

Tom Healy

Mr. Valerio

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*Brave New World: 3*

Traditionally, Brave New World presents an undesirable and horrific society portraying a future quite uncomfortable; this is an irrefutable fact but the depiction is ambiguous enough to establish a justifiable argument towards the antithesis. Art is abolished, and this is a terrible thing, but something must be said of the satisfaction and efficient stability of the residents of this seemingly hostile environment. A Handmaid's Tale is very clear in that it depicts its characters unhappy with the system, but this measure of reflecting the ideals of a government on the situation of its people applies to Brave New World as an advantage, for the citizens are ultimately satisfied and pleased with their lifestyle. Of course it is undeniable that this is a futuristic nightmare, and the residents may have been "programmed" to artificially condone their surroundings, but this specific interpretation does leave room for argument.

The citizens of this society are pleased, at least artificially, with their world. The savage serves as a metaphor for a completely different lifestyle, which the residents view as inhuman and primitive compared to their benevolent modernism. Consider the term "mother" to serve as a chief variable for my example. This is a term regularly associated with John and with his neighbors, yet completely alien to the citizens of this world and met with contempt, discouragement, and confusion. When John's mother was dying in the hospital and John was by her bedside weeping because of the inevitable passing of a

loved one, the children being conditioned for death as standard of their upbringing find John's behavior incomprehensible.

These people are happy. They live in a world that has sacrificed art and science, and such a sacrifice from the reader's point of view is unbelievably fascist, but when science and art is rooted out of nature, passion, and general tendencies, than what does it matter. For ignorance is bliss, so they say. When Othello and The Tempest are torn out of memory and out of a bleeding artists' heart, who will cry for it anymore. Freedoms are limited indeed, for several generations must have suffered when such masterpieces and natural comforts where in the early phase of abandonment, but heaven on earth is the meaning of life, right? There is a justifiable sarcastic tone presented, for it is utter nonsense. What you know cannot hurt you, but it also cannot help you. Free will is the betterment of society. These contemporaries of this society notice the superficial promise of fascism as the road to eternal happiness, and the amount that is sacrificed portrays this society as an enemy to free will.

All in all the main goal of Huxley was to present a dystopia, which he did well, but there is another ambiguity and interpretation to present an argument for both sides. One may say that these citizens are happy with their world, but to associate them with that world would mean to deem them computers, for this is the underlining definition of a computer: lacking free will, artificially conditioned, possessing a dead passion for the preservation of art and beauty. Humans cease to be humans when they are empty of moral choice, and this society ceases to nurture human beings, only some new species of lifeless mechanisms.

*The Handmaid's Tale: 2*

The social order of Gilead fails to completely convert its citizens because the programming of contemporary society will never successfully contaminate their deepest passions and most sincere desires. What is left of the original human being is that which lies deep within our soul, or whatever one may call that eternal spirit, which serves as mankind's greatest power of impenetrable purity and innocence. This is proven by the natural rebellion to the social order of Gilead from the lower classes and from the higher positions such as a commander's rank. The attempt to scrape clean all which makes a human being human and transform it into some artificial code of law is a vain attempt. Even generation after generation, when memories of free will becomes nonexistent, there will still be a natural rebellion and a resilient mark of one's original lifetime.

Offred serves as a contemporary of modern society. She was a mother, and can remember well the life she took for granted before this nightmare, but even conditioned and intrusively programmed by the system she still recalls memories, experiences vague feelings of love, and has a potential for sentimental attachment. In the first paragraph she has a clear memory of the gymnasium as some resource of history that hosted dances and told stories of glorious basketball games. It is nostalgia, but also forlorn memories that she praises for their alien standards compared to her world. Where lies the unconditioned parchment is in her mind, her thoughts, and her memories of a world alive not so long ago, and this is what serves to satisfy the semi-conditioned palimpsest. She clearly nurtures aspects of her former life throughout the book in a hopeless and somewhat subliminal way but the mere fact that she nurtures them means she is not completely

conditioned. Even with Nick she was developing at least a potential for romantic involvement, such a variable quite unacceptable to Gilead, which further establishes her unconditioned stand.

This theme can well be associated with those who in fact have experienced a life before their latter situation. Such people represent the most difficult generation to subject to this new conditioning for the older one is, the harder they find to let things go and learn new things, especially such consistent comforts such as human nature and standards of living. The first children born into this new system and born with its radical politics and fascist community will find it engraved in their memory and their nature, so perhaps any newborns do not qualify for the palimpsest theme for they are in no need of conditioning; they have nothing to be conditioned from.

The commander, who invites Offred up to play scrabble and later takes her to Jezebel's, serves also as one with aspects of an original free lifetime engraved in his nature. Nick plays along and serves as a commuter between Offred and the commander but he also represents a semi-conditioned citizen. In fact, if one analyzed most of the characters in the book, they would find that there is no real person worthy enough to be called "purely conditioned", for it is a ridiculous society which harbors rebellions that would be condoned by an outside interpreter living in a free world. Gilead's social order is bleeding with representations of unpurified citizens who offer as a theme to Atwood a general palimpsest. The attempt to scrape clean the people is evident. For example, the status of clothing meant to demoralize and inspire procreation, but almost more evident than the attempt is the inability to obliterate all traces of the original lifestyle, apparent in every character and every bitter and sarcastic thought in Offred's mind.

*A Clockwork Orange: 2*

The representation of A Clockwork Orange as a whole both supports Burgess' acclaims to original sin and presents a case in which the government intervenes with spiritual purification and consequently shifts, becoming tyrannical. Alex is at the center of this representation and he provides well to support Burgess' view on this subject as presented in the interview. Burgess believes in original sin, and denies the strive for perfection on earth, which he explains is a futile attempt and even more vain when governments try to force heavenly perfection artificially.

The government in Alex's time represents the government Burgess addresses in the interview, Russia and Nazi Germany. Alex's government does in fact try to intervene with his own moral perfection, which consequently proves to be an unsuccessful attempt. Ludovico's procedure in A Clockwork Orange is a procedure of moral correction; associating specific acts of vandalism with a sickness, which physically prevents the patient to perform such acts. Now physically they may not be able to be imperfect, but if there is still a moral choice to perform these acts, as there clearly was in Alex's case for he tried to hit Joe when the time came round and he as well tried to grab the naked women during his testing, than any world beyond the material world would not see this as a correction at all. In fact, nothing has really changed within the patient. Burgess says that it is rightly impossible for a human being to be morally transformed by anyone save himself, and the closest any artificial variable, such as the government's procedure, will come to would be on a physical level that just builds a wall between the patient's criminal tendencies and society. This first point expresses the vain attempt of governmental

correction, but Burgess further exploits this detail by expressing the failure for the procedure to even succeed on a physical level, for Alex wound up jumping out of a window and later being conditioned to return to his old vicious self.

Alex does not truly become conditioned towards the general good structure of a human being until he personally decides to throw down his rebellious signature and grow up. What is ironical about this is the simplicity of it all when millions of dollars and countless hours of research were spent on correcting this youth unsuccessfully and in a day's time, with such a little effort spent, he is on the road to correction. This is Burgess' influence on the book when he says that we must sort out morality for ourselves without the intervention of an intrusive government. These wacky governmental figures attempt to perfect this fallible world and in consequence only exacerbate the situation. Consider Alex, Dim, and Pete who consciously cured what society had tried very hard to condition. Pete became married, Dim, hired as a millicent, and Alex simply felt one day that he was growing up and too old for vandalism anymore. What these boys performed was all based on free will, despite the undying efforts of figures such as Mr. Deltoid and Dr. Brodsky. As apparent in A Clockwork Orange, man cannot support heaven on earth, and man does not have the ability to create a just society, which was clearly represented in the gross mistake of Ludovico's procedure to artificially contrast this theme.