



FACULTY OF EDUCATION AND BUSINESS STUDIES
Department of Humanities

Male Patriarchy and “Othering”. *Brave New World* from a Postcolonial and Feminist Perspective

Jonny Gebara

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Supervisor: Marko Modiano
Examiner: Iulian Cananau

Abstract

This paper aims to show how *Brave New World*, a dystopia by Aldous Huxley, has strong postcolonial traces within it. Edward Said's concept of Orientalism and Gayatri Spivak's analyses of Bertha Mason, the fictional representation of the colonial female subject in nineteenth-century English literature, tie up the similarities in how the Reservation and Linda are portrayed within the book. Comparing Gayatri Spivak's theories with Huxley's writings adds a new perspective to the novel. This essay will also include a close reading of the book and aims to unveil how specific events concerning Linda and the part of the world referred to as "the reservation" are in link with "Orientalism", "othering", and feminism. The argument will be that both Linda and "the reservations" description in the novel are in frame with British imperialistic writings and male patriarchy.

Keywords: Brave New World, Postcolonialism, Orientalism, Othering, Feminism,

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1. Introduction

In 1932 a visionary novel was released. The novel was a warning as well as an entertaining science fiction story. In *Brave New World*, by Aldous Huxley, we are taken far into the future where World Controllers have created the “ideal society”. Through the use of genetic engineering, brainwashing, and free access to "soma", an enhancement drug that takes all the troublesome everyday worries away, all reproduction of human life is brought up in so-called "hatcheries". The book's original story centers around a character who flees from his "perfect world" to one of the few Savage Reservations, where he encounters what might be the answer to his longing for a chance to break free from his society and its leaders. However, this paper aims to analyze *Brave New World* and reveal how it can be read as the marginalization of individuals belonging to a stigmatized minority, both from a feminist and postcolonial perspective. One way of exposing this criticism is applying postcolonialism and Edward Said's concept called “Orientalism”. Furthermore, Huxley's writings consist of many racist descriptions of the inhabitants in the reservation since they are portrayed as savages. “Othering” is therefore used to analyze a specific character and to highlight her defaults as a product of the reservation. The term “Othering” will be used in this essay to state the characteristics about the character Linda. Since the character Linda is in detail portrayed as a savage in the novel, the purpose is to analyze and compare it to Spivak's postcolonial analysis of Bertha Mason in *Jane Eyre*, to show how this is made visible in *Brave New World*.

Therefore, based on the above purpose, the study will consist of an analysis from a feminist postcolonial perspective. The textual analysis consists of three parts. The first part includes an analysis of *Brave New World's* plot to demonstrate traces of male patriarchy from a postcolonial feminist perspective. The second part analyses the reservation using Edward Said's concept of “Orientalism”. The last part of the analysis looks at the portrayal of Linda through Spivak's eyes and her research on characters in

literature deemed with the term “other”. Finally, the conclusion focuses on tying all of the above-mentioned bits together.

2. Theoretical framework

2.1 Postcolonialism

Postcolonialism can be articulated in many ways. It is a theory frequently used as an enabling concept and is often used by critics, teachers, and writers. Postcolonialism analyzes the relationship between the colonizers and the colonized. It is indebted to many other literary theories such as Marxism, feminism, Foucault's notion of power, psychoanalysis, and linguistics. It is a theory interested in the effects of imperialism, the identity and values of colonized people, culture, and economic forces in its societies. Colonialism is a policy of a nation seeking to expand or maintain its authority over other people or territories with the aim of opening trade opportunities. Still, it can also be a belief in the superiority of one race over another.

Thus, postcolonialism can be traced back to 1961 with its ancestry of the publication of *The Wretched of the Earth* by the French psychiatrist and author Frantz Fanon who famously gave a voice to French-occupied Africa. Fanon's work functioned as a tool for colonized people to reclaim some of their past. The result was that postcolonialism emerged as a distinct category within literary criticism. However, other authors that are still shedding more light on these terms and making postcolonialism work as a recognizable category in present days are the writers of books such as *In Other Words* (1987) by Gayatri Spivak, *The Empire Writes Back* (1989) by Bill Ashcroft, *Nation and Narration* (1990) by Homi K. Bhabha and *Culture and Imperialism* (1993) by Edward Said. In this essay, Said's work on “Orientalism” will be presented further since it will help distinguish the harsh representation of the part of the world in *Brave New World* referred to as "the reservation". It will be helpful to understand the many different aspects

of postcolonialism before the textual analysis takes place. Therefore, the following chapter will present the term “Orientalism” more thoroughly, followed later by Spivak's re-reading of the British literary classics: *Jane Eyre* and the presentation of the term “othering”.

2.2 Postcolonialism – Edward Said and Orientalism

Edward Said, a pioneer of postcolonial studies, was born in 1935 and was an American Palestinian academic, political activist, and author of the famous work *Orientalism*, published in 1979. Said was also a literary critic who examined literature from a social and cultural-political point of view. The concept of “Orientalism” has unveiled and subsequently made people critically aware of how non-European countries are portrayed as exotic, mysterious, and chaotic. Said believed that all representations of non-European countries are viewed as less developed and not as important; hence the term “othered” was created. It is a term that denote the act to describe the rest of the world (that are non-European) as homogenous masses, and their actions are only led by emotions such as lust, terror, and fury (Barry 186).

Said believed that the Western part of the world constructs an image of the Orient, and within the literature, it is constantly referred to as the term “other”. Besides having myths about its inhabitants, “othering” in simple terms is how the well-developed world sees itself as superior to the rest of the world. Said explains this as the Orient being the constant contrast towards Europe with its representations being "merely imaginative" (Said 2). Furthermore, Said believed that everything considered about the Orient was merely a notion created by the European culture and educational system. Still Said wished to warn us that the term can also be too speculative and general and it is best simplified

in terms of looking at it by investigating matters further with the main focus on literature (Said 2).

As stated earlier, Said's main focus was on English and American literature. His famous examination and criticism towards Jane Austen's *Mansfield Park* shows how, even though the work were not concerned with politics, it still had traces of English colonization within them. Said argues and clarifies his thoughts by giving examples of Western thought. The West constructs an imaginative picture of the Orient that works as a basis for much misunderstanding. Said's arguments prove that this constructed image of the Orient is based on racism and Eurocentrism. As Ashcroft, Griffiths and Tiffin state, "Consequently, for Said, Orientalist discourse is more valuable as a sign of the power exerted by the West over the Orient than a 'true' discourse about the Orient" (Ashcroft, Griffiths and Tiffin 167). In other words, orientalist discourse and Said's concept of "Orientalism" is a broader term that stretches beyond the unfair representation of the Orient.

Colonial discourses often lead writers and researchers to Homi K. Bhabha. He is a researcher and a critical thinker in postcolonialism. Born in Mumbai, India, in 1949, Homi K. Bhabha is considered one of postcolonialism's most influential and vital critical thinkers. His work not only describes how the colonized people have resisted power from their colonizers, but Bhabha also points out examples of marginalization of people of eastern heritage. He reveals how the history and culture of postcolonialism of the past are still intruding on the present time—stating that the colonial period is still an ongoing matter. Bhabha's research states that the colonial stereotype is constantly shifting; on the other hand, they are viewed as well-established and non-threatening but could also be referred to as "wild, harmful and mysterious" (McLeod 53). Bhabha refers to this notion as ambivalence.

Moreover, Bhabha points out the apparent ambivalence today and how it works as a problem dealing with social belonging (Bhabha 3). He deepens the discussion on postcolonialism further with his more psychoanalyst approach to his works and is inspired by Sigmund Freud. Bhabha's beliefs are discussions further on a person's heritage. He stresses that people from a specific part of the world tend to be culturally represented as a nation and thus stereotyped into distinct categories.

2.3 Postcolonialism - Spivak and “othering”

Gayatri Chakravorty Spivak has also vastly researched postcolonial theory. She is a philosopher, literary theorist, and university professor born in 1942 in Calcutta, India. She is influenced by Edward Said, Jacques Derrida, Michael Foucault, and Karl Marx. She is most famous for having a more feminist approach to her research. Spivak is considered a theorist who has been famously investigating the term “othering” further and presenting how the effect of research within literary theory can cause a significant change in history.

The importance of the term “othering” must be considered in this essay since it sheds more light on arguments and assumptions within the postcolonial theory and is useful when interpreting texts and novels with a postcolonial approach. “Othering” is in postcolonial theory a reference to the colonized others who are "marginalized by imperial discourse, identified by their difference from the center and, perhaps crucially, become the focus of anticipated mastery by the imperial 'ego' (Ashcroft, Griffiths and Tiffin 168). In other words, the inferiority that is attributed to the East by the West helps to construct its superiority, and by creating an "other", it is easier to make the distinction between what is from West and what is from East by simplifying it to terms such as “us” and the “others”. The term describes how the West and its inhabitants are viewed as democratic and progressive and how they are represented as the center of the world. The

East, however, is described as undeveloped, and its inhabitants are viewed as less fortunate and referred to as the West's insignificant other (McLeod 21).

“Othering” highlights characters in literature, which are often from non-European countries and therefore are the inhabitants of these countries often described as uncivilized and as something primitive and dangerous. It focuses on representing any character or destination of any other descent besides European as inferior and dangerous or even less valuable to the world. This information about “othering” is vital since the research established in this essay will consider the “othering” of a female subaltern. This essay's focus will be the dehumanizing description of that character. It will question why she is described in *Brave New World* as mad or insane. The result of the characters “othering” will also uncover the shallowness of its former society, and instead of being viewed as a lunatic, “othering” in this essay will shed its light on the unseen fight that is not in actuality within the book's story.

Furthermore, this essay will gain much of its strength in the process of explaining how “othering” of female characters in literature can occur. Gayatri Spivak's essay ‘Three Women's text and A critique of Imperialism’, which was published in 1985, is suitable to review since it not only reveals colonialism and the difference in economic wealth that the narratives possess but also the levels at which narratives are represented, the example being Charlotte Bronte's famous *Jane Eyre*. Spivak argues that instead of interpreting the book as a celebrated cult text or celebrating *Jane Eyre* as proto-feminist (McLeod 148), she suggests that the reading of the novel as a politically subversive text is inaccurate and is caused by the readers' lack of awareness of British imperialism. The book should instead be interpreted as the social mission of English writers to highlight their cultural representation of England as superior (McLeod 156). The focus of her essay is a closer look at the portrayal of the character Bertha Mason, which in Spivak's words is “an example beyond the minimal diagnosis of racism” (Spivak 247). Bertha Mason,

Rochester's Creole wife from Jamaica, is read often like a lunatic and not as a human being, and in Spivak's words: "Bronte presents the imperative for a shift beyond the Law as divine injunction rather than human motive. In terms of this essay, we might say that this is the register not of mere marriage or sexual reproduction but of Europe and its not-yet-human Other, of soul-making" (Spivak 267).

Spivak's reading of *Jane Eyre* reveals the novel's colonial realities, thus complicating its primary purpose in which it might be read as a politically subversive feminist text. According to Spivak, Bertha Mason never achieves any self of her own. She is always connected to Jane as an "other", considering once more that the definition of "othering" is a result of a "dialectical process". Bertha Mason is established simultaneously as "its colonized others are produced as subjects" (Ashcroft, Griffiths and Tiffin 156). Her analysis highlights that Bertha is represented as the foreign "other" and is earlier mentioned as a result of English literary imperialistic colonization.

Spivak adds a new dimension to the story by analyzing Bertha and "giving her a voice". She feels that the character is profoundly marginalized and is completely removed from her rights even to speak up. The belief states that the representation of Bertha must be viewed as a character that is portrayed both as primitive and degraded, which is well in line with the analysis of Linda and her representation in *Brave New World*. The following section will present the theory of postcolonial feminism.

2.4 Feminism and postcolonial feminism

Feminism is the belief in full social, economic, and political equality regardless of gender.

Although feminist literary criticism is a direct product of the "women's movement", it has been traced to be a movement long before the 1960s. Feminist literary criticism realizes the significance of the portrayals of women in literature and criticizes how they are described (Barry 115). However, postcolonial feminist criticism analyses the

representation of women in once colonized countries and in Western locations (McLeod 172). Some critics have concentrated on the constructions on gender difference during the colonial period, others have concerned themselves with the representations of women in postcolonial discourses with a particular reference to the works of female authors.

Given that feminism and postcolonialism are two separate theories, feminism is still argued to be an essential part of the field of postcolonialism, and they both prove to be sharing somewhat tense relations with each other (McLeod 173). Feminist readings of literature involves looking at patriarchal authority, meaning that it investigates the power systems, political, material, and imaginative, that men preserve, and it exposes the marginalization of women in texts. Much like postcolonial theory, it stands up for and questions the representational systems given in the literature. Both theories share a mutual goal that challenges the different forms of oppression that occur in literary texts. More specifically, this essay intends to investigate various kinds of patriarchal authority to which women from countries with a history of colonialism are victims, and this essay addresses the concept of “double colonialization”. The term “double colonialization” refers to women simultaneously experiencing oppression of both colonialism and patriarchy. The term means that women are colonized in a twofold way, both by imperialism and patriarchy. They are what author McLeod refers to as "twice colonized" (McLeod 175). Firstly by colonialist realities and representations, and secondly as powerless, exotic creatures.

This forces this essay to focus on feminism and race and how they are two different struggles, and how they can both be experienced by the same person. Feminism, in general, does not merely represent all women equally, some would argue. It tends to mainly refer to the Western part of the world and not being sensitive to how in an "orientalist way" it fails to represent women from "third world countries" (McLeod 181). Feminism in general fails to take into consideration the needs of women from Asian parts

and African parts of the world. Helen Carby explores these issues more in detail in her essay 'White Women Listen!' and argues that within feminism there exists a lack of fair representation of women of Eastern descent. Her view of feminism is that instead of liberating women from mistreatment, it wants women of Eastern descent to adapt to the Western way of living and thinking: "The 'feminist' version of this ideology presents Asian women as being in need of liberation, not in terms of their own herstory and needs, but into the 'progressive' social mores and customs of the metropolitan West" (McLeod 182). Carby views feminism as it stands today as in lack of understanding of all cultures and claims that feminism has its own bias towards the Western way of living and thinking. Feminism lacks or neglects all ways of freedom for women and is at this point not represented as a movement for all types of races and people. McLeod states that the consequence of neglecting the issue of race within feminism has hindered it to consider ways in which both racism and patriarchy interact. In addition, this makes white women the oppressors of black and Asian women, even though this is not the general aim. The general "we" in feminism as it stands today is excluding both black and Asian women, and the solution for the exclusion of black and Asian women is only achieved by white women being willing to listen and transform their attitudes so that the theory is no longer imperious. This would involve white women to consider the struggles of black and Asian women and try to adequately deal with their struggles and experiences and for all women from the West to include women from the East into their debates.

In conclusion, feminism examines the power relations that are obtained in texts and life, and is used to interpret texts with a political agenda and to shed light on the many hidden male patriarchal representations of women in literature. Feminism challenges, just as postcolonialism does, the representation of women as an "other", and it raises the question of whether men and women are essentially different only because of biology or the social construction created by our society. Feminism also struggles with

the representation of “first world feminism” and “third world feminism” and the idea of women, in general, being liberated from their struggles of simply just being women. A woman from a first-world feminist point of view may not experience more than “just” male patriarchy since they are often referred to as women from the West and therefore considered white privileged women.

The struggle for a “third world” woman is more complex, and since they are of Asian or African descent, they have the struggle of the race to consider, both from their female and male oppressors. Western feminism tends to replicate the very things that postcolonialism has been trying to critique, which is the unfair ideology that the Western customs and way of living is the very answer to liberty for many Eastern women. The actual struggles are not women being in lack of Western culture and their presumptions on what liberty is considered to them. The actual struggles that these women are involved in are of a more advanced and progressive nature and need more than just the Western feminist observation. It is the description of women of Eastern heritage in literature as less human, or how history has defined their sexuality or femininity as either exotic or barbarous (McLeod 181). The following section will present previous works on *Brave New World* from a postcolonial and a feminist perspective, before the textual analysis is presented.

3. Previous works on *Brave New World*

Shruti Pandey’s work entitled ‘Can the subaltern speak in Aldous Huxley's *Brave New World*?’ takes a closer look at the works of Aldous Huxley by using Spivak's subaltern theory. She argues that the book is vastly using discriminating words to describe different lower castes. Pandey even points out the access that the people in the World State have to Soma and compares it to the American society providing guns to its citizens for safety reasons. Her conclusion states that John the savage has some similarities pointed out by

Spivak's work on subaltern characters as he has "assimilated the Malpais individuals' strict practices"(Pandey 148). Nevertheless, the research fails to include the "othering" of Linda. There are also the works by author Ozawa Hisashi, a researcher who takes a closer look at the portrayal of the Savage Reservation. Hisashi calls Huxley's ideas to describe the reservation as descriptions used simply by Huxley's own imagination (Hisashi 129) and Hisashi states that the representation of the reservation is in link with Edward Said's arguments about the establishment of the Other:

As a compromise, permission for seeing the Reservations is given to only the elite (and their friends), who are socially expected to be such exemplary citizens that they have a low risk of being deconditioned [...]. In fact, this apparently incomplete measure consequently succeeds in contributing to strengthening and spreading among civilized people the misrepresented images of Other (Hisashi 137).

Hisashi goes further by stating that "However, if nobody is allowed to enter the Reservations, it will become highly doubtful whether they exist, and this may lead to an 'identity crisis'" (Hisashi 137). It is a statement with a valid point. However, considering the arguments in this essay, it becomes clear that the reservation still has the power to break a person's identity since the loss of the Beta-minus woman Linda had the consequence for her to be "othered".

However, his work on *Brave New World* concerns, like most literary work, the highlighting of John the Savage as the true hero. Furthermore, the study on *Brave New World* made by author Shahin Hossain and his work 'The Rise of Totalitarianism, Colonial Mimicry, and Gender and Sexuality in The Twentieth Century English Literature' regards Huxley's work as a warning for the rise of the totalitarian fascist state and how the colonized are ruled by simply being a victim of colonial mimicry. Hossain

investigates the portrayals of John the Savage and the reservation and the colonization of the British Empire, which is quite evident within the book.

Although the above-mentioned writers do not shed any light on the interpretation of Linda as an “other” and her unfair representation as a human and as a woman; there are nonetheless other authors that have investigated this issue from a feminist perspective. In ‘The Women of Brave New World: Aldous Huxley and the Gendered Agenda of Eugenics’, the author Jessica Eylem considers the portrayals of women in *Brave New World*. Eylem’s work is however only an investigation considering the treatment of the women from the World State, in other words; white European women, and does not consider the unfair treatment of Linda as a creole, nor any of the native women from the reservation. These previous works on *Brave New World* have lead this essay to further investigate what is clearly lacking from many other authors considering this novel. The authors consider subaltern theory and Orientalism and even colonial mimicry but fail to consider the “othering” of Linda and the double-colonialization of women from the reservation. The following chapters will present an analysis of *Brave New World*, starting with feminism and postcolonial feminism.

4. Analysis

4.1 *Brave New World*, feminism and postcolonial feminism

At the beginning of the novel, we are introduced to a group of students given a tour by the world leader Tomakin. It is made clear for readers that the students are all male (2). This is the first of many indications that women occupy positions of inferior power and status. More so, men are told in the society of *Brave New World* that they can have whomever they want and that everyone belongs to everyone. This “mindset” informs the narrative; therefore, the essay further examines the expressions of patriarchy throughout the novel.

Discussions that occur in the novel between two male characters reveal how they once experienced feelings of regret and suffering from the rejection of women. These rejections caused the male characters horrible feelings since they had to wait nearly four weeks before getting consent to interact physically with a woman (38). Mustapha Mond calls this incident "an insurmountable obstacle", and it should not be that hard for a man to wait for a woman's approval for so long. Women should altogether be inferior to men and not be independent. A single woman is disfavored in the society that they live in. It is even forbidden by the World leaders (34). Women are even conditioned to feel that it is their duty and responsibility to please men sexually. Since there exist parts in the novel where women do not always feel like pleasing men all the time, they soon become encouraged by their female companions to still "make the effort" (27).

Feminist criticism of *Brave New World* is particularly interesting when following the life of Lenina Crowne, who plays a significant role in the novel. By analyzing Lenina we will soon uncover what in a postcolonial feminist aspect is called 'first world feminism'. The "first world" refers to the "rich, predominantly Western nations in Europe, America and Australasia" (McLeod 174). In other words, 'first world feminism' points to the struggle of women from higher rankings of the world. Lenina Crowne fits the description perfectly, as she is an inhabitant of the World State and seen as nothing more than a sexual object for male inhabitants to possess. In a conversation between the character Henry Foster and The Assistant Predestinator, Henry tries to convince the Assistant to get in touch with Lenina and is surprised that he has not "had her already" (37). The Assistant is so convinced that he ascertains Henry that he will at the "first opportunity" (37). Consequently, Henry insists yet again that he advises him to try her and that he will not regret it, clearly stating his position within society and hence referring Lenina to an object used for the sake of lust and satisfaction.

Lenina is described very informatively by the narrator as a sexual object. We are at a first glimpse in the novel introduced to her where she enters a girls' dressing room. There we are painted a picture of a room filled with a "defeaning chaos of arms and bosoms and underclothing" (30). This gives us a clear picture that not only is the narrator of the male gender with a clear gender bias, but also the picture of a room filled with naked women in complete chaos, trying to make themselves good representatives to the men of the society. It is also a clear statement of how women from the World State, are viewed as nothing more than living mechanisms, built solely for the comforts of the society's male components.

As for the men in the society of *Brave New World*, they are so keen on women looking physically good and smelling good that women need eight scents of perfume (32). In fact, the female dressing room is so full that Lenina struggles to find an empty "Vibro-vacuum machine" (31). This implies that women are stressed because they must make the extra effort to fit into a society which solely counts the physical appearances of women as important.

Brave New World gives much emphasis on the description of women, and no particular emphasis on the description of male inhabitants, unless they are men of significant power, or vital to the story's plot. As it has been mentioned earlier, men within the novel refer to women as pieces of meat and nothing valuable, except for the mere act of pleasure. Women are also thrilled when they are recognized by male authorities and celebrate acts of being "patted on the behind" amongst themselves (35).

Furthermore, women that belong to high rankings of society in *Brave New World* are not only victims of male patriarchy, but also what feminism calls being asserted into certain representational systems. These representational systems result in social systems that place women in the novel into distinct categories that make their labor only associated with work that is connected to their femininity. In the novel, women are

presented as working in fertilizing rooms, or as nurses, or working with the establishment of the embryos. Women are also either sterilized or classified as "free martinis" (43). There are many clear signs of the humiliation of women and how power is reserved to men and maintained by patriarchy. The novel continuously reveals many strong traces of male dominance and the submission of its women by simply stating the difference that men and women possess within society. Men are people of higher rankings, and entitled as Alphas, doctors, or scientists, and interestingly, there are no reports of female Alphas in *Brave New World*. All women are ranked as either Betas or less, which would make them classified as less valuable, but also less intelligent. Women are also constantly told to be aware of their physical appearances and, they have also been brought up to care much about what they wear, as it is well-pleasing for the male patriarchy.

As this essay has considered the exposure of women from the World State, it will also take a closer look at the women from the reservation, since they are presented differently from the civilized women from the World State. The essay will now provide an analysis of the portrayal, as well as the behavior, of male characters from the reservation and question the narratological aspects of Huxley's novel and its way to present their behavior.

We are at first presented to a woman from the reservation picking lice from a little girl's hair; the description of the woman is already different from the presentation of women from the well-developed World State. The woman is described with a big swelling around her neck (96), and not well dressed. Nor is she wearing any scented perfumes. One gets the impression that the story has now entered a place of lesser evolved inhabitants, with sickness and diseases circulating within the whole society. The women are even compared to a "lower-caste community" (97), and nowhere in the novel does it state if the women from the reservation do any work. The narrator describes all of them as monsters (98). It could be assumed that the women or the inhabitants of the reservation

are in conflict with the settlers since the natives are left out of a correct representation. It is well in line with what McLeod refers to as "internal colonialism" (125), whereas people in settler colonies are dismissed of their values and represented in settler valued terms. For example, women from the reservation are only referred to as "dogs, having children all the time" (105), which gives readers a distinct idea of how women from the reservation are treated. It might be assumed that the narrator of the novel is not only of the male gender, but also of white European descent, since the narrator gives no clear description of women from the reservation with any particular emphasis on beauty.

We are later introduced to Linda; she is raped by the male inhabitants from the reservation and drugged by their drink called mescal (107). She is forced to have sexual intercourse by her male companion, which proves that male patriarchy also exists within the society of the reservation. She is deemed, in the village, as bad and evil for taking other men into her company and by the World State as ugly and unattractive. Not only are women in *Brave New World* oppressed by men, but they are also oppressed in colonial discourses and women in these settler colonies are also forced to be victims of male lust and violence.

The novel creates the conditions for women to be pushed into distinct categories and forced to stay in them, to make way for men to be the leaders of society, in both cases concerning the well-developed World State, but also the reservation. The difference is that women from the World State are "free" to choose their male companions, whilst in the reservation "savages" determine to have whomever they want. For this reason, it does not necessarily mean that they are freer since this mindset is implemented into women from early ages. Women are exposed to the society's motto "everyone belongs to everyone" (37) on a constant basis. This means that in the end no woman from the novel is freer. The savage women and the Beta-women both live by the same motto, and that is to please the male patriarchy. Moreover, rape is represented in many different

forms; since women are told to have intercourse with as many men as possible, even though it is not necessarily their choice. In contrast, women from the reservation are forced to have intercourse, if not by will, then by force.

In conclusion, male patriarchy is obtained not only by the male behavior from the characters from both societies, but also proclaimed by the narrator, who clearly gives different observations of women from the well-developed society and women from the reservation. The women of *Brave New World* are simple machines hatched into the world as inferior and victims of brainwashing. They are clothed in the latest fashion and presented to men as sexual objects. Their purpose is simple: to help provide men from the World State and the reservation with the endless interaction of sex, soma and mescal.

4.2 Orientalism in *Brave New World*

In *Brave New World*, the narratology of Huxley's novel describes a World State where the majority of the people are merged under one powerful government. The main aim of its rulers is to keep stability and to avoid instability. This powerful, authoritative state is compared to a savage reservation located in New Mexico consisting of a community called Malpais. The world was divided into two, the more developed World State and the other colonies represented as minor Islands (90). People from the World State were sent or banished there when considered a threat to society. In contrast, people from these colonies are referred to as savages (BNW 89), which aligns with Said's representations of otherness and references to a general representation of the Orient (Said 2). The following quote exemplifies Said's thesis of how an undeveloped society is often described: "As though we were living on different planets, in different centuries. A mother, and all this dirt, and gods, and old age, and disease" (BNW 106). The description of the reservation

is well in line with Said's criticism, since the novel describes the reservation both as primitive and undeveloped.

The concept of "Orientalism" points out the many myths and descriptions given in literature about the Orient and how it is viewed. Oriental lands are places often described as strange, odd, peculiar and even bizarre (McLeod 44). Imperialistic writings as such are often formed to give its readers examples and fantasies of the Orient as places, where the westerners traveling there met all kinds of spectacles (McLeod 44) which is demonstrated in *Brave New World* as well: "absolute savages...no communication whatever with the civilized world...still preserve their repulsive habits and customs...infectious diseases (BNW 89)".

More examples of imperialist interpretations in *Brave New World* continue with the arrival of two distinct characters within the book: Bernard Marx and Lenina Crowne, who go to the "reservation" for a holiday and encounter "piles of rubbish, flies and dust" (94). Huxley's novel describes the lesser developed part of his dystopian fiction as a direct stereotype of the Orient. Besides being described as abnormal, the "reservation" is also presented to readers as strange and, what author John McLeod argues is a description often given in literature of the Orient as a timeless place, changeless and "cut off from the progress of western history" (McLeod 44). In conclusion, the narratology of Huxley's novel paints a picture of the "reservation" in accordance with how the West viewed the Orient. Like all myths, Bernard and Lenina would encounter races considered inferior to them. The character Lenina clearly states traces of colonial discourses when asked about her thoughts on the "reservation": her immediate response is that "they aren't civilized" (94).

4.3 Linda, “othering” and Bertha

This essay has so far stated that there exists racism and that the description of "the reservation" is well in line with Said's work on the concept of “Orientalism”. The following part will state that Linda becomes “othered”, and for comparison, Gayatri Spivak's work on Bertha Mason in 'Three Women's Text and a Critique of Imperialism' will be used. “Othering” refers to a certain type of literary characterizations and the lack of representation based on their cultural heritage. “Othering” in literary terms tends to reduce one's cultural heritage and deny the characters full humanity.

In *Brave New World*, a character named Linda from the "reservation" is introduced to the readers. She is a Beta-minus woman who is at first glimpse represented as a former member of the World State and is now living on the reservation since she has been lost on a holiday trip with her former lover Tomakin, one of the world leaders in the novel. The novel clearly reveals that there is "no escape from a Savage Reservation" (88), and for this reason Linda's loss has resulted in her becoming a dislocated person.

At the start of the novel, we only hear about Linda from Tomakin, who describes her as a "pneumatic with yellow hair" (83). Linda has not yet been a victim of the harsh society that the novel depicted. It could be assumed that Huxley's writing wants readers to associate the Beta-minus women in *Brave New World* as superior and civilized (103). Linda, however, is throughout the novel described as a product of the "reservation" and diminishes more and more into a creature that provokes disgust as the novel progresses (102). The former member of the World State makes an entrance in the novel described as a "creature" covered with a filthy rag around her and with a "bulge of the stomach, and hips" (102). From Leninas perspective, the novel makes it straightforward with the description of Linda, that she is now not from the well-developed part of civilization. Instead, she is now at first glimpse presented to readers as a character of animalistic features and hence not human: “A blubbered and distorted face confronted

her; the creature was crying” (102). Similarly, Charlotte Bronte presents Bertha Mason as a growling monster in the following passage from *Jane Eyre*: “What it was whether beast or human, one could not, at first sight tell: it groveled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing” (321).

Both Bertha and Linda are presented as beasts or as creatures or what *the Oxford Dictionary* defines as “a living thing, real or imaginary, that can move around, such as an animal”. Spivak calls this a social mission of English literature, and in her opinion, it should be criticized. These so-called occurrences seem only to be based on their cultural heritage, and Spivak goes even further on calling it the act of “terrorism of the categorical imperative” (Spivak 248). Moreover, Bertha and Linda are viewed through what Spivak explains as “an axiomatic of imperialism” (Spivak 248). This statement implies that Linda is a character created by Huxley to describe her environment, and therefore she must lack human features since she is not from the well-developed part of the novel. The novel also clearly states that where she comes from is a place of non-civilized people (94). Linda's representation of her cultural heritage is what McLeod refers to as an occurrence in postcolonial literary criticism, where a description of places and characters that are non-European are often unfairly represented. Their settings are often described as bizarre and unusual. *Brave New World* contains passages of what McLeod also calls “evidence of the extent to which colonial discourses often disqualify the colonized subject from being adequately represented” (McLeod 160). This statement makes it clear that there truly exists a lack of explicit representation of certain characters in *Brave New World*.

There are, however, more similarities of Bertha Mason in *Jane Eyre* (JE) and Linda in *Brave New World* (BNW), besides their hideous physical appearances or their assigned titles as savages (JE 250; BNW 102). They are both described as mad (BNW

134; JE 257) and victims of their male authorities, imprisoned and not permitted to be seen in public. While Bertha is forcefully detained in the attic by Mr. Rochester (JE 251), Linda is banished from the World State by the world leader Tomakin (BNW 101). This proves that the men from both novels have the power to shut down any misbehavior from their female subordinates.

What might be observable is the transformation of Linda from a civilized Beta-minus woman to a creature. For Linda, it seems that going mad is infectious (105). In a discussion with Lenina, a member of the high rankings of society, Linda describes the women of the reservation as "cruel" and "mad" and that they are no better than dogs since they have "children all the time" (105). She struggles to adapt to her new environment where she feels no affinity. The other women in the village whip her since their men came to "see her" (another term for intercourse in the book) and ultimately, she cries out that she has become a savage just by living in the reservation (109).

The investigation in this essay so far states that Linda is cast out by her society and portrayed as mad and dangerous, much due to her physical appearance. As Spivak indicates in her analysis of Bertha, she can only exist within the context of imperialism. In accordance with Spivak's criticism, Linda is also viewed exclusively through the eyes of the inhabitants of the World State. Linda is what postcolonial criticism defines as a character who does not acquire a "native point of view", meaning that she is a representative and a character well in line with the statement from McLeod where he mentions the description of Bertha Mason: "a figure, whose behavior both reflects and seems created by the tempestuous, chaotic and fiery environs of the West Indies" (McLeod 158). This might lead to the question as to why Linda is described as a "creature" and not represented as a civilized person. It might be read as Huxley had the intention for readers to view Linda as the victim of her environment. From a postcolonial angle, she can be considered a Creole. While a person of creole descent is often referred

to as a person of mixed blood who speaks a hybrid language, it can also refer to a person "of a white European descent, raised in a tropical colony" (Ashcroft, Griffiths and Tiffin 51). She falls victim to being referred to as mysterious and strange (BNW 104-105) and she sadly becomes an alien to everyone she encounters in the World State due to her physical appearance. When she tries to reunite with her former society, the inhabitants of the World State only meet her with grimaces or disgust. Significantly, she receives no compassion in the novel for her abandonment. Thanks to her "othering", she does accomplish to portray the shallowness and emptiness of the World State by merely and unbiasedly being herself, instead of the Beta-minus she is hatched and created to be.

Regardless of what Huxley intended Linda's role to be, Linda is significant to the story, and as mentioned earlier she is the result of "othering" and her character is based on British Imperialistic writing. She possesses an unruly behavior that is observable since it displays evidence of the actual failure of colonialization. She fits nicely into the quote by Firdiouz Azim when he explains his analysis of Bertha Mason: "The figure of Bertha Mason is significant, as she represents the failure of the pedagogical, colonizing enterprise. Recalcitrant and uneducable, she escapes the dominating and hegemonizing imperialist and educational processes" (Azim 182). Azim states that Bertha resisted rule from those who deemed her as a creature, and both characters Linda and Bertha, in similarity, commit mutiny towards their male authorities. As it is told in *Jane Eyre*, Bertha sets fire to the whole house where she is trapped, and Linda sets the World leader Tomakin's whole life on "fire", by unveiling their intimate relationship and thus making him resign from his post. Sadly, Linda and Tomakin both later fall victim to the imperial tyranny within their society and are later on reported to have died due to their overdoses of soma (BNW 181). Linda is in the end metaphorically put in her place, to be quiet, still, and not to make any more trouble.

In conclusion, *Brave New World* has Linda as the victim of her male authority Tomakin and a victim of colonial tyranny – she challenges them both, and the result ends with a tragic suicide. This essay states that Linda is a character who should be considered central in the novel, and her actions are heroic because she is the only character loyal to her feelings.

Instead of reading the character Linda as a woman conceived from the hatcheries, she may be read as a woman with a powerful voice or as the victim of colonial oppression. She is a clear victim of “othering” simply by her abandonment to the reservation. Her defection results in her becoming "a strange and terrifying monster of middle-agedness (BNW 130)". Therefore, she is not qualified to speak up against her former society. The World State leader Tomakin makes her views and expressions seem mad, so she has no chance to express her true self and state her disapproval of how she has been treated. Instead, she is shut down by the Western imperialist male behavior. Linda succeeds in expressing herself and her sorrow from a postcolonial perspective but fails to impress all others that read *Brave New World* from a British imperialistic point of view.

5. Conclusion

Huxley's novel can be read as a work of dystopian fiction set in a world in the future where there exist two parts of the world that represents a contrast; implicitly and explicitly. In one sense, the reservation of Malpais represents the opposite of the rest of the dystopia. It is seen as an "uncivilized" place against which the reader and tourists Bernard and Lenina can ascertain the imagined progress of the "civilized" world they live in. Theoretically speaking, what may be presumed is that the classical works of English literature till this day cannot exist, or rather, do not exist, far from history, culture, and consequently politics (McLeod 156).

Brave New World is a novel that, not surprisingly, represents many aspects of colonial rule. The story manifests how England's power continues to cast a shadow over the inferior inhabitant's lifestyle and negatively affect their lives. This essay proves that the representation of women, Linda, the reservation, and *Brave New World* can be read as a direct racist subtext of postcolonial male patriarchal thinking, since all representations that are given in the novel, for anything, besides from the well-developed part of the world, are portrayed with a negative stereotype. The inhabitants of the reservation are described as savages or as people of lower castes.

With the help of the writings of Gayatri Spivak, one can reveal how Linda is presented with a dehumanizing description only because she is a result of her environment. Edward Said's "Orientalism" helps to disclose the hidden English imperialistic writing since the reservation is described as a country where the inhabitants are viewed as old, freakish, ugly, and different. Postcolonial feminism helps to unveil the hidden male patriarchal representations of women, which is that they are victims of submission and dominance and have no value in both societies in the novel. From the perspective of this essay, *Brave New World* is a novel that portrays the oppression of the female gender and "othering" of non-European characters.

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