

## ALDOUS HUXLEY'S "BRAVE NEW WORLD" AND "GULLIVER'S TRAVELS" BY JONATHAN SWIFT IN THE LIGHT OF INTERTEXTUAL DIALOGUE

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**Abstract:** Aldous Huxley is regarded as one of the most prominent successors of Jonathan Swift in English literature, particularly in terms of employing the satirical method. Despite the evident affinity between Huxley's "Brave New World" and "Gulliver's Travels" by Swift, the intertextual relationships between the two works have yet to receive thorough scholarly attention, which highlights the relevance of the present article. Its purpose is to determine the features of the transformation of Swift's model of reality in Huxley's novel "Brave New World". The study comprises the following tasks: to emphasise the motif of travelling as a pivotal concept in the author's universe; to analyse the peculiarities of the external world representation as it is perceived by the protagonists; to trace the specifics of the evolution of the worldviews of both the main characters and the potential reader who can relate the texts to his current reality. Relying on the theory of intertextuality put forward J. Kristeva, we consider the literary work an open text engaging in dialogic interaction with other texts, facilitating the creation of new meanings. Thus, through a dialogue with his renowned predecessor, Aldous Huxley guides his readers back to a familiar text. In the process of reading, a recipient not only gains insights into the text but also attains a heightened comprehension of his own identity. This involvement prompts reflective contemplation, nurturing a more profound understanding of both the self and the surrounding reality. Both works share a common topic of exploring the world through the experience of travel, which forms the foundation for the representation of the author's ideas. The protagonists, Gulliver and John the Savage, learn the world and undergo enlightenment by visiting different countries and encountering new forms of social life. As the denouement approaches, both John the Savage and Gulliver reach the conclusion of humanity's inevitable moral and spiritual decline. However, unlike Swift, who in "Gulliver's Travels" leaves a faint glimmer of hope, Huxley in "Brave New World" is full of apocalyptic predictions and tragic despair about the future of human civilization.

**Keywords:** dialogue, dystopia, identityimage, interpretation, intertextuality, narrative, plot, protagonist, satire, structure, travel.

### 1 Introduction

Aldous Huxley's dystopian book "Brave New World" (1932) holds a significant place in the author's legacy. The novel has gained widespread acclaim among readers and scholars for its ability to provide both entertainment and intellectual challenge, satire and lyrics, fantasy and reality. As of now, the book has been a subject of lots of different studies. The high interest in it proves the topicality of the issues raised as well as their longlasting power are still valid, especially since most of the author's predictions regarding the future of mankind have come true today. Not surprisingly, the ideas and images of "Brave New World" have been reinterpreted in the writings of the younger generation of dystopian writers, in particular Stanislaw Lem, Michel Welbeck, and others.

At the same time, as Peter Fircchow claims, "the novel has not lacked for literary fosters" (Fircchow, 1984). Most researchers agree that Huxley was inspired to write his book by a number of authors, including William Shakespeare, Herbert Wells, Anatole France, Yevgeny Zamyatin, James Joyce, and others. Regarding Zamyatin, widely recognised as the father of dystopian literature, it's questionable whether his "We" (1920) had any influence on "Brave New World". Huxley claimed he had not heard of "We" when he started writing his book, which initially was meant to be a parody of Herbert Wells' "Men Like Gods" (1923). In the letter to Kethevan Robberts (May 18, 1931), Huxley noted: "I am writing a novel about the future Brave New World, on the horror of Wellsian Utopia and about a revolt against it" (Huxley, 1969). In fact, "Brave New World" became a polemical response to Wells' model of an ideal scientific society in "Men Like Gods".

Huxley's disapproval of Wells' book and utopias in general explains his preference for Swift's satirical tradition, which also had a great influence both on the idea of "Brave New World" and its creative manifestation. Scholars (Arfred Ward (1930), David Daiches (1960), Harold Watts (1969), Chris Ferns (1980),

Peter Fircchow (1984), Jerome Meckier et al. (2006), etc.) emphasise mainly the ideological similarity of Swift and early Huxley. For example, Ward considers Huxley to be "the most shattering satirist after Swift" (Ward, 1930). The author of "Brave New World" is referred to by Fircchow as a moralist of "the old Swiftian school" (Fircchow, 1984). Ferns pays attention to the closeness of Huxley's "temperamental affinities" with Swift (Ferns, 1980). In his opinion, it was Swift whom Huxley chose as his mentor in "Brave New World" (Ferns, 1980). Notable in this respect is Huxley's letter to G. Wilson Knight (August 15, 1931), in which the sender writes that he has been "preoccupied with a difficult piece of work – a Swiftian novel about the Future, showing the horrors of Utopia". He adds that it is "a comic book – but seriously comic" (Huxley, 1969). Thus, in his literary debate with Wells, Huxley applies Swift's satirical approach. He sees it as the most potent defence against utopian views about the beneficial role of science in the development of mankind. On the other hand, in defining "Brave New World" as a "Swiftian novel", the author manifests his conscious intention to introduce connections between his book and Swift's writings, in particular "Gulliver's Travels".

The above arguments prove how closely Huxley's and Swift's books are related to one another. Because of the lack of special studies on this subject, we consider it relevant to study the novel "Brave New World" from the perspective of an intertextual dialogue with Swift's book. The aim of this article is to single out peculiarities of the transformation of Swift's model of world presentation in Huxley's novel. In the study, particular emphasis is given to the evolution of the worldviews of both the main characters – through whose eyes the outer world is portrayed – and the potential reader, who can find ways to see the relevance of the text in the immediate context. In this regard, Wolfgang Iser's theory of aesthetic response proves to be useful. According to it, the essence of a literary work arises from the interplay between the text and the reader, conceived as "an effect to be experienced" rather than an "object to be defined" (Iser, 1978). This implies that during the act of reading, a recipient not only acquires insights concerning the text but also gains a deeper understanding of his own identity. This engagement stimulates reflective thinking, fostering a more profound understanding of both oneself and the surrounding reality.

In the article, we employ ideas of Julia Kristeva, whose work "Word, Dialogue, Novel" (1986) first introduced the term 'intertextuality'. Kristeva's theory contends that no text is isolated; rather, each one exists in connection with others, forming a "mosaic of quotations". The scholar promotes a dynamic view of expressions within texts, seen not as fixed meanings but as intersections of textual layers. This perspective fosters a dialogue among various forms of writing, embracing the reader, the author, and the interplay of historical and contemporary cultural contexts. By emphasising these complex relationships, Kristeva's theory transcends traditional notions of authorship and literary interpretation, portraying them as multifaceted and continuously evolving processes.

Our study is further enhanced by taking into account the modern viewpoints of Polish scholar Zofia Mitosek. She brings in a refined understanding of intertextuality that stands apart from Kristeva's approach. Mitosek's focus is on the connection between the author's intentions and their deliberate efforts to link their work with those of writers of the past. In her analysis, she divides intertextuality into two distinct forms: global (unconscious) and limited (conscious). Regarding the former concept, it "consciously ignores the writer's intention, equating him with any speaker, and understands the intertext as a holistic context, the linguistic experience surrounding each person. In this context, writing and literature are seen as a special concentration, interesting enough to be well-established and subject to research reflection" (Mitosek, 2004). From a scholarly perspective, the very concept of limited intertextuality as a

conscious literary tool is far more effective. In this case, as the Polish scholar asserts, we are speaking of “playing texts, styles, and poetics that cause semantic effects associated with double speech: dialogue, repetition, imitation, and involvement of what has already been said and what exists in art and cultural tradition as a field of unceasing relationships and applications” (Mitosek, 2004). We believe this concept is relevant given Huxley’s task to create a “Swiftian novel” and his later acknowledgement of Swift as having the main literary impact on “Brave New World” (Ferns, 1980).

The purpose of writing this article is to examine the intertextual dialogue between A. Huxley’s “Brave New World” and J. Swift’s “Gulliver’s Travels”, thereby shedding light on the connections, influences, and thematic parallels among these two eminent literary works. Through this exploration, the aim is to deepen our understanding of both texts, unraveling the layers of meaning embedded within them and uncovering how they resonate with each other across time and context. This intertextual analysis serves to enrich our appreciation of the themes, motifs, and societal critiques present in both “Brave New World” and “Gulliver’s Travels”, offering fresh insights into their significance and relevance in the literary canon.

## 2 Literature review

In his research paper, Hossain (2022) investigated Aldous Huxley’s *Brave New World*, delving into the portrayal of a post-human totalitarian society known as the “World State”. This society does not allow natural conception and birth, instead treating humans as commodities to be hatched, conditioned, fertilized, and manufactured in large quantities through processes like Bokanovskification. The paper explores how this system of power deviates from normality and celebrates the mass replication of humans, drawing parallels to Jean Baudrillard’s concept of simulation and simulacra as elucidated in his 1981 work “Simulacra and Simulation”. Through this analysis, the study aims to provide a critical appraisal of the novel’s themes and implications.

In his research paper, Arif (2023) investigated the dichotomy presented in Aldous Huxley’s *Brave New World*, delving into the exploration of utopian idealism and its transformation into dystopia. The paper scrutinized the portrayal of a world devoid of sickness, pain, or limitation, juxtaposed against the backdrop of a civilization governed by strict rules and codes. Arif examined the central question of why utopian aspirations often give rise to tyranny, oppression, and the lust for power. Furthermore, the research analyzed the contrasting facets of Huxley’s world, highlighting the magnificent civilization and comfort juxtaposed with the gloomy existence dominated by strict control and insipid routines.

In his scientific work, Kroll (2022), delved into the depths of Jonathan Swift’s “Gulliver’s Travels”, recognizing its enduring relevance beyond the simplistic tales of Lilliput. He explored how Swift’s satirical masterpiece continues to resonate socially and politically, even after three centuries. Kroll’s analysis sheds light on how contemporary audiences interpret and engage with satire, seamlessly drawing parallels between Swift’s critiques and modern societal structures. In turn, Abdeldjalil and Chaabane (2023) investigated the portrayal of social stability in dystopian fiction, particularly focusing on how governments aim to maintain control over citizens through various conditioning mechanisms. They use Aldous Huxley’s “Brave New World” as a prime example to highlight dystopian features such as the absence of individual freedom, artificial happiness, and biological manipulation.

In his research paper, Harpreet et. al. (2024) investigated the enduring relevance of Jonathan Swift’s “Gulliver’s Travels” in the contemporary digital era. The study delves into the profound insights offered by Swift’s narrative, exploring parallels between the satirical themes of the novel and the complexities of our digital society. Through an interdisciplinary approach, the paper examines how Swift’s critique of human nature and reason

resonates with the ethical and moral dilemmas of today’s digital landscape, emphasizing the timeless significance of classic literature in understanding and navigating modern technological challenges. Additionally, Gong (2021) investigated Swift’s intricate manipulation of dual focalization in “Gulliver’s Travels”. The analysis reveals a narrative dynamic where Gulliver’s character, portrayed as gullible and influenced by others, merges with a detached Gulliver-narrator who observes events with empirical detachment. This parallel extends to Swift’s commentary on English-Irish relations, with the novel serving as a parody of colonial travel accounts. The study suggests that Gulliver’s warnings, conveyed through character and narrator, serve as Swift’s admonitions to both Irish and English audiences regarding intellectual blindness and governmental neglect.

In turn, Volkan (2023), investigated the concept of posthumanism as a critical response to the perceived limitations of humanism. His focus was on critical posthumanism, which emphasizes critical discourses rather than technological advancements. This anti-anthropocentric theory challenges the humanist ideology by rejecting the centrality of humans in Western thought and practices and criticizing the human dominance of nonhuman entities. Volkan’s analysis delves into how Jonathan Swift’s “Gulliver’s Travels” anticipates posthumanist themes by deconstructing and destabilizing traditional notions of human bodies and reason, thus shedding light on the early emergence of posthumanist ideas in the eighteenth century.

## 3 The methods that were used

The analysis of literary sources was carried out in order to identify common and distinctive features between the works of Jonathan Swift and Aldous Huxley in the context of their satirical approach to scientific progress and its consequences for society. Such an analysis made it possible to understand how they highlight the danger of the destructive influence of scientific progress on society and human nature through their literary works.

The method of systematization was used to analyze the data related to the realization of the theme of travel and the promotion of the main characters in the works of Jonathan Swift and Aldous Huxley. This method made it possible to systematize various aspects of the journey in both works, including their significance for plot development, character development, and thematic expression.

The method of generalization was used to systematize and analyze the differences in the ways in which the authors depict the interaction of the main characters with the world around them in the works “Brave New World” and “Gulliver’s Travels”. This method made it possible to identify three ideological and semantic parts in both works, which reflect three levels of experience of the main characters of a civilized society.

## 4 Research results

### 4.1 Travel as a form of representing and understanding the world

Despite being representatives of two distinct epochs, the Enlightenment and Modernism, both Swift and Huxley exposed the speculative theories of their time in their works, especially in terms of the advantages of scientific progress. Actually, those became the subject of their satire in the books. It is important to emphasise that Swift was among the first ones to question the enlighteners’ trust in the ultimate power of reason, thus encouraging his countrymen to develop critical thinking. However, Swift’s contemporaries did not appreciate his writings. Consequently, he may be seen as a writer who was ahead of his time. Huxley claimed that the century in which Swift lived was “hard and virile: machinery, Taylorization, the highly-organized division of labour, specialization, and humanitarianism had not yet begun to produce their dehumanizing effects” (Huxley,

1937). He was convinced that if Swift lived in the twentieth century, he would have been “the adored, the baroneted, and the Order-of-Merited author” (Huxley, 1937). With these words, Huxley highlighted the relevance of Swift’s satire in the “routine-ridden, mechanized world of the 20th century” (Huxley, 1937), when the dehumanisation processes became apparent in all their absurdity and danger.

In this aspect, Huxley’s “Brave New World” has come to be recognised as the most dramatic example of how science and technology have permanently altered modern civilization. In the book, following the epistemological concept, the narrator demonstrates the narrowness and limitations of science. As a property of ratio-based objective reality, it does not reflect inner-personal existence. In the essay “Do What You Will”, Huxley argues that science “is no ‘truer’ than common-sense or lunacy, than art or religion. It permits us to organize our experience profitably; but tells us nothing about the real nature of the world to which our experiences are supposed to refer” (Huxley, 1937). The author’s convictions determined the ideological line of “Brave New World”, which is considered “a kind of byword for a society” where “the values (or unvalues) of scientific technology are dominant” (Fircchow, 1984). The above-cited words could also be referring to “Gulliver’s Travels”, the current relevance of which does not require confirmation.

It is interesting to note that in the early 1940s, Huxley had the idea to depict reality through the eyes of Gulliver’s grandson, who was travelling through the eighteenth century (Huxley, 1969). That means that the thought of creating a “new Gulliver”, modified by the realities of the modern industrial world, has haunted the author. Its primary implementation can be observed in the novel “Brave New World”. From this perspective, Swift’s book is regarded as a predecessor text that establishes a pattern or algorithm for the perception and evaluation of cultural objects. It shapes the way we interpret and categorise phenomena, defining what is considered good or bad, right or wrong. In Huxley’s novel, Swift’s text serves as a cultural code, which the author frequently alludes to in his writing. While the connections between “Brave New World” and “Gulliver’s Travels” might not be immediately obvious, but they are detected throughout Huxley’s work, both in the thematic content and the overall structure.

The key common aspect of both works is the authors’ use of travel as a means of representing the objective world that opens up to the protagonists. It provides an opportunity to compare and evaluate various nations, implying the contrast principle. Moreover, Swift includes the word “travel” in the title of the book, indicating the criteria by which the plot-event content is conveyed. Therefore, the main principle of world representation is shaped by the protagonist’s progress as they evolve while travelling and acquire experiences that are deemed the most significant knowledge. In this regard, “Gulliver’s Travels” may be viewed as an implementation of Lockean empirical conception that places a high value on sensations and the individual’s experience of the world. At the same time, Swift goes beyond Locke’s theory as he also satirically mocks it in the book.

When it comes to Huxley’s “Brave New World”, the concept of travel does not seem to be a dominant component in the novel plot structure, since its protagonist, John the Savage, emerges only in the final one-third of the book. This makes the work a rather unconventional one, making it hard to categorize it without raising a discussion. In addition, the narrative of the novel is impersonal (the so-called third-person narrative), although for utopian or dystopian fiction it is common to rely on a first-person narrative. Traditionally, the protagonist is the narrator through whose eyes the reality is assessed, as one can see in “The City of the Sun” (1602) by Tommaso Campanella, “New Atlantis” (1627) by Francis Bacon, “Time Machine” (1895) by Herbert Wells, “We” by Yevgeny Zamyatin, and others. Despite the fact that Huxley doesn’t follow the tradition closely, there is a kind of unity in his work, ensured by a single

philosophical and artistic idea that runs through the whole text. This is what makes the book original and unique.

For Huxley, the travel acts as a means of showing the main character’s growth in self-awareness. He concentrates on how the individual’s mind sees the surrounding and how the surrounding may effect changes in his convictions. In this regard, Huxley’s personal travel experiences, as recorded in the book “Jesting Pilate”, are noteworthy. Drawing attention to the diversity of the world as well as instances of standards deviations in various nations, the author believes that the major responsibility of the traveller is to “distinguish between harmless perversions and those which tend actually to deny or stultify the fundamental values”. According to Huxley, one can be tolerant towards the first, but there “can be no compromise with the second” (Huxley, 1926). As we can see, for Huxley the man’s capacity to defend humanistic values is of primary importance. Therefore, it determines the essence of the main character of “Brave New World”, which in its turn resonates with Swift’s idea of Gulliver.

In the next section, we will consider the ways the authors implement their strategy for depicting the protagonists’ advancement in their respective worlds.

#### 4.2 Stages of the protagonists’ progress in the world: from ignorance to awareness and revolt

In both “Brave New World” and “Gulliver’s Travels” one can distinguish three ideological and semantic parts that stand for three perspectives of civilised society and, hence, three levels of the protagonists’ experience of the outside world. While in Swift’s book every country is shown to have a specific model of government, mainly a monarchy, Huxley depicts the so-called “World State”, a monopolistic authority, as the personification of the totalitarian dictatorship that rules the entire planet. Other types of political organisations that might exist (except for the Indian reservation) are not detected. Despite this difference, both works heavily rely on the concept of understanding the world through the creative “author-hero-reader” triangle. In the framework of the triangle, the main concepts of the works unfold, and the texts’ strategy is implied.

As it has already been mentioned earlier, in “Brave New World” it is the author who takes over the functions of the narrator, shaping the readers’ opinion according to his liking and attitude. The author unfolds the narration in a grotesque and sarcastic manner, demonstrating his contempt to the fundamental principles of civilised society despite its obvious prosperity and high standard of living. Therefore, the reader’s reaction as an outside observer is modelled by the author’s feelings. However, at the initial stage, the recipient is unlikely to identify himself with the robot-like beings of the new world and, as a result, they may disregard possible threats looming over them and their current environment. If we examine this situation through the perspective of Swift’s model, it reminds us of Gulliver’s stay in the country of Lilliput. As a law-abiding Englishman, the protagonist of “Gulliver’s Travels” fails to recognise an expanded projection of his country in the customs and habits of the little creatures. It demonstrates his limited awareness and low level of comprehension of the outside world.

This idea can be supported by events unfolding during Gulliver’s audiences with the King of Brobdingnag in the second part of Swift’s book. We follow the scene when Gulliver himself behaves like a Lilliputian, proudly telling the noble monarch about the achievements of the British government in foreign and domestic policy. According to him, the House of Peers is famous only because it includes the “Persons of the noblest Blood, and of the most ancient and ample Patrimonies”. They are “the Ornament and Bulwark of the Kingdom; worthy Followers of their most renowned Ancestors, whose Honour had been the Reward of their Virtue” (Swift, 2005). Gulliver’s panegyrics are a manifestation of the blindness and slavish obedience of a man who sees neither others’ nor his own faults. Hence, he does not realise the hidden irony of the shrewd giant’s questions. The

pinnacle of the situation is Gulliver's conclusion that the king is a man of "narrow Principles and short views" (Swift, 2005).

As regards John the Savage, the main hero of the "Brave New World", he was born on the territory of an Indian reservation. The boy learned about a wonderful country from his "mechanical" mother, whose nostalgic memories were filled with sadness for everyday things and emotions rather than for home, friends, or loved ones. She missed wonderful games, delicious dishes, "the lovely music that came out of a box," "the light that came when you pressed a little thing in the wall"; "the pictures that you could hear, feel, and smell as well as see"; "a box for making nice smells"; babies "in lovely clean bottles"; mountain-like houses, and, most importantly, a sense of happiness, when people are "never lonely, but living together and being so jolly and happy" (Huxley, 2002). Linda's story is an implementation of one more perspective of the New World, namely, from the standpoint of a human being who, like Gulliver (in the eyes of the giant monarch in the second part of Swift's book), is an organic part of society, or rather a cog that accidentally fell out of the huge mechanism to which it was attached. As we see, the woman neither knows nor wants to know about another "happiness". Linda's character serves as an example of how standards can negatively affect one's conscience.

In this context, the problem of the natural immunity of John, the direct recipient of Linda's memories, becomes relevant. Despite the fact that the boy was raised among Indians from infancy, he was captivated by his mother's tales and developed a great desire to visit the perfect society. Not surprisingly, while talking to Lenina, following Shakespeare's Miranda, he exclaims, "O Brave New World that has such people in it ... Let's start at once" (Huxley, 2002). In contrast, being aware of the real state of things, the reader does not share John's admiration and sees his behaviour as a consequence of him having a 'foggy mind'. As a result, the boy unintentionally becomes identified with his primitive mother, who embodies all the disgusting customs of mechanised civilization. However, Huxley makes the situation more challenging by introducing the psychological motivation of the hero's sympathy for the far-off "wonderful world". Because of the unfriendly and even hostile attitude of the reservation's natives, who do not accept Linda's immoral lifestyle, John the Savage finds himself in a state of complete isolation, he is an example of "the stranger among his own people and one of their own among strangers" principle. Since he is in the position of the Other, i.e., Not-I, the boy is looking for a place where he can experience human happiness to its fullest. He finds comfort in Shakespeare's works, using them to assess and understand the world around him, yet he can't seem to find integrity and consistency in all what he hears, sees, or reads. The vanity and misconception of John's ambition comes through the quotation from "The Tempest", in which he defines "Brave New World" civilised society in the same way Shakespeare's Miranda does. This statement turns out to be deeply ironic after the terrible truth about this new world is learned and John himself faces the hardships befalling him, making him choose between being and having.

In the third part, one witnesses the mechanised society through John's eyes. That is when the protagonist goes through the stage of awakening, similar to what Gulliver did when he visited the country of Laputa and the Houyhnhnms, intelligent horses. Similarly to Swift, Huxley employs the principle of 'estrangement' – a literary technique that presents familiar things in an unfamiliar or strange way to enhance perception of the familiar. It suggests that the main character is primarily an observer rather than a participant in events – a man to whom reality is revealed without any conditions, as it truly is. The examples are the scenes of John discovering the scientific advancements of the New World. The boy gazes upon huge laboratories, numerous mechanisms, helicopters, and synthetic music boxes in stunned amazement. His reactions are akin to those of Gulliver, whose responses, observation and interactions with the projectors provide a sensible perspective, helping the reader to understand Swift's critique of the Academy of

Projectors. By describing familiar aspects of scientific endeavour and innovation in a both peculiar and exaggerated manner, the authors encourage readers to reflect on their world and its potential absurdities.

However, while Swift emphasises the absurdity of scientific technologies, Huxley sees them as a threat to humanity. In the preface to the second edition of the novel, outlining its topic, Huxley states that he is more concerned with "the advancement of science as it affects human individuals" than with "the advancement of science as such" (Huxley, 1947). According to the author, the natural sciences are the only ones that may bring about qualitative changes in society; instead, the sciences of matter can destroy life or make it extremely difficult and burdensome. In this regard, he argues: "This really revolutionary revolution is to be achieved, not in the external world, but in the souls and flesh of human beings" (Huxley, 1947). Thus, by emphasising the importance of the human factor, A. Huxley "tries to warn humanity against mechanistic thinking, which can lead not only to a complete loss of freedom but also to the destruction of civilization" (Devdiuk, 2020).

The satire in both books reaches its climax during its final stage of the journey. Its effect is intensified by the contrast principle: in "Gulliver's Travels", the protagonist is horrified acknowledging similarities between people and ugly yahoos, as opposed to perfect horses; in "Brave New World", it is John's disgust and revulsion that emphasise the repulsive nature of the civilised society, especially since they come after his blind admiration for an ideal country. Describing crowds of almost completely identical soulless beings planned for a particular function, Huxley hints at their similarity to monkeys. It is noteworthy that Huxley, a satirist and master of animalization, frequently uses the images of monkeys in his writings (for example, in "Ape and Essence", "After Many a Summer Dies the Swan", and others), showing the modern man "as the perennial Yahoo, always inclined toward self-degrading animalistic behavior" (Meckier et al., 2006). We cannot help but notice the similarities between the ape-like people in "Brave New World" and Swift's Yahoos. Both works emphasise the hideous appearance of the "half-humans", which symbolically stands for the imperfection of human nature on the whole. It is not surprising that their ugly looks evoke the protagonists' hatred and repulsion. The passage that follows illustrates Gulliver's first impression of the Yahoo: "For as to those filthy Yahoos, although there were few greater Lovers of Mankind, at that time, than myself; yet I confess I never saw any sensitive Being so detestable on all Accounts; and the more I came near them, the more hateful they grew, while I stayed in that Country" (Swift, 2005). In his turn, John the Savage in "Brave New World" cannot stop vomiting when he sees one hundred and seven "heat-conditioned Senegal Epsilons working in a foundry"; thirty-three "delta females, long-headed, sandy, with narrow basins, and all within 20 millimeters of 1 meter 69 centimeters in height", carving screws; two sets of Grammar Plus dwarfs putting together dynamos in the assembling room, etc" (Huxley, 2002). John was strongly impressed by what he had seen. He suddenly broke away "from his companions and was violently retching, behind a clump of laurels, as though the solid earth had been a helicopter in an air pocket" (Huxley, 2002).

All the same, unlike the lower castes, the highest castes of the New World are immaculate in every way. They are intelligent, tall, and attractive. Drawing a parallel to Swift's Houyhnhnms, they live a planned lifestyle, balancing work and recreation, as well as avoiding love passions. In this context, one cannot help but mention the methods of genetic engineering and programming of individuals' social functions in their embryos, which can be seen as a modernization of the Houyhnhnms' practise of strict birth control in order "to keep the race from degenerating" (Swift, 2005). At the same time, both the lower and the higher castes lack the most valuable human right: the ability to make their own choices. In this aspect, it makes absolutely no difference whether they look mostly like ugly monkeys or smart horses, for they are no longer considered

humans, but rather merely controllable cogs of a huge mechanism. It is important to mention that mechanical civilization is devoid of political strife, religious wars, and other kinds of means for revolt, just like the country of intelligent horses in "Gulliver's Travels". There is no place for destabilising acts that might threaten the country's equilibrium. The fact that makes it especially disturbing is that slaves "do not have to be coerced, because they love their servitude" (Huxley, 1947). The only thing that can defeat people's "love of servitude," as Huxley claims, is a "deep, personal revolution in human minds and bodies" (Huxley, 1947). Nonetheless, as it is shown in the novel's third part, the author is sceptical of this probability in the conditions of the 20th century.

The turning point in John the Savage's journey is his encounter with the mysterious leader of the utopian state, Mustafa Mond. He exposes John to the deepest secrets of country control, revealing all the hidden mechanisms involved. Both the listener and the reader are astounded by Mustafa's revelations. When John realises the truth about false happiness, he yells in sorrow and anger, "But I don't want comfort. I want God, I want poetry, I want real danger, I want freedom, I want goodness. I want sin" (Huxley, 2002). The boy's ambitions are doomed because he has no way to make them come true. After losing all hope, John the Savage commits suicide. The above scene is reminiscent of Gulliver's dialogue with Master Houyhnhnm, in which the protagonist admits the imperfection of his own country, realising how ugly his fellow citizens are. He is horrified to see them as the direct descendants of Yahoos: "When I thought of my Family, my Friends, my Countrymen, or human Race in general, I considered them as they really were, Yahoos in Shape and Disposition, perhaps a little more civilized, and qualified with the Gift of Speech; but making no other Use of Reason, than to improve and multiply those Vices, whereof their Brethren in this Country had only the Share that Nature allotted them" (Swift, 2005).

Given these revelations, Gulliver's subsequent progress makes no sense. Forced to leave the country of the Houyhnhnms, he returns home, finding refuge and comfort in the companionship of horses. One can clearly see the irony behind the author's intent, as he does not share his character's sentiments, nor his the extremities. As Huxley concluded, for Swift, "the charm of the country of the Houyhnhnms consisted, not in the beauty and virtue of the horses, but in the foulness of the degraded men" (Huxley, 1937). Huxley's ruminations resonate with Swift's intentions as a writer. Considering the main idea of the book, in his letter to Alexander Pope, he wrote that "the whole building" of his Travels was erected to prove the "falsity of that definition animal rationale; and to show it should be rationis capax" (Williams, 1963). Actually, it is in the concluding part of "Gulliver's Travels", where satire reaches its pinnacle, that Swift effectively strips away the veil of prejudice from human eyes, thereby encouraging individuals to cultivate their ability to reason and think for themselves.

As for the final scene in Huxley's work, there is not the faintest suggestion of literary game in it. John the Savage's death is symbolic; it poses a serious challenge to humanity, which is threatened by the loss of authenticity in technocratic reality. Huxley, like Swift, attempts to convey to readers the idea that the fictional nations he writes about could be their own. In this sense, the novel proves to be a message to both contemporary and future generations about the danger of being captured by illusions and of becoming totally immersed in a mechanistic world (Eskedal, 2019). Thus, both texts make us reconsider who we are and where we are going, encouraging potential readers to reevaluate their attitude toward the world around them before it is too late.

## 5 Discussion

We agree with Hossain (2022) regarding Aldous Huxley's portrayal of a post-human totalitarian society in "Brave New World". The author points out that this society, known as the "World State", deprives people of the possibility of conception

and natural birth, viewing them as commodities that can be bred, coaxed, fertilized, and mass-produced through processes such as Bokanovskification. We also agree that the technological replication of humans in the novel reflects important aspects of the modern world, where reality and illusion are gradually merging.

We partially agree with Arif (2023) regarding his analysis of Aldous Huxley's novel *Brave New World*, which reveals the duality of the presented world. On the one hand, this world impresses with its grandeur, brilliance, and luxury, creating the impression of an ideal embodiment of perfection, where the disconnection from pain and suffering is replaced by comfort and pleasure. On the other hand, the author reproduces a picture of life controlled by rigid rulers, where people are divided into castes according to the qualities and abilities of the body, and where most human actions become mechanical processes, detached from essence and value. Analyzing these aspects, we understand how the novel criticizes totalitarian regimes that pretend to be defenders of civilization, democracy, and freedom, and also emphasizes that a civilized society does not sufficiently take into account such basic human needs as love and understanding.

We agree with Kroll (2022), regarding the enduring relevance and complexity of Jonathan Swift's "Gulliver's Travels". Kroll astutely acknowledges that beyond its superficial portrayal, the satirical masterpiece delves into profound social and political themes that resonate with contemporary audiences. He aptly highlights how modern Gen Alpha students, immersed in a culture of postmodern cynicism and satirical humor, readily connect with Swift's critique of societal norms and power dynamics. Through insightful analysis, Kroll underscores the timeless nature of satire, illustrating how Swift's imaginative portrayal of Gulliver serves as a mirror to both past and present cultural contexts. We also agree with Abdeldjalil and Chaabane (2023), regarding the portrayal of social stability in dystopian fiction. Their exploration highlights how governments manipulate citizens to maintain control, sacrificing individual needs for the sake of societal order. Their analysis, particularly using Aldous Huxley's "Brave New World" as an example, underscores the dystopian elements of artificial happiness and biological manipulation, shedding light on the complexities of social conditioning for stability.

We partially agree with Harpreet et al. (2024) on the significance and unexpected relevance of Jonathan Swift's *Gulliver's Travels* in the context of the digital age. Despite the fact that the work was created in the 18th century, the story of Lemuel Gulliver's imaginary travels still fascinates and offers unique insights into modern society. As for exploring the relationships between Swift's critique of human nature, cultural relativism, and reason versus irrationality, we agree that these issues reflect contemporary challenges and dilemmas in digital life. Therefore, *Gulliver's Travels* can be an interesting basis for evaluating and understanding our digital age. However, we do not fully agree with the opinion that *Gulliver's Travels* serves only as a background for evaluating the modern technological and communication spheres. The observation that the digital era shares a significant amount of similarities with the themes of Swift's work may be highly intriguing; however, it is imperative not to confine the work solely to this perspective. Furthermore, we hold the belief that it is imperative to explore additional aspects and themes of the work, which may be equally intriguing and significant in comprehending contemporary society.

We agree with Gong (2021) on the analysis of the dual focalization manipulation in the second part of the essay. They point out the importance of examining the role of the hero Gulliver and the narrator in conveying Swift's warnings to the Irish and English peoples.

We agree with Volkan (2023), regarding the significance of posthumanism as a critical response to the perceived limitations of humanism. Volkan's analysis of "Gulliver's Travels" from a posthumanist perspective sheds light on how Jonathan Swift's

work anticipates and reflects these critical themes, illustrating the early emergence of posthumanist ideas in the eighteenth century through its deconstruction of human bodies and reason.

## 6 Conclusion

Thus, the analysis of "Brave New World" in the light of intertextuality has proven its close connection with Swift's "Gulliver's Travels". Through the dialogue with his famous predecessor, Huxley activates the reader's perception redirecting him to an already familiar text and constantly referring to it. In this way, "Brave New World" introduces the reader to the already existing cultural environment. In terms of the theory of intertextual relations, "Brave New World" is viewed as an example of limited intertextuality as it suggests Huxley's conscious imitation of Swift's book, or at least some of its aspects.

The two works' shared topic of world knowledge provides the framework for the presentation of the authors' ideas. Their plots are based on the idea of progress and development of the protagonists, who are the proponents of the writers' views. While exploring new places and encountering new things, Gulliver and John the Savage become more aware of the world. As a result, their worldviews undergo profound transformations.

By analogy with "Gulliver's Travels", in Huxley's book outlines three perspectives on the world representation. They symbolise the three stages of the main characters' assessment of their surrounding, which range from admiration to disgust. Thus, both works' concepts revolve around the ideas of evolution, regress, and exposure. In the end, Gulliver and John the Savage reach the same conclusions regarding the moral and spiritual decline of humanity. Nevertheless, unlike Swift, who still leaves a faint glimmer of hope for the future, Huxley's work is full of apocalyptic predictions and tragic despair. The study of "Brave New World" from the perspective of intertextual dialogue with Swift emphasises a prophetic aspect of Huxley's work regarding the tragic destiny of mankind.

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## Primary Paper Section: A

## Secondary Paper Section: AJ