CHAPTER 1

THE BACKGROUND OF STRUGGLE AND TEMPTATIONS:
AN ANALYSIS OF HUXLEY'S MAJOR CONFLICTS

From The Burning Wheel, the first volume of poems, published in 1916, to his last essay, Shakespeare and Religion, completed a few days before his death, Huxley's works seem to convey a gradual emergence of a unified vision of life and society. His emotional, intellectual and spiritual development shows the incessant exploration of mental attitudes that were deeply embedded "in his consciousness from the beginning of his literary career. What one finds in his work before 1920 is merely a summation of the various points of view which he wrote about later."

In Huxley's life and works one perceives an intense inner struggle for achieving the ideal of "'Holy'*, 'Healthy', 'whole'," the synthesis between the known and the unknown, intellect and intuition, and body and spirit. There is a constant search for values which can restore meaning and fulfilment to a frustrating and confused world. His life demonstrates a quest for the values of completeness, wholeness, and unity, as against conflicts, exclusiveness, and division. Through art he wanted to integrate what both science and intellectual life had divided sharply.

2. Island, p.92.
The theme of transformation and transfiguration of this incomplete world of materialism into an ideal one constantly recurs in his works. He is directed by a search for perennial human values like compassion, understanding, love, truthfulness, sincerity, kindness and humility. He aims at realizing the goodness in its purest form, love in its noblest form, and truth in its profoundest form. On the social plane, he believes in a close co-operation between the individual and the environmental order. He shows a marked preference for the individual freedom as against determinism, a faith in democracy as against totalitarianism, a profound love for a decentralised form of socio-political economy as against a centralized one. On the spiritual plane, he believes in achieving "self-transcendence while yet remaining a committed social being". His spiritual thought shows a marked leaning towards the Hindu idea of Tat-Tvam-Asi and God as Transcendent and Immanent as against the Judaeo-Christian concept of God as Transcendent alone. He attempts to seek a fusion of Eastern spirituality and Western scientific thought.

This ideal vision did not come to Huxley easily. His path was beset with many ups and downs, conflicts and misgivings, struggles and temptations, and illusions and disenchantments. His poetry, which turned out to be an unconscious preparation for his novels, explicitly presents, as Mr. Holmes has rightly observed, "the baffling structure

of his mind and soul!" The Burning Wheel (1916), Jonah (1917),
The Defeat of Youth (1918), and Leda (1920), furnish a faithful
and well documented study "of the highly complicated inner
struggle which influenced, even determined the theme and the
shape of his much more popular, much more successful fiction."  
He made use of several different poetic styles such as the
dialectical, ironical and romantic to project his inner conflicts
into verse. These experiments and vacillations in aesthetically
pleasing styles present the intensification of his inner
conflicts.

I. Psychological Conflicts:

Huxley's mind was tossed between contraries, and his
writings reflected the schism of the modern man. The divided
allegiance recoils on the individual and is always a source of
inner tension. The clash and self-division in the individual,
"born under one law to another bound," between 'is' and
'ought to be', the willing spirit and the weak flesh, the
ideal and real, beauty and ugliness, permanence and transience,
sometimes explicitly and more often by implication, is
pervasively present in his poetry.

The divided mind of Huxley was deeply submerged in the
complexities of life. In Orion, he writes about the struggle

1. Charles M. Holmes, "The Early Poetry of Aldous Huxley",
Texas Studies in Literature and Language, Vol. VIII No. 3
(Fall, 1966), p.391.

2. Ibid.

3. Point Counter Point. See title page.
raging within him:

The choice is always ours. Then, let me choose
The longest art, the hard Promethean way
Cherishingly to tend and feed and fan
That inward fire, whose small precarious flame,
Kindled or quenched, creates
The noble or the Ignoble men we are
The worlds we live in and the very fates,
Our bright or muddy star.

Prof. Sisirkumar Ghose rightly observes in his evaluation of
Aldous Huxley that "underneath the acute and mocking intelligence
lay a worried, questioning and divided soul." Huxley finally
opted for "the longest art, the hard Promethean way." He
was conscious of the evils that were tempting him and was
forced by his puritanic temperament to confront them instead of
seeking an escape, like many of his contemporaries.

Huxley's quest was for a unity of mood, a way of better
living involving the minimum conflict. His poems portrayed
the search for inner harmony. In Sentimental Summer, he
visualised a world pervaded with permanent beauty, pure love,
and pure spirit. He wanted to inhabit that world, and would
like to stay there permanently, but he was brought back to
the world of harsh reality by his attachment and preoccupation
with it. He could not separate these two worlds; on the contrary
he found both the ideal and the real worlds merging within
himself.

1. Verses and a Comedy, p.126.
3. Verses And a Comedy, p.126.
In *Home Sickness*, he describes the hard actualities of existence, the transitory character of beauty, and the loss of love, sometimes replaced by lust or the ugly facts of the surrounding materialistic environment. *Two Realities*, shows the restless and inquisitive mind of Huxley deeply intrigued by the apparent "paradoxes of reality." The objective reality appeared at first to Huxley as the world of ugliness of biological and economic determinism.

A waggon passed with scarlet wheels
And a yellow body, shining new.
"Splendid!" said I. "How fine it feels"
To be "alive, when beauty peels
The grimey husk from life." And you
Said, "Splendid!" and I thought you'd seen
That waggon blazing down the street;
But I looked and saw that your gaze had been
On a child that was kicking an obscene
Brown ordure with his feet.

Our souls are elephants, thought I,
Remote behind a prisoning grill,
With trunks thrust out to peer and pry
And pounce upon reality;
And each at his own sweet will
Seizes the bun that he likes best
and passes over all the rest.

Idealism and realism frequently meet and clash in Huxley's poetry, manifesting his conflicts in many forms. He could not reconcile with the idea that beauty and ugliness mean the same. In *Beauty*, he does not merely present his search for beauty but seeks a better way of living and loving.

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2. Ibid., p.299.
3. *Verses and a Comedy*, p.27.
He has the vision of idealism, though it is invariably threatened by realism. The dualism between love and lust becomes prominent, symbolized for him in the characters of Helen and Cressida, and as Charles M. Holmes has said, "he admits knowing all about the 'damning Theory of woman'. And the brotherly world he imagines after the discovery of permanent beauty, will involve, he tells us, not only eating and drinking, 'marrying and giving in marriage', but also 'taking and taken in adultery'".

In *Sentimental Summer*, Huxley visualizes love in its pure form untarnished by lust. But the victory of the real, the unpleasant, the actual, over the ideal is the theme in *If That A Sparkle*.

The conflict between love and lust which has been extensively explored in his novels is also touched in some of his poems like *Sententious Song*, *The Morning Scene*, and *From the Pillar*.

In *Leda*, Huxley actually grapples with the theme of struggle and temptations. Jove, who symbolizes divine power, is fascinated by the mortal beauty of Leda. His possession of Leda is like the rape of spiritual grace. Leda does not show any resistance to temptation but easily yields to it. 'Homage á Jules Laforgue', clearly shows Huxley's dualism: "Addressing the Frenchman as a brother also split by his search for the ideal, Huxley admits that in living ambivalently - contrary, as before, to Nature and to father Aristotle."  

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The conflict between idealism and realism manifests itself also in the form of a rift between his love of books and social reality. For a time he attempts to seek a solution to his perturbations in the idealistic world of books. He finds that books do not provide a satisfactory solution, and they produce, as is shown in Vision, "the 'black disease' of doubt." Huxley's mind operates on dual planes. In Choice, he expresses an intense desire for the social world of activity and he prefers a noisy place where he would like to remain after his death, so that "the world's activity would shake his sluggish being." Yet, in another poem entitled "The Life Theocretic" he is seen to be desiring aloofness from the world of common man and social reality:

While I have been fumbling over books
And thinking about God and Devil and all,
Other young men have been battling with the days
And others have been kissing the beautiful women.
They have brazen faces like tattering rams
But I who think about books and such -
I crumble to impotent dust before the struggling,
And the woman palsy me with fear.
But when it comes to fumbling over books
And thinking about God and the Devil and all,
While there I am
But perhaps the battering rams are in the right of it,
Perhaps, perhaps ... God knows. 3

In The Burning Wheel, the conflict between the real and ideal has been presented not through any specific emotion but in an "abstract form, suggesting the opposition between life and death, the tension between activity and calm".

2. Ibid.
3. The Defeat of Youth and Other Poems.
These conflicts later become the focal points of his novels. Being endowed with a keen modern sensibility, Huxley has taken cognizance of all the major perturbations of a modern man's spirit. His major concern is with the conflict inherent in all human beings and situations. This he has explicitly stated in *Those Barren Leaves*: "To be torn between divided allegiances is the painful fate of almost every human being. Pull devil, pull baker; pull flesh, pull spirit; pull love, pull duty; pull reason and pull hallowed prejudice". Huxley is greatly disturbed by the dualism between body and spirit, and for him this is a constant problem for exploration. In the struggle between flesh and spirit most of the characters succumb to the temptations of carnal pleasures and consequently experience disappointment, or moral degeneracy, or physical decrepitude. But at the same time he has portrayed also a few outstanding characters, who successfully resist temptation, because they realize its futility and triviality. They attempt to transcend the limitations of bodily pleasures in order to seek union with Godhead.

The all inclusive mind of Huxley has scrutinised the various manifestations of the pervasive sex instinct. He believes that sex gives rise to dualism in human beings, and degrades the nobler elements in man. He regards sex as evil when it manifests in the form of physical addiction, because it forces the mind to identify with mere physical sensation, and obstructs it from reaching beyond its purely animal existence. He criticises the fleeting satisfaction of merely

1. *Those Barren Leaves*, p.57
physical love and longs for harmonious relationship, he exposes the religious conception of love and shows its hypocrisy, and at the same time he also derides the free unrestrained love of modern time. He sees that 'religious' love is too exclusive, too unrealistic and too intellectualized, and 'free' love is too unrestrained. He declares that the sexual instinct has to be restrained because physical indulgence is no solution; on the contrary, it erodes the mental and moral fibre of man. He longs for the idealistic type of love which would involve a free flow of mind and body, enriched by tenderness and warmth. In Antic Hay, Huxley explains his attitude towards sex through the character of Monster who, after his encounter with prostitute, declares:

Somewhere there must be love like music. Love harmonious and ordered: two spirits, two bodies moving contrapuntally together. Somewhere, the stupid brutish act must be made to make sense, must be enriched, must be made significant. Lust, like Diabelli's Waltz, a stupid air, turned by a genius into three - and - thirty fabulous variations. Somewhere ...

Huxley admires D.H. Lawrence for his mystical credo whose "only God is the God of sexual mystery." Lawrence believes that love must be natural and passionate; not conscious or deliberate. But Huxley soon fell from D.H. Lawrence because neither he wanted to extol love to the level of divine worship nor could he get so passionately involved in personal love as Lawrence did. Love to Huxley was a complex phenomenon. It was not merely the gratification of a natural instinct. He desired that love should be a source of value and meaning for this devitalized world.

1. Antic Hay, p.179.

In *The Devils of Loudon*, he has outlined his attitude towards love:

Sex can be used either for self-affirmation or for self-transcendence - either to intensify the ego and consolidate the social persona by some kind of conspicuous "embarkation" and heroic conquest, or else to annihilate the persona and transcend the ego in an obscure rapture of sensuality, a frenzy of romantic passion, or more creditably, in the mutual charity of the perfect marriage. 1

In *Ends and Means*, Huxley has endorsed Dr. J.D. Unwin's view on sex-restraints but he also advocates that energies thus released by sexual restraints be diverted along "ethically reputable" channels. According to him, sex-restraint should "facilitate a union with other people, and, at the same time, promote a life of non-attachment to the world of personality, and a mystical kinship with the divine essence." 2

He struggles constantly to achieve this idealistic attitude towards sex but invariably comes across physical carnality which is quite repulsive. Thus he is always intrigued by the conflict between love and sensuality. He has depicted a few characters who show complete insensitiveness to the delicate nuances of love and are easily swayed by the call of fleeting temptations. They lack perception and do not intend to get emotionally involved in sexual relationship. They fear physical manifestations of love before succumbing

1. *The Devils of Loudun*, p.32.
to temptations; sometimes they are over-powered by the feeling of shame over their carnal desires, and they also feel that surrendering to temptation is a sin against the Holy Ghost. These characters are baffled by duality, and suffer pain and frustration in their life. In Antic Hay, Huxley has depicted the psychological conflict between love and sensuality through many characters. Gumbril Junior is overwhelmingly in love with Emily, and she also reciprocates and longs for harmonious relationship. He makes an appointment with Emily but on the way he meets Myra Viveash who becomes an instrument in creating a gulf between Gumbril and Rosie. Myra leads him to yield to temptation:

'We lunch at Verry's, Theodore, or I shall never, never speak to you again.' 1

Gumbril's love is torn between the ideal and the real. Emily is his ideal, whereas Myra Viveash represents a real situation. The conflict embodied in Gumbril is between love and physical carnality. When his physical desire for transient satisfaction is consummated, it is followed by disappointment and a moral degeneracy. Gumbril's affair with Myra destroys his happiness in life because Emily, who wanted to establish a deeper emotional relationship with him, turns hostile.

Casimir Lypiatt, in the same novel, is abidingly in love with Mrs. Viveash and wants complete emotional involvement.

But Myra Viveash refuses to get emotionally involved because she treats love as a matter of game or thrill. For Myra Viveash sex has hardly any meaning except that it is a thirst which has to be quenched. But at times she, too, shows an awareness of the delicate aspect of sex as is seen, for example, in her conversation with Gumbril:

'Oh dear!' sighed Mrs. Viveash
'Charming!' Gumbril protested.

... love like sheets of silky flame; like landscapes brilliant in the sunlight against a background of purple thunder; like the solution of a cosmic, problem; like faith ...
'Crickey!' said Mrs. Viveash.

... Somewhere, somewhere. But in my veins creep the maggots of the pox ...

Myra Viveash hardly finds any enduring satisfaction in life; on the contrary she experiences fatigue and boredom.

1. *Antic Hay*, p. 81
   Myra Viveash says:

   'Poor Casimir!' She said. Why was it that people always got involved in one's life? If only one could manage things on the principle of the railways! Parallel tracks - that was the thing. For a few miles you'd be running at the same speed. There'd be delightful conversation out of the window; you'd exchange the omelette in your restaurant car for the vol-au-vent in theirs. And when you'd said all there was to say, you'd put on a little more steam, wave your hand, blow a kiss and away you'd go, forging ahead along the smooth polished rails. But instead of that, there were these dreadful accidents; the points were wrongly set, the trains came crashing together; or people jumped on as you were passing through the stations and made a nuisance of themselves and wouldn't allow themselves to be turned off. Poor Casimir! But he irritated her, he was a horrible bore. She ought to have stopped seeing him.

She finds that nothing in life endures:

Grief doesn't kill, love doesn’t kill; but time kills everything, kills desire, kills sorrow, kills in the end the mind that feels them; wrinkles and softens the body while it still lives, rots it like a medler, kills it too at last. Never again, never again. 1

On another plane, in the same novel, is Coleman, who looks at sex as a sin against a holy ghost. He tells Rosie that passion is revolting. He is too much preoccupied with the spiritual side of love, and disturbed by the horrors of sensuality. Coleman's love is an experience of futility and triviality:

'The real charm about debauchery', said Coleman philosophically, 'is its total pointlessness, futility, and above all its incredible tediousness. If it really were all roses and exhilaration as these poor children seem to imagine, it would be no better than going to church or studying higher mathematics. I should never touch a drop of wine or another harlot again. It would be against my principle. I told you it was emetic', he called to the young man. 2

In Those Barren Leaves, Francis Chelifer believes in the idealistic and spiritual conception of love and attempts to resist the baser desires. But very soon he succumbs to the temptations of Barbara. He expects Barbara to be chaste and pure, but she belies his expectations. She is a flesh hunter and craves for new experiences and sensations. Francis Chelifer is unhappy as he does not find harmonization in love. In Point Counter Point, Walter Bidlake is torn between love and carnality. The self-division in his case is an outcome of his disgust with Marjorie and his infatuation with Lucy Tantamount. Marjorie Carling has a maternal attachment for Walter Bidlake. She seeks

1. Antic Hay, p.158.
2. Ibid., p.186.
to establish an emotional attachment with him. But against this Walter Bidlake wants Lucy Tantamount, against all his ideals and principles. He finds that theoretically purity, chastity, and refined spirituality, are admirable qualities, but in practice they are less fascinating than sensuality. He admires the many good qualities of Marjorie but he is unable to resist the temptations of his own lust. He shows his disgust with romantic love and, reflects a completely irresponsible attitude, he says:

'But for goodness sake don't envelop me in love, like this; don't force love on me. If you knew how dreadful love seems to somebody who doesn't love, what a violation, what an outrage ...' 1

Walter's physical desire is consummated, but it hardly gives him any satisfaction or happiness. On the contrary, he feels complete disenchantment. He wants to possess Lucy who refuses to get emotionally involved with him. She snubs him and calls him an "incorrigible romantic". To her, the romantic feeling expressed by Walter seems quite absurd. She says:

'...Why do people make themselves miserable, instead of taking, the fun that comes to them?... 'Living modernly's is living quickly, she went on. You can't cart a wagon-load of ideals and romanticisms about with you these days. When you travel by aeroplane, you must leave heavy luggage behind. The good old-fashioned soul was all right when people lived slowly. But it's too ponderous now a days. There's no room for it in the aeroplane.' 3

1. Point Counter Point, p.4.
2. Ibid., p.282.
3. Ibid.
In Brave New World, Savage has the idea that love is sacred and should be genuine, sincere, and chaste. He is horrified when he is entangled in the new civilization where he finds complete perversion of the sexual instinct. He experiences an intense inner conflict when Lenina Crowne expresses her purely physical desire for him. Tormented by her sensuality, Savage struggles to cherish his own moral, and spiritual values, but the conflict overstrains him and he commits suicide.

In Time Must Have A Stop, Laurina an Italian lady is attempting to tempt Eustace Barnack for the gratification of her carnal desires. She talks to him on the telephone to revive his former passion by reading to him a tender letter he had written to her years ago:

"Listen to this", said Laurina's husky voice. "You have the power of arousing desires that are infinite and, being infinite, and can never be assuaged by the possession of a merely finite body and personal mind."[1]

Eustace is more tempted by the merely finite body of Mimi, the Courtesan in his room and hardly shows any interest in Laurina.

1. Time Must Have A Stop, p.97.
2. Ibid., p.184

They had reached the head of the steps, and she halted to look down, between the cypresses, at the roofs of Florence. Shamelessness at the core; but on the surface Brunelleschi and Michelangelo, good manners and Lanvin clothes, art and science and religion. And the charm of life consisted precisely in the inconsistency between essence and appearance, and the art of living in a delicate acrobacy of sauts perilleux from one world to the other, in a prestidigitation that could always discover the obscenity of rabbits at the bottom of even the gossiest high hat and, conversely, the elegant decency of a hat to conceal even the most pregnant and lascivious of rodents.
In The Genius and The Goddess, Rivers is confronted with the same dilemma when Katy approaches him for the satisfaction of her carnal desires. Katy is in a helpless situation on account of her mother's death, and wants to renew her life at its simplest animal warmth, and on the plane of her instincts and pure sensation. By fulfilling her physical desire for Rivers she admits him into what is practically the unknown world, the world of instinct and of the dark God. On the other hand, physical relationship with Katy confuses Rivers, the young idealist. Failing to resist the temptation of flesh he suffers pain and frustration, afterwards. Through a period of self-analysis he desires that he should rather reconcile to, and harmonize the relationship between Katy and Dr. Maarten instead of further widening the chasm between them. He says:

She was a goddess who had temporarily broken down and was finding her way home to Olympus by the road of sensuality. I was a divided soul and committing a sin all the more enormous for being accompanied by the most ecstatic pleasure. Alternatively and even, at moments simultaneously, I was two people - a novice in love who had had the extraordinary good fortune to find himself in the arms of a woman at once uninhibited and motherly, profoundly tender and profoundly sensual; and a conscience-stricken wretch, ashamed of having succumbed to what he had been taught to regard as his basest passions and shocked... 1

In Island, similarly, Will Farnaby, the central character, is tossed between love and sensuality. He is in love with Molly who is completely devoted to him. Will says:

And yet, on the every level but the sensual, she loved me with a total commitment - a commitment that called for an answering commitment on my part. But I wouldn't commit myself, may be I genuinely couldn't. 2

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2. Island, p.104.
But he is unable to continue his relationship with Molly because he is tempted by the enthralling charm of Babs. Though he realizes the evanescence of carnal pleasures, he is drawn irresistibly to Babs. When Molly comes to know his decision that he would stay with Babs, she leaves him. But soon Babs deserts Will, and he is left in a state of complete estrangement and alienation from the world. Molly dies in an accident, and Will is overwhelmed with the feeling of guilt and with self-pity. Physically and mentally ill, he longs for integration and sanity.

In contrast to these characters, quite common in Huxley's novels, who are victims to the temptations of physical sex, there are also a few other characters who show a power to rise above bodily pleasure and ascend to a higher plane above sex. In their lives the conflicts between physical passion and spiritual longing are resolved by their transcending the plane of purely physical sex.

In *Those Barren Leaves*, Calamy has been portrayed as an accomplished philanderer, who, nevertheless, soon realizes the fuller implications of love. He falls in love with Mary Thirplow and sees that the situation is fraught with innumerable difficulties. He does not treat love disparagingly but wants to break the shackles of love because it obstructs the seeker
in his quest. He feels that so long as one is under the spell of bodily pleasures one remains inside the world of tumult. He says:

'I don't want to succumb to any more little ravishment. It's too stupid; it's too childish.' 2

This duality baffles him and fills him with a sense of mystery. He is tormented by the desire to come to terms with life and pluck the heart of its mystery. He believes that man must strive for salvation here and now, not in the hereafter.

He renounces society and goes to the mountains to seek salvation. Cardan and Chelifer follow him. Cardan asks him about the question of physical love, where Calamy confidently asserts that his mystical quest of the universe would continue without interruption by physical desire. Cardan suggests that he might manage to explore both the physical and mystical aspects of the universe simultaneously. Calamy appreciates this, but he also knows that all the best authorities deny this possibility.

The "natural and moderate satisfaction of sexual instinct", in itself, is no doubt a "matter quite indifferent to morality", but "it is certainly bad" when physical passion "enslaves a mind

1. Those Barren Leaves, pp. 71-72

Calamy says:

'I don't like running after woman, I don't like wasting my time in futile social intercourse, or in the pursuit of what is technically known as pleasure ... it's an obscure kind of insanity.'

2. Ibid., p. 67.
3. Ibid., p. 378.
4. Ibid.
5. Ibid.
that feels within itself" the mind "ought to be free - free to contemplate and recollect itself." Calamy emancipates himself from the dualities and contradictions which were obstructing his way towards his mystic goal, and follows his search into the unknown universe, the universe which, he thinks, is open only to "introspection" and disciplined 'thought'.

Through Calamy's example of renunciation Huxley demonstrates the victory of spirit over matter.

In *Eyeless in Gaza*, Anthony Beavis has been portrayed as a relativist, ethically and psychologically. He indulges in heartless sensual pleasures with Helen and Mary Amberley although he knows that sensuality is trivial and transient.

The two incidents that lead him to a crisis are when a dead dog falls from an aeroplane on the terrace where he is making love with Helen and their naked bodies are covered with the splattered blood of the animal. Helen refuses to see Anthony again and marries a German revolutionary, and secondly, when he seduces Joan, his friend Brian's fiancée. He becomes a psycho-somatic patient, and life appears to him sordid and pointless. From this state he is finally cured under the guidance of Dr. Miller, from whom he learns the way to restore his balance by integrating his faculties through a yogic control over them. At the end of the novel, Anthony Beavis emerges as a regenerated man who has risen above the physical plane of living to the transcendental.

2. Ibid.
3. Ibid., p.375.
In *Time Must Have A Stop*, the conflict between the claims of senses and the claims of the spirit has been portrayed through the character of John Sebastian's Barnack. He is divided between the physical temptations of Mrs. Thwale and the ideal of non-attachment upheld by Bruno Rontini. In the beginning he is so much overpowered by bodily pleasure and craving that he undergoes a period of tense perturbation. As the fulfilment of his cravings is thwarted by a series of untoward incidents he suffers complete disappointment in his life. Bruno Rontini comes to his rescue and teaches him the way to transcend his misery by disciplining his desires, sensations, emotions, and intellect. Sebastian aspires to attain a spiritual plane beyond the merely human, transcending his lower cravings and desires. The novel shows his progress from the world of flesh to that of spirit, from self-centredness to selflessness, from lonely isolation to his union with the Absolute.

In *The Devils of Loudun*, the principal character, Urban Grandier, is confronted with the same problem of dualism between body and soul. He is so much tempted by bodily pleasure that he embarks upon a life of shameful lechery which brings about his downfall. He knows that yielding to temptation means complete defiance of ethical, theological, and social laws. But at the same time he feels that love he has for Madeline de Brou is intrinsically good, though it has not the sanction of social institutions. There is a tension between love and duty, and unable to resist the demand of passions Grandier and Madeline go through a marriage ceremony in which he is both priest and
groom. As a result of which his position soon wanes. His love affair becomes known to the public, and it is alleged that he has debauched innumerable married women and young girls. Bewildered and alienated, Grandier feels a strong desire for achieving union with God. He prays to Holy Father, Holy Ghost and Holy Son for liberation from the guilt complex. He begins to believe that every phase of human activity must be judged in terms of its definite role in the achievement of the ultimate purpose of life. He believes that only in the mystic world all opposites are harmonized. The individual should emancipate himself from desires and worries, which strengthen our bondage, and cultivate a mood of timelessness:

This is liberation, this is enlightenment, this is the beatific vision in which all things are perceived as they are 'in themselves' and not in relation to a craving and abhorring ego. 1

The theme of struggle and temptation has been further explored, in this novel, through the character of Jean Joseph Surian. Surian comes to Loudun to liberate the bewitched. But he, too, is possessed by the devil and experiences an intense inner conflict between his desire for self-gratification and his desire for self-mortification. Eventually, he realizes that human nature is totally depraved and this depravity creates a big gulf between the Creator and the Created. It is only through self-transcendence that one can seek unity with the Divine Ground.

1. The Devils of Loudun, p.80.
From the above survey it is clear that at the heart of each Huxley's characters there is a deep and prolonged conflict. In case of some, the conflict leads to a complete destruction; and in the case of a few others it is resolved through a process of control and sublimation. The characters who are able to resolve the conflict transcend their empirical existence and seek unity with Godhead or the Divine Ground.

The struggle in Huxley's novels is not merely confined to the conflict between love and lust, body and spirit; it is present also in the conflict between intellect and intuition, between the head and the heart. Huxley has created characters who prefer to live their life chiefly on an intellectual plane. They are 'cerebrotonics'. Their attitude towards life is conscious and cerebrated. The physical part of love is little more to them than an encroachment upon their private cerebration. The main trouble with these characters is that they can hardly release themselves from the burden of self-consciousness, and are, therefore, unable to establish harmonious relationship on an emotional plane. They contemplate love and sex objectively and with cold detachment. They are deprived of the immediate experience of living and loving. Thought is their sovereign domain, but when it comes to the life of feeling, they feel alienated and inarticulate. These characters are drawn under the power and impact of sensations, emotions, and intuitions. The incessant battle between passion and reason rages throughout their life. They long for physical love but are unable to restrain their ratiocination, and consequently they suffer pain and frustration. They fail to see life steadily and to see it as a whole.
In *Crome Yellow*, Denis embodies the conflict between intellect and intuition. He is a hyper-sensitive, young ineffectual poet burdened with "twenty-tons of ratiocination", feeling wretched about himself, the future, life in general, and the universe as a whole. Leading a primarily intellectual life, he nevertheless yearns for physical consummation. He is passionately enamoured of Anne, and wants his feeling to be known to her. He writes a poem, expecting her to know from the poem his love, but she fails to plumb his intention. Anne diagnoses his malady and says:

"What you need, Denis, is a nice plumb young wife, a fixed income, and a little congenial but regular work".

"What I need is you". That was what he ought to have retorted, that was what he wanted passionately to say. He could not say it. His desire fought against his shyness. "What I need is you".  

Jenny, a deaf girl, produces a remarkable effect upon him. The red note-book in which she draws the most extraordinary caricature symbolizes for him the awareness of his existence in the physical world. This caricature is quite revealing but it makes him all the more introvert...

Because of his single-minded pursuit of intellect, Denis is haunted by the shadow of guilt: he fears his own carnal impulses. When he actually attempts to make love to Anne, "she gently chides him as might an older sister her brother who is caught attempting to purloin some cookies." Denis is a failure in his relationship

with Anne; his overwhelming intellectuality results in his utter frustration.

In *Antic Hay*, Shearwater, the biologist has a well-developed body, a well-developed intellect and an underdeveloped heart. Biology is his life, and he does not care to know about anything else in the world.

Since Shearwater prefers to live his life wholly on the intellectual plane, he fails to establish a deep and harmonious relationship with his wife Rosie. His relationship with her is purely mechanical. Rosie, on the other hand, is instinctive, impulsive and emotional, she yearns for kisses and caresses, and is not satisfied with abstraction. Shearwater's outlook undergoes a change only when Myra Viveash begins to fascinate him. It is in his relationship with Myra that he confronts a dilemma between intellect and intuition, and as a result of this his personality becomes split. He experiences a complete alienation from the world, and intensely yearns to achieve a state of proportion by adjusting his relationship with Rosie on the emotional plane. He says:

'I have it rather on my conscience', said Shearwater. 'I began to see ... something has made me see ... that I've ... I leave you out too much' ... we don't share enough ... together ... you're too much outside my life.'

He further says:

...'I would try to get closer to you ...'
(oh, it sounded ridiculous!) ... 'we might start again, from a different place, so to speak' ... 2


In Point Counter Point, Lord Edward Tantamount is another cerebrotonic character. He understands the phenomena of sex but emotionally he is a sterilized being because his feelings, his sensations, and his instincts are not developed in harmony. He is unable to communicate with his wife on emotional plane. She finds him completely boring and desires to establish a relationship with another person. There is nothing but futility and boredom in Lord Tantamount's life and ultimately he longs for self-destruction. He says:

'I must be an idiot' he assured himself, when he thought of other people's political enthusiasm and his own indifference. He was too modest to attribute his folly, the idiocy, to the other people. 'I'm hopeless, hopeless.' He groaned aloud, and in the learned silence of the vast library the sound was appalling. Death; the end of everything; the river, the revolver. 1

Molly d'exergillod describes Philip Quarles, a Zoologist of Fiction and Philip's mental make-up does support this description. Though he is a cerebrotonic character and has the protection of intellect, he is not free from emotional stresses and strains. Deep in his heart there is a strong yearning for the intuitive life. He longs for integral living and shows his mistrust for intellectualism. He says:

Shall I ever have the strength of mind to break myself of these indolent habits of intellectualism and devote my energies to the more serious and difficult task of living integrally? And even if I did try to break these habits should n't I find

1. Point Counter Point, p.38.
that heredity was at the bottom of them and that I was congenially incapable of living wholly and harmoniously; 1

Philip Quarles feels that "living's much more difficult than Sanskrit or Chemistry or Economics". He dislikes the intellectual approach towards life because he believes that knowledge obscures our vision. He strongly condemns the modern system of education because he believes that it encourages exclusiveness and deprives man from living integrally. He struggles constantly to establish his relationship with his wife on the instinctive plane, but the pull of abstractions is so powerful on him that he is unable to emancipate himself from these abstractions. He is accused by his wife for his lopsidedness.

Like him, Elinor also goes through deep mental strain because while she longs for love, warmth, humanity, affection and tenderness, her feelings are reciprocated only by impersonal benevolence and cold detachment.

1. Point Counter Point, p.444.
2. Ibid., pp.442-443.

Philip Quarles says:

It's incomparably easier to know a lot, say, about the history of art and to have a profound ideas about metaphysics, and sociology, then to know personally and intuitively a lot about one's fellows and to have satisfactory relations with one's friends and love, one's wife and children. Living's much more difficult than Sanskrit or Chemistry or Economics.

3. Ibid., p. 102

Elinor Quarles says:

'You're protected by an intellect and talent. You have your work to retire into, your ideas to shield you. But I have nothing — no defence against my feelings, no alternative to you. And it's I who need the defence and alternative.
In *Eyeless in Gaza*, Brian Fox experiences a duality because his attitude towards love is idealistic; too exclusive, too unrealistic and too intellectualized. He fears the physical manifestations of passion, and seeks an emotional attachment, but in this he is obstructed by his intellectuality. He has some intellectual ambitions, and he also strongly believes in the policy of self-reliance. He resolves to rest on his oars by sweating in a newspaper office in Manchester and also in working on a thesis during his scanty leisure. His fiancee is instinctive, impulsive, and natural, and yearns for kisses and caresses instead of abstractions. Though he admires her naturalness and spontaneity his puritanic temperament does not permit him to indulge in physical pleasure. He universalizes love and looks at it as divine. He writes to Anthony to find out about Joan's own feelings. Joan complains to Anthony that Brian is too idealistic. She thinks that Brian tortures his own self with his high flown idealism and hurts her. She feels wretched and distressed at Brian's attempt at idealizing love and making her almost feel guilty of her natural appetite. She yearns for fulfilment in love. Anthony, finding Joan so deeply passionate, is unable to resist the temptation and, betraying the confidence of his friend, he seduces her. Joan's seduction by Anthony creates a moral perplexity in Brian. In the beginning, he blames Anthony for his action, but realizing the autonomous existence of the events, he exonerates Anthony, and ends his life in a mood of despair.
In *Time Must Have A Stop*, De Vires is an intellectual, who is planning a programme of mutual understanding and international amity. In contrast to his interests, his wife longs for passionate love, and not for ideas or logic. There is tragedy in their relationship because their temperaments are incompatible. Mrs. De Vires commits adultery to satisfy her physical desire and De Vires leads a lonely and frustrated life.

In *The Genius and the Goddess*, Dr. Henry Maarten is inclined to pursue knowledge based on the light of mind and would like to perceive truth on the purely intellectual plane. He comes into contact with Katy who has beauty, feminine charms, and live purely on passionate, elemental, and instinctive level. Henry Maarten marries her. But he is unable to develop a deep personal relationship with her because he remains blind to the richness and vitality of passion and the instinctive living. Their marriage is a failure. Maarten is haunted by Katy's infidelity, and many other complex circumstances of his life make him a hopeless schizophrenic.


Huxley writes:

Broken reeds are seldom good mixers. They're far too busy with their ideas, their sensuality and their psychosomatic complaints to be able to take an interest in other people - even their own wives and children. They live in a state of the most profound voluntary ignorance, not knowing anything about any body, but abounding in preconceived opinions about everything ... He had read Piaget, ... Dewy, ... Montessori, ... psychoanalysts. It was all there in his cerebral filing cabinet, ... All children bored him ... And humanity was something in which poor Henry was incapable, congenitally, of taking an interest. Between the worlds of Quantum theory and epistemology at one end of the spectrum and of sex and pain at the other there was a kind of limbo peopled only by ghosts. And among the ghosts was about seventy-five-per cent of himself. For he was as little aware of his own humanity as of other people's.
In addition to portraying these kinds of conflicts, Huxley's works also present the conflict that exists between the world of the intellect and that of the spirit. In *Eyeless in Gaza*, Anthony Beavies is torn by the conflicting pulls of intellect and spirit. Though he realizes that knowledge is a prison and there is something supreme beyond this discursive reasoning, yet he prefers to stay in that prison. The dualism between intellect and spirit is a constant source of disturbance to his reflective mind. He says:

'B-being a scholar or an artist - It's 1-like pursing your p-personal salvation. But there's also the K-kingdom of G-god. W-waiting to be realized.'

This detached philosophical approach to life makes him relativist, ethical and psychologically. He avoids all emotional entanglements and remains a detached sensualist. But there occurs a crisis in his life and he begins to experience his dissatisfaction with abstract ideas: ultimately he gets around his difficulties on the spiritual plane. The dualities and contradictions are resolved in his case and he begins to perceive all pervasive unity.

In *Grey Eminence*, Huxley explores more closely, though a biography of Father Joseph, a capuchin Friar, the theme of struggle and temptation. It is a study of a strange personality, half mystic and half man of the world. Father Joseph is tossed between the pull of the intellect and his yearning for the spirit.

His life, "the strangest of psychological riddles"\(^1\) is the story of a man who is passionately concerned to know God,\(^2\) and is "acquainted with the highest forms of Christian gnostics, having experienced at least the preliminary states of mystical union,"\(^3\) and yet who is also "involved in court intrigues and international diplomacy" and "political propaganda"\(^5\).

His great mistake was his identification of the Will of God with the glory of France. His political ambition leads him astray from the path of the spirit and the path of God.

His involvement in the political intrigues and the affairs of the country in conducting the Thirty years war gives him a sense of realization that he has fallen from grace, and he is ultimately deprived of his spiritual light.

From the preceding survey, it emerges that Huxley is greatly disturbed by the dualism in human mind. He has attempted to focus our attention on all the major factors causing such dualism. He seeks a resolution of these various conflicts in order that it may be possible for the individual to lead an integrated life.

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2. Ibid.
3. Ibid.
4. Ibid.
5. Ibid.
II. Exclusive Versus Integral Living:

What is Huxley's philosophy of life? It has been explicitly expressed by Mark Rampion in *Point Counter Point*, whose ideal is that of a man who is complete and balanced; believing though this is an ideal difficult to attain, it is the only thing worth pursuing. "A man, mind you. Not an angel or a devil. A man's a creature on a tight-rope, walking delicately, equilibrated with mind and consciousness and spirit at one end of his balancing pole and body and instinct and all that's unconscious and earthy and mysterious at the other. Balanced." The problem of integral living has always existed but it has become prominent with the progress of material culture. The ideal civilization, according to Huxley, consists in completeness and harmonious living.

Huxley's major preoccupation is to explore the best possible existence where the individual can develop his potentialities and learn "to live with the cosmos on all its levels, from the material to the spiritual." But the rapid and unprecedented transformations in our society resulting directly from the tremendous upsurge of science and technology has completely falsified his expectations. He finds humanity fragmented, disorganized and victim of schizophrenia. Man has lost his contact with human environment and begins to feel a sense of alienation and estrangement from the world. The feelings of human warmth, tenderness, compassion, love, beauty of nature and ecstasy are missing from the world.

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1. *Point Counter Point*, p.560.
Huxley diagnoses the disease of modern man and holds that education, science and technological advancements do not permit the harmonious development of man's various faculties. He denounces the modern system of education which is purely cognitive producing parrots and narrow specialists. These intellectual robots cannot be entrusted to solve the problems of life. They find it extremely difficult to transcend the bonds of intellect and establish relationship with other human beings. Their involvement in the world is only cognitive, not affective or conative. It is because of this education that human beings are unable to bridge the chasm between intellect and emotion which becomes the cause of their unhappiness.

Huxley found that human potentialities are far wider and they can be actualized through drastic reform in education. He formulated a framework of an integral education in which there would be complete fusion of all the three dimensions of human life: cognitive, conative and affective, in which all round development of an individual, that is, physiological, psychological, moral, intellectual and spiritual would be taken cognizance of. True education must develop the intellect as well as emotions, and the will to achieve harmony with nature, and balance between the different subjects of study.

Huxley observes that modern science and technological advancements have encouraged one-sided development of man, and as a result of this, man has been completely externalized. He has become an inseparable part of the material objective universe and his inner being remains untouched, under-developed
and neglected. The fundamental laws of nature such as unity, coherence and respect for human qualities are trampled upon. Science has promoted professionalism and specialization which breed separateness and lopsided development of man. Huxley has portrayed some characters in his novels who are exclusively involved in scientific experiments that they hardly get any time to establish relationships on human level. Shearwater, in *Antic Hay*, Lord Edward Tantamount, in *Point Counter Point*, and Dr. Henry Maartens, in *The Genius and the Goddess*, are exclusively engaged in scientific experiments. They are not responsive to the richness of the human feelings, intuition, love, beauty and tenderness. They discover the futility of their exclusive approach towards life and struggle persistently to regain integration.

Huxley insists that these scientists should be given training in non-scientific aspects of life. They should be made aware of the rich dimension of human nature and must learn how their discoveries are going to affect human destiny. They must be men of vision and breadth. They should create a climate conducive for mental happiness and integral living. In essence, Huxley desires to integrate scientific truth with human truth in order to achieve the vision of wholeness.

Huxley has decried exclusiveness in all the fields. He does not approve of the nature worship of Wordsworth because of its exclusiveness and incompleteness. He wants to supplement it with Dante's (inner miseries, fires, anguishes indicated by Hell, Purgatory and Heaven). He does not approve of even an exclusive religious approach to life. He neither recommends asceticism nor self-indulgence but insists on middle path.
Huxley has portrayed some integrated characters in his major novels in order to show their contrast with the exclusive characters. These exclusive characters express their earnest desire for imbibing the qualities of integral character. In *Crome Yellow*, Denis feels envy of Ivor who is an integral character and intensely craves for imbibing his qualities. In *Antic Hay*, Gumbril Junior and Shearwater are exclusive characters as against Gumbril Senior. Both of them experience boredom and fatigue in life and long for proportion and integration. In *Those Barren Leaves*, Mrs. Chelifer is an integral character as against Mrs. Aidwinkle. In *Point Counter Point*, Mark and Mary Rampion are integral characters as against Philip Quarles. In *Brave New World*, Savage has been shown as a harmonious being as against Brave-New-Worldians. In *After Many A Summer*, Propter is a complete character as against Dr. Obispo, Jeremy Pordage and Pete. In *Time Must Have A Stop*, Bruno Rontini is an integral character as against unregenerate Sebastian. In *Island*, the Palanese are harmonious beings as against Will who is in search of integration.

The problem of integral living recurs in all novels but it is more pronounced in *Point Counter Point*, because the entire theme of the novel revolves round it. In *Point Counter Point*, Philip Quarles expresses his strong desire "to transform his detached intellectual scepticism into a way of harmonious all-round living". He is so much fascinated by Rampion's ideal of integral living, that he wants to imbibe

1. *Point Counter Point*, p. 440.
his qualities. He begins to perceive that seeking truth is much easier than the art of integral living. He says:

"Shall I ever have the strength of mind to break myself of those indolent habits of intellectualism and devote my energies to the more serious and difficult task of living integrally?"

In his search for integral living, Philip Quarles has absorbed many outside influences. He is attracted to Burtt's Metaphysical Foundation of Modern Science, but soon he feels the inadequacy of the metaphysical approach to life because it denied the possibilities of direct experience and integral living. Pascal's *Pensees*, Carlyle and Browning, too, attracted him at times, but the promising influence is of Mark Rampion's noble savagery which offers him the possibilities of living integrally. Rampion extols the Greek ideal of an integrated being and lives by it. Philip Quarles is struggling to achieve this ideal. Rampion says:

The sane, harmonious, Greek man gets as much as he can of both sets of states. He's not such a fool as to want to kill part of himself. He strikes a balance. It's not easy of course; it's even damnably difficult. The forces to be reconciled are intrinsically hostile. The conscious soul resents the activities of the unconscious, physical, instinctive part of the total being. The life of the one is the other's death. But the sane man at least, tries to strike a balance. The Christians who weren't sane, told people that they'd got to throw half of themselves in the waste-paper basket. And now the scientists and business men come and tell us that we must throw away half of what the Christian's left us. But I do not want to be three-quarters dead. I prefer to be alive, entirely alive. It's time there was a revolt in favour of life and wholeness.

1. *Point Counter Point*, p. 164.
Finally, Huxley comes to conclusion that the ideal of integration can be achieved by bridging the gap between the two opposing camps: science and literature, Western civilization and Eastern mysticism, technological advancement and mystical insights. He feels that the self-identification with science unaccompanied by self-identification with the ground of all being results in the kind of situation which we find in *Ape and Essence.*

In *Island,* Huxley realizes his vision of wholeness by incorporating into the general framework of the novel, the ideal of an integrated being. The ideal of that society is to develop "'Holy', 'Healthy', 'whole'" human beings. They have developed a comprehensive system of education. It includes the study of science, humanities and religion. An attempt is made to eliminate all negative feelings of greed, hatred, spite, contempt, violence, anxiety, competition and craving and to promote love, fellow feeling, co-operation and harmony. Huxley's crusade is against exclusiveness and he attempts to regain the integrated vision by the effective co-ordination of mind and body in an age dominated by material culture.

III. The Conflicts in Relation to Society: The Individual Versus the Environmental Order.

A strong protagonist of the individual, Huxley feels that modern man is lost in the crowd to an extent which is pathological. The disease of conformity is what he suffers from. He can hardly find time for independent reflection, and accepts the ready-made view furnished to him by society.

1. *Island,* p. 92.
Self-awareness, which is Huxley's main desideratum, seems to be non-existent. The mind of man is in confusion, his brain off the hinges. More than ever before, he suffers from pointlessness, insecurity, mental unhappiness, disease and delinquency, the cause of which can be found in the social environmental, metaphysical and spiritual chaos. He is affected by the formidable evil and psychologically disturbed: the fear "that his personality may be enslaved looms large in his mind."

Huxley visualizes a perfect harmony between the individual and his environment, but the spectacle of the prevailing condition has belied his expectations. He observes constant hostility between the individual and the forces generated by the supra-technical world. He has extensively explored this problem which runs like a thread throughout his works. This issue has equally disturbed many other intellectuals of the nineteenth and twentieth centuries, like Bertand Russell who in Individual and Authority observes that "modern techniques have made possible a new intensity of governmental control, and this possibility has been exploited very fully in totalitarian states." He apprehends the danger that wherever the slightest individuality exists may be soon be swallowed up by these impersonal forces and insists that the


"value of the individual is even more necessary now than at any former time." Nineteenth century thinkers including Mill, Freud and Marx were also deeply concerned about the autonomy of the individual which was being threatened by the tendency towards social cohesion. In his essay, on liberty, Mill observes that social coercion is the strongest weapon for enslaving the individual and is more tyrannical than the most powerful tyrants. Even Karl Marx as against the professed Marxists struggled against society for reducing the individual to an automaton, 'an appendage to the machine', and Freud observed that the human personality was burdened with many compulsive drives, from the grip of which he was seeking to liberate it.²

Huxley has always insisted on the actualization of the human potentialities "in an age whose thinking is dominated by the notions of environmental determinism in its Freudian, Marxian or Behaviourist forms."³ Not only does he investigate the forces and accounts for the causes responsible for the enslavement of human personality, regimented thought and the paralysis of human will but he struggles tenaciously to explore the best possible existence where the individual can regain his stature, identity and become an integrated being.

Man, according to Huxley, is not static but dynamic; he is not a conditioned robot and a mechanized being but develops, grows and reacts in accordance with his moods and situations. But the world in which he lives is 'chaotically ugly, unjust and stupid'. The progress of five thousand years has culminated in material advancement and total regimentation of human behaviour and thought.' The individual is hardly aware of the fact that he possesses subtle, rich and complex dimensions of human personality.

Huxley's works reveal complete disenchantment with the activities of the scientists for reducing man to a heterogeneous mass of mechanical process. They have completely depersonalised the concept of man who is now being studied as biological man, social man, natural man, political man, etc. In *Brave New World Revisited*, Aldous Huxley, explicitly states that the individual superiority is taken away by social ethics: "The key words in this Social Ethics are 'adjustment', 'adaptation', 'socially oriented behaviour', 'belongingness', 'acquisition of social skills', 'team works', 'group living', 'group loyalty', 'group dynamic', 'group thinking', 'group creativity'. Its basic assumption is that social whole has greater worth and significance than its individual parts, that inborn biological differences should be sacrificed to cultural uniformity, that the rights of the collectivity take precedence over ... the Rights of Man."

1. *Brave New World Revisited*, p. 140.
Huxley observes that scientists and psychologists have discovered certain physical, chemical, biological, psychological and sociological processes for determining the behaviour pattern of the individual. They claim to have evolved the techniques of 'brain-washing', 'chemical persuasion', 'subconscious persuasion', 'hypnopaedia', 'propaganda', 'mass-media of communication', 'infant conditioning', 'sleep-teaching', 'drug induced euphoria's' which are conducive to the prospects of totalitarianism and war. They have encouraged the concept of fixed environment, a climate more favourable for war and regimentation. This is basically opposed to the plan and purpose of life whose aim should be the transformation of environment and not complete enslavement. The fear of nuclear weapons is hanging over our heads; the individual is being threatened by super-scientific war, nuclear, chemical and biological. Man is completely under the grip of fear which manifests itself through various suicidal institutions.

In Huxley's works the individual is always pitted against the impersonal forces of totalitarianism, concentration and collectivization. The real threat to the individual issues from the rapid industrialization, over-population and various socio-politico-economic and cultural institutions. Society and the individual represent contrary forces of life. Society symbolizes the principles of uniformity, conformity, control, concentration, centralization and regimentation whereas the individual represents the values of freedom, love, awareness, goodness, warmth of feeling and humaneness. Huxley insists on the realization of the individual values as against social values.
In *Brave New World*, Huxley has shown the struggle between the individual and totalitarianism through the contrast of the features of two civilizations: Savage Reservation and Brave New Worldian. The forces working in new civilization are intended to promote determinism and totalitarianism. They have been brilliantly conceived by Aldous Huxley.

The motto of this new civilization is 'stability, identity and community'. The human feelings like love, beauty, intuitions, warmth, joy and tenderness are missing. On the contrary the inhabitants of the savage Reservation cherish love of the individual independence and respect for the traditional values of life and religion. John Savage is a representative figure of the Savage Reservation. To present the contrast of these two civilizations, Huxley brings John Savage into the mechanical civilization. Savage shows his despair with the materialistic and totalitarian forces of the new civilization. He strongly rejects these impersonal forces and longs for the rehabilitation of aesthetic, moral and

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Harrison Brown writes:

The scientifically arranged caste system, the abolition of history, the eradication of culture, the elimination of free will by methodical Pavlovian conditioning, the regular doses of chemically induced happiness, the establishment of beliefs using sleep teaching, the controlled genetics, the bokanovskification of eggs to produce, 'standard Gammas, unvarying Deltas, uniform Epsilons', the abolition of religion, and love, the ever present Malthusian belt...
spiritual values which are the true ingredients of human beings. He says:

"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." 1

Savage shows his preference for human values rather than inhuman happiness. He says:

"All right, than," said the Savage definitely, "I'm claiming the right to be unhappy." 2

"Not to mention the right to grow old and ugly and impotent; the right to have syphilis and cancer; the right to have too little to eat; the right to be lousy; the right to live in constant apprehension of what may happen tomorrow; the right to catch typhoid; the right to be tortured by unspeakable pains of very kind." 2

Finally, he rejects this soulless universe:

"I ate civilization." ... "It poisoned me; I was defiled. And then," he added, in a lower tone, "I ate my own wickedness." 3

In many respects Ape and Essence, is a sequel to Brave New World. In it, Huxley visualizes a complete disaster of mankind as a result of the application of science and technology to our culture on a massive scale. He has portrayed a society which has survived after the Third World War, where man has been reduced to a level below the animal. It is a fact that the individual is swallowed by these impersonal forces. But this does not leave Huxley in despair because

2. Ibid., pp. 198-199.
3. Ibid., p. 200.
he finds that humanity continues to struggle against these forces. His strong belief in the individual existence emerges through the relationship of Dr. Poole and Loola. Dr. Poole is entangled in the hands of a strange Belial worshipping community and fighting against a philistine mob. As the novel ends, Dr. Poole symbolically scatters the shell of an egg over the grave of William Tallis and echoes the theme of Aldous Huxley's mystical and individualistic thought through Shelley's lines:

"That light whose smile kindles the Universe
That Beauty in which all things work and move.
That Benediction, which the eclipsing Curse
Of birth can quench not, that sustaining Love,
Which through the web of being blindly wove
By man and beast and earth and air and sea,
Burns bright or dim, as each are mirrors of
The fire for which all thirst, now beams on me.
Consuming the last clouds of cold mortality!"

Huxley believes in the vast potentialities of human beings and has an invincible faith in the individual freedom. He finds that salvation of the individual lies in a new social and political order. Thus on the political and economic plane, he offers a programme of decentralization to check the accelerating forces of centralization and human regimentation. He affirms his faith in non-violence because he believes, that this seems to be the only hope for the survival of humanity.

In Ends and Means, Eyeless in Gaza, After Many A Summer, and Island, Huxley has discussed the theme of non-violence and decentralization exhaustively. He believes that it is only by transforming the animal nature of man into something nobler

and gentler that we can establish a friendly and harmonious relationship with the universe.

In After Many A Summer, Propter repudiates mechanical efficiency because it promotes concentration. He advocates that the individual can develop his faculties in the decentralized form of economic and political set up, because it gives him a greater participation in the affairs of the state. In Island, he has depicted a society with a minimum of industrialization and technology which is a slave to human reason and not a master. The individual enjoys great opportunities for the development of his personality. Will, the central character though amazed by the Palanese social and political programme finds that this ideal place, too, is not free from the conflict. On one side are Queen Rani and her son who act as agents of Colonel Dipa and on the other side are Robert Macphail and his family. The Macphail family believes in the individualistic values, whereas Murugan wants to militarize and industrialize Pala. In essence, the conflict projected here is between the individualistic and totalitarian forces. Finally, Murugan does bring destruction upon Pala and destroys the moral edifice of society. The forces of totalitarianism and technology do not allow the smooth functioning of democratic processes.
Huxley's works reveal a perennial conflict between the individualistic and totalitarian forces at work in society. He believes that the individual can preserve his identity, spontaneity, creativity, novelty and freedom in his harmonious adjustment with the natural climate. In his own life, Huxley was deeply sensitive to the beauty of nature. "He loved the country of his birth - south-west Surrey with its varied scenery and natural history. He loved wild flowers and solitary bicycle rides down its then car free country lanes, he enjoyed picnics and country walks and butterfly-collecting..."

He was fascinated by the American desert, especially by its strange Joshua trees; and an experience which made a profound impression on him was finding himself in the middle of mass emergence of seventeen-year locusts - a universal crackling as millions of nymphs emerged simultaneously from their prolonged underground existence and broke out of their chitinous skins into the open air."

1. Island, p.284

"Progress", the uncertain excited voice was saying. "Modern life..." and then, moving on from Sears, Roebuck to the Rani and Koot Hoomi, "Truth", its squeaked, "values... genuine spirituality... Oil"... "Two sisters nations marching forward... into the future... To be known henceforth as the United Kingdom of Randang and Pala... The United Kingdom's first prime minister, that great political and spiritual leader, Colonel Dipa..."

Aldous Huxley expresses his great distress over the loss of natural beauty. In *Antic Hay*, he says:

'But what I object to is seeing good cornland being turned into streets, and meadows, where cows used to graze, covered with houses of useless and disgusting human being. I resent seeing the country parcelled out into back gardens.' 1

Against the evils of materialism, urbanization, mechanization and conventionality, Huxley places the beauty of nature, the glow of nature and its healing power. Describing the beauty of nature, he says:

The village there, on the hill-top, across the Valley, flowers into a little city of Colonnades and cupolas and triumphal arches, and the peasants working in the fields are the people of transcendental Arcadia gravely and soberly engaged in pursuing the True, the rationally Good and Beautiful... 2

It is borne out from this survey that the theme of the individual versus totalitarian forces constantly recurs in his work. He visualizes a perfect harmony between the individual and the environmental order and struggles tenaciously to create a climate where the individual can establish a friendly relationship with his environment. But the hostility between the individual and the environmental order continues till the end.

IV. Pointless Versus Meaningful Existence.

Huxley is the most significant representative of post-war disillusionment and an apostle of the lost generation. He does not merely express his emotional despair over the loss of psychic unity which has caused conflict within man and within society. But he is also deeply moved "by the spectacle of corruption", the 'cultural decadence', 'the total loss of moral and spiritual values', "the perversion of instincts" and the "dehumanization of life" and "loss of faith". Not only does he faithfully document and ironically comment on the pointlessness of existence but he feels it his obligation to instil values in this 'devaluated' world.

Huxley had grown into maturity with the post world war and in the welter of pointlessness, iconoclasm and meaninglessness that characterized the aftermath of the great War. The years following the great deluge were the most troublesome period in the history of human civilization. This period had witnessed the dominance of utilitarian philosophy which was a natural consequence of the decay of faith, and the loss of certitude in the matter of religion and ethics. This despair and pessimism was also to some extent the outcome of a decaying social, economic and political order. It was a sort of spiritual vacuum from which the vitalizing oxygen of

2. Ibid.
3. Ibid.
4. Ibid.
faith and idealism had been withdrawn. The wings of the mind and spirit were folded in chill exhaustion. A new sense of irresponsibility in sexual matters came into vogue from the ideas of Havelock Ellis, and human behaviour began to be interpreted in terms of glands and conditioned reflexes. The hormones could be substituted for virtue and vice, the atom for absolute.

Many causes can be accounted for the emergence of the futilitarian philosophy. The belief that the universe has a design seems to have been shattered. Man is not sure of his place in the cosmos. "Not only uncertainty but atomism, the fragmentation of modern life ('These fragments I have shored against my ruins'), such awareness of the provisional nature of all experience, and explanations, does not permit one to see it steadily and see it whole." The climate is pervaded with moral confusion and characters are assailed by flux and doubt. In such a climate the purposive artist has to start with negation or even mockery.

Huxley has plumbed the depths of disillusionment in his novels. His novels represent a faithful record of contemporary consciousness and offer a brilliant 'social criticism of life'. The mood of cynicism, uncertainty, purposelessness, insecurity that have dominated the nineteen twenties found an accurate presentation in his novels and non-fictional works. Prof. Ghose rightly observes "Aldous Huxley's versatility is unquestioned."

1. Sisirkumar Ghose, op. cit., p. 11.
With his rich store of queer information and observations, his 'tons of ratiocination', the penetrating eye, which sees through all pretensions, past and present, he provides us with a living chart of the climate of opinion in a baffled, war-torn and suicidal civilization.

Ellis opined that: "it was no exaggeration to say of Huxley that; more than any writer of the period, he made contacts at a number of points which were yet as remote from his own centre of gravity as were his own sociological ideas from any real societal instinct." Ghose writes: "Here is a confession of an age, its agony and amusement, its despair and diabolism, but no less ability to overcome that despair and diabolism, to criticise and utilize them in terms of ulterior purposes and organizations."

Many of Huxley's characters like Denis and Scogan in Crome Yellow, Gumbril Junior and Myra Viveash in Antic Hay, Mrs. Aldwinkle in Those Barren Leaves, and Mary and Helen Amberley in Eyeless in Gaza have cast all moorings of ethics and religion, they are all adrift in the dreary sea of sensation and sensuality. These shipwrecked victims are lost contents in 'eddies of eroticism'. They seek unpleasant sensation and show a strong desire for an escape from responsibility, moral obligations of society, family, marriage and ordinary morality. They exhibit heartlessness, delight in sexual promiscuity and the pursuit of ephemeral pleasure.

They are strongly under the dominance of the philosophy of purposelessness and do not show any zest for purpose or direction in life.

In *Antic Hay*, Gumbril Junior proposes to sell his 'pneumatic trousers by means of a spiritual message'. Such pants, he observes, 'protect the great nerve centers of the spine', the 'lumber and thoracic ganglia', the seat of dark, powerful sense life and sex life. He believes that beard would transform him into a complete man. He is so much swayed by the transient pleasure that he loses the opportunity for an abiding happiness as he wastes his time with Myra Viveash when love and Emily are waiting for fulfilment. He attempts to take action but is always thwarted by the weakness inherent in himself. Covering this unhappiness with a stupid, self-conscious defiance, he insists, 'T 'glory in the name of ear wig!'. Mrs. Viveash, in the same novel embodies the philosophy of futilitarianism. She delights in unpleasant sensations and the ephemeral pleasures of life. She does not attach any importance to chastity and treats sex as a matter-of-commodity, a fun, a game or a joke. She is convinced that tomorrow will be as awful as today. Rosie is another bovaristic character who becomes an easy prey to the advances of Gumbril, Coleman and Mercapatan. It is in keeping with the spirit of the novel that Coleman, the Satanist remarks that the real charm about debauchery is its total pointlessness, futility and above all its incredible tediousness.

1. *Antic Hay*, p.47
In *Crome Yellow*, Anne states her attitude towards life; 
"'One enjoys the pleasant things, avoids the nasty one'
which admirably suits the climate of the age. She hardly 
exhibits any decency or purpose in her life. She flirts with 
Ivor, Gombauld and would like to flirt with Denis. In 
*Those Barren Leaves*, Barbara who appears in Francis Chelifer 
Diary is a selfish, hypocrite and thirsty for pleasures of 
the most vulgar kinds. She has taken her stand in the heart 
of a wasteland and her life suggests only disgust and 
meaninglessness. Mrs. Aldwinkle, in the same novel is entangled 
in the conventional world of materialism and is unable to 
distinguish the falsehood from the truth. She indulges in 
all sorts of erotic pleasures. She takes delight in all the 
frivolous activities of life and her vision remains blurred. 
She is all along worried about sex and old age.

In *Point Counter Point*, Lucy has been drawn as a relativist 
character. She craves for physical satiety and shows complete 
insensitiveness to the more delicate nuances of love. She 
experiments on human beings and takes pleasure in quenching 
her carnal desires. Philip Quarles, in the same novel has been 
shown as a cynical spectator of life regardless of his desires 
to participate in it. Spandrell is both a masochist and a sadist 
and is devoted to the demonstration of what he feels are the 
world's illusion. He believes in destruction rather than 
construction. When an old courtesan is tenderly admiring the 
beauty of flowers, he diabolically destroys them.

In *Eyeless in Gaza*, Huxley has projected the twentieth century free woman who stoops to lurid passion and ultimately ends with abortion and hypodermic syringe. Mary Amberley shows the sexual depravities. She says: "'One's always doing the things one doesn't want - stupidly, out of sheer perversity. One chooses the worst just because it is the worse. Hyperion to a satyr and therefore the satyr' ... 'Doing what one does not want', she repeated, as though to herself. 'Always doing what one does not want'."

Helen Amberley, daughter of Mary Amberley, is reading on abortion from the Encyclopaedia: "'If a woman', ... 'administers to herself any poison or other noxious thing, or unlawfully uses any instrument, or other means to procure her own miscarriage, she is guilty of ..." Helen finds Mary Amberley was engaged in "filling a hypodermic syringe from a little glass ampoule". Mary tells Helen, "'It's all Gerry's fault', ... 'everything's his fault'."

Incidentally it may be pointed out that Gerry is Helen's lover too. The mother and daughter are the victims of the same man. The scene that follows confuses all our

2. Ibid., p.445.
3. Ibid., p.446.
4. Ibid., p.448.
moral values.

As though her mother had suddenly become a stranger whom it was not right to be touching so intimately. Helen withdrew her encircling arm. 'You cared for him'? she wispered incredulously. 'In that way?'

Answering quite a different question, parrying a reproach that had never been made, 'I could not help it', Mrs. Amberley replied. 'It was like this'. She made a little movement with the hand that held the hypodermic syringe. 'You mean', said Helen, speaking very slowly, and as though overcoming an almost invincible reluctance, 'you mean he was' ... he was your lover?
The strangeness of the tone aroused Mrs. Amberley, for the first time since their conversation had begun, to something like a consciousness of her daughter's real, personal existence. Turning, she looked at Helen with an expression of astonishment. 'You didn't know?' Confronted by that extraordinary pallor, those uncontrollably trembling lips, the older woman was seized with a sudden compunction. 'But, darling, I'm sorry. I didn't imagine ... You're still so young; you don't understand. You can't ... But where are you going? Come back! Helen!

The door slammed. Mrs. Amberley made a move to follow her daughter, then thought better of it, and, instead, resumed the interrupted task of filling her hypodermic syringe. 1

In After Many A Summer, Virginia Maunciple loves Jo Stoyte because she believes that: "In the world in which she had lived it was axiomatic that a man who could make a million dollars must be a wonderful. Parents, friends, teachers, newspapers, radio, advertisements - explicitly or by implication, all were unanimous in proclaiming his wonderfulness." 2 She becomes a double crosser and starts loving Dr. Obispo and Pete. She does not attach any value to sex.

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1. Eyeless in Gaza, pp.148-149.
2. After Many A Summer, p.46.
In Time Must Have A Stop, Veronica Thawle commits all sorts of monstrosities and hideous acts. Eustace Barnack is another cynical character in the same novel who embodies the philosophy of pointlessness.

In Island, Will Farnaby has lost his wife whose abiding love torments him because he has been disloyal to her and rejected her for a depraved mistress. His disillusionment stems from the insane world where he had to work. He says:

"I lived in that maggot-world for months. Lived in it, worked in it, went out to lunch and dinner in it - all without the least interest in what I was doing. Without the least enjoyment or relish, completely desireless."

There are many other characters who indulge in debauchery and find satisfaction only in the philosophy of eat, drink and be merry. Life has lost meaning and pattern for them.

From the preceding analysis, it need not be established that Huxley was enthusiastically involved in documenting the agony, despair and diabolism of the age. But he was feverishly groping in all directions, for a way out, not simply a means of personal escape but a practical way to social salvation. He himself has never been a cynic; he has always been a seeker. All his work is a quest for values. He has been a passionately serious thinker, eager to discern some pattern of meaning in things and some clue to the good life.

1. Island, pp.99-100.
2. See Chapter II for a discussion on this theme.
V. Bondage Versus Liberation.

The problem of self-division between matter and force on the physical, body and spirit in man, society and self in civilization; everywhere the duality confronts man baffles him and fills him with a sense of mystery. But this conflict achieves philosophical and metaphysical dimension in *After Many A Summer* and *Time Must Have A Stop*, where Huxley has treated the ultimate topics of all philosophy: 'the problem of bondage and liberation', 'reality and illusion', 'the nature of good and potentialities of evil'.

In *After Many A Summer*, Huxley has depicted the struggle between the forces leading to bondage and those which are striving for liberation. This theme has been projected through the contrast of the ideas of Jo Stoyte and those of Propter. Jo Stoyte, the central figure, is an embodiment of all Deadly Sin. He has stocked his castles with innumerable treasures and he has all the pleasures which life can offer him. But he is incessantly tossed by the dilemma of life and death. His happiness is ruined by a plaguing fear of death. He has commissioned Dr. Obispo and Jeremy Pordage to carry out experiments in longevity in order to satisfy the millionaire's cravings. He intends to strengthen the forces of bondage and perpetuates evil in the world.

Propter, when he comes to know about Dr. Obispo and Jeremy Pordage's experiments on longevity cynically laughs at the whole programme. He points out that eternal life is to be found not in prolonging one's life in the mundane world, which would not only lead to a permanent possibility
of sensation, but in experiencing a timeless goal. What
is the utility of this prolonged life? What purpose will
it serve? It is intrinsically nightmarish. Rejecting this
world of time, Propter announces that all acts at the human
levels are perpetually threatened by evil. He asserts that
good exists at timeless world and each individual should direct
his potentialities in realizing that state instead of wasting
his time in transitory pursuits.

Propter believes that time and craving are the raw
material of evil. He maintains that good exists in timelessness,
in a state of pure disinterested consciousness.

The struggle between bondage and liberation, time and
eternity finds a concentrated expression in Time Must Have A
Stop. Significantly enough, Huxley strikes at the keynote
of this problem by quoting from Shakespeare:

  But thought's the slave of life, and life's time's fool,
  And time, that takes survey of all the world,
  Must have a stop. 2

For Huxley, the last clause is the core of his thesis, which
has been overlooked by people because it is the snare of their
wishes and false identification with the temporal world that
make their vision obscure and blur their consciousness towards
the timeless goal.

1. After Many A Summer, p. 106

Propter says:

  'As for time', ... but the medium in which evil
  propagates itself, the element in which evil lives
  and outside of which it dies? Indeed, it's more than
  the element of evil, more than merely its medium. If
  you carry your analysis far enough, you'll find that
  time is evil. One of the aspects of its essential
  substance.

2. Time Must Have A Stop, p.290.
Huxley observes the futility of our mundane existence in time in which we always either look towards past or future and, as a consequence, we experience pain and frustration. He says:

... either past time, in the form of a rigid tradition, or future time, in the form of Progress towards Utopia. And both are Molocis, both demand human sacrifice on an enormous scale. 1

Through a simple story of Sebastian Barnack craving for a dinner jacket, Huxley has treated a grand metaphysical theme. Emotionally disturbed, Sebastian is getting restless about Tom Boveny's party and the dinner jacket which is needed for that occasion. He approaches his father who admonishes him as he expects that the boy should realize his responsibility towards the starving and working suffering classes. His cynical uncle who promises him dinner jacket but before fulfilling that promise, the benevolent uncle dies of heart disease. Sebastian steals the painting and disposes it off, but the loss is detected, for which a small peasant girl is suspected and is subjected to lot of harassment.

Sebastian is completely bewildered and experiences an agonizing dilemma. His only desire is to save the poor girl. He seeks the intervention of Bruno in getting the painting back from Weyl. Though he gets the painting back, he is exposed to humiliating experiences by Weyl. Before Sebastian can keep the painting at right place, Weyl is already there to give advice about the art-treasure. Weyl snatch's the picture from his hand and declares

with a mysterious smile that the nephew has found it in some obscure corner of the house itself. Even the moral satisfaction of having made a confession is not to be his. Sebastian looks for Bruno but is shocked to find that benevolent man is arrested for treason against the fascist rule. The watch child has already been questioned, whipped on derived of food and dog has also been poisoned. Finally, when he succeeds in getting his jacket, he is called upon by his father for assistance in his election campaign. It is a cosmic joke of its own self-frustration. He is seriously disturbed over the genealogy of offence. He begins to think of lies he has told and of their unifying antecedents, accomplishments, and consequences.

All these thoughts on ideas have caused him great distress. It is here that Bruno suggests to him the doctrine of non-attachment and knowledge of God against the ideas of self-indulgence and of general unawakeness. Bruno tells him "about the necessity of sacrifice . . . 'the sacrifice of self will to make room for the knowledge of God' . . . 'Don't try to act somebody else's part. Find out how to become your inner not-self in God while remaining your outer self in the world'." 1 Sebastian records in his notebook his belief in the Divine Ground or Godhead of being, which is both "transcendent and imminent." He believes that it is possible for human beings "to become actually identified with the Ground." 2

1. Time Must Have A Stop, pp. 292-293.
2. Ibid., p.289.
3. Ibid.
The above consideration shows that Huxley saw life critically and dispassionately and that he observed the co-existence of triviality and profundity. Disgusted with totalitarianism, ideological conflicts and the hopeless schizophrenia, the tyranny of institutions, expressed in individual life in the conflicts between mind and body, mind and spirit, and body and spirit, he turned inward to examine the potentialities of the inner self and to seek a lasting source of meaning and trust in them.