party, he does not openly rebel. He continues to do—and even enjoy—his work of rewriting the past to conform to the present. Yet the longing grows in him to meet someone who

hates the Party as much as he does. Winston seems to find that ally when one day he happens to exchange a brief but revealing glance with O'Brien, an Inner Party official. But before he can look at O'Brien again, Winston is distracted by a dark-haired girl who he suspects is a spy.

A short time later, Winston goes to the prole district because he enjoys browsing through antique shops, especially Charrington's. It was there that he found his diary. The owner talks freely of the past and shows Winston a room over the shop that is exactly the same as a room from the prerevolutionary era. There isn't even a telescreen.

Before leaving, Winston buys a glass paperweight and dreams of renting the room above the shop. As he leaves the shop, Winston sees the dark-haired girl and is convinced she is following him.

Back at work, Winston plots ways to kill the dark-haired girl before she can denounce him. But his scheming is interrupted when she slips him a note declaring her love. Winston finally manages to talk to the girl at lunch, and they arrange a rendezvous.

Their first meeting occurs in a pasture almost identical to the one that appears in Winston's dreams. Subsequently, Winston and the girl—Julia—meet in public places where they hope to escape the Party's notice. Since love and sex for pleasure are forbidden by the Party, they must try to keep their relationship a secret.

Eventually, Winston and Julia rent the room over Charrington's, though they know the act is bound to be discovered by the Party. Yet a carefree, rebellious mood seizes them. Not that Julia is a political or ideological rebel like Winston. She simply dislikes the Party because it limits her pleasure.

Winston's hopes seem to be fulfilled when O'Brien arranges to meet them secretly to discuss the Brotherhood. At his apartment, O'Brien promises to give Julia and Winston "the book," a treatise on the Party and its aims written by Emmanuel Goldstein, archenemy of Big Brother.

Winston eagerly devours the book and finds confirmation for many of his beliefs about the Party. Yet in the end, the book is just a trap—as is Charrington's room. With evidence from secret Party loyalists O'Brien and Charrington, as well as a hidden telescreen, there can be no question of Winston and Julia's guilt.

Winston is arrested and imprisoned in the Ministry of Love, a windowless building artificially illuminated day and night. There O'Brien, who has been watching Winston for seven years, intends to "cure" Winston. This process involves beatings, starvation, humiliation, brainwashing, and finally a torture tailor-made to break Winston's spirit. The last rebellious spark dies in Winston when he betrays Julia rather than be devoured by rats. Nothing now stands in the way of his acceptance of the Party's version of reality.

Following his brainwashing, Winston is released to await liquidation. He meets Julia, who betrayed Winston in the same way he betrayed her. They both recognize that their love is dead and hurriedly part.

The depth of Winston's conversion is seen at the Chestnut Tree Cafe, a hangout for Party outcasts. There he vows his love for Big Brother and prays to die pure.



BRAVE NEW WORLD

BIOGRAM

Aldous Huxley was born in Surrey, England, in 1894. As a member of a distinguished family of writers, scientists, and teachers, Huxley grew up with an interest in science and writing. His grandfather, Thomas Henry Huxley, was a well-known British zoologist and ardent supporter of Charles Darwin's theory of evolution. Huxley's brother, Julian Huxley, was a noted biologist and writer, and his half brother, Andrew Huxley, won the 1963 Nobel Prize for physiology.

Huxley shared his brothers' interest in science and medicine, but he was unable to practice medicine because of an eye disease. Instead, he chose writing as a career and earned a degree in English literature from Oxford University. Despite his poor eyesight, Huxley became one of the most prolific writers of the twentieth century.

Huxley began his writing profession as a critic, poet, and short story writer. Between the years 1919-21, he was a drama, music and literary critic. He published three collections of poems and a collection of short stories before he began writing his novels.

Huxley's first novels satirize the intellectualism of the 1920s. Despite his interest in science, his early work presented a pessimistic view of new technologies and society. Later, influenced by K.G. Lawrence and mystic philosophies, Huxley dropped his satire for a less biting portrait of life. Although his tone mellowed as he grew older, his belief in the need for absolute freedom never wavered.

Throughout much of Huxley's work, the same points recur. He often wrote about the dangers of exploding birth rates and an excess of government. For Huxley, at least, one solution was clear: freedom. He believed freedom was necessary for humans to cope with the pressures of everyday life. Perhaps this philosophy was best expressed in *Brave New World*, for which he received the American Academy of Arts and Letters Award in 1959.

Huxley died in 1963 after a notable career. His more than fifty published works include *Crome Yellow* (1921), *Antic Hay* (1923), *Those Barren Leaves* (1925), *Point Counter Point* (1928), *Brave New World* (1932), *Eyeless in Gaza* (1936), *After Many a Summer Dies the Swan* (1939), *Time Must Have Stopped* (1944), *Ape and Essence* (1948), *The Genius and the Goddess* (1955), *Island* (1962), and *Literature and Science* (1963).

Among his more famous essays are *Tomorrow and Tomorrow and Tomorrow* (1956) and *Brave New World Revisited* (1958)—the latter an examination of the prophecies made in *Brave New World*.



SYNOPSIS

Life begins in *Brave New World* at the Hatchery and Conditioning Center where Bokanovsky's Process is used to mass produce babies. As the Director shepherds a tour of new students through his department, he explains what the Process is and how it works. By arresting embryo development several times, it is possible to make one embryo bud up to ninety-six times, creating ninety-six identical twins—a perfect process for a World State based on Community, Identity, and Stability.

During the tour, the students learn that controlling the development and nourishment of the embryos determines intelligence and size before birth. Once decanted (the test-tube equivalent of birth), the infants are perfectly equipped for their preassigned caste and work. Moral and social conditioning make the infants feel happy about their futures.

Mustapha Mond, a World Controller, joins the tour group and fills the students in on events that led to the creation of the new world. He also details some of the changes made to insure happiness and social stability, the most important change being the control of science.

Elsewhere, fellow workers taunt Bernard Marx, an Alpha who looks like a lower-caste worker because of a mistake made in the hatchery before he was born. Because Bernard feels inadequate by Alpha standards, he became a misfit in other ways. He finds it difficult to accept the socially accepted views on sex and drug use. His spirits are temporarily lifted when Lenina Crowne, a beautiful Alpha, agrees to go with him to the Savage Reservation.

Bernard asks the Director to authorize his permit and is surprised by the Director's confession that he had once taken a woman to the Savage Reservation but lost track of her and had to return alone. Realizing that he made a mistake by telling Bernard about his past, the Director tries to intimidate Bernard into keeping quiet. He criticizes Bernard's behavior and threatens to send him to Iceland if he doesn't shape up.

After leaving the Director, Bernard rushes to brag to his friend Helmholtz about how he stood up to the Director's threats. On that elated note he leaves for the Reservation with Lenina.

Although warned about the Indians' primitive life, Lenina is totally unprepared for what she and Bernard find. For the first time in their lives, they see old age, disease, nursing mothers, and filth. Lenina is reduced to tears and begs for soma (a mood-changing drug) to restore her happiness.

Bernard, however, is interested in a white youth named John who stands out amongst the dark-skinned Indians. As John explains how he and his mother, Linda, came to live on the Reservation, Bernard quickly realizes that he has found the woman the Director abandoned. John is an unexpected bonus. Capitalizing on John's unhappiness, Bernard offers to take John home with him. John, eager to see the world outside the Reservation, agrees immediately.

When Bernard and Lenina return with John and Linda, everyone comes out to stare. Bernard's discovery brings him instant fame and blocks his transfer to Iceland. The Director resigns his post.

As Bernard delights in his new-found popularity, he becomes more and more a part of the society he once deplored. His vanity aroused, Bernard begins enjoying soma and women.

John, however, becomes miserable. He is bewildered by the crude morals, widespread soma addiction, and callousness towards death in the new world. A tour of one of the factories convinces him that his new world is horrible. He decides not to let Bernard exploit him further.

John's refusal to appear publicly causes Bernard to lose his popularity and power. But John is unsympathetic and spends hours reading poetry with Helmholtz rather than give in to Bernard's pleas.

Lenina also suffers because of John. In spite of her conditioning, Lenina can only think about John and is unable to enjoy other men. In desperation, Lenina goes to John. When John sees Lenina at his door, he panics. He also loves Lenina, but not as she loves him. His morality puzzles and annoys Lenina, while her brazen attempts at seduction tempt and anger him. In a fit of rage, John attacks Lenina and orders her to leave, claiming she is nothing but a whore.

John's rage is interrupted by the news that his mother is dying, and he rushes to her side. As he sits by her bed, he recalls his childhood and the love he feels for her. His memories are interrupted by a hoard of eight-year-old Deltas, who begin frolicking around his mother.

angered at what he views as their disrespect, John frightens the children, who have been taught to view dying as completely natural.

Later, overwhelmed with sorrow and anger toward the society that killed Linda, John tries to rid the workers of their drug addiction by throwing away their soma rations. A riot breaks out. Although Bernard hesitates, Helmholtz comes to John's aid.

Because Bernard is still associated with John, both he and Helmholtz are exiled after the rebellion. While Helmholtz stands firm, Bernard begs for a second chance. After dispensing with Bernard and Helmholtz, the Controller tries to make John understand why society has sacrificed truth and beauty to insure happiness and stability. Despite the Controller's arguments, John feels the sacrifice of freedom is too great a price to pay for happiness.

More horrified than ever by the world-state, John seeks refuge in an old lighthouse and returns to an ascetic life. He tries to purify himself, but thoughts of Lenina taunt him. When John tries to whip the fiery passion out of his mind and body, a Feelie Corporation photographer secretly films his penitence.

Soon after the film is released, throngs of curious spectators come to the lighthouse to stare and jeer at John. When Lenina arrives, John tries to drive her away. The crowd circles the pair and turns John's purification ritual into an atonement orgy.

Caught up in the frenzy, John becomes involved in the orgy. When he awakens after an evening of soma and sensuality, John is ashamed and guilt-ridden. Believing no other escape exists, John hangs himself.

BOOK CHAT

Aldous Huxley stands out as one of the most able futurists of our time. In 1932, he made predictions about a future 600 years away. Within half a century, his predictions seemed less far-fetched than he had imagined. Written as a prophetic fable, *Brave New World* is as much a warning as it is a satire.

A Prophecy Examined

Brave New World depicts a world-state organized to insure happiness, community, and stability. Its citizens are conditioned to maintain the status quo. The unspoken question that pervades *Brave New World* is whether Americans are so bent on happiness and stability that they will unwittingly sacrifice their freedom. In *Brave New World Revisited* (1958), Huxley suggests they might. He points to evidence that America is drifting toward welfare-tyranny at a much faster pace than his book had suggested.

In *Brave New World*, people 600 years in the future direct all their energy toward avoiding physical and mental discomfort. The state provides constant diversion in the form of elaborate games, erotic "feelie" motion pictures, and endless sexual freedom.

Today's TV, sports events, and increasingly sophisticated games have much the same

aim—to provide an escape from life's doldrums and disappointments. The content and sensory effects of current movies and theme parks rival *Brave New World's* contrived feelies.

In Huxley's future world, though happiness might be elusive, world-state citizens can always lift their spirits with soma. This cure-all can act as a tranquilizer, stimulant, or hallucinogen. Modern science has not yet produced a drug that rivals soma, but over-the-counter and doctor-prescribed tranquilizers attract millions of consumer dollars each year.

Belonging in *Brave New World* has nothing to do with close personal relationships, marriage, or even national identity. The world-state has eradicated personal loyalties to eliminate divisiveness. Everyone belongs to everyone.

Again, this extreme does not yet exist. But it cannot be denied that a high divorce rate and unstable close, personal relationships are features of modern life.

While personal ties are passe in Huxley's world, no one ever needs to be alone. In fact, life is structured around group activities. The World Controllers understand a fundamental truth about human nature: Belonging to a group is an important part of feeling secure. Using this fact to their advantage, the Controllers provide citizens with an identity that satisfies their need to belong while insuring the social stability of the state. Citizens who do not conform become isolated and unhappy—a point Huxley illustrates through Bernard's painful efforts to find his place in society.

It is just such a need to belong that is used by modern police states to achieve social stability. At one time in China, government dress codes and social regimentation were used to control people and foster group loyalty. A person who defied the government by wearing nonstandard garments could easily be identified and become a ready target for reprisals.

Some democracies, too, accept dress codes as a means of developing discipline in some situations. The armed forces are the most notable example of this. People in military uniforms recognize each other as members of an exclusive group. In fact, unusual dress, wherever it appears, often tends to arouse suspicions.

Huxley's world-state uses Bokanovsky's Process and social and moral conditioning to achieve stability. The process produces five distinct castes, each mentally and physically suited to a particular role in life. Although scientists have not yet managed to mass produce test-tube babies, they are using scientific techniques to produce babies. Artificial insemination, fertility drugs, and embryo implantation are now all accepted practices.

Through hypnopaedia (sleep-teaching), an elaborate system of behavior modification, and an all-inclusive network of propaganda, each *Brave New World* citizen is conditioned to conform to state-defined modes of behavior. Huxley must have seen the possibility of such techniques being applied in the future. In *Brave New World Revisited* he suggested passing legislation that prevents sleep-teaching and anti-rational political propaganda. He went so far

as to suggest that the content of political oratory be controlled to prevent widespread anti-rational thought, in spite of the fact that this would violate guarantees of free speech.

Brave New World's rigid structure also guarantees economic well-being. Citizens must buy expensive equipment in order to play approved games. Consumption is also encouraged by state slogans like "end instead of mend."

This slogan could also apply to existing production techniques. Planned obsolescence is here—600 years earlier than Huxley predicted, and advertisements expertly whet consumer appetites. Products are routinely associated with values that buyers hold dear—social status and sexual appeal, for example.

Emphasis on materialism is yet another prophetic strain in the novel. In today's society, materialistic concerns frequently override humanistic ones. An individual's worth is often measured in terms of wealth rather than intangibles such as goodness. One might not guess that "money isn't everything" by observing American social and economic structure.

Many critics, including Huxley, believe the kind of future that is depicted in *Brave New World* is possible, considering the direction technologically advanced societies are taking. Huxley's visions of technology's effect on morality, social structure, labor, and leisure time were, indeed, extreme—but prophetic.

Huxley agreed with critics that he weakened the credibility of his predictions by depriving *Brave New World* citizens of any freedom or rational thought. They have two choices: an insane life in Utopia or a strange, primitive life on an Indian Reservation. Later he wrote that he should have provided a third alternative: life within a community of exiles and refugees from *Brave New World*. Here would live those who refused to relinquish the thoughtful control of their lives.

Despite this qualification, Huxley maintained that complex, impersonal forces were a much greater threat to freedom than realized. Among the dehumanizing forces he identified were over-population, over-organization, dwindling food and fuel supplies, monopolized control of production, inequitable distribution of property, and dehumanizing population centers. In a moment of hope, Huxley wrote that people can be "educated for freedom." Yet he seemed afraid that a severe crisis would induce humans to accept servitude if an all-powerful authority would agree to solve their problems.

The accuracy of Huxley's predictions can be examined from many viewpoints. Huxley did so in *Brave New World Revisited*. One major criticism of his fable is that the *Brave New World* Controllers use such repugnant methods to control citizens that people would surely rebel. But the methods are less an issue than the end results. The question is whether or not Huxley's prophecies should be taken seriously and—if there is truth in them—how to benefit from technological advances while avoiding their unpleasant consequences.

BRAVE NEW WORLD Glossary

Alpha:	the highest of the five castes in Brave New World; scientists and thinkers
Beta:	the second highest caste of the five castes in Brave New World; the technicians
Bokanovsky Process:	the process that splits a fertilized human egg into many different identical eggs; can produce up to 96 eggs from one original
caste:	a strictly limited social class
Community Sing:	a religious gathering for the lower castes
conditioning:	trained or brainwashed to believe something
decanting:	removing the fully developed embryos from their bottles
Delta:	the fourth of five castes in Brave New World; wear khaki
dystopian:	describing a negative utopia
ectogenesis:	birth outside the uterus
Epsilon:	the lowest of five castes in Brave New World; wear black
erotic play:	a children's activity to encourage them to be promiscuous and uncaring about sexual faithfulness
eugenics:	selective breeding; genetic engineering
euphoria:	a state of extreme happiness and contentment
feelies:	a movie that lets the audience actually feel the actions and emotions that are happening on the screen
Ford:	Henry Ford, the creator of the conveyor-belt assembly line and mass production; the person worshipped by people in Brave New World
freemartin:	a sterilized woman in Brave New World
Gamma:	the third of five castes in Brave New World; wear green
hedonism: life	the pursuit of pleasure as the most important objective in
hypnopaedia:	sleep-teaching
Malpais:	the name of the Savage Reservation in New Mexico; literally "bad country"

Malthusian belt:	a belt that women wear to hold birth control devices
Malthusian drill:	a drill performed to practice using birth control
Neo-Pavlovian conditioning:	the process of training someone to respond in a certain way
Orgy-Porgy:	a "religious rite" in which participants have indiscriminate sex with others to develop a feeling of solidarity in the group
pneumatic:	curvy, well developed
Podsnap's technique:	process of increasing the rate of development of human embryos
predestination:	deciding in advance what a person's life will be like
pregnancy substitute:	getting benefits without being pregnant
Savage Reservation:	a place in New Mexico where people are kept who do not adhere to the utopian way of life
Social Predestination:	process to decide where people will work, what class they will be, what job they will have in Brave New World
Solidarity Service:	a "religious service" involving 12 men and women; they meet in a circle and through common emotional and physical experiences become one with each other
soma:	a drug that is used to control the emotions and actions of Brave New World's people by keeping them happy and content; in history, Hindus used it
surrogate:	a substitute for something
T-Model:	equivalent of the Christian cross; modeled after Henry Ford's Model T car
VPS	Violent Passion Surrogate; drug to simulate sex