



# INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

## The Trauma of Dystopian Order: Studying the Plight of the Individual In Aldous Huxley's *Brave New World*

Divya

MASTER OF ARTS

(Roll No: 23/SMEH/MA (ENG)/006)

Under the Supervision of

Dr. Sujata

Professor

Department of English

### Abstract

The research paper aims to analyze the trauma of individuals in a dystopian order. The visions of dystopian order are presented mostly in the science fictions where individuality, freedom, and emotional values are sacrificed for the stability and superficial happiness. The individuality of humans is compromised for the sake of a presumed order peopled by genetically engineered higher primates. In this order there are different categories of types, not rounded individuals. The paper explores the trauma of individuals living in such a world with reference to the different character of Huxley's novel *The Brave New World*. The characters like Bernard Max, Helmholtz Watson and John respond differently as they belong to different types of the order. A dystopian society, contrary to the utopian society which depicts the ideal perfect society, is an imaginary world that showcase oppression, suffering, and loss of individuality and portrayed as a warning sign of future danger in society. Genetic engineering is done to code values into an individual to form stability, through genetic coding and decoding of gene is achieved to shape future and suppress human emotions. The psychological barrier is there between the character and their vision to achieve a ideal world of happiness. The plight of these individuals reveals the dehumanizing effect of society that prioritizes the pleasure over individuality. This paper argues that *The Brave New World* a societal and psychological consequences of eradicating individuality and freedom in pursuit of technology and social expectations.

Keywords- Dystopian, trauma, types, individuality, pain, soma, conformity, Alienation.

## Introduction

Dystopian literature has always shown us a mirror of our own society, warning us about what could go wrong if power, science, or ideology go too far. Aldous Huxley's *Brave New World*, written in 1932, is one such powerful dystopian novel. It takes us into a world where everything looks perfect on the outside—people are happy, there is no war, and everyone has a place. But under this calm and controlled surface, individuals suffer. They are forced to give up freedom, emotions, and personal identity for the sake of stability and order. This research focuses on the trauma faced by individuals who do not fit into this carefully designed system. It explores how *Brave New World* presents a frightening world where people are shaped and controlled by the government, and how this causes deep psychological and emotional pain.

### *Why Study Trauma in a Dystopian Society?*

In real life, people want freedom, love, choice, and meaning of life. But in dystopian societies like the one in *Brave New World*, these things are sacrificed for something else—social order and control. Trauma in such societies does not come from war or natural disasters; it comes from being trapped in a system that denies basic human emotions and needs. This trauma is often silent and invisible because people are taught to smile and stay happy, even if they feel empty inside this hollow world and its fatal flaw.

By studying the characters who experience this trauma—like Bernard Marx, Helmholtz Watson, and John the Savage—we can understand what happens when a society values control more than the human soul. Their struggles show us how emotional pain, loneliness, and the loss of individuality can deeply affect a person, even in a world that claims to be "perfect."

### *The World of Brave New World: A Fake Paradise*

Huxley's *Brave New World* is set in a futuristic world known as the "World State." In this state, people are not born naturally; they are manufactured to set up in control era. Instead, they are created in laboratories using advanced technologies like the Bokanovsky Process and the Podsnap Technique. Embryos are engineered to belong to different castes—Alphas, Betas, Gammas, Deltas, and Epsilons. Each group has a specific role in society, and from birth, they are conditioned to be happy with their place.

This world avoids pain and conflict here people living in void they don't know their self worth just living like state control as a controlling power. People use a drug called soma to feel good whenever they are upset. They are also encouraged to have casual relationships without deep emotions. Religion, family, art, and individual thinking are considered dangerous because they can cause emotional instability. At first glance, the society looks peaceful and content. But beneath this surface lies a disturbing truth: there is no freedom, no love, and no real happiness. Everything is controlled—from how people think to how they feel. In this system, the individual is sacrificed for the collective good, and those who question this order suffer deeply.

### **The World State: A Society without Pain**

In Aldous Huxley's *Brave New World*, the World State is a futuristic society that claims to have eliminated pain, suffering, and unhappiness by replacing them with artificial pleasure, control, and conformity. This system is built on technological advancements and psychological manipulation, where people are conditioned from birth to accept their roles and never question the structure of society. At first glance, the World State looks perfect—there is no war, poverty, disease, or sorrow. People are happy all the time, but this happiness is not real; it is manufactured and shallow. The state uses scientific reproduction methods like the Bokanovsky Process and the Podsnap Technique to create large numbers of citizens who are genetically engineered and mentally programmed to fit into a caste system ranging from intelligent Alphas to dull Epsilons. Everyone is brainwashed through hypnopaedia (sleep-teaching) to love their work and not desire anything outside their role. Personal freedom, emotions, family bonds, art, religion, and critical thinking have all been sacrificed in the name of stability and

comfort. Even birth and death are controlled, and people are taught not to grieve. Soma (hallucinogenic drug), a state-provided drug, is used to dull emotions and prevent mental distress—it replaces therapy, love, and religion. Through this system, the World State creates a population that feels no real pain but also experiences no true joy, love, or individuality. There are no rebellions because no one thinks rebellion is necessary. But this "painless" society comes at a great cost—the complete loss of humanity.

The trauma in *Brave New World* is not physical pain but the deeper, more dangerous trauma of losing one's identity, purpose, and ability to feel deeply. Characters like Bernard Marx and Helmholtz Watson feel out of place, sensing that something is missing, but they cannot fully understand or change it. John the Savage, who is introduced to the World State from the outside, is horrified by the emptiness and artificiality of this society. He believes in real emotions, truth, and suffering as part of the human experience. For John, a life without pain is not human at all. In the end, his inability to live in such a controlled world drives him to tragedy, showing that escaping pain does not bring peace—it brings loss of soul. The World State may appear successful on the surface, but it is deeply dystopian because it denies the essential aspects of being human. It shows how a society that tries to eliminate all discomfort can become emotionally sterile, morally empty, and spiritually dead. People are

Reduced to consumers and workers, not thinkers or dreamers. In trying to remove pain, the World State also removes choice, growth, and meaning. The trauma of this dystopian order is the quiet suffering of individuals who are not allowed to suffer openly. Huxley warns us that a society without pain is not a utopia—it is a dangerous illusion where people lose their capacity to be truly alive. This artificial paradise hides a deep psychological horror: a world where everyone smiles, but no one is free. By examining the World State, we understand that the cost of total comfort and stability is too high if it means giving up freedom, love, and truth.

### ***The Trauma of Conformity and Identity Loss:***

In *Brave New World* by Aldous Huxley, the world appears to be perfect on the outside. There is no war, no hunger, and no disease. People are always happy because they are programmed to be that way. They are given a drug called soma to feel pleasure and forget their worries. However, this perfect world hides deep emotional trauma—especially for those who do not fully fit in. This research work focuses on two characters: Bernard Marx and Helmholtz Watson. Both suffer from emotional pain and mental conflict because they feel different in a society that demands complete conformity. Their stories show how the loss of identity and the pressure to conform can cause deep trauma, even in a world designed to avoid pain. The society in *Brave New World* is built on uniformity. From birth, people are genetically engineered and conditioned to fit into certain roles—like Alpha, Beta, Gamma, Delta, or Epsilon. Each class has a fixed purpose. People are not allowed to think for themselves. Individuality is seen as dangerous. The government uses psychological conditioning, sleep teaching (hypnopaedia), and pleasure (especially through sex and soma) to control people's thoughts and feelings. This system creates a world where no one questions anything—but also a world where anyone who feels different is isolated or punished.

Bernard Marx and Helmholtz Watson are both Alpha males, which is the highest caste. But both feel unhappy in the world they live in, and that feeling becomes a source of inner trauma.

### ***Case study: Bernard Marx: The Outsider Within***

Bernard is different from other Alphas. Physically, he is shorter and weaker. People gossip that alcohol was accidentally added to his blood-surrogate during development. Because of this, Bernard feels insecure and self-conscious. He doesn't enjoy the shallow pleasures that others love. For example, he hates the meaningless sex rituals and finds soma unappealing. Instead of feeling joy, Bernard often feels embarrassed and lonely. His pain comes from being torn between two worlds. On one side, he wants to be accepted by society. On the other, he hates how shallow and controlled the society is. This creates an inner conflict. He once says, "I'd rather be myself. Myself and nasty. Not somebody else, however jolly." This quote shows his desire to keep his own identity, even if it means being unhappy. But this desire isolates him from everyone else. He wants freedom, but he is too scared to be fully rebellious. When he gets fame after bringing John

The Savage to London, he uses it for popularity rather than real change. His trauma lies in knowing he is different but not being brave enough to truly stand apart.

### ***Helmholtz Watson: The Thinker Who Wants to Feel***

Helmholtz Watson is another Alpha, but unlike Bernard, he is physically perfect and very successful. He is a lecturer and a writer. Everyone admires him. But Helmholtz feels that his talents are wasted. He wants to write something with deep meaning, something emotional and powerful. But in this society, strong feelings are forbidden. Art, literature, and poetry have been destroyed because they cause people to feel deeply. He expresses his pain by saying, "I feel I could do something much more important. Yes, and more intense, more violent." Helmholtz's trauma comes from being too intelligent for the world he lives in. He wants truth and beauty, but the system only allows pleasure and emptiness. Unlike Bernard, Helmholtz is brave. He accepts his outsider status and is even willing to be punished for thinking freely. When he is sent to an island, he is not sad. He feels hope because he will be among people like himself—people who think and feel.

Both Bernard and Helmholtz are aware of the loss of individuality in their world. But they respond to it in different ways. Bernard wants to fit in and be admired, even though he hates the system. He becomes proud and selfish when he gets attention. This shows that his trauma makes him insecure and confused. Helmholtz, on the other hand, grows stronger in his rejection of society. His trauma pushes him to seek real meaning and truth. He is willing to suffer for it. Their friendship also shows the difference in their reactions. Helmholtz respects Bernard but often feels disappointed in him. When they meet John the Savage, Bernard becomes jealous and angry, while Helmholtz becomes curious and inspired by John's emotions and poetry. This moment proves that Helmholtz is emotionally more mature.

### ***Caste study: Lenina***

From birth, Lenina is conditioned to follow the rules of society. She is taught that "everyone belongs to everyone else." In this world, personal relationships are forbidden. Emotional bonds are seen as dangerous. People take soma whenever they feel uncomfortable. Real emotions are replaced by artificial happiness. Lenina follows these rules but begins to experience emotions she cannot understand—especially when she meets Bernard Marx and later, John the Savage.

Lenina becomes attracted to Bernard, but he behaves differently from other men. He wants to connect emotionally, not just physically. This confuses Lenina. She tries to seduce him the way she has been conditioned to, but Bernard pulls away. This rejection causes her distress. She cannot understand why her usual behavior no longer works. This shows her struggle between her conditioning and her growing emotional awareness. Her deepest trauma appears when she meets John. Unlike the other men in her world, John sees her as someone sacred and wants to love her with respect. But Lenina, trained to avoid commitment and true feeling, cannot handle this. When she finally tries to express her love physically, John becomes angry and calls her names. He sees her as corrupted by the world she comes from. This moment deeply hurts Lenina. For the first time, she is made to feel shame—a feeling that her society never taught her to handle.

Lenina's trauma comes from being caught between two worlds. She begins to feel real emotions, but has no tools to express or understand them. Her conditioning tells her to take soma and forget, but her heart begins to want more. This emotional tension builds up inside her. She is never allowed to explore her own identity, love, or pain. As a result, she remains trapped—unhappy but unable to change.

Through Lenina, Huxley shows that a world without emotional depth is not truly safe—it is emotionally sterile. Lenina's suppressed emotions do not disappear; they grow quietly, creating confusion and sadness. Her story is a warning about what happens when society denies people the right to feel and love freely. In a world that promises comfort, Lenina becomes an example of silent suffering—a woman who cannot fully understand her own heart because she was never allowed to have one.



John the Savage is one of the most tragic characters in Aldous Huxley's *Brave New World*. Born on the Savage Reservation but the son of two World State citizens, John lives between two completely different worlds. He never truly belongs to either one. His life is full of alienation and rejection, which causes deep emotional trauma and leads to his tragic end. In the Savage Reservation, John is treated as an outsider. The other people there see him as strange because of his white skin and his mother's behavior. His mother, Linda, tries to teach him World State values, but they do not fit in with the religious and traditional ways of the Reservation. John grows up feeling unwanted, bullied, and lonely. Books become his only escape. He reads *The Complete Works of Shakespeare*, which shapes his ideas of love, honor, and tragedy.

### ***Case study of John the savage***

When John is taken to the World State by Bernard Marx, he hopes to finally find a place where he belongs. But instead, he faces even deeper rejection. People there treat him like a curiosity, calling him "the Savage" and using him as entertainment. They do not understand his emotions, his values, or his desire for truth and meaning. He is disgusted by their shallow pleasures and lack of feeling.

John wants real love and connection. He falls in love with Lenina Crowne, but their values clash. He wants emotional and spiritual connection; she only knows physical pleasure. When she tries to seduce him, he becomes angry and violent—not because he hates her, but because he is overwhelmed and confused. This is another moment of painful rejection, both for him and Lenina. John also tries to rebel against the system. He throws away soma, tries to wake people up, and argues with Mustapha Mond, the World Controller. But in the end, he realizes that the world is too far gone. There is no place for someone who wants truth, freedom, and emotion. He chooses to isolate himself in a lighthouse, punishing himself for his own "sins" and the world's emptiness.

The final act of trauma comes when people find him and turn his pain into another public show. Unable to escape the constant invasion, John takes his own life. His death is a symbol of complete rejection by both worlds—the one he was born in and the one he hoped to join.

### ***Trauma of a Controlled Existence: Case study: Mustapha Mond***

Mustapha Mond, the World Controller of Western Europe in *Brave New World*, appears powerful, wise, and in full control. He is one of the few people who truly understand how the World State works. He knows its history, its lies, and its cost. However, beneath his calm and logical surface is a hidden trauma—the silent pain of choosing control over truth, and stability over personal freedom. Mond was once a bright young scientist. He was curious, creative, and deeply interested in forbidden knowledge. But when he began doing experiments that challenged the system, he was given a choice: exile or power. He chose to give up his freedom in order to become a World Controller. On the outside, it seems he gained everything. But in truth, he gave up a part of himself—his freedom to think, feel, and create without limits.

Mond now lives in a world where he must suppress his own desires and emotions. He reads banned books like the Bible and Shakespeare, but not for pleasure—only for control. He understands the beauty and truth in these works, yet he keeps them locked away from the people. This creates an emotional burden. He knows what has been lost—religion, art, love, suffering, and real happiness—but must pretend that these things are not important. This inner conflict is a quiet form of trauma. During his conversation with John the Savage, Mond openly admits this pain. He says, "You can't have a lasting civilization without plenty of pleasant vices." He explains that stability is more important than truth or beauty. But the way he speaks shows that he understands the sadness of this trade-off. He once had the potential to be a free thinker, but now he is a guardian of control. He sacrifices personal feeling for the sake of the system.

Mond's trauma is not loud or dramatic. It is the slow, quiet pain of knowing the truth but not being able to live it. He is emotionally distant, but not because he lacks feeling—he has simply buried it deep inside. He carries the weight of keeping a perfect system running, knowing it comes at the cost of human depth and dignity.

In the end, Mustapha Mond represents the emotional price of absolute control. He is the mind behind the machine, but also a prisoner of it. His trauma reminds us that even those in power can suffer in a world that denies emotion, art, and individuality. Mond is a symbol of how knowledge without freedom becomes a burden and how a controlled existence, no matter how stable, comes with silent suffering.

## Conclusion

In *Brave New World*, Aldous Huxley creates a world where there is no war, no poverty, and no pain—but also no freedom, no real love, and no individuality. The World State achieves stability through total control: of emotions, thoughts, relationships, reproduction, and even death. While society appears peaceful on the surface, individuals like Bernard Marx, Helmholtz Watson, Lenina Crowne, and John the Savage reveal the deep emotional and psychological trauma that lies underneath this so-called utopia. Their stories show the silent suffering caused by a system that values control and comfort more than truth and human dignity.

Bernard and Helmholtz are Alphas who begin to see the emptiness of the world around them. Bernard feels like an outsider because of his physical differences and emotional insecurity. He longs to fit in, but also resents the shallow happiness of others. His inner conflict causes confusion and anxiety. Helmholtz, on the other hand, is strong and successful, but emotionally unfulfilled. He wants to write something meaningful and powerful, but the system does not allow deep thought or true feeling. His trauma comes from being too intelligent in a world that punishes creativity.

Lenina Crowne appears happy and obedient, but she experiences emotional pain that she cannot name. Conditioned to avoid strong feelings, she becomes confused and hurt when she begins to care deeply about Bernard and later John. Her trauma is the result of emotional suppression—she wants to feel love but does not understand it, and the system gives her no way to express it.

John the Savage suffers the most. Raised outside the World State but born from it, he never truly belongs anywhere. He values love, beauty, and spiritual depth—all things missing from the World State. When he enters this new world, he is treated like a showpiece, not a human being. He feels alienated, rejected, and deeply misunderstood. His final decision to isolate himself and end his life is a tragic result of the trauma he carries from both societies.

Even Mustapha Mond, the powerful World Controller, shows signs of hidden trauma. He once had passion and curiosity, but gave it up for control. He understands what has been lost—freedom, art, emotion—but defends the system anyway. His sacrifice of personal feeling for social order is a quiet form of suffering. Through these characters, Huxley shows that the cost of a perfectly controlled society is the destruction of the individual. People may be safe, but they are not truly alive. Real humanity includes pain, love, conflict, and choice—without these, people become hollow. The trauma experienced by the characters in *Brave New World* serves as a warning. It reminds us that a world without freedom may look peaceful, but it can be deeply inhuman.

In conclusion, *Brave New World* reveals that even in a society without war or hunger, trauma still exists—hidden beneath artificial happiness and forced conformity. Huxley's message is clear: when we trade individuality and emotion for comfort and control, we risk losing what makes us truly human.

## References

1. Huxley, Aldous. *Brave New World*. London: Chatto & Windus, 1932.
2. Booker, M. Keith. *Dystopian Literature: A Theory and Research Guide*. Westport, CT: Greenwood Press, 1994.
3. Firchow, Peter Edgerly. *The End of Utopia: A Study of Aldous Huxley's Brave New World*.

Lewisburg: Bucknell University Press, 1984.

4. Moylan, Tom. *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia*.

Boulder: Westview Press, 2000.

5. Bradshaw, David. "Brave New World and the Politics of Literary Dystopia."

*Utopian Studies*, vol. 8, no. 2, 1997, pp. 56–69.

6. Allen, Carolyn. "Brave New World: Utopia Reconsidered."

*Science Fiction Studies*, vol. 14, no. 2, 1987, pp. 131–145.

7. March, Cristie L. "The Machinery of Control in Brave New World."

*Studies in the Novel*, vol. 27, no. 3, 1995, pp. 404–417.

8. Viera, Fátima. "The Concept of Utopia."

In *The Cambridge Companion to Utopian Literature*, edited by Gregory Claeys,

Cambridge University Press, 2010, pp. 3–27.

