Aldous Huxley, one of the most scholarly satirists in fiction, remains by far the severest critic of the spiritual malaise of modern life. It is his erudition combined with quest for values which urges him to examine every important aspect of human situation from the material to the spiritual. By virtue of his extensive range, thorough analysis of the subject, variety of technique, he claims parity with masters of satiric art. Jerome Weckier considers him, along with Evelyn Waugh, "the great prose satirist of the century" while Joseph Wood Krutch refers to him as "the most able of contemporary satirists". Northrop Frye groups Huxley's fiction with that of Voltaire, Swift, Butler and Peacock, and calls it "the Menippean satire". Huxley is a product of the twenties, a milieu known for its disillusionment, resentment, hedonistic approach and break-down of traditional values. Sean O'Faolain aptly remarks, "what a living image he (Huxley) presents to us of that era, at once bored and perplexed, disillusioned and unhappy, bewildered and groping, lost and seeking for firm land, now excited, now hopeful, now overcome by despair". Huxley is a developing satirist whose stance keeps on changing and evolving with his changed outlook towards man, universe and God. He arrives at the conviction that mysticism alone can counter the spirit of meaninglessness resulting from man's dependence on scientific approach towards life. D.S. Savage refers to his
development from "the sardonic portrayer of futility" to "the prophet and the philosopher of Enlightenment". For his satiric analysis of contemporary society Huxley takes up the issues like lopsidedness of personality, scientism, sexual irresponsibility, sham spirituality, Fordism, spiritual vulgarity. Peter Bowering explains the first subject in these words, "The great vice of the intellect is its total indifference outside its own area of reference and this has produced the professional onesidedness which is the prime object of Huxley's satire. Huxley's first novel Crome Yellow (1921) is an amusing satire on intellectuals' failure in practical life and on foibles of the youth. Antic Hay (1923) forms a remarkable study of post-war disillusionment and hedonistic indulgence. H.W. Boynton refers to its "brilliant satiric portraiture. Point Counter Point (1928) examines split personality caught up between passion and reason and adopts the technique of counterpoint. Peter Firchow appreciates it as "the apex of Huxley's satirical achievement. Louis Kronenberger regards it as "the most powerful and vitriolic indictment of the intellectual world we have had in years. In Brave New World (1932) the main subject for attack is technology otherwise known as Fordism. To quote Ralph Strauss, it is "a triumph of satirical writing. After Many a Summer (1939) exposes human longing for longevity which is a significant topic for philosophy and literature. Ape and Essence (1948) concentrates on the emergence
of a beastly state resulting from the present mad tendencies. In Island (1962) we come across castigation of materialistic attitude and sham spirituality, two major evils of modern civilization.

In his satiric novels Huxley effectively employs fantasy both as a device and as a subgenre in most of their variations, ancient and modern. While examining the world around him he creates fantastic pictures of reality with appropriate scenes, situations and characters. Firchow has made a pertinent observation about his imagination, "Fantasy and naturalism are the two poles between which Huxley's imagination moved". There seems understatement in Charles Rololo's reference to him as "amateur of the fantastic". Woodcook talks of the "combination of the satirical and the fabulous which appears in varying degrees in Huxley's books". Huxley analyses reality with the help of allegory, parody, utopia, psycho-analysis and grotesqueness, as per his convenience. In the first stage of his literary career he presents a distorted and exaggerated picture of irrational people frantically running after sensual or academic pleasures. Then he takes up the nightmarish vision of future with a sense of bitter ridicule leading to a note of pessimism. At the end comes his positive utopia based upon mysticism which is offered as a solution for contemporary ills.

An important and recurrent aspect of Huxley's fantasy is allegory in its satiric form and content. He offers an allegorical
survey of contemporary society through symbolic characters and situations. Firchow rightly points out that his characters are "mere allegorical statements of moral or intellectual positions". Woodcock finds in his novels "the pattern of a morality". But there is conspicuous absence of religious zeal which marks Bunyan's writing, for Huxley came to write at a time when religion had lost its sway over the minds of men. It is in Huxley's later writings, after his conversion to mysticism, that the concept of good and evil gains prominence, though it is not altogether missing in his early fiction. An allegorist needs a viewpoint in the context of which he examines the general through the particular. Huxley's first stance is of a "Pyrrhonic aesthete" and he observes the scene from the aesthetic angle. But after adopting mysticism he examines the modern world in the light of the perennial philosophy. Though he comes to uphold and elevate nobility, he seems not so keen to show it vanquishing the forces of evil. In his novels evil characters symbolise sensuality and greed, and strive to exert their corrupting influence upon others. But his good characters prefer splendid isolation and occasionally succeed in impressing good values on the minds of people around them. "Antic Hay" is an allegory in a limited sense, with representation of evil but hardly any touch of moral judgement. There are scenes, incidents and situations having allegorical implication and significance in more than one way. But Lionel Stevenson seems to be overenthusiastic when he says, "In a static
series of episodes and character sketches, the story becomes a modern parade of the Seven Deadly Sins\textsuperscript{6}. Major characters in the novel are incarnations of the evil of sensuality. There is no exaggeration in regarding them as satyrs or sexual maniacs who exploit every opportunity to gratify their lust. Such activities of these characters constitute a revealing picture of rootless and hollow life of the twenties. Huxley himself states that the novel "is intended to reflect fantastically, of course, but none the less faithfully—the life and opinions of an age which has seen the violent disruption of almost all the standards, conventions, and values current in the previous epoch"\textsuperscript{17}.

The novel has some admirable scenes which successfully serve its allegoric as well as satiric purpose. The brief morality play in Chapter XVI symbolises the whole story and theme of spiritual barrenness. It shows the Monster coming to life, developing, indulging in debauchery and breaking his own neck. Here is blatant exposition of sinful life, selfishness of love, greed of prostitutes and tragedy of ambition. Taxi-ride of Gumbril and Myra through the Picadilly is an appropriate representation of the hectic movement of modern man. Firchow rightly comments, "This circular ride through London and around the Circus becomes a symbol of the futility of action, at least as conceived and practised by the Complete Man (Gumbril)\textsuperscript{18}. Shearwater's pedalling of stationary bicycle is meant as a mocking image of escapism. Shut
inside a cabin, he imagines himself dodging the temptress Myra who is chasing him, and rebuilding his world ruined by her. Greenblatt aptly regards Shearwater's pedalling as "symbolic of the futile struggles of all the characters".

Coleman is the most effective personification of lust, with full liberty and dexterity in carrying out his wickedness. He propounds a strange notion of debauchery, "The real charm about debauchery... is its total pointlessness, futility, and above all its incredible tediousness". His assault on Rosie, who has just dressed his wound, is executed in a shameless and unscrupulous manner. Gumbril chases an unknown lady, who turns out to be Rosie, the wife of his friend, and exploits her for love-making. Rosie likes youngmen with beards because they remind her of Russia and its amorous queen Katherine. After having enjoyed Gumbril once, she goes from place to place to trace that bearded man. Her falling a prey to Coleman's savage love is a bitter satire on her hedonistic way of life. Myra plays the role of an unrewarding Circe and also symbolises death in life. As Meckier observes, she "epitomizes the ennui of modern life". She is the appropriate picture of post-war disillusionment making life meaningless and futile.

After Many a Summer is a significant allegorical fantasy based upon human craving for longevity and its consequences. Its title and theme are doubtlessly borrowed from Tennyson's poem
Tithonus which deals with the myth of Greek prince undergoing eternal life in old age and in broken condition. Keith May calls it "Huxley's first attempt at constructing a fable". Here the theme is elucidated through a philosopher and not through the victim as in case of Tithonus. Woodcock regards the novel as "a modern version of the myth of Tithonus." Huxley also takes up the traditional allegorical conflict between good and evil in the context of time. By employing a scientific fact he shows that eternity does not lie in the bodily extension of life but in seeking the knowledge of Ultimate Reality.

The novel demonstrates how man comes in contact with more evil by prolonging the span of his life. Time in this sense is something evil while the genuine form of immortality lies in spiritual goodness. Propter explains to Pete, "Because potential evil is in time, potential good isn't. The longer you live, the more evil you automatically come in contact with." The fifth Earl of Gonister, who is still living at the age of over two hundred, is essentially a representation of evil. He has survived by eating raw fish guts and the process has turned him into an ape. Propter preaches that goodness is timeless and it lies in "the state of pure, disinterested consciousness" (p. 110). This fable suggests that the ultimate aim of human life is to attain a vital relation with the Divine Ground which is the basis of phenomenal world.
The three main characters in *After Many a Summer* are morality figures having allegorical roles and significance. Stoyte is a wealthy American businessman who excessively fears death and seeks protection. He lives in a strongly built medieval castle which consoles him as a proof against danger. Propter and Dr. Obispo act as good and evil advisers to Stoyte who patronises them in their opposed enterprises. Bowering rightly observes about them, "Delineated with an almost allegorical simplicity, they hover round Stoyte like the good and evil angels round a tottering Faust, Obispo tempting with his promise of rejuvenation, while Propter offers the more permanent, if less immediate, attractions of enlightenment". According to C.S. Ferns, Propter "is a saintly figure" and Obispo "acts as a kind of Mephistopheles". Propter succeeds in bringing about a healthy change in Pete's thinking but fails to transform Stoyte. Obispo takes Stoyte to the long lifer Fifth Earl and persuades him to start taking the fish guts for extension of physical existence.

Allegorical treatment of the theme and pattern of characters adds to the charm of satire on the vanity of human desires. The overall purpose of the novel is to castigate the desire for longevity and the fear of death. George Gatlin rightly comments, "Satire worthy of Donne or Swift is poured on the merely human, biological guest for long life". The noting of the Fifth Earl on immortal life is quite ironical, "The secret of eternal life
is not to be found in old books, nor in liquid Gold, nor even in
Heaven, it is to be found in the Mud (Carps) and only awaits a
skilful Angler" (p. 219). Stoyte, who seeks to prolong his life,
comes under continuous attack. He feels delighted at the prospect
of more years of life resulting from Obispo's research, "Twenty
years, thirty, forty... perhaps there really and truly wouldn't
be any death not for Uncle Joe, at any rate. Glorious Prospect!"
(p. 51). Suffering from nerves, he has a horror of anything that
reminds him of death. Meckier sums up his position in these words,
"Stoyte, the symbol of all that is wrong with modern society, looks
to Dr. Obispo's longevity experiments to keep him for ever alive.
Cut off from all taste and value, having made a supreme standard
of his own ego and personality, Stoyte regards self-preservation
as the only goal."

Characters of Obispo, Propter, the Fifth Earl and Virginia
have different roles and purposes in the allegorical satire. Obispo
is a representation of avarice and lust, two great evils of any
society. He is exposed as a selfish doctor, carrying on research
mostly to cheat his wealthy patron, Stoyte. Bowering calls him
"a crude personification of scientific materialism". Obispo
reads the hot stuff to young Virginia and exploits her helplessness
for making love with her. After receiving a handsome bribe from
Stoyte to hush up the murder of Pete, he sings like a madman.
Propter offers a thought-out criticism of materialistic and sick
society. His spiritual outlook is a foil to the money-mindedness of Stoyte and Obispo. The Fifth Earl, who retains his life and vigour by eating fishguts, is meant for ridiculing the quest for physical immortality. Edgar Johnson feels that "In the horrible anthropoid body of the Earl of Conister" Huxley "has devised a fable to destroy belief in human ends". Virginia, who admires Stoyte's knack of money-making and withstands his erotic advances on account of her selfish end, is a reflection on materialistic approach in life.

_Ape and Essence_ is a superb example of fantasy with allegory of evil trends in contemporary science and religion. It is an imaginative version of the catastrophe resulting from the possible next world war carried out with nuclear weapons. As Keith May points out, "The opening pages of "The Script" contain a curious mixture of naturalism and satiric allegory". In the allegorical description of Third World War, the novel makes a deft use of baboons to represent stupid and beastly human beings. The whole of 'The Script' is a depiction of evil overpowering human mind in the aftermath of world-wide annihilation. Charles Rolo rightly comments, "Ape and Essence depicts the miserable triumph of animal bestiality, which Huxley now suggests will be the logical end product of a science controlled by war-minded ape man". There also are condensed allegories of progress and the conflict between God and the Devil.
Huxley here employs the imagery of baboons to present an effective impression of human irrationality and depravity. Woodcock feels that Huxley uses "the traditional literary image of the ape as a caricature of human irresponsibility and malignity." Part II of the novel opens with the scene of a cinema house in which "the audience is composed entirely of well dressed baboons of both sexes." In the film itself the main characters are baboons and they dominate human intellectuals like scientists.

Exploitation of inventors by war-mongers is deftly conveyed:

Huge paws hoist the Einsteins to their feet and in a close-up seize their wrists. Ape-guided, those fingers, which have written equations and played the music of Johann Sebastian Bach, close on the master switches and, with a horrified reluctance, slowly press them down. There is a little click, then a long silence which is broken by the voice of the Narrator.

NARRATOR

Even at the supersonic speeds the missiles will take an appreciable time to reach their destinations. So what do you say, boys, to a spot of breakfast while we're waiting for our Last Judgement.

The apes open their haversacks, throw some bread, a few carrots and two or three lumps of sugar to the Einsteins, then fall to themselves on rum and Bologna sausage (pp. 33-34).

The story shows how Belial assumes complete control of California in ruins after the havoc caused by the war. The Chief and Arch-Vicar of that devilish state are described as "two baboon persons" (p. 77). All the population consists of
ape-like beings who carry on primitive customs and abominable activities. Graves are dug to rob the dead bodies of their belongings for the state booty. Deformed babies, quite common after the war, are impaled on sharp knives and their mothers are chastised with bulls' pizzles. The annual mating season presents a wild scene of frenzied excitement and unbridled passion. Instead of crossing themselves the people make the sign of horns with extended fore-fingers and they are blessed by Arch-Vicar with Belial's curse. Arch-Vicar tells Dr. Poole that progress is the mischief created by the Devil in the human world. But Dr. Poole is not impressed by that theory of omnipotence of the Devil. He tells Loola, "He (Devil) can never resist the temptation of carrying evil to the limit. And wherever evil is carried to the limit, it always destroys itself. After which the order of Things comes to the surface again" (p. 148).

By employing fantasy for allegorical depiction of contemporary life Huxley offers a bitter satire on barbaric tendencies and the technological warfare. He feels that if the present trends continue, the world will be governed by baboons with crude and savage methods. When the Einsteins claim to serve only the truth, the Narrator comments that they "are dying in the murderous service of baboons" (p. 33). There is caustic satire on scientists in the brief line, "A choking scream announces the death, by suicide, of twentieth century science" (p. 39). The Einsteins led in chains by baboons
implies the folly of scientists playing in the hands of beastly politicians. Public mating, in which people participate without any regard for tender relationship, exposes sexual promiscuity. Arch-Vicar explains how the materialistic hunger plays havoc with the world by becoming "the cause of total wars" (p.92). He points out that man's disturbance of ecological balance has led to his degeneration into apehood.

II

Huxley makes an excellent use of utopian fantasy, in its various forms, to comment on unhealthy developments in the world of his day. Since the very beginning of his literary career he was concerned with discovering an ideal way of living. Bowering aptly observes, "The search for a more desirable way of life is clearly the most important single theme in Huxley's novels". Huxley not only propounds his own utopian plan but also debunks the blueprints of other writers, which he considers faulty. In his early novels there are just brief schemes of idealistic characters regarding planned societies. Then there are two novels ridiculing the notion of state emerging with technological progress. But at the end he provides a full-fledged vision of an ideal community free from all the ills of modern life. His ultimate conviction is that only non-attached human beings can create an ideal world of love and wisdom. Meckier marks his three important stages in a bit different way, "He (Huxley) views the future first
scientifically in *Brave New World*, then as a historian in *Ape and Essence*, and finally as a combination of social planner and Vedantic philosopher in *Island*".36

In *Grome Yellow* there is utopian character Scogan with his blue-print of Rational State which anticipates the scientific world of *Brave New World*. With a Wellsian touch he offers his vision of a state based on scientific progress. Bowering rightly regards him as "the voice of scientific materialism". Scogan briefly provides the idea of state-controlled birth system, "In vast state incubators, rows upon rows of gravid bottles will supply the world the population it requires. The family system will disappear; society, sapped at its very base, will have to find new foundations; and Eros, beautifully and irresponsibly free, will flit like a gay butterfly from flower to flower through a sunlit world".38 His idea of intellectual rulers has a touch of Plato's philosophical view, "The men of intelligence must combine, must conspire, and seize power from the imbeciles and maniacs who now direct us. They must found the Rational State" (p.163). In his state there will be three classes - Directing Intelligences, the Men of Faith and The Multitude.

Scogan's utopian expressions form an essential component of the novel which satirises the intellectuals who shun reality and seek escape in a fantasy of ideas and opinions. His thinking becomes a symbol of modern scientism which relegates human values to an altogether insignificant position. I.F. Clarke's view is
quite appropriate, "In his first novel, Crome Yellow of 1921, Huxley introduced Mr Scogan as a means of exposing the positivist delight in technological progress and social regimentation. The resemblance between Scogan and Wells was deliberate". At one place Scogan himself makes an attack on applied science, "With the gramophone, the cinema, and the automatic pistol, the goddess of Applied Science has presented the world with another gift, more precious even then there - the means of dissociating love from propagation" (p.31). His utopian thinking also debunks his idealistic and impractical nature.

Gumbril Senior in Antic Hay is superior to Scogan in utopian speculation though his exposition is too brief. He builds a model of ideal London as proposed by the architect Wren. While discussing that architect's vision, he blames the authorities of those times for ignoring the plan and his indictment applies to the present situation as well. Ferns rightly states that "it is significant that Huxley uses the ideal World of Wren's vision as a standard by which to condemn the squalor of everyday reality". Gumbril Senior elaborates that ideal scheme and comments on its non-implementation:

Wren offered them (authorities) open spaces and broad streets; he offered them sunlight and air and cleanliness; he offered them beauty, order and grandeur. But they preferred to re-erect the old intricate squalor; they preferred the medieval darkness and crookedness and beastly irregular quaintness; they preferred holes and crannies and winding tunnels; they preferred foul smells,
sunless, stagnant air, phthisis and rickets; they preferred the wretched human scale, the scale of sickly body, not of the mind. Miserable fools! ... We can't blame them. We should have done the same in the circumstances undoubtedly. People offer us reason and beauty; but we will have none of them because they don't happen to square with the notions that were grafted into our souls in our youth, that have grown there and become a part of us (pp. 171-72).

It is in *Brave New World* that Huxley elevates utopian fantasy to the level of sub genre and makes a thorough use of it for satire. Here he depicts a strange world, six centuries ahead, controlled by applied sciences. Partly influenced by Zamyatin's *We*, the novel demonstrates overwhelming impact of amazing scientific progress on human beings. It pushes the present trends to fantastic extents as these may develop in distant future. As Henderson has remarked, "It is a continuation, a projection, in the strict Euclidean sense, of the real World". *Brave New World* is based on what Huxley observed in big cities of America during his visit there. Woodcock describes the nature and reproduction of his impression, "He (Huxley) was appalled but fascinated, all the way from Los Angeles to New York, and much he saw of American popular culture founds its way, with Henry Ford's philosophy, into *Brave New World*". The nature of utopian vision of the novel, says Greenblatt, "holds the reader in horrified fascination".

The novel portrays a wonderful world of sky-scrapers, terrific rocket-planes, absolutely conditioned human beings and
frantic diversions. Young men and women are so much fascinated by joys provided by totalitarian administration that they hardly realise their virtual servility. Huxley's creation of such a world is based upon his notion of "a really efficient totalitarian state" in which the administrators "control a population of slaves" who "love their servitude". An idea of the life here can be formed from the guiding motto- "Community, Identity, Stability" (p.1). Numerous identical children, born of bokanovskified eggs, are conditioned by Neo-Pavlovian process comprising hypnopaedia. They are developed to be passionate free lovers, scorners of family system, believers in new class division and addicts of narcotic substances. These human beings use soma in its various forms and for various purposes. Mustapha Mond calls it "Christianity without tears" (p.195). Huxley has himself justified his prediction of such an organised society, "The nightmare of total organisation, which I had situated in the seventh century after Ford, has emerged from the safe, remote future and is now awaiting us, just around the next corner." His explanation of the purpose of distractions is very helpful, "In Brave New World non-stop distractions of the most fascinating nature (the feelies, orgy-porgy, centrifugal bumble-puppy) are deliberately used as instruments of policy for the purpose of preventing people from paying too much attention to the realities of social and political situation." Brave New World can be compared and contrasted with some other works of utopian and anti-utopian nature. As Pelham Edgar
has observed, "Herein he (Huxley) refreshingly differs from the ordinary utopian novelist who projects his image of a perfected world with complete self-satisfaction. His concern is rather with the dangers of an unregulated scientific advance which is bringing utopias perilously within the range of possibility". Brave New World concentrates on scientific aspect of future whereas Nineteen Eighty-Four is mostly concerned with political aspect. Joycelyn Brooke's comparison of these two utopias merits consideration, "Brave New World may profitably be compared with the late George Orwell's 1984, which, allowing for the fact that it was written nearly twenty years later, seems a far more plausible (and even more depressing) vision of future than Mr Huxley's".

As per its dystopian nature, Brave New World ridicules traditional utopias in general and Wellsian utopia is particular. Robert C. Elliot appropriately comments, "Brave New World is utopia in caricature, a satire on the idea of utopia and our distortions of it. It is the classic warning of the abyss that lies at the end of our simplistic search for happiness". Rudolf Schmrel points out that "Brave New World's fantastic historiography satirizes the limited visions of possible futures entertained by serious thinkers such as Huxley's grandfather". The novel shows that life in utopia is by no means commendable and enviable. Utopian life, as presented here, marks emotional and spiritual decline under the influence of applied sciences. In the "Foreword" Huxley refers to it as "an insane life in Utopia" (p. vii).
Brave New World contains a well-directed attack on Wellsian vision of ideal life which is a celebration of scientific attitude. Meckier has justly remarked in this context, "Wells' prediction of the increased role of the machine, his concern with controlled breeding, his classification of inhabitants by temperament and mental ability — all of these are satirized in Huxley's distopia". Contempt for mechanised life, brought forth by scientific development, is expressed through John who is a symbol of human spirit.

Through the medium of utopia Huxley also debunks the nineteenth century ideal of inevitable progress and the scientific civilisation. It portrays the nightmare arising from the thinking that the world must advance further with the help of science. Scientific civilisation will destroy all our decent emotions for the sake of stability. Arthur Pollard testifies it by stating that Brave New World presents "a society in which human relationships have been superseded by scientific disposition". John repeats Miranda's exclamatory words to express his irony, "O brave new world that has such people in it" (pp. 115, 130). Human beings of the new world have forgotten all the healthy values of beauty, truth and love, and lose themselves in exciting pleasures. Huxley also hits the American way of life offering artificial joy and excitement. He has expressed a similar idea in Jesting Pilate while describing Los Angeles, "And what joy! The joy of rushing about, of always being busy, of having no time to think, of being too rich to doubt. The joy of shouting and bantering, of dancing
and for ever dancing to the noise of savage music, of lustily singing". There is an attack on sexual promiscuity through the depiction of licentious and unrestrained lust. Ferns's comment is quite pertinent, "In Brave New World any form of sexual behaviour other than promiscuity is socially unacceptable, and by making promiscuity respectable, Huxley deprives it of its aura of daring and excitement, thereby exposing its emptiness as a way of life." John, exasperated by Lenina's bold advances, calls her "Impudent strumpet" and "Damned whore" (p.160).

Indictment of scientific teaching is offered through the creation of class-consciousness during sleep. Leyburn calls it "a scathing satire on modern education".

In After Many a Summer utopian fantasy is again curtailed to a device in the form of a character as in Crome Yellow and Antic Hay. Propter is a philosophical thinker and reformer, reflecting on human suffering and doing his best to ameliorate it. D.S. Savage rightly considers him "the more than human, withdrawn, contemplative-practical sage". Propter plans and builds a simple but ideal colony for migrant labour just outside the palatial castle of Jo Stoyte. In his vision there is a cult of self-sufficient society:

Here was the little electric mill, hardly larger than a coffee-machine, in which he ground his own flour as he needed it. Here was the loom at which he learnt and was teaching others to weave. Next he took them (Jeremy and Pete) out to the shed in which,
with a few dollars' worth of electrically operated tools, he was equipped to do any kind of carpentry and even some light metal work. Beyond the shed were the still unfurnished green houses, for the vegetable pots weren't adequate to supply the demands of his transients (p.144).

Propter's colony, reminding us of Gandhi's Tolstoy Farm, aims at providing all the simple necessities of life to its inhabitants. Bowering has aptly suggested its importance in Huxley's vision of utopian society, "This was the basis of Huxley's ideal community, small, self-subsisting, economically independent, and devoted to the practice of meditation and good works". Propter, with his idealistic views, offers a castigation of exploiting agents, foolish politicians and selfish seekers of long life. He has a tiff with Stoyte's agent Hansen, who forces down the wages of labourers, exacts work even from young children and charges excessive rent for insanitary lodges. His simple and spiritual outlook is contrasted with materialistic and restless approach of wealthy Stoyte. Politicians come under his severe attack, "They live in a world of illusion, a world that's a mere projection of their own personalities... All their actions are the actions of lunatics, and all, as history is there to demonstrate, are more or less completely disastrous" (p.146). He reveals the ugly aspect of long life by pointing out that it brings the chances of more evil.

*Ape and Essence* is Huxley's second complete utopian fantasy which concentrates on the negative aspect and becomes more
terrifying than the first one, *Brave New World*. It shows primitive and repulsive society emerging in California after the universal holocaust wrought by nuclear war. While writing it, he refers to it as a "phantasy about the future". Woodcock regards it as a projection into "a malign future". The novel depicts how nuclear missiles bring about destruction of the soil and degeneration of human beings. According to Charles King, "Here is a horrified picture of what American society will be like in the 22nd century if we continue to misuse the gifts of science and technology as we appear to be hell-bent upon doing". Robert Elliot calls it "a hideous picture of the United States after the next nuclear war". Huxley uses a new technique of film script to portray his vision of anti-utopian state. A narrator is employed, not for descriptive purpose, but for commenting on almost all the situations.

The novel presents a crude society governed by absolute authorities in the ruins of California. There is distorted democracy under which the citizens practically have no liberty and no rights. Rudolf Schmerl justly observes, "Life in California in the twenty second century is the grim result of a collective insanity far different from that described in Huxley's earlier fantasy (*Brave New World)*. The people are without any natural resources, without any food crops, though not without animal flesh.
Subjected to severe discipline, they work under constant supervision and live in bondage. In their perverse thinking there is no place for art, culture and civilisation. Woman is considered "the vessel of the unholy spirit, the source of all deformity, the enemy of the race" (p.54). In a year there is only one mating season of a fortnight and it presents a wild scene of crazy indulgence in sexuality. Craftsmen make various articles out of "an enormous pile of human bones" (p.73). Books are brought from the libraries to be burnt as fuel for cooking. Sacrifice of deformed children and humiliation of their mothers provide further details of horrible primitive life. As in traditional utopias, there is a visitor, Dr Poole, who has come from New Zealand to explore life here. He is shocked on observing the devilish customs of the place and at one stage actually faints. Dr Poole, quite unlike John the Savage, participates in the sexual orgy and develops an affair. At the end he, like the narrator of Erewhon, escapes with his beloved, though the mode of his escape is different from the latter's.

The main object of anti-utopia here is to expose the folly of politicians and scientists indulging in nuclear warfare. Clarke finds in Ape and Essence "a sermon on the wickedness of political man and the profligate misuse of scientific knowledge". There is also a scathing attack on the optimistic vision of future popularised by H.G. Wells and other writers. Huxley shows that large scale killing of present humanity would not lead to ideal
conditions as described in *A Modern Utopia* and *Men Like Gods*. Atkins rightly says that the purpose of *Ape and Essence* is "to show that dying and killing would probably not lead to utopia but to a condition even more loathsome than the Indian Reservation (of *Brave New World*)". Further, the novel castigates prudish morality, perverse religion and sexual promiscuity. Gilbert Highet evaluates it as "an effective satire" on "unholy duality, religion and sex". Victorian prudery is indicted through Dr. Poole's harbouring under his mother's influence. There is duality in his character during his behaviour among apish people. Attack on religion lies in perverse activities of the Arch-Vicar who, instead of doing anything creative, supervises the chastening of mothers of deformed babies. Sexuality is exposed through the scene of annual mating, "It is a scene of Satyrs and Nymphs, of pursuits and captures, provocative resistances followed by the enthusiastic surrender of lips to bearded lips, of panting bosoms to the impatience of rough hands, the whole accompanied by a babel of shouting, squealing and shrill laughter" (pp. 101-102).

*Island* displays Huxley's masterly use of utopian fantasy to delineate an ideal vision of life acquired by him after years of ponderings over the human conditions and problems. It offers a synthesis of eastern and western solutions for contentment and happiness. Robert Elliot rightly points out, "*Island*, Huxley's last book, reverses the negative progress, presenting itself as an image of sanity and health, the island of Pala as an oasis of
humanity in wilderness". Meckier is more appropriate and sums up the whole position, "What Island represents is Huxley's heroic attempt to reconcile science, sex, and religion, three items that have always been at odds in all of his fiction, especially the previous utopias". Wayne Booth considers Island "an affirmative Utopia—not a projection into the future of how bad things are now, but a discovery of how good they might be. Huxley, in a letter to Maharaja Karan Singh, explains, "Island is a kind of pragmatic dream—a fantasy with detailed and (conceivably) practical instructions for making the imagined and desirable harmonization of European and Indian insights become a fact. In the novel he suggests that we can lead a happy existence by an appropriate balance between material and spiritual forces.

The beginning and format are rather traditional, but the content is definitely new. The visitor Will Farnaly, like Gulliver, after being ship-wrecked, enters a forbidden island and observes wonderful things there. As in the case of Higgs in Erewhon, he has a miraculous escape while crossing the huge cliff. Inside the island the first thing he observes are "two exquisite children" and "talking birds". He comes across an ideal community leading a splendid life based on Buddhist-Tantrik philosophy which means liberation through the use of all experiences. There is a conscious and healthy attitude towards the fundamental issues of existence. Quality breeding is practised by artificial insemination which
seems more probable than the mass-scale production of test-tube babies. Healthy conditioning of children is carried out while they are suckled and caressed by mothers. Children's initiation to youth is brought about through rock-climbing and mystic revelation. The Principal of school explains the system of ideal education:

And meanwhile, of course, we've been giving the children systematic and carefully graded training in perception and the proper use of language. They're taught to pay attention to what they see and hear, and at the same time they're asked to notice how their feelings and desires affect what they experience of the outer world, and how their language habits affect not only their feelings and desires but even their sensations... What we give the children is simultaneously a training in perceiving and imagining, a training in applied physiology and psychology, a training in practical ethics and practical religion, a training in the proper use of language, and a training in self-knowledge. In a word, a training of the whole mind-body in all its aspects (p.208).

There is liberal family system which allows adoption of deputy mothers, fathers and other relatives. Moksha medicine is a psychedelic drug which presents to mind vision of divine revelation. Ferns's interpretation of it is quite apt, "Moksha is Pala's own form of psychedelic drug, and the insights it provides not only fulfil an important educative function, but are also integral to the spiritual life of the land". By taking that drug "will undergoes "a crystalline transparency of bliss" (p.264). There is an aware and calm attitude to death, which is again different from that of the Fordian World.
Island employs the technique of contrast of utopian fantasy to condemn industrialism, materialism, sham spirituality and orthodox family system. No doubt, its satire is mostly implied or suggestive and only at times direct. Dr. Robert MacPhail expresses a hearty dislike for "the whole sale industrialization" (p. 109). He points out to Will how heavy industry leads to various evils, "Electricity plus heavy industry minus birth control equals misery, totalitarianism and war" (pp. 144-45). Dr. Robert further explains to him the negative supports of Western prosperity, "Armaments, universal debt and planned adolescence — these are the three pillars of Western prosperity. If war, waste and money lenders were abolished, you'd collapse" (p. 146). He scornfully refers to "captains of industry", "omnipotent financiers" and "established church" (p. 146). Sham spirituality comes under attack through the Rani's pretensions and activities. As Keith May has observed, "The Rani's theosophy constitutes both a touch of satire for our entertainment and an illustration of false spirituality". Dowering also notes religious satire in the novel, "Huxley has never spared false religiosity. In Island theosophy and Moral Rearmament are the targets". The Rani's Crusade of the Spirit is a cult of bogus religion introduced to oppose ideal mysticism of Pala. In order to impress the people she claims that a divine voice and the invisible spirit of Koot Hoomi are guiding her in all actions.
Huxley, like Evelyn Waugh, fully exploits the device of fantasy of the grotesque in his satiric art. An idea of his conception can be had from his treatment of the baroque art from which literary grotesque has been derived. He feels that baroque artists are committed to "an exploration of the inordinate". In the works of a baroque artist he discovers exaggeration and distortion of reality. In his novels he prefers the grotesqueness of character to that of situation though at times both of these are remarkably presented side by side. Joseph Bentley refers to "Huxley's grotesque anatomical vision" in early novels.

A common feature of Huxley's method is the extremity of one-sided views advocated by his characters. Frederick Hoffman aptly comments on such characters, "There are degrees of the grotesque in the points of view described in Huxley's novels". The characters are eccentrics and perverts who take pleasure in distorting popular phrases and observations. Mackier rightly points out that these characters "twist words and their meaning, thereby revealing the manifold distortions within their own minds and personal lives".

In Crome Yellow we come across Huxley's first but successful employment of the grotesque. Most of its characters have absurd and singular traits and cherish their own worlds. Keith May states that they have "absurd habitual attitudes". There is satirical delineation of these characters through
caricature with an object of exposing their follies. Scogan is grotesque in both physical appearance and mentality, presenting thereby a crooked personality. His appearance is described in terms of animal imagery, "His nose was beaked, his dark eye had the shining quickness of a robin... The skin of his wrinkled brown face had a dry and scaly look; his hands were the hands of a crocodile. His movements were marked by the lizard's disconcertingly abrupt clock-wise speed; his speech was thin, fluty and dry" (p.17). There is oddness in his vision of the National State. Birknew rightly calls him "a diabolical reptile: the dry voice of intellectual sin incapable of conceiving love"79. Scogan is so much preoccupied with his thoughts that he is quite insensitive to the tender activities going on around him.

Bodiham is a grotesque figure of an ineffective clergyman meant as a satire on religion. Brander's view of him is quite pertinent, "Mr. Bodiham is a brown thought in a brown shade, a picture case of some of the clerical occupation diseases"80. Strangely enough, the clergyman is described in terms of iron:

He (Bodiham) was the man in the Iron Mask. A grey metallic face with iron cheek bones and a narrow iron brow; iron folds, hard and unchanging, ran perpendicularly down his cheeks; his nose was the iron beak of some thin, delicate bird of rapine. He had brown eyes, set in sockets rimmed with iron; round them the skin was dark, as though it had been charred. Dense wiry hair covered his skull; it had been black, it was turning grey. His ears were very small and fine. His jaws, his chin, his upper lip were dark, iron-dark, where he had shaved. His voice, when he spoke and especially when he raised it in preaching, was harsh, like the grating of iron hinges when a seldom-used door is opened (p.52).
Bodiham's preaching, described in the same terms, exposes his futile vehemence, "He preached with fury, with passion, an iron man beating with a flail upon the souls of his congregation. But the souls of the faithful at Crome were made of India — rubber, solid rubber, the flail rebounded" (p.53). Keith May feels that "Mr Bodiham's sermon is simply funny, an expose of the mind of a person who aims his sermons towards the satisfaction of his own emotions".

Perhaps the best representation of the grotesque in Crome Yellow is found in Hercules the dwarf portrayed in the history of Crome Manor. He is a "pigmy of three feet and four inches" (p.84). After marrying a girl of his own size, he wants to people the house with beings just similar to him. But his plan is frustrated when his son grows up to be a full sized man and develops wild habits. In order to avoid the pranks of his son upon him, he commits suicide. He reminds us of tiny Lilliputians of Gulliver's Travels and Selenites of the First Men in the Moon. According to Meckier, "Hercules personifies the futility of eccentric escapism". Greenblatt has given another satirical interpretation, "Tiny Hercules, building a miniature world around himself and composing heroic couplets which celebrate his smallness, is Huxley's image of the whole eighteenth century, glorifying in its artificiaility, pleased with its pigmy stature".

Antic Hay makes use of fantasy of the grotesque for the depiction of not only characters but situations also. Most of
its characters wear masks and behave like eccentrics, thereby inviting our disgust for them. Gumbril Junior's mask is quite real which enables him to behave in a mock-heroic manner. After putting on a beard and a coat he feels transformed into "a sort of jovial Henry the Eighth, into a massive Rabelaisian man" (p.118). His activities are mostly absurd as these are the product of an abnormal mind. There is justification in Hoffman's view, "Gumbril Jr. is a pleasant enough grotesque, though his weaknesses at times make of him a pathetic figure". Gumbril's appearance and behaviour are ironically appreciated by the author from time to time. His dealing with Boldero by striking the table with his fist is quite silly though it settles the bargain in his favour. Through him Huxley ridicules the artificial notion of a complete man.

Lypiatt is grotesque more in his mentality than in physical appearance and his speech reveals his distorted personality. Claiming to be a versatile artist, he opposes specialisation, "I have set myself against abject specialisation of ours. I stand alone, opposing it with my example" (p.46). His method of reciting his own poems with "a voice loud and tremulous" overwhelms his listeners with "such a confusion of embarrassment and shame" (p.51). His behaviour and expression before Myra to win her sympathy are ludicrous to the extreme. Further instance of grotesque thinking is his avenging on Mercaptan for the world that has neglected him. Lypiatt's elaborate preparation for
committing suicide makes a mockery of his intention and purpose.

There is a nice example of grotesque situation when Rosie, searching for her bearded lover, falls in the hands of brutish Coleman. She vainly tries to escape him and he overpowers her, "There was a rattling at the door behind her. There was a whoop of laughter, and then the Cossack's (Coleman's) hands were on her arms, his face came peering over her shoulder, and the blond beard dabbed with blood pricked against her neck and face" (p.288). There is a severe dig at her fastidiousness caught in helpless situation, "Sobbing uncontrollably, Rosie had never in all her life felt less like a great, fastidious lady" (p.289). All the time Coleman had been smiling and whispering, "Horrible, horrible, infamous and shameful" (p.310). Point Counter Point has a larger variety of grotesque characters taken from different classes and professions. As in case of previous novels, every character reveals his pretensions through action and speech. Lord Edward Tantamount is an eccentric scientist who lacks confidence as a lover. He is childish despite his mature intellect, "Lord Edward was only a kind of child, a fossil boy preserved in the frame of a very large middle-aged man. He loved his young wife, but loved her as a fossil child of the sixties might love timidly and very apologetically; apologizing for his ardours, apologizing for his body, apologizing for hers". Lord Edward's condemnation of politicians is a double-edged satire, hitting the speaker and the target, "Talking
about progress and votes and Bolshevism and every year allowing a million tons of phosphorus pentoxide to run away in the sea" (p.79). He ridicules all political patterns and thinks that all of these lead us to hell. There is a sure touch of priggishness in his thinking which makes him ridiculous.

Illidge is a fanatic communist perverted in his thinking, attitude and action. Brander justly calls him "the twisted little communist". Illidge's prejudice against rich people exposes his perverse outlook, "There's something base and ignoble about the rich. Money breeds a kind of gangrened insensitiveness" (p.73). In the same context the author comments on him. "Being unpleasant to and about the rich, besides a pleasure, was also in Illidge's eyes, a sacred duty" (p.82). He cannot tolerate his political rival Webley visiting Elinor and murders him. But there is undoubted cowardice in his behaviour during and after the murder. Ferns's observation about him is appropriate, "Illidge's revolutionary idealism turns out to be simply a means of compensating for his cowardice and feelings of social inadequacy".

Everard Webley is equally fanatic and leads the fascist organisation named British Freemen. He advocates quality, diversity and aristocracy, and tries to win the sympathy of wealthy people. Brander refers to him as "the absurd fascist leader". Lady Edward at her party, repeatedly describes him as "a pirate king" (p.54). There is strange logic in Everard's
considering and addressing his men as outlaws, "For before we can become makers of good laws, we must be breakers of bad laws" (p.464). His murder at the hands of Illidge is a satire on political extremism. Chemical analysis of his dead body by the author forms a crude commentary on his pride and egoism. It is stated that all his ambition, thoughts and passions are reduced to "a few pounds of carbon, a few quarts of water, some lime, a little phosphorus and sulphur, a pinch of iron and silicon, a handful of mixed salts" (p.537).

Time Must Have a Stop has a few but striking grotesque characters of both sexes portrayed with comic touches. It presents through them an exaggerated and satiric picture of some human oddities. Eustace leads an abnormal life of indulgence with the money of his wealthy wife who is already dead. Keith May's view of him is worth noting, "Eustace is comic and grotesque, though not unlikeable, both before and after death". As Firchow has observed, "His (Eustace's) whole value system is hedonistic. The total reality he aims at is the total reality of pleasure, intellectual, emotional, spiritual". Eustace frequently visits his vulgar mistress Mimi who fully understands and gratifies his sensuality. In her purple dress she is vulgarity incarnate, "In that extraordinary purple outfit she (Mimi) looked out not merely the pretty little tart she was, but like the caricature of a pretty little tart in a comic paper. Which was what he (Eustace) liked about her, of course. The simple and
unaffected vulgarity of her style was absolutely consummate. Veronica is a budding Eustace, with all his sensuality, but without his money. She considers herself a parasite living as a maid on wealthy Mrs. Gumble. Brander regards her as "Huxley's most wicked woman," in whose portrayal "Huxley uses his best energies to display the bestial side of her nature." Having marked the young Sebastian as her prey, Veronica tumbles him in his bed in darkness and makes love with him like a maniac. Mrs. Gumble takes pride in being called Queen Mother and decks herself full despite her old age like Miss Havisham in Dickens' novel *Great Expectations*. Her hands are mockingly but aptly described as "claws" (p.63). Eustace considers her "A fossil scorpion out of the Carboniferous, almost perfectly preserved" (p.63). She looks ridiculous with excessive make-up of her feeble body, "Her rouged face seeming more fantastically guady by contrast with black of her dress and hat, the Queen Mother was standing small and shrivelled, beside the solid figure of her maid" (p.150).

IV

Huxley employs parodic fantasy in a limited way in his fiction, yet it emerges as an effective mode of his satire. Through his characters he makes fun of popular proverbs, beliefs and quotations, which not only shows his encyclopaedic range of mind but also acts as a device of irony. Only in one novel
does he present a thematic parody of a literary work. His ridicule of religious doctrines and clergymen is brief as compared to that of George Orwell. But he often assumes a remarkably sardonic posture towards theological affairs which he considers faulty. Huxley's favourite subject of parodial imitation seems some well-known writers, artists and philosophers. His parody of ideas is more scholarly than that of Peacock though he was influenced by the latter in this respect. Intellectual fun provided by him in imitation is different from broad humour of Fielding.

_Antic Hay_ takes up brief parodies of religious, literary and artistic subjects, but with keenness of purpose in each case. Joseph Wood Krutch calls it "a farrago of burlesque and bitterness". Coleman is the character who feels elated while ridiculing important articles of Christian faith. In growing a beard his purpose is to "imitate the Saviour" (p.58). Talking about his faith he tells Shearwater. "I believe in one devil, father quasi-almighty Samuel and his wife, the woman of whoredom" (p.61). Coleman narrates an episode in which the key of absolute alcohol is mentioned as the key of the Absolute. While assaulting Rosie he refers to the faith in God and hell, "It's only when you believe in God, and especially in hell, that you can really begin enjoying life" (p.286). On being cut by Zoe, he claims to be undergoing the process and pain of crucifixion. As James
Douglass remarks, "Coleman actually parodies the agony and anguish of Crucifixion." Coleman tells Rosie standing in his door, "I am on the point of bleeding to death. And forthwith came there out blood and water" (p.231). On seeing pigments of blood on his beard Mrs. Myra Viveash asks what he has been doing with himself and he replies, "Merely washing in the blood of the lamb" (p.306). Coleman's making fun of religion also debunks his own folly and perverse thinking.

Lydiatt's feeling of the wind is a prose parody of Shelley's view of the West Wind, "The wind of life, the wild West Wind, I feel it inside me, blowing, blowing. It carries me along with it: for though it's inside me, it's more than I am, it's a force that comes from somewhere else, it's life itself, it's God" (p.94). Dowering considers it just one of the "passages which suggest burlesque." Gumbril's taxi-ride with Mrs. Viveash is a parody of Browning's poem Last Ride Together. It also makes fun of foolish and thoughtless wandering for the sake of trivial pleasure. Shearwater's pedalling of stationary bicycle is a parody of the whole hectic movement of the modern world. At times Gumbril Junior also imitates some religious beliefs in a mocking context. He states that the idea of patent pants came to him "like an apocalypse, suddenly, like a divine inspiration" (p.24).

In Point Counter Point we come across an admirable parody of Huxley's own method of writing with multiple vision. Philip
Quarles is a young writer planning to compose novels in Huxleyan style, "Because the essence of the new way of looking is multiplicity. Multiplicity of eyes and multiplicity of aspects seen" (p.196). He wants to observe things with "religious eyes, scientific eyes, economic eyes" and "sexual eyes" (p.196). In his various changing attitudes to life there is an imitation of Huxley's approaches, "He has been a cynic and also a mystic, a humanitarian and also a contemptuous misanthrope, he had tried to live the life of detached and stoical reason and another time he had aspired to the unreasonableness of natural and uncivilised existence" (p.198). Commenting on it, Bowering observes that "although at times the portrait verges on parody it contains a good measure of self-criticism".97

Brave New World, though the only full-length parodic fantasy by Huxley, is one of the most significant literary parodies in English fiction. It ridicules H.G. Wells's novel Men Like Gods which is a utopian fantasy with optimistic vision. Orwell regards it as "a sort of post-war parody of the Wellsian utopia".98 While writing it Huxley hinted at his target in a suggestive manner, "I am writing a novel about the future — on horror of the Wellsian Utopia and a revolt against it".99 Later on he stated that his novel "started as a parody of H.G. Wells' Men Like Gods but gradually it got out of hand and turned into something quite different from what I'd intended".100 Even then the imitation is quite successful and its satirical aspect is admirable.
In making fun of his model, Huxley is concerned more with subject-matter than with the story. *Men Like Gods* shows applied science pressed into the service of mankind and creating a wonderful atmosphere, thus producing a world of demi-gods. *Brave New World* depicts technology bringing mechanical and conditioned life for human beings of sub-standard type. Wells's demi-gods have intellectual pursuits and carry on advanced research in science. Huxley's new world people prefer sensual diversion and have no approach to healthy science or art. He pushes Wellsian idea of state control to ridiculous extent by introducing narcotic weapons. In *Men Like Gods* the visitor Barnstaple gets pleasant surprises, gains in healthy during his stay in the utopia and has to leave it much against his will. But John the Savage gets one shock after the other and flees to escape the crazy world. An idea of parody can be had from these two brief passages from the two novels concerned:

*Men Like Gods* (p. 213):

He (Barnstaple) went a little in awe of these people and felt himself a queer creature when he met their eyes. For like the gods of Greece and Rome theirs was a cleansed and perfected humanity, and it seemed to him that they were gods.

*Brave New World* (p. 171):

He (John) halted and, with bewildered and horrified eyes, stared around him at the khaki mob in the midst of which, overtopping it by a full head, he stood. "How many goodly creatures are there here! The singing words mocked him derisively. 'How beauteous mankind! O brave new World...'"
Besides, H.G. Wells's novel, Huxley also imitates a number of other subjects though these concerns are rather brief. He ridicules the scientific attitude towards life and society. Charlotte Haldane regards Brave New World as "throughout a parody of the scientific point of view." The Solidarity Service, in its procedure and hymns, imitates the Christian ritual of unity. Bowering calls it "a crude parody of the Holy communion." Here is the final stage of solidarity being attained by twelve persons dancing, shouting and stamping, "The music quickened, faster beat the feet, faster fell the rhythmic hands. And all at once a great synthetic bass boomed out the words which announced the approaching atonement and final consummation of solidarity, the coming of the Twelve-in-one, the incarnation of the Greater Being" (pp. 69-70). Through world-controllers Huxley parodies Plato's concept of ideal rulers. Woodcock considers it in a wider perspective, "The society of the future is a parody of Plato's republic, with a small group of world controllers ruling five castes of subjects, divided not merely socially but biologically, since they have been conditioned to their future tasks in the bottles where they were bred."

In After Many a Summer, parodic fantasy is again reduced to a device but its subject is quite significant and concerned with religion. There is commercial imitation of religious notions in the cemetery Beverly Pantheon. The scrolls of female statues have such lofty proclamations — "I am the Resurrection and the
life", "The Lord is my shepherd; therefore shall I want nothing", 
"Death is swallowed up in victory" (p. 14). The tower there is 
known as "the Tower of Resurrection" (p. 11). Virginia's waking 
up and sleep are described in theological imagery, "Lying there, 
propped up against her pillows, Virginia was suffering her 
daily resurrection from the valley of her nocturnal death" (p. 198). 
Propter's heretic view regarding heaven and involuntary poor 
man is also valid here, "It is easier for a camel to pass through 
the eye of a needle than for an involuntary poor man to enter the 
kingdom of heaven" (p. 94). Such parodical touches aim at undermining 
religious beliefs and tradition because those are the product 
of Huxley's well-known agnostic thinking at that time.

V

Psychological fantasy, an important aspect of modern satiric fiction, also gets an appropriate treatment in Huxley's 
analysis of the human situation. He depicts the mental conditions 
of his characters and also traces the background of their 
inclinations. Keith May feels that "Huxley knew more about post- 
warson notions of the mind and more about the later developments 
of scientific psychology than most modern authors"105. Warren 
Beach's remark is less enthusiastic, "Huxley is for ever 
describing the character's state of mind and explaining how he 
got that way, often in general and summary terms"106. Huxley's
technique in this respect varies according to the theme and situation, thereby showing its superiority to that of George Orwell. Among major concerns of his analysis are eccentricity, vanity, boredom, lack of initiative, cynicism and guilty feeling. He often approaches the depth attained by George Meredith, Franz Kafka and Virginia Woolf in the study of mind. Juxtaposition of different attitudes of characters towards important passions is another credit to his method.

Crome Yellow, though Huxley's first novel, is a successful attempt at psychological fantasy. It is an interesting analysis of more than one person from the intellectual group and this aspect forms an essential feature of its satiric plan. According to Firchow, "It is Huxley's concentration and analysis of his characters' psychology that forms the real satiric core of the book". The novel shows in detail how the protagonist Denis Stone thinks and feels under various situations. Henderson justly calls him "the intellectual ineffective in action; a Hamlet type". Denis lives in a world of poetic speculations and fails to act properly in the real world around him. He suffers from acute self-consciousness and misery, "Misery and a nameless nostalgic distress possessed him. He was twenty-three, and oh! so agonizingly conscious of the fact" (p.2). The causes of his misery are various, "It was not only Anne who made him miserable; he was wretched about himself, the future, life in general, the
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universe" (p.66). Denis has read numerous "great thick books" and feels weighted under "twenty tons of ratiocination" (p.24). For him the world of ideas is simple and clear, while "in life all was obscure, embroiled " (p.24). He is unable to express his love for Anne, but feels upset on seeing her enjoying the company of other men. Jealousy overwhelms him at the sight of Gombault embracing Anne, "It was too much; he couldn't stand it. In another moment, he felt, he would have burst into irresponsible tears" (p.203). With an idea of suicide Denis climbs up the tower but his foolish impulse is checked in time. Needing an excuse to leave the place, he sends himself a telegram and feels "pleased with himself" (p.214). But then he finds Anne sympathetic towards him and realises his folly of leaving her. The analysis of his mental working costigates speculative people who fail to act as required in practical life. Joseph Wood Krutch finds in it "random reflections of a somewhat overcultivated and self-conscious young man upon the futility of society"109.

Henry Wimbush has the mentality of a petty but vain scholar living in self-created paradise of ideas and solitude. He takes delight in thinking and speaking of the past, "The contemplation of the glories of the past always evoked in Henry Wimbush a certain enthusiasm. Under the grey bowler his face worked and glowed as he spoke" (p.71). There is a touch of eccentricity in his preference for a world of seclusion and dislike of human contacts.
Henry thinks that in future it would be possible "to live in a dignified seclusion, surrounded by the delicate attention of silent and graceful machines and entirely secure from any human intrusion" (p.204). Mary is a case of sex-repression with an ideal vision of desired life partner. She constantly dreams of "falling down wells" and "climbing up ladders" (p.45). It is a satiric dig at Freud's analysis of feminine dreams related by him to sex. After having enjoyed the company of Ivor and his departure, Mary feels miserable, "The abolition of her depressions, so far from bringing the expected peace of mind, had brought nothing but disquiet, a new and hitherto unexpected misery" (p.177).

In *Antic Hay* most of the characters are shown having the psychological habit of living in the fantasy world. Rosie lives in the realm of imagined luxury and romance and betrays fastidious tendency. On meeting the bearded man she contrasts her past and present visions of entertaining guests, "She (Rosie) saw in a flash the fastidious lady that she now was — with Louis whatever it was furniture at home, and jewels, and young poets to tea, and real artists. In the past when she had imagined herself entertaining real artists, it had always been among really artististic furniture. Aunt Aggie's furniture" (p.126). While searching with rosy dreams for her bearded lover enjoyed once by her, she falls in the hands of beastly Coleman. After the savage assault on her, as Woodcock observes, "She has learnt the difference between day dream and reality"(110). There is a
bitter satire on her fanciful thinking through her realization of the folly. Lying helpless on Coleman's bed, she longs to go back to her husband, "Rosie would have given anything in the world to be back in Bloxam Gardens. Even if James did live in his books all the time... Anything in the world" (310).

James Shearwater displays the attitude of an absorbed scientist but it is confounded by a pretty allurement. All his interest in life appears confined to research on kidneys. Woodcock considers him "the prototype of the mentally crippled scientist". At times James feels that his absorption in research work is rather excessive, "Too much physiology. There's also psychology. People's minds as well as their bodies..." (p.166). After observing Myra he finds his equanimity badly shaken, "Shearwater sighed profoundly, like a whale in the night... His mind was full of confusion. A violent eruptive bubbling up from below had shaken its calm clarity to pieces. All this absurd business of passion - he had always thought it nonsense, unnecessary... But she had laughed and his quiet, his security had vanished" (p.167). It is an attack on intellectual persons who think they can do without passion and ignore it. Only after being charmed by Myra, Coleman realises his deliberate indifference to his wife, "Mrs. Viveash opened his eyes, seeing her, he had also begun to notice Rosie. It seemed to him that he had been a loutish cad as well as an imbecile" (p.267). But it is too late and his initiative for starting a new life is resisted by his spouse.
Point Counter Point is an elaborate psychological fantasy with an admirable analysis of the minds of its major as well as minor characters. There is juxtaposition of their different approaches towards love and reality of life. Marjorie takes love very seriously, makes sacrifices for its sake but suffers on getting no proper response. She is living with her lover Walter Bidlake after deserting her sadist husband. Now in her pregnancy her mind is filled with "fears" and the future holds "pain and discomfort" (p.3). Walter likes her "refined, cultured, bloodless spirituality" (p.11). Majorie undergoes acute anxiety when Walter is late in returning from the party. She feels that he is cruel to her on purpose and sobs while lying on bed. Her misery and agony show how sensitive people suffer in selfish and cruel society. Marjorie seeks escape into mysticism, whispers "the peace of God" and feels like melting into "that green and golden tranquillity" (p.495). Walter's feelings at different stages expose mostly his own folly and selfishness. Marjorie's sacrifices for his sake create in him "the painful feelings of shame and self-hatred" (p.6). He is in anguish when Lucy does not requite his love, "The hours he had spent with her had been hours of boredom and impatience endlessly long, minute after minute of torture. And the torture of desire and jealousy had been reinforced by the torture of self-conscious guilt" (p.306).
The study of John Bidlake's emotions reveals his enthusiastically hedonistic and later fear-stricken nature. Twenty five years ago he was "a great eater, drinker and taker of virginities" (p. 27). He was then "a healthy sensualist" and made love "with a good animal gusto of a child of nature" (p. 28). Now during his ill health John has "a superstitious terror of doctors" and regards them as "birds of evil omen" (p. 376). Stomach cancer is a constant reminder of death to him, "He was thinking of death, death in the form of a new life growing and growing in his belly, like an embryo in a womb" (p. 430). In that state John does not want to paint at all, "His very dread of pain, sickness and death made him perversely refuse to let his mind be distracted from their abhorred contemplation" (p. 486). Lord Edward is worse than James Shearwater in connection with the lack of practical approach in life. Despite his intellect in scientific field, he is just a child, "At forty Lord Edward was in all but intellect a kind of child. In the laboratory, at his desk, he was as old as science itself. But his feelings, his intuitions, his instincts were those of a little boy" (p. 26). In his scientific study any reference to sexual activities of human beings makes him uncomfortable.

Eyeless in Gaza is perhaps Huxley's masterpiece of psychological fantasy though it does not acquire the satiric intensity of Point Counter Point. It skilfully traces the whole mental development of a young sociologist from sensitive childhood
to cynical youth and calm maturity. Sisirkumar Ghose has aptly commented, "On the whole, Huxley traces the course of the intellectual's evolution — from irresponsibility towards mysticism and pacifism as the saving creed — with insight and honesty". Brander observes that "we can describe Eyeless in Gaza as the account of a human mind at every stage of development until it reaches maturity". Further, he calls it "a progress through the mental life of Anthony Beavis". Shifting of action backward and forward in the novel reminds us of Christopher Isherwood's The Memorial. Diary is assigned here more pervasive and important role than in Orwell's Nineteen Eighty-Four.

The novel follows a technique different from the traditional psychological modes like narrative form and stream-of-consciousness. It opens with Anthony Beavis looking at snaps and being reminded of past events. Thirty five years of life are reflected to him as "a chaos — a pack of snap-shots in the hands of a lunatic". Death of his mother, his school education, love-affair with Mary Amberley, involvement with his friend Brian and the latter's beloved, intimacy with Mary's daughter Helen, are described in flash-backs. Lying with Helen near the shore, he is seized with horrible scene of his friend's dead body. He realises with horror that Brian's "poor huddled body" is "mysteriously implicit in this hot skin" (p.24). Anthony's diary is quoted often to reveal his reactions to important events of his life.
There is a forward movement of action at intervals to cover a period of about two years. It shows the hero realizing the futility of hedonistic pleasure and arriving at the unity of mankind. Now he has the strength and resolution to face the threat of violence at his lecture on pacifism.

While describing Anthony's memories and feelings, Huxley castigates spiritual blindness to reality, irresponsible sexuality and possessive instinct. From the satiric point of view the most important episode is Anthony's involvement with the beloved of his friend. He curses Mary who just for having fun eggs him on to deeper involvement. His inability to intimate the development to Brian exposes his cowardice. Anthony is still haunted by guilty feeling created by his friend's suicide in despair. The memories of his merriment with Gerry and company reveal his immaturity during youth. He is forced to admit it as "mere snobbery" (p.129). Sensual experiences enjoyed by him with Mary and Helen show their indulgence in hedonism. There is satire on Brian's blindness to the reality of his fiancee's passion. His mother's instinct to dictate him decisions of his life also comes under attack.

Time Must Have a Stop employs fantasy to depict the mental working of a young day-dreamer under different conditions. Sebastian Barnack feels odd on being treated as a child and longs for an evening suit to overcome that discomfort. He dreams of sexual adventures with an imaginary woman and recounts
these to his cousin Susan. There is conversion of the horrible
girl of his actual experience into charming Mary Esdaile, "Exquisite,
cultured, wildly voluptuous, Esdaile in the arms of her triumphant
young lover — the reverse of the medal whose other, real face
bore the image of the girl in blue and a nauseated child, abject
and blubbering" (p.27). He lacks initiative in making advances
to women, "His pleasures, he was thinking bitterly, were only
those of phantasy. When reality presented itself, he was merely
terrified" (p.119). In Veronica's face Sebastian observes "the
face of Mary Esdaile come to life, the face of the woman with
whom, in imagination, he had explored what he believed to be the
uttermost reaches of sensuality" (p.159). His action of selling
his uncle's drawing creates in him constant fear of exposure.
Unable to tell the truth to Mrs. Ockham he feels "too horribly
guilty" (p.265).

Sebastian's feelings and emotions constitute an indictment
of day-dreaming and childishness. His erotic visions expose his
immature fancy and unhealthy inclination. Yearning for evening
suit brings him self-created misery and involves him in theft.
Susan's surprise at his silly desire is significant, "How miserable
he managed to make himself! and for such idiotic reason! Worring
about a dinner jacket"! (p.23). His failure to reveal the
reality about the missing drawing to Mrs. Ockham betrays his
cowardice.
VI

Huxley resorts to an occasional use of the fantasy of adventure in a modified form, but it serves well his satiric purpose. He describes the adventures of young men who go out in search of pleasure, employment or some other business. To quote Sisirkumar Ghose, "In Huxley's novels there is invariably some travel or journey, a movement in space". While discussing Huxley's world, Greenblatt finds "nounified adventures" and "a gruesome picaresque with separated scenes". Adventure is employed as a device and combined with other forms of fantasy in the stories of the novels. The nature of exploits described is mostly mock-heroic on account of the intention of ridicule.

Antic Hay describes mainly the adventures of Gumbril Junior who resigns his job of teaching and embarks on business of patent shorts. After putting on a beaver and a coat, he feels invigorated to try his fortune with woman, "But today — today he was the complete and Rabelaisian man, he was bearded to the teeth, the imbecile game was at its height; there would be opportunities, and the Complete Man knew how to take them" (p.121). He chases an unknown lady, overcomes her resistance, and makes love with her at her house where her husband is studying in the next room. With the same outfit he strikes a bargain quite favourable to him. Towards the end of the novel he prepares to proceed on European tour for promoting his business. There is also a brief account of Rosie's adventure in the affair of heart.
which turns disastrous for her. She moves from place to place to trace her bearded lover at the address given by him. Her search ends as she is seized by brutal Coleman who provides her with a harrowing experience. Mrs. Vyra Viveash is always loafing in order to escape boredom and tempt youngmen to her company.

The novel employs the device of picaresque tale to depict apparently exciting but actually rootless life in post-war society. Its major characters run about desperately in search of superficial pleasure but even then they cannot escape boredom. There is truth in Sisirkumar Ghose's remark that "the satyrlike characters are ever on the move, on the London pavements, in cars, in unlicensed cabaret shows, running from themselves, and into the yawning gap of meaninglessness\textsuperscript{113}. Sumbril and Vyra make the taxi-man drive back and forth thorough the Piccadilly Circus and while doing so they epitomise the spirit of their times.

After Many a Summer can be considered an adventure fantasy upto a limited extent only but its beginning and ending are good examples of picaresque satire. There is comic description of Jeremy's arrival in Los Angeles to take charge of his assignment of documentising the odd Hauberk papers. While proceeding in the car he has critical view of the business world in that commercial city. The sight of girls chewing gum is ironical indeed, "Most of the girls, as they walked along, seemed to be absorbed in silent prayer; but he supposed, on second thoughts,
it was only gum that they were thus incessantly ruminating. Gum, not God" (p. 5).

Towards the end of the story, Jeremy accompanies Stoyte and Obispo to London in a car. Along with them he observes a pathetic case of longevity being experienced by the fifth Earl of Gonister in apish form.

VII

Time fantasy is perhaps Huxley's most outstanding contribution to modern fantasy and it plays a vital role in his satiric fiction. It provides him with the visions of distant future and eternity for contrasting study. He imagines the present tendencies assuming alarming proportions in the times in store for mankind. We find his pictures of the future confined to our world alone in its social and scientific contexts. In this respect he is contrasted with H.G. Wells who takes up the whole universe but avoids satiric intensity. While sallying into the past, Huxley mostly deals with individual cases in the form of flashbacks. But in one novel he re-creates an entire primitive society and projects it into a dismal future. Another important contribution made by him is his treatment of time in its eternal aspect. He makes a successful attempt at showing how clock time loses its identity in the context of eternity.

Eyeless in Gaza is a skilful manipulation of time past to explain the present inclinations of an intellectual young man. As Frens observes, it relies on "a dislocation of time sequence
to achieve the kind of juxtaposition and contrasts which, in the earlier novel, resulted from counterpointing of different storylines. Margaret Church's comment is more appropriate, "The chapters are headed by dates, and the dates are "dealt out at random" so that we move backward and forward with no regard for conventions of time...There is no order in point of chronology. Still he (Huxley) does not achieve a sense of ubiquity like that in Ulysses chiefly because although dates are shuffled, we are still aware of chronology in the conventional sense. Most of the re-creations of the past are employed to highlight the foibles and failings of main characters. These are vivid and satirical pictures of their cowardice, cynicism or sensuality.

After Many a Summer analyses the issue of immortality with the object of showing the dark side of long life. Jocelyn Brooke just calls it "a comedy of longevity". The novel presents two notions of eternity, physical and spiritual, which are poles apart from each other. There is the saint-philosopher Propter who propounds the idea of eternity through goodness. He is interested in "Psychological eternity", considers it "a fact" and speaks of "timeless good" (p.105). Pete comes under his influence and realises that beyond the psychological swarm lies "eternity, ready and waiting to experience itself" (p.272).

Margaret Church rightly observes, "Past and present are only ersatz for the experience of eternity and reaching eternity is worth the difficulty it involves. All good is primarily outside
time, and by forgetting our egos we are finally able to achieve some of our potentialities in eternity". The Fifth Earl of Gonister is an awful picture of the future of people yearning for extension of their life span. He survives for more than two hundred years but his physique is in a rotting condition of an ape. There is also a dig at medical science which can prolong human life but through disgusting device of repulsive food. Stoyte is startled to see the condition of long lifers!

"But what's happened to them?"

"Just time", said Dr. Obispo airily (p.313).

Time Must Have a Stop is a time fantasy which emphasises the necessity of liberating ideal thinking from the slavery of time. Its theme is hinted in the title which is borrowed from Shakespeare and it is explained in the opening quotation taken from the same source. Sebastian records his convictions about true religion and eternity, "True religion concerns itself with the givenness of the timeless. An idolatrous religion is one in which time is substituted for eternity — either past time, in the form of a rigid tradition, or future time, in the form of progress towards Utopia" (p.292). His further noting emphasises the value of eternity and the folly of ignoring the same, "It is only by taking the fact of eternity into account that we can deliver thought from its slavery to life. And it is only by deliberately paying our attention and our primary allegiance to
eternity that we can prevent time from turning our lives into pointless or diabolic foolery" (p. 292). After physical death Eustace Barneck loses all sense of time but continues his interest in material world. As Margaret Church remarks, "Eustace's trips back and forth from the spirit world to the material world illustrate for Huxley the difference between time and timeless.

Considering truth in its eternal aspect is a satire on the folly of confining some philosophy to a particular period. It is in *Ape and Essence* that Huxley offers his excellent treatment of time fantasy exploited for remarkable satiric effects. He takes very long strides into the past and the future, and fuses them together to comment on the present. His vision of future two centuries hence is based on reversion to primitive conditions of human society. Meckeir rightly comments, "*Ape and Essence* is a story of retrogression and recovery. In it Huxley considers his predictions for the future so as to allow for the possibility of a devastating war and a reversion to animal eternity." The novel presents an inversion of Wellsian vision of remote future based on facile optimism.

Huxley transposes primitive depravity and ignorance into the world of twenty second century where civilisation and productivity of soil have been almost destroyed as a consequence of bombardment of major cities. New Zealand has survived and it sends a team including Dr. Poole to explore the remains of life in America. Dr. Poole comes across a society with savage
practices which are the worst forms of primitive cruelty and ignorance. There is brutal slaughter of deformed babies and humiliating whipping of their mothers with the religious sanction. The only form of permissible love is community mating for half a month in the whole year. Dr. Poole's love-affair here is resented and he is advised to get himself castrated and join the priestly profession. The purpose of fantasy here is to warn mankind of the dangers of present tendencies of scientists and politicians.

VIII

Huxley makes an occasional use of supernatural fantasy in his satiric novels. But his supernaturalism is quite different from that of epic tradition or Gothic romance. He is not concerned with the intervention of gods, fairies and ghosts in the affairs of human beings. Rather he shows men passing through various stages after their physical existence. But his depiction of posthumous life is different from that of Lord Dunsany or Wyndham Lewis. Huxley also provides glimpses of divine reality experienced by some of his characters.

*Time Must Have a Stop* describes a hedonistic aesthete's situation and sensations after death. It is based on Huxley's study of *The Tibetan Book of the Dead*, a Buddhist treatise dealing with situation between death and rebirth. The novel shows what happens to Eustace Barnack who dies suddenly after drinking and
smoking beyond caution while entertaining his nephew. Woodcock observes that his posthumous experiences provide "a highly original element through a vein of supernatural fantasy quite new in Huxley's novels." Cyril Connolly feels that Eustace's "sensations after death are described in a remarkable piece of writing." There is a minute detail of the process through which Eustace passes. From Chapter Thirteen to Chapter Twenty-Eight the depiction of his state goes side by side with the story of his nephew. It also includes two brief seances held by his mother-in-law to learn about his progress.

Eustace's three stages are in accordance with the three parts of The Tibetan Book of the Dead - description of happenings just after death, visions related with karma, incidents leading to reincarnation. In the beginning he undergoes some sensations immediately after his physical termination. He has first an awareness of "an absence ever more total" (p.136). Then, there is a consciousness of bright light, "And through ever-lengthening durations the light kept brightening from beauty to beauty" (p.138). But he cannot face the radiant light due to his spiritual deficiency and his ego re-asserts itself. Eustace's second stage begins with the return of memories of his hedonistic experiences before death. Out of his visions now the most important is that of his sensual delight with Mimi,"The claret-coloured dressing gown fell apart and he discovered another fragment of his being - a memory of round breasts, wax-white, tipped with a pair of blind brown eyes. And in the thick flesh deeply embedded
the navel, he recalled, had the primness of a Victorian mouth" (p.156). He observes Bruno's attempts to spiritualise him as "a bait to lure one into some horrible kind of suicide" (p.169). The first seance shows him having finished his memories and about to enter the next phase. In the final stage Eustace imagines his future after missing the salvation. He is directed towards rebirth and is born again in the womb of Mrs. Weyl.

Supernatural fantasy is employed here in order to intensify the satire on Eustace's debauchery. His soul feels dazzled and restless before the light of salvation, but at peace with the memories and images of sensual pleasure enjoyed earlier. Eustace's life after death is just an extension of his irresponsible hedonism during his physical existence. In the purgatory of second stage he fails to recognise the value of spirituality and finds satisfaction in ridiculous images. Keith May touches the point in his remark, "Eustace's purgatory is ludicrous in something of the proportions that his life was ludicrous." 127

Thus Huxley's employment of fantasy in his novel of satire is varied and appropriate. He can be aptly compared to Swift who exploits almost every established form of fantasy for excellent satiric effects. In the utopian context he is as fanciful and exhaustive as H.G. Wells, with the additional capability of imagining its negative aspect as well. While splitting the chronological order of events he can be playful like Sterne without incurring the charge of freakishness. His exploitation of scenario in Ape and Essence shows his acquaintance with the
latest techniques. Huxley has given a new dimension to the form of parody because instead of confining himself to the framework of the original he takes up its content for ridicule.

Huxley has elevated fantasy by imparting it an intellectual tone and appeal with his erudition which is evident in all of his writings. While making use of any form of fantasy he is concerned more with ideas than with any other consideration. The most outstanding quality of his important characters is mental faculty, creative genius or rational thinking. In his treatment of fantasy he is philosophical as well as imaginative, for he employs it not merely to promote any aesthetic end but to know and experience the ultimate mystery which surrounds our existence.
NOTES


10. Ibid, p. 16.

11. Peter Firchow, p. 165.


18. Peter Firchow, p. 68.


25. Peter Bowering, p. 149.


29 Peter Bowering, p.149.
31 Keith N. May, p.180.
33 George Woodcock, Dawn, p. 254.
35 Peter Bowering, p.22.
36 Jerome Meckier, p.176.
37 Peter Bowering, p.38.
40 C.S. Ferns, p.77.
42 George Woodcock, Dawn, p.142.

46. Ibid., p.56.


54. C.S. Ferns, p.141.


57. Peter Bowering, p.159.

60 *The Critical Heritage*, p. 392.
63 I. F. Clarke, p. 267.
66 Robert C. Elliot, p. 147.
67 Jerome Meckier, p. 207.
69 *Letters*, p. 944.
71 C. S. Ferns, p. 226.
72 Keith M. May, p. 214.
73 Peter Bowering, p. 200.


78. Keith M. May, p. 29.

79. Peter Firchow, p. 61.


81. Keith M. May, p. 29.

82. Jerome Meckier, p. 15.


86. Laurence Brander, p. 39.

87. C.S. Ferns, p. 115.


89. Keith M. May, p. 168.

90. Peter Firchow, p. 167.

91. Time Must Have a Stop (London: Chatto & Windus, 1946; first pub. 1945), p. 94.
92 Laurence Brander, p.37.
93 Ibid., p.38.
95 The Critical Heritage, p.32.
96 Peter Bowering, p.55.
97 Ibid., p.35.
103 Peter Bowering, p.104
105 Keith M. May, p.17.
107 Peter Firchow, p.59.
108 Alexander Henderson, p.130.
109 The Critical Heritage, p.68.
110 George Woodcock, Dawn, p.97.
111 Ibid.
113 Laurence Brander, pp. 72-73.
114 Ibid., p.76.
116 Sisir Kumar Ghose, p.141.
118 Sisir Kumar Ghose, p.136.
119 C.S. Ferns, p.103.
122 Margaret Church, 114.
123 Ibid., p.115.
124 Jerome Meckier, p.190.
125 George Woodcock, Dawn, p.229.


127 Keith M. May, p.169.