MAA OMWATI DEGREE COLLEGE

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Subject - Science Fiction (MC)

Class- MA English 4th Sem (MC)

Code- 25ENG204DS04

UNIT 1

The Time Machine

The Time Machine is an 1895 dystopian, post-apocalyptic, science fiction novella by H. G. Wells about a Victorian scientist known as the Time Traveller who travels to the year 802,701. The work is generally credited with the popularization of the concept of time travel by using a vehicle or device to travel purposely and selectively forward or backward through time.

Utilizing a frame story set in then-present Victorian England, Wells's text focuses on a recount of the otherwise anonymous Time Traveller's journey into the far future. A work of future history and speculative evolution, The Time Machine is interpreted in modern times as a commentary on the increasing inequality and class divisions of Wells's era, which he projects as giving rise to two separate human species: the fair, childlike Eloi; and the savage, simian Morlocks, distant descendants of the contemporary upper and lower classes respectively. It is believed that Wells's depiction of the Eloi as a race living in plenitude and abandon was inspired by the utopic romance novel News from Nowhere (1890), though Wells's universe in the novel is notably more savage and brutal.

In his 1931 preface to the book, Wells wrote that The Time Machine seemed "a very undergraduate performance to its now mature writer, as he looks over it once more", though he states that "the writer feels no remorse for this youthful effort". However, critics have praised the novella's handling of its thematic concerns, with Marina Warner writing that the book was the most significant contribution to understanding fragments of desire[clarify] before Sigmund Freud's The Interpretation of Dreams, conveying "how close [Wells] felt to the melancholy seeker after a door that he once opened on to a luminous vision and could never find again".

In 1933, in the preface to his collected works The Scientific Romances of H.G. Wells, Wells explained: "My early, profound and lifelong admiration for [Jonathan] Swift...is particularly evident in a predisposition to make the stories reflect upon contemporary political and social discussions." He then noted, "Mr. [Israel] Zangwill in a review in 1895 complained that my first book, The Time Machine, concerned itself with 'our present discontents'. The Time Machine is indeed quite as philosophical and polemical and critical of life and so forth, as Men Like Gods written twenty-eight years later. No more and no less. I have never been able to get away from life in the mass and life in general as disinterested from life in the individual experience, in any book I have ever written". He added later on, "The Time Machine was another assault on human self-satisfaction", being "consciously grim, under the influence of Swift's tradition".

The Time Machine has been adapted into two feature films of the same name, as well as two television versions and many comic book adaptations. It has also indirectly inspired many more works of fiction in many media productions.

History

Wells had considered the notion of time travel before, in a short story titled "The Chronic Argonauts" (1888). This work, published in his college newspaper, was the foundation for The Time Machine.

He frequently stated that he had thought of using some of this material in a series of articles in the Pall Mall Gazette, but in response to a request by W. E. Henley, the editor of National Observer, he rewrote "The Chronic Argonauts" into a series of seven loosely connected and fictionalized essays which were anonymously published in the newspaper from 17 March to 23 June 1894.[8][9] The series was never completed as Henley stepped down from his role as editor in National Observer. With his encouragement, Wells continued to work on the story, and at the end of the year, when Henley was given the position as editor of Heinemann's periodical The New Review, he arranged for the story to be published there in serialized form in the January to May 1895 editions instead, for which Wells was paid £100 (equal to

about £15,000 today).[10][11][12] Henry Holt and Company published the first book edition (possibly prepared from a different manuscript) on 7 May 1895; Heinemann published a British edition on 29 May. These two editions are different textually and are commonly referred to as the "Holt text" and "Heinemann text", respectively. Nearly all modern reprints reproduce the Heinemann text

The story reflects Wells's own socialist political views, his view on life and abundance, and the contemporary angst about industrial relations. It is also influenced by Ray Lankester's theories about social degeneration[15] and shares many elements with Edward Bulwer-Lytton's novel Vril, the Power of the Coming Race (1871).[16] It is also thought that Wells's Eloi race shares many features with the works of other English socialists, most notably William Morris and his work News from Nowhere (1890), in which money is depicted as irrelevant and work is undertaken merely as a form of pleasure.[4] Other science fiction works of the period, including Edward Bellamy's novel Looking Backward: 2000–1887 (1888) and the later film Metropolis (1927), dealt with similar themes.[citation needed] In his later reassessment of the book, published as the 1931 preface to The Time Machine, Wells wrote that the text has "lasted as long as the diamond-framed safety bicycle, which came in at about the date of its first publication", and is "assured it will outlive him", attesting to the power of the book.[5]

Based on Wells's personal experiences and childhood, the working class spent a large portion of their time literally underground. His own family would spend most of their time in a dark basement kitchen when not being occupied in their father's shop.[17] Later, his own mother would work as a housekeeper in a house with tunnels below,[18] where the staff and servants lived in underground quarters.[19] A medical journal published in 1905 would focus on these living quarters for servants in poorly ventilated dark basements.[20] In his early teens, Wells became a draper's apprentice, having to work in a basement for hours on end.

This work is an early example of the Dying Earth subgenre. The portion of the novella that sees the Time Traveller in a distant future where the sun is huge and red also places The Time Machine within the realm of eschatology; that is, the study of the end times, the end of the world, and the ultimate destiny of humankind.[21]

Holt, Rinehart & Winston re-published the book in 2000, paired with The War of the Worlds, and commissioned Michael Koelsch to illustrate a new cover art.

Plot

A Victorian Englishman, identified only as the Time Traveller, tells his weekly dinner guests that he has experimental verification of a machine that can travel through time. He shows them what he says is a small model, and they watch it disappear. He says he has a big machine nearly finished in his laboratory, in which a person could travel through time. At dinner the following week, a weary, bedraggled Traveller recounts to his guests what he experienced on his journey to the future.

In the new narrative, the Time Traveller goes into the future, observing things moving in quick motion around him. He sees his house disappear and turn into a lush garden. The Traveller stops in A.D. 802,701, and meets the Eloi, a society of small, childlike humanoids. They live in small communities within large and futuristic yet deteriorating buildings and adhere to a fruit-based diet. His efforts to communicate with them are hampered by their lack of curiosity or discipline. The Eloi appear happy and carefree but fear the dark, particularly moonless nights. They give no response to nocturnal disappearances, possibly because they are so afraid of them. After exploring the area around the Eloi's residences, the Traveller reaches the top of a hill and sees the ruins of a former metropolis. He concludes that the entire planet has reverted to a natural state, with little trace of human society or engineering from the hundreds of thousands of years prior, and that communism[23] has at last been achieved. He also theorizes that intelligence springs from necessity; with no real challenges facing the Eloi, they have devolved into weak and naïve creatures with no understanding of the world around them.

Norman Saunders in Famous Fantastic Mysteries, August 1950

Returning to the site where he arrived, the Traveller finds his machine missing; he is confident that it at least has not travelled through time, as he had removed its levers. Later, he encounters the Morlocks, ape-like troglodytes who live in darkness underground and surface only at night. Deducing that they must have taken his time machine, he explores one of many "wells" that lead to the Morlocks' dwellings and discovers them operating the machinery and industry that makes the above-ground paradise of the Eloi possible. He realizes that the Morlocks control and feed upon the Eloi. The Traveller speculates that the human race has diverged into two species: the favoured aristocracy has become the Eloi, and their mechanical servants have become the Morlocks.

Meanwhile, he rescues Eloi Weena from drowning, as none of the other Eloi take any notice of her plight. The Traveller takes Weena with him on an expedition to "The Palace of Green Porcelain", a distant structure which turns out to be a derelict museum. Here, the Traveller finds fresh matches and fashions a crude weapon against Morlocks, whom he must fight to recover his machine. He plans to take Weena back to his own time to save her from the horrors of the future world. Because the tiring journey back to Weena's home is too much for them, they stop in the forest for the night. They are eventually attacked by Morlocks, and Weena faints. The Traveller escapes when a small fire he left behind them to repel the Morlocks turns into a forest fire; Weena and the Morlocks are lost in the blaze.

The Morlocks open the Sphinx and use the machine as bait to capture the distraught Traveller, not understanding that he can use it to escape. He reattaches the levers before travelling further ahead to roughly 30 million years from his own time. There, he sees some of the last living things on a dying Earth: crab-like creatures wandering blood-red beaches chasing enormous butterflies, in a world covered in lichenoid vegetation. He continues to make jumps forward through time, seeing Earth's rotation cease and the sun grow larger, redder, and dimmer, and the world falling silent and freezing as the last living things die out.

Overwhelmed, he returns to his own time, arriving at the laboratory just three hours after he originally left. He arrives late to his own dinner party, whereupon, after eating, the Traveller relates his adventures to his disbelieving visitors, producing as evidence two unusual white flowers Weena put in his pocket.

The original narrator relates that he returned to the Traveller's house the next day, finding him preparing for another journey and promising to return in a short time. After waiting for three years, however, the narrator says that the Traveller has not returned.

Deleted text

A section from the thirteenth chapter of the serial published in New Review (May 1895, partway down p. 577 to p. 580, line 29)[24] does not appear in either of the 1895 editions of the book.[25][26][27] It was drafted at the suggestion of Wells's editor, William Ernest Henley, who wanted Wells to "oblige your editor" by lengthening the text with, among other things, an illustration of "the ultimate degeneracy" of humanity. "There was a slight struggle," Wells later recalled, "between the writer and W. E. Henley who wanted, he said, to put a little 'writing' into the tale. But the writer was in reaction from that sort of thing, the Henley interpolations were cut out again, and he had his own way with his text."[28] This portion of the story was published elsewhere as "The Final Men" (1940)[29] and "The Grey Man".[30] The deleted text was also published by Forrest J Ackerman in an issue of the American edition of Perry Rhodan.[31]

The deleted text recounts an incident immediately after the Traveller's escape from the Morlocks. He finds himself in the distant future in a frost-covered moorland with simple grasses and black bushes, populated with furry, hopping herbivores resembling kangaroos. He stuns or kills one with a rock, and upon closer examination realises they are probably the descendants of humans / Eloi / Morlocks. A gigantic, centipede-like arthropod approaches and the Traveller flees into the next day, finding that the creature has apparently eaten the tiny humanoid. The Dover Press[32] and Easton Press editions of the novella restore this deleted segment.

Scholarship

Significant scholarly commentary on *The Time Machine* began from the early 1960s, initially contained in various broad studies of Wells's early novels (such as Bernard Bergonzi's *The Early H.G. Wells: A Study of the Scientific Romances*) and studies of utopias/dystopias in science fiction (such as Mark R. Hillegas's *The Future as Nightmare: H.G. Wells and the Anti-Utopians*). Much critical and textual work was done in the 1970s, including the tracing of the very complex publication history of the text, its drafts, and unpublished fragments.

Academic publications

A further resurgence in scholarship came around the time of the novella's centenary in 1995, and a major outcome of this was the 1995 conference and substantial anthology of academic papers, which was collected in print as H.G. Wells's Perennial Time Machine.[36] This publication then allowed the development of a guide-book for academic study at Master's and Ph.D. level: H.G. Wells's The Time Machine: A Reference Guide.[37]

The scholarly journal The Wellsian has published around twenty articles on The Time Machine, and a U.S. academic journal The Undying Fire, devoted to H.G. Wells studies, has published three articles since its inception in 2002.[citation needed][38][39]

Subtext of the names *Eloi* and *Morlock*

According to Leon Stover in his book The Time Machine: An invention, the name Eloi is the Hebrew plural for Elohim, or lesser gods, in the Old Testament.[40] However, this derivation is unlikely as the word 'Elohim' is already in the plural, with the singular being 'eloah'.[41]

Wells's source for the name Morlock is less clear. It may refer to the Canaanite god Moloch associated with child sacrifice. Stover also posited that the name Morlock may be a play on mollocks – what miners might call themselves – or a Scots word for rubbish;[40] historian Larry Wolff has suggested that it is a reference to the Morlacchi community in Dalmatia.[42]

Symbols

The Time Machine can be read as a symbolic novel. The time machine itself can be viewed as a symbol, and there are several symbols in the narrative, including the Sphinx, flowers, and fire.

The statue of the Sphinx is the place where the Morlocks hide the time machine and references the Sphinx in the story of Oedipus who gives a riddle that he must first solve before he can pass.[43] The Sphinx appeared on the cover of the first London edition as requested by Wells and would have been familiar to his readers.[40]

The white flowers can symbolize Weena's devotion and innocence and contrast with the machinery of the time machine.[43] They are the only proof that the Time Traveller's story is true.

Fire symbolizes civilization: the Time Traveller uses it to ward off the Morlocks, but it escapes his control and turns into a forest fire.[43]

Adaptations

Radio and audio

Escape radio broadcasts

The CBS radio anthology Escape adapted The Time Machine twice, in 1948 starring Jeff Corey, and again in 1950 starring Lawrence Dobkin as the traveller. A script adapted by Irving Ravetch was used in both episodes. The Time Traveller was named Dudley and was accompanied by his sceptical friend Fowler as they travelled to the year 100,080.

1994 Alien Voices audio drama

In 1994, an audio drama was released on cassette and CD by Alien Voices, starring Leonard Nimoy as the Time Traveller (named John in this adaptation) and John de Lancie as David Filby. John de Lancie's children, Owen de Lancie and Keegan de Lancie, played the parts of the Eloi. The drama is approximately two hours long and is more faithful to the story than several of the film adaptations. Some changes are made to reflect modern language and knowledge of science.

7th Voyage

In 2016, Alan Young read The Time Machine for 7th Voyage Productions, Inc., to celebrate the 120th Anniversary of H.G. Wells's novella.[44]

2009 BBC Radio 3 broadcast

Robert Glenister starred as the Time Traveller, with William Gaunt as H. G. Wells in a new 100-minute radio dramatisation by Philip Osment, directed by Jeremy Mortimer as part of a BBC Radio Science Fiction season. This was the first adaptation of the novella for British radio. It was first broadcast on 22 February 2009 on BBC Radio 3[45] and later published as a 2-CD BBC audio book.

The other cast members were:

- Donnla Hughes as Martha
- Gunnar Cauthery as Young H. G. Wells
- Stephen Critchlow as Filby, friend of the young Wells
- Chris Pavlo as Bennett, friend of the young Wells
- Manjeet Mann as Mrs. Watchett, the Traveller's housemaid
- Jill Crado as Weena, one of the Eloi and the Traveller's partner
- Robert Lonsdale, Inam Mirza, and Dan Starkey as other characters

The adaptation retained the nameless status of the Time Traveller and set it as a true story told to the young Wells by the time traveller, which Wells then re-tells as an older man to the US journalist, Martha, whilst firewatching on the roof of Broadcasting House during the Blitz. It also retained the deleted ending from the novella as a recorded message sent back to Wells from the future by the traveller using a prototype of his machine, with the traveller escaping the anthropoid creatures to 30 million AD at the end of the universe before disappearing or dying there.

Big Finish

On 5 September 2017, Big Finish Productions released an adaptation of The Time Machine. This adaptation was written by Marc Platt and starred Ben Miles as the Time Traveller.

Platt explained in an interview that adapting The Time Machine to audio was not much different from writing Doctor Who, and that he could see where some of the roots of early *Doctor Who* came from.[46]

Film adaptations

1949 BBC teleplay

The first visual adaptation of the book was a live teleplay broadcast from Alexandra Palace on 25 January 1949 by the BBC, which starred Russell Napier as the Time Traveller and Mary Donn as Weena. No recording of this live broadcast was made; the only record of the production is the script and a few black

and white still photographs. A reading of the script, however, suggests that this teleplay remained fairly faithful to the book.[47]

1960 film

In 1960, the novella was made into a US science fiction film, also known promotionally as H.G. Wells's The Time Machine. The film starred Rod Taylor, Alan Young, and Yvette Mimieux. The film was produced and directed by George Pal, who also filmed a 1953 version of Wells's The War of the Worlds. The film won an Academy Award for time-lapse photographic effects showing the world changing rapidly.

In 1993, Rod Taylor hosted Time Machine: The Journey Back reuniting him with Alan Young and Whit Bissell, featuring the only sequel to Mr. Pal's classic film, written by the original screenwriter, David Duncan. In the special were Academy Award-winners special effect artists Wah Chang and Gene Warren.

1978 television film

Sunn Classic Pictures produced a television film version of The Time Machine as a part of their "Classics Illustrated" series in 1978. It was a modernization of the Wells's story, making the Time Traveller a 1970s scientist working for a fictional US defence contractor, "the Mega Corporation". Dr. Neil Perry (John Beck), the Time Traveller, is described as one of Mega's most reliable contributors by his senior co-worker Branly (Whit Bissell, an alumnus of the 1960 adaptation). Perry's skill is demonstrated by his rapid reprogramming of an off-course missile, averting a disaster that could have destroyed Los Angeles. His reputation secures him a grant of $20 million for his time machine project. Although nearing completion, the corporation wants Perry to put the project on hold so that he can head a military weapon development project. Perry accelerates work on the time machine, permitting him to test it before being forced to work on the new project.

2002 film

The 1960 film was remade in 2002, starring Guy Pearce as the Time Traveller, a mechanical engineering professor named Alexander Hartdegen, Mark Addy as his colleague David Philby, Sienna Guillory as Alex's ill-fated fiancée Emma, Phyllida Law as Mrs. Watchit, and Jeremy Irons as the Uber-Morlock. Playing a quick cameo as a shopkeeper was Alan Young, who featured in the 1960 film. (H. G. Wells himself can also be said to have a "cameo" appearance, in the form of a photograph on the wall of Alex's home, near the front door.)

The film was directed by Wells's great-grandson Simon Wells, with an even more revised plot that incorporated the ideas of paradoxes and changing the past. The place is changed from Richmond, Surrey, to downtown New York City, where the Time Traveller moves forward in time to find answers to his questions on 'Practical Application of Time Travel;' first in 2030 New York, to witness an orbital lunar catastrophe in 2037, before moving on to 802,701 for the main plot. He later briefly finds himself in 635,427,810 with toxic clouds and a world laid waste (presumably by the Morlocks) with devastation and Morlock artifacts stretching out to the horizon.

It was met with mixed reviews and earned $56 million before VHS/DVD sales. The Time Machine used a design that was very reminiscent of the one in the Pal film but was much larger and employed polished turned brass construction, along with rotating glass reminiscent of the Fresnel lenses common to lighthouses. (In Wells's original book, the Time Traveller mentioned his 'scientific papers on optics'.) Hartdegen becomes involved with a female Eloi named Mara, played by Samantha Mumba, who essentially takes the place of Weena, from the earlier versions of the story. In this film, the Eloi have, as a tradition, preserved a "stone language" that is identical to English. The Morlocks are much more barbaric and agile, and the Time Traveller has a direct impact on the plot.

Derivative work

Time After Time (1979 film)

In Time After Time, H. G. Wells invents a time machine and shows it to some friends in a manner similar to the first part of the novella. He does not know that one of his friends is Jack The Ripper. The Ripper, fleeing police, escapes to the future (1979), but without a key which prevents the machine from remaining in the future. When it does return home, Wells follows him in order to protect the future (which he imagines to be a utopia) from the Ripper. In turn, the film inspired a 2017 TV series of the same name.

Comics

Classics Illustrated was the first to adapt The Time Machine into a comic book format, issuing an American edition in July 1956.

The Classics Illustrated version was published in French by Classiques Illustres in Dec 1957, and Classics Illustrated Strato Publications (Australian) in 1957, and Kuvitettuja Klassikkoja (a Finnish edition) in November 1957. There were also Classics Illustrated Greek editions in 1976, Swedish in 1987, German in 1992 and 2001, and a Canadian reprint of the English edition in 2008.

In 1976, Marvel Comics published a new version of The Time Machine, as #2 in their Marvel Classics Comics series, with art by Alex Niño. (This adaptation was originally published in 1973 by Pendulum Press as part of their Pendulum Now Age Classics series; it was colourised and reprinted by Marvel in 1976.)

In 1977, Polish painter Waldemar Andrzejewski adapted the novel as a 22-page comic book, written in Polish by Antoni Wolski.

From April 1990, Eternity Comics published a three-issue miniseries adaptation of The Time Machine, written by Bill Spangler and illustrated by John Ross — this was collected as a trade paperback graphic novel in 1991.

In 2018, US imprint Insight Comics published an adaptation of the novel, as part of their "H. G. Wells" series of comic books.

In IDW's 2024 comic series Godzilla's Monsterpiece Theatre, the Time Traveler appears as a character alongside other fictional characters of the era, such as Sherlock Holmes, Count Dracula and Jay Gatsby.[48] In the comic, he travels through time to 1922 in order to help the other characters fight Godzilla. This version of the character is known as the "Time Machinist" and has a history with Godzilla.

Wells's novella has become one of the cornerstones of science-fiction literature. As a result, it has spawned many offspring. Works expanding on[citation needed] Wells's story include:

La Belle Valence by Théo Varlet and André Blandin (1923) in which a squadron of World War I soldiers find the Time Machine and are transported back to the Spanish town of Valencia in the 14th century. Translated by Brian Stableford as Timeslip Troopers (2012).[49]

Die Rückkehr der Zeitmaschine (1946) by Egon Friedell was the first direct sequel. It dwells heavily on the technical details of the machine and the time-paradoxes it might cause when the time machine was used to visit the past. After visiting a futuristic 1995 where London is in the sky and the weather is created by companies, as well as the year 2123 where he meets two Egyptians who study history using intuition instead of actual science, the time traveller, who is given the name James MacMorton, travels to the past and ends up weeks before the time machine was built, causing it to disappear. He is forced to use the miniature version of his time machine, which already existed at that time, to send telegraphic messages through time to a friend (the author), instructing him to send him things that will allow him to build a new machine. After returning to the present, he tells his friend what happened. The 24,000-word German original was translated into English by Eddy C. Bertin in the 1940s and eventually published in paperback as The Return of the Time Machine (1972, DAW).

The Hertford Manuscript by Richard Cowper, first published in 1976. It features a "manuscript", which reports the Time Traveller's activities after the end of the original story. According to this manuscript, the Time Traveller disappeared, because his Time Machine had been damaged by the Morlocks without him knowing it. He only found out when it stopped operating during his next attempted time travel. He found himself on 27 August 1665, in London during the outbreak of the Great Plague of London. The rest of the novel is devoted to his efforts to repair the Time Machine and leave this time period before getting infected with the disease. He also has an encounter with Robert Hooke. He eventually dies of the disease on 20 September 1665. The story gives a list of subsequent owners of the manuscript until 1976. It also gives the name of the Time Traveller as Robert James Pensley, born to James and Martha Pensley in 1850 and disappearing without trace on 18 June 1894.

The Space Machine by Christopher Priest, first published in 1976. Because of the movement of planets, stars, and galaxies, for a time machine to stay in one spot on Earth as it travels through time, it must also follow the Earth's trajectory through space. In Priest's book, a travelling salesman damages a Time Machine similar to the original, and arrives on Mars, just before the start of the invasion described in The War of the Worlds. H. G. Wells appears as a minor character.

Morlock Night by K. W. Jeter, first published in 1979. A steampunk fantasy novel in which the Morlocks, having studied the Traveller's machine, duplicate it and invade Victorian London. This culminates in Westminster Abbey being used as a butcher shop of human beings by the Morlocks in the 20th century, and a total disruption and collapse of the time stream. There the hero and Merlin must find – and destroy – the Time Machine, to restore the time stream and history.

Time Machine II by George Pal and Joe Morhaim, published in 1981. The Time Traveller, named George, and the pregnant Weena try to return to his time, but instead land in the London Blitz, dying during a bombing raid. Their newborn son is rescued by an American ambulance driver and grows up in the United States under the name Christopher Jones. Sought out by the lookalike son of James Filby, Jones goes to England to collect his inheritance, leading ultimately to George's journals, and the Time Machine's original plans. He builds his own machine with 1970s upgrades and seeks his parents in the future. Pal also worked on a detailed synopsis for a second sequel, which was partly filmed for a 1980s U.S. TV special on the making of Pal's film version of The Time Machine, using the original actors. This second sequel, the plot of which does not seem to fit with Pal's first, opens with the Time Traveller enjoying a happy life with Weena, in a future world in which the Morlocks have died out. He and his son return to save Filby in World War I. This act changes the future, causing the nuclear war not to happen. He and his son are thus cut off from Weena in the distant future. The Time Traveller thus has to solve a dilemma – allow his friend to die, and cause the later death of millions, or give up Weena forever.

The Man Who Loved Morlocks (1981) and The Truth about Weena (1998) are two different sequels, the former a novel and the latter a short story, by David J. Lake. Each of them concerns the Time Traveller's return to the future. In the former, he discovers that he cannot enter any period in time he has already visited, forcing him to travel into the further future, where he finds love with a woman whose race evolved from Morlock stock. In the latter, he is accompanied by Wells and succeeds in rescuing Weena and bringing her back to the 1890s, where her political ideas cause a peaceful revolution.

The Time Ships, by Stephen Baxter, was first published in 1995. This sequel was officially authorised by the Wells estate to mark the centenary of the original's publication. In its wide-ranging narrative, the Traveller's desire to return and rescue Weena is thwarted by the fact that he has changed history (by telling his tale to his friends, one of whom published the account). With a Morlock (in the new history, the Morlocks are intelligent and cultured), he travels through the multiverse as increasingly complicated timelines unravel around him, eventually meeting mankind's far future descendants, whose ambition is to travel back to the birth of the universe, and modify the way the multiverse will unfold. This sequel includes many nods to the prehistory of Wells's story in the names of characters and chapters.

In "The Richmond Enigma" by John DeChancie, Sherlock Holmes investigates the disappearance of the Time Traveller, a contemporary and, in this story, a distant relative. The intervention of Holmes and Watson succeeds in calling back the missing Time Traveller, who has resolved to prevent the time

machine's existence, out of concern for the danger it could make possible. The story appeared in Sherlock Holmes in Orbit (1995)[50]

The Steam Man of the Prairie and the Dark Rider Get Down: A Dime Novel by Joe R. Lansdale, first published in The Long Ones (1999). In this story, the Time Traveller accidentally damages the space-time continuum and is transformed into the vampire-like Dark Rider.

The 2003 short story "On the Surface" by Robert J. Sawyer begins with this quote from the Wells original: "I have suspected since that the Morlocks had even partially taken it [the time machine] to pieces while trying in their dim way to grasp its purpose." In the Sawyer story, the Morlocks develop a fleet of time machines and use them to conquer the same far future Wells depicted at the end of the original, by which time, because the sun has grown red and dim and thus no longer blinds them, they can reclaim the surface of the world.

The Time Traveller and his machine appear in the story Allan and the Sundered Veil by Alan Moore and Kevin O'Neill, which acts as a prequel to The League of Extraordinary Gentlemen, Volume One. The Time Traveller shares an adventure with fellow literary icons Allan Quatermain, John Carter, and Randolph Carter.

David Haden's novelette The Time Machine: A Sequel (2010) is a direct sequel, picking up where the original finished. The Time Traveller goes back to rescue Weena but finds the Eloi less simple than he first imagined, and time travel far more complicated.

Simon Baxter's novel The British Empire: Psychic Battalions Against the Morlocks (2010) imagines a steampunk/cyberpunk future in which the British Empire has remained the dominant world force until the Morlocks arrive from the future.

Hal Colebatch's Time-Machine Troopers (2011) (Acashic Publishers) is twice the length of the original. In it, the Time Traveller returns to the future world about 18 years after the time he escaped from the Morlocks, taking with him Robert Baden-Powell, the real-world founder of the Boy Scout movement. They set out to teach the Eloi self-reliance and self-defence against the Morlocks, but the Morlocks capture them. H. G. Wells and Winston Churchill are also featured as characters.

Paul Schullery's The Time Traveller's Tale: Chronicle of a Morlock Captivity (2012) continues the story in the voice and manner of the original Wells book. After many years' absence, the Time Traveller returns and describes his further adventures. His attempts to mobilize the Eloi in their own defense against the Morlocks failed when he was captured by the Morlocks. Much of the book is occupied with his deeply unsettling discoveries about the Morlock / Eloi symbiosis, his gradual assimilation into Morlock society, and his ultimately successful attempt to discover the true cause of humanity's catastrophic transformation into two such tragic races.

The Great Illustrated Classics in 1992 published an adaptation of Wells's novella that adds an extra destination to the Time Traveller's adventure: Stopping in 2200 AD on his way back home, he becomes caught up in a civil war between factions of a technocratic society that was established to avert ecological catastrophe.

Beyond the Time Machine by Burt Libe (2002). The first of two Time Machine sequels written by US writer Burt Libe, it continues the story of the Time Traveller: where he finally settles down, including his rescue of Weena and his subsequent family with her. Highlighted are exploits of his daughters Narra and her younger sister Belinda; coping with their 33rd-Century existence; considering their unusual past and far-Future heritage. Doing some time travelling of their own, the daughters revisit 802,701 AD, discovering that the so-called dual-specie Eloi and Morlock inhabitants actually are far more complex and complicated than their father's initial appraisal.

Tangles in Time by Burt Libe (2005). The second of two Time Machine sequels written by American writer Burt Libe, it continues the story of younger daughter Belinda, now grown at age 22. Her father (the original Time Traveller) has just died from old age, and she and Weena (her mother) now must decide what to do with the rest of their lives. Weena makes a very unusual decision, leaving Belinda to search for her own place in time. Also, with further time travel, she locates her two long-lost brothers, previously thought to be dead; she also meets and rescues a young man from the far future, finding herself involved in a very confusing relationship.

Epilogue: Time Machine Chronicles is a 2010 sequel by Jaime V. Batista

The Time Traveller

Although the Time Traveller's real name is never given in the original novella, other sources have named him:

- The 1960 film named him H. George Wells, although he was only called George in dialogue.[citation needed]
- In the 1978 telefilm version of the story, the Time Traveller (this time a modern-day American) is named Dr. Neil Perry.[citation needed]
- H. G. Wells's great-grandson, Simon Wells, directed a 2002 remake where the Time Traveller's name is Alexander Hartdegen.
- In The Time Ships, Stephen Baxter's sequel to The Time Machine, the Time Traveller encounters his younger self via time travel. His younger self reacts with embarrassment to his older self's knowledge of his real names: "I held up my hand; I had an inspiration. "No. I will use—if you will permit—Moses." He took a deep pull on his brandy, and gazed at me with genuine anger in his grey eyes. "How do you know about that?" Moses—my hated first name, for which I had been endlessly tormented at school—and which I had kept a secret since leaving home!"[51] This is a reference to H. G. Wells's story "The Chronic Argonauts", the story which grew into The Time Machine, in which the inventor of the Time Machine is named Dr. Moses Nebogipfel; the surname of Wells's first inventor graces another character in Baxter's book (see above).
- In the Doctor Who comic strip story "The Eternal Present", the character of Theophilus Tolliver is implied to be the Time Traveller of Wells's novella. Also featured in Doctor Who is Wells, himself, appearing in the television serial Timelash. The events of this story are portrayed as having inspired Wells to write The Time Machine.[citation needed]

UNIT 2:
Brave New World

Brave New World is a dystopian novel by English author Aldous Huxley, written in 1931, and published in 1932.[3] Largely set in a futuristic World State, whose citizens are environmentally engineered into an intelligence-based social hierarchy, the novel anticipates huge scientific advancements in reproductive technology, sleep-learning, psychological manipulation and classical conditioning that are combined to make a dystopian society which is challenged by the story's protagonist. Huxley followed this book with a reassessment in essay form, Brave New World Revisited (1958), and with his final novel, Island (1962), the utopian counterpart. This novel is often used as a companion piece, or inversion counterpart to George Orwell's Nineteen Eighty-Four (1949).

In 1998 and 1999, the Modern Library ranked Brave New World at number 5 on its list of the 100 Best Novels in English of the 20th century.[4] In 2003, Robert McCrum, writing for The Observer, included Brave New World chronologically at number 53 in "the top 100 greatest novels of all time",[5] and the novel was listed at number 87 on The Big Read survey by the BBC.[6] Brave New World has frequently been banned and challenged since its original publication. It has landed on the American Library Association list of top 100 banned and challenged books of the decade since the association began the list in 1990.[7][8][9]

Title

The title Brave New World derives from William Shakespeare's The Tempest, Act V, Scene I, Miranda's speech:[10]

O wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world,
That has such people in 't.

—William Shakespeare, The Tempest, Act V, Scene I, ll. 203–206[11]

Shakespeare's use of the phrase is intended ironically, as the speaker is failing to recognise the evil nature of the island's visitors because of her innocence.[12] Indeed, the next speaker—Miranda's father Prospero—replies to her innocent observation with the statement "'Tis new to thee".

Translations of the title often allude to similar expressions used in domestic works of literature: the French edition of the work is entitled Le Meilleur des mondes (The Best of All Worlds), an allusion to an expression used by the philosopher Gottfried Leibniz[13] and satirised in Candide, Ou l'Optimisme by Voltaire (1759). The first Standard Chinese translation, done by novelist Lily Hsueh and Aaron Jen-wang Hsueh in 1974, is entitled "美麗新世界" (Pinyin: Měilì Xīn Shìjiè, literally "Beautiful New World"), quoting the Chinese translation of The Tempest.

History

Huxley wrote Brave New World while living in Sanary-sur-Mer, France, in the four months from May to August 1931.[14][15][16] By this time, Huxley had established himself as a writer and social satirist. He was a contributor to Vanity Fair and Vogue magazines and had published a collection of his poetry (The Burning Wheel, 1916) and four satirical novels, Crome Yellow (1921), Antic Hay (1923), Those Barren Leaves (1925) and Point Counter Point (1928). Brave New World was Huxley's fifth novel and first dystopian work.

A short passage in Crome Yellow foreshadows Brave New World, showing that Huxley had such a future in mind already in 1921. Mr Scogan, one of the earlier book's characters, describes an "impersonal generation" of the future that will "take the place of Nature's hideous system. In vast state incubators, rows upon rows of gravid bottles will supply the world with 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".

Huxley said that Brave New World was inspired by the utopian novels of H. G. Wells, including A Modern Utopia (1905), and as a parody of Men Like Gods (1923).[17][18] Wells' hopeful vision of the future gave Huxley the idea to begin writing a parody of the novels, which became Brave New World. He wrote in a letter to Mrs. Arthur Goldsmith, an American acquaintance, that he had "been having a little fun pulling the leg of H. G. Wells" but then he "got caught up in the excitement of [his] own ideas".[19] Unlike the most popular optimistic utopian novels of the time, Huxley sought to provide a frightening vision of the future. Huxley referred to Brave New World as a "negative utopia", somewhat influenced by Wells's own The

Sleeper Awakes (dealing with subjects like corporate tyranny and behavioural conditioning) and the works of D. H. Lawrence.[20]

For his part, Wells published, two years after Brave New World, his utopian Shape of Things to Come. Seeking to rebut the argument of Huxley's Mustapha Mond—that moronic underclasses were a necessary "social gyroscope" and that a society composed solely of intelligent, assertive "Alphas" would inevitably disintegrate in internecine struggle—Wells depicted a stable egalitarian society emerging after several generations of a reforming elite having complete control of education throughout the world. In the future depicted in Wells's book, posterity remembers Huxley as "a reactionary writer".[21] The scientific futurism in Brave New World is believed to be appropriated from Daedalus[22] by J. B. S. Haldane.[23]

The events of the Great Depression in Great Britain in 1931, with its mass unemployment and the abandonment of the gold standard, persuaded Huxley to assert that stability was the "primal and ultimate need" if civilisation was to survive the present crisis.[24] The Brave New World character Mustapha Mond, Resident World Controller of Western Europe, is named after Sir Alfred Mond. Shortly before writing the novel, Huxley visited the Billingham Manufacturing Plant, Mond's technologically advanced factory near Billingham, north-east England, and it made a great impression on him.[24]: xxii

Huxley used the setting and characters in his science fiction novel to express widely felt anxieties, particularly the fear of losing individual identity in the fast-paced world of the future. An early trip to the United States gave Brave New World much of its character. Huxley was outraged by the culture of youth, commercial cheeriness, sexual promiscuity and the inward-looking nature of many Americans; he had also found the book My Life and Work by Henry Ford on the boat to North America and he saw the book's principles applied in everything he encountered after leaving San Francisco.[24]: viii

Plot

The novel opens in the World State city of London in AF (After Ford) 632 (AD 2540 in the Gregorian calendar), where citizens are engineered through artificial wombs and childhood indoctrination programmes into predetermined castes based on intelligence and labour. Embryos in different bottles are treated with chemicals to suit them for their planned roles; those for the higher classes get chemicals to optimise them, and those of the lower classes are made increasingly imperfect. The classes are Alpha (planned leaders), Beta, Gamma, Delta, and Epsilon (menial labourers of limited intelligence).[25] Each caste is indoctrinated, largely by sleep-conditioning, to prefer their own class—epsilons are happy that they do not have the intellectual burden of alphas—and wears a uniform colour of clothing for easy identification.

Lenina Crowne, a hatchery worker, is popular and sexually desirable, but Bernard Marx, a psychologist, is not. He is shorter in stature than the average member of his high alpha caste, which gives him an inferiority complex. His work with sleep-learning allows him to understand, and disapprove of, his society's methods of keeping its citizens peaceful, which includes their constant consumption of a soothing, happiness-producing drug called "soma." Courting disaster, Bernard is vocal and arrogant about his criticisms, and his boss contemplates exiling him to Iceland because of his nonconformity. His only friend is Helmholtz Watson, a gifted writer who finds it difficult to use his talents creatively in their pain-free society. Bernard takes a holiday with Lenina outside the World State to a "Savage Reservation" in New Mexico, in which the two observe natural-born people, disease, the ageing process, other languages, and religious lifestyles for the first time. The culture of the village folk resembles the contemporary Native American groups of the region, descendants of the Anasazi, including the Puebloan peoples of Hopi and Zuni.[26] Bernard and Lenina witness a violent public ritual and then encounter Linda, a woman originally from the World State who is living on the reservation with her son John, now a young man. She, too, visited the reservation on a holiday many years ago, but became separated from her group and was left behind. She had meanwhile become pregnant by a fellow holidaymaker (who is revealed to be Bernard's boss, the Director of Hatcheries and Conditioning). She did not try to return to the World State, because of her shame at her pregnancy. Despite spending his whole life in the reservation, John has never been accepted by the villagers, and his and Linda's lives have been hard and

unpleasant. Linda has taught John to read, although from the only book in her possession—a scientific manual—and another book left behind by a local resident named Popé: the complete works of Shakespeare. Ostracised by the villagers, John is able to articulate his feelings only in terms of Shakespearean drama, quoting often from The Tempest, King Lear, Othello, Romeo and Juliet and Hamlet. Linda now wants to return to London, and John, too, wants to see this "brave new world" that his mother so often praised. Bernard sees an opportunity to thwart plans to exile him, and gets permission to take Linda and John back. On their return to London, John meets the Director and calls him his "father", a vulgarity which causes a roar of laughter. The humiliated Director resigns in shame before he can follow through with exiling Bernard.

Bernard, as "custodian" of the "savage" John who is now treated as a celebrity, is fawned on by the highest members of society and revels in attention he once scorned. Bernard's popularity is fleeting, though, and he becomes envious that John only really bonds with the literary-minded Helmholtz. Considered hideous and friendless, Linda spends all her time using soma, which she craved for so long, while John refuses to attend social events organised by Bernard, appalled by what he perceives to be an empty society. Lenina and John are physically attracted to each other, but John's view of courtship and romance, based on Shakespeare's writings, is utterly incompatible with Lenina's freewheeling attitude to sex. She tries to seduce him, but he attacks her, before suddenly being informed that his mother is on her deathbed. He rushes to Linda's bedside, causing a scandal, as this is not the "correct" attitude to death. Some children who enter the ward for "death-conditioning" come across as disrespectful to John, and he attacks one physically. He then tries to break up a distribution of soma to a lower-caste group, telling them that he is freeing them. Helmholtz and Bernard rush in to stop the ensuing riot, which the police quell by spraying soma vapour into the crowd.

Bernard, Helmholtz, and John are all brought before Mustapha Mond, the "Resident World Controller for Western Europe", who tells Bernard and Helmholtz that they are to be exiled to islands for antisocial activity. Bernard pleads for a second chance, but Helmholtz welcomes the opportunity to be a true individual, and chooses the Falkland Islands as his destination, believing that their bad weather will inspire his writing. Mond tells Helmholtz that exile is actually a reward. The islands are full of the most interesting people in the world, individuals who did not fit into the social model of the World State. Mond outlines for John the events that led to the present society and his arguments for a caste system and social control. John rejects Mond's arguments, and Mond sums up John's views by claiming that John demands "the right to be unhappy". John asks if he may go to the islands as well, but Mond refuses, saying he wishes to see what happens to John next.

Jaded with his new life, John moves to an abandoned hilltop lighthouse, near the village of Puttenham, where he intends to adopt a solitary ascetic lifestyle in order to purify himself of civilisation, practising self-flagellation. This draws reporters and eventually hundreds of amazed sightseers, hoping to witness his bizarre behaviour.

For a while, it seems that John might be left alone, after the public's attention is drawn to other diversions, but a documentary-maker has secretly filmed John's self-flagellation from a distance, and when released, the documentary causes an international sensation. Helicopters arrive with more journalists. Crowds of people descend on John's retreat, demanding that he perform his whipping ritual for them. From one helicopter a young woman emerges who is implied to be Lenina. John, at the sight of a woman he both adores and loathes, whips at her in a fury and then turns the whip on himself, exciting the crowd, whose wild behaviour transforms into a soma-fuelled orgy. The next morning, John awakes on the ground and is consumed by remorse over his participation in the orgy.

That evening, a swarm of helicopters appear on the horizon, with the story of last night's orgy having been in all the newspapers. The first onlookers and reporters to arrive find that John is dead, having hanged himself.

Characters

Bernard Marx, a sleep-learning specialist at the Central London Hatchery and Conditioning Centre. Although Bernard is an Alpha-Plus (the upper class of the society), he is a misfit. He is unusually short for an Alpha; an alleged accident with alcohol in Bernard's blood-surrogate before his decanting has left him slightly stunted. Unlike his fellow utopians, Bernard is often angry, resentful, and jealous. At times, he is also cowardly and hypocritical. His conditioning is clearly incomplete. He does not enjoy communal sports, solidarity services, or promiscuous sex. He does not particularly enjoy soma. Bernard is in love with Lenina and does not like her sleeping with other men, even though "everyone belongs to everyone else". Bernard's triumphant return to utopian civilisation with John the Savage from the Reservation precipitates the downfall of the Director, who had been planning to exile him. Bernard's triumph is short-lived; he is ultimately banished to an island for his non-conformist behaviour.

John, the illicit son of the Director and Linda, born and reared on the Savage Reservation ("Malpais") after Linda was unwittingly left behind by her errant lover. John ("the Savage" or "Mr Savage", as he is often called) is an outsider both on the Reservation—where the natives still practise marriage, natural birth, family life and religion—and the ostensibly civilised World State, based on principles of stability and happiness. He has read nothing but the complete works of William Shakespeare, which he quotes extensively, and, for the most part, aptly, though his allusion to the "Brave New World" (Miranda's words in The Tempest) takes on a darker and bitterly ironic resonance as the novel unfolds. John is intensely moral according to a code that he has been taught by Shakespeare and life in Malpais but is also naïve: his views are as imported into his own consciousness as are the hypnopedic messages of World State citizens. The admonishments of the men of Malpais taught him to regard his mother as a whore; but he cannot grasp that these were the same men who continually sought her out despite their supposedly sacred pledges of monogamy. Because he is unwanted in Malpais, he accepts the invitation to travel back to London and is initially astonished by the comforts of the World State. He remains committed to values that exist only in his poetry. He first spurns Lenina for failing to live up to his Shakespearean ideal and then the entire utopian society: he asserts that its technological wonders and consumerism are poor substitutes for individual freedom, human dignity and personal integrity. After his mother's death, he becomes deeply distressed with grief, surprising onlookers in the hospital. He then withdraws himself from society and attempts to purify himself of "sin" (desire), but is unable to do so. His unusual behaviour eventually attracts the attention of reporters and, later, huge amounts of people, who arrive in helicopters and make John furious with their behaviour. Excited by his fury, people start an orgy, which he cannot resist joining. After waking up the next morning, John is horrified by his actions and hangs himself.

Helmholtz Watson, a handsome and successful Alpha-Plus lecturer at the College of Emotional Engineering and a friend of Bernard. He feels unfulfilled writing endless propaganda doggerel, and the stifling conformism and philistinism of the World State make him restive. Helmholtz is ultimately exiled to the Falkland Islands—a cold asylum for disaffected Alpha-Plus non-conformists—after reading a heretical poem to his students on the virtues of solitude and helping John destroy some Deltas' rations of soma following Linda's death. Unlike Bernard, he takes his exile in his stride and comes to view it as an opportunity for inspiration in his writing. His first name derives from the German physicist Hermann von Helmholtz.

Lenina Crowne, a young, beautiful foetus technician at the Central London Hatchery and Conditioning Centre. Lenina Crowne is a Beta who enjoys being a Beta. She is a vaccination worker with beliefs and values that are in line with a citizen of the World State. She is part of the 30% of the female population that are not freemartins (sterile women). Lenina is promiscuous and popular but somewhat quirky in her society: she had a four-month relation with Henry Foster, choosing not to have sex with anyone but him for a period of time. She is basically happy and well-conditioned, using soma to suppress unwelcome emotions, as is expected. Lenina has a date with Bernard, to whom she feels ambivalently attracted, and she goes to the Reservation with him. On returning to civilisation, she tries and fails to seduce John the Savage. John loves and desires Lenina but he is repelled by her forwardness and the prospect of pre-marital sex, rejecting her as an "impudent strumpet". Lenina visits John at the lighthouse but he attacks her with a whip, unwittingly inciting onlookers to do the same. Her exact fate is left unspecified.

Mustapha Mond, Resident World Controller of Western Europe, "His Fordship" Mustapha Mond presides over one of the ten zones of the World State, the global government set up after the cataclysmic Nine Years' War and great Economic Collapse. Sophisticated and good-natured, Mond is an urbane and hyperintelligent advocate of the World State and its ethos of "Community, Identity, Stability". Among the novel's characters, he is uniquely aware of the precise nature of the society he oversees and what it has given up to accomplish its gains. Mond argues that art, literature, and scientific freedom must be sacrificed to secure the ultimate utilitarian goal of maximising societal happiness. He defends the caste system, behavioural conditioning, and the lack of personal freedom in the World State: these, he says, are a price worth paying for achieving social stability, the highest social virtue because it leads to lasting happiness.

Fanny Crowne, Lenina Crowne's friend (they have the same last name because only ten thousand last names are in use in a World State comprising two billion people). Fanny voices the conventional values of her caste and society, particularly the importance of promiscuity: she advises Lenina that she should have more than one man in her life because it is unseemly to concentrate on just one. Fanny then warns Lenina away from a new lover whom she considers undeserving, yet she is ultimately supportive of the young woman's attraction to the savage John.

Henry Foster, one of Lenina's many lovers, is a perfectly conventional Alpha male, casually discussing Lenina's body with his coworkers. His success with Lenina, and his casual attitude about it, infuriate the jealous Bernard. Henry ultimately proves himself every bit the ideal World State citizen, finding no courage to defend Lenina from John's assaults despite having maintained an uncommonly longstanding sexual relationship with her.

Benito Hoover, another of Lenina's lovers. She remembers that he is particularly hairy when he takes his clothes off.

The **Director of Hatcheries and Conditioning (DHC)**, also known as Thomas "Tomakin", is the administrator of the Central London Hatchery and Conditioning Centre, where he is a threatening figure who intends to exile Bernard to Iceland. His plans take an unexpected turn when Bernard returns from the Reservation with Linda (see below) and John, a child they both realise is actually his. This fact, scandalous and obscene in the World State, not because it was extramarital (which all sexual acts are), but because it was procreative, leads the Director to resign his post in shame.

Linda, John's mother, decanted as a Beta-Minus in the World State, originally worked in the DHC's Fertilizing Room, and subsequently lost during a storm while visiting the New Mexico Savage Reservation with the Director many years before the events of the novel. Despite following her usual precautions, Linda became pregnant with the Director's son during their time together and was therefore unable to return to the World State by the time that she found her way to Malpais. Having been conditioned to the promiscuous social norms of the World State, Linda finds herself at once popular with every man in the pueblo (because she is open to all sexual advances) and also reviled for the same reason, seen as a whore by the wives of the men who visit her and by the men themselves (who come to her nonetheless). Her only comforts there are mescal brought by Popé as well as peyotl. Linda is desperate to return to the World State and to soma, wanting nothing more from her remaining life than comfort until death.

The Arch-Community-Songster, the secular equivalent of the Archbishop of Canterbury in the World State society. He takes personal offense when John refuses to attend Bernard's party.

The Director of Crematoria and Phosphorus Reclamation, one of the many disappointed, important figures to attend Bernard's party.

The Warden, an Alpha-Minus, the talkative chief administrator for the New Mexico Savage Reservation. He is blond, short, broad-shouldered, and has a booming voice.[27]

Darwin Bonaparte, a "big game photographer" (i.e., filmmaker) who films John flogging himself. Darwin Bonaparte became known for two works: "feely of the gorillas' wedding",[28] and "Sperm Whale's Love-life".[28] He had already made a name for himself[29] but still seeks more. He renews his fame by filming the savage, John, in his newest release "The Savage of Surrey".[30] His name alludes to Charles Darwin and Napoleon Bonaparte.

Dr. Shaw, Bernard Marx's physician who consequently becomes the physician of both Linda and John. He prescribes a lethal dose of soma to Linda, which will stop her respiratory system from functioning in a span of one to two months, at her own behest but not without protest from John. Ultimately, they all agree that it is for the best, since denying her this request would cause more trouble for Society and Linda herself.

Dr. Gaffney, Provost of Eton, an Upper School for high-caste individuals. He shows Bernard and John around the classrooms, and the Hypnopaedic Control Room (used for behavioural conditioning through sleep learning). John asks if the students read Shakespeare but the Provost says the library contains only reference books because solitary activities, such as reading, are discouraged.

Miss Keate, Head Mistress of Eton Upper School. Bernard fancies her, and arranges an assignation with her.[31]

Others

- Freemartins, women who have been deliberately made sterile by exposure to male hormones during foetal development but are still physically normal except for "the slightest tendency to grow beards". In the book, government policy requires freemartins to form 70% of the female population.

Of Malpais

- **Popé**, a native of Malpais. Although he reinforces the behaviour that causes hatred for Linda in Malpais by sleeping with her and bringing her mescal, he still holds the traditional beliefs of his tribe. In his early years John attempted to kill him, but Popé brushed off his attempt and sent him fleeing. He gave Linda a copy of the Complete Works of Shakespeare. (Historically, Popé or Po'pay was a Tewa religious leader who led the Pueblo Revolt in 1680 against Spanish colonial rule.)
- Mitsima, an elder tribal shaman who also teaches John survival skills such as rudimentary ceramics (specifically coil pots, which were traditional to Native American tribes) and bow-making.
- Kiakimé, a native girl whom John fell for, but is instead eventually wed to another boy from Malpais.
- Kothlu, a native boy with whom Kiakimé is wed.
- Background figures
- These are non-fictional and factual characters who lived before the events in this book, but are of note in the novel:
- Henry Ford, who has become a messianic figure to the World State. "Our Ford" is used in place of "Our Lord", as a credit to popularising the use of the assembly line.
- Sigmund Freud, "Our Freud" is sometimes said in place of "Our Ford" because Freud's psychoanalytic method depends implicitly upon the rules of classical conditioning,[citation needed] and because Freud popularised the idea that sexual activity is essential to human happiness. (It is also strongly implied that citizens of the World State believe Freud and Ford to be the same person.)[32]
- H. G. Wells, "Dr. Wells", British writer and utopian socialist, whose book Men Like Gods was a motivation for Brave New World. "All's well that ends Wells", wrote Huxley in his letters, criticising Wells for anthropological assumptions Huxley found unrealistic.
- Ivan Pavlov, whose conditioning techniques are used to train infants.
- William Shakespeare, whose banned works are quoted throughout the novel by John, "the Savage". The plays quoted include Macbeth, The Tempest, Romeo and Juliet, Hamlet, King Lear, Troilus and

Cressida, Measure for Measure and Othello. Mustapha Mond also knows them because as a World Controller he has access to a selection of books from throughout history, including the Bible.

- Thomas Robert Malthus, 19th century British economist, believed the people of the Earth would eventually be threatened by their inability to raise enough food to feed the population. In the novel, the eponymous character devises the contraceptive techniques (Malthusian belt) that are practiced by women of the World State.
- John Henry Newman, 19th century Catholic theologian and educator, believed university education the critical element in advancing post-industrial Western civilization. Mustapha Mond and The Savage discuss a passage from one of Newman's books.
- Alfred Mond, British industrialist, financier and politician. He is the namesake of Mustapha Mond.[33]
- Mustafa Kemal Atatürk, the founder and first President of Republic of Turkey. Naming Mond after Atatürk links up with their characteristics; he reigned during the time Brave New World was written and revolutionised the 'old' Ottoman state into a new nation.[33]
- Sources of names and references
- The limited number of names that the World State assigned to its bottle-grown citizens can be traced to political and cultural figures who contributed to the bureaucratic, economic, and technological systems of Huxley's age, and presumably those systems in Brave New World.[34]
- Soma: Huxley took the name for the drug used by the state to control the population after the Vedic ritual drink Soma, inspired by his interest in Indian mysticism.
- Malthusian belt: A contraceptive device worn by women. When Huxley was writing Brave New World, organizations such as the Malthusian League had spread throughout Europe, advocating contraception. Although the controversial economic theory of Malthusianism was derived from an essay by Thomas Malthus about the economic effects of population growth, Malthus himself was an advocate of abstinence rather than contraception.
- Bokanovsky's Process: A scientific process used in the World State to mass-produce human beings. Specifically, the "Bokanovsky Process" is a method of producing multiple embryos from a single fertilized egg, creating up to 96 identical individuals. This technique is central to the society's efforts to maintain social stability and control, as it allows for the creation of a standardized, docile workforce. It's part of the larger theme in the novel of dehumanization and the reduction of individuality in the pursuit of a controlled, stable society. It is thought that the process's name is a reference to Maurice Bokanowski, a French Bureaucrat who believed strongly in the idea of governmental and social efficiency. Complementing this, Podsnap's Technique accelerates the maturation of human eggs, enabling the rapid production of thousands of nearly identical individuals. Together, these methods facilitate the creation of a large, standardized population, eliminating natural reproduction and traditional family structures, thereby reinforcing the World State's control over its citizens.

Reception

- Upon its publication, Rebecca West praised Brave New World as "The most accomplished novel Huxley has yet written",[35] Joseph Needham lauded it as "Mr Huxley's remarkable book",[36] and Bertrand Russell also praised it, stating, "Mr Aldous Huxley has shown his usual masterly skill in Brave New World."[37] Brave New World also received negative responses from other contemporary critics, although his work was later embraced.[38]
- In an article in the 4 May 1935 issue of the Illustrated London News, G. K. Chesterton explained that Huxley was revolting against the "Age of Utopias". Much of the discourse on man's future before 1914 was based on the thesis that humanity would solve all economic and social issues. In the decade following the war the discourse shifted to an examination of the causes of the catastrophe. The works of H. G. Wells and George Bernard Shaw on the promises of socialism and a World State were then viewed as the ideas of naive optimists. Chesterton wrote:
- After the Age of Utopias came what we may call the American Age, lasting as long as the Boom. Men like Ford or Mond seemed to many to have solved the social riddle and made capitalism the common good. But it was not native to us; it went with a buoyant, not to say blatant optimism, which is not our negligent or negative optimism. Much more than Victorian righteousness, or even Victorian self-

righteousness, that optimism has driven people into pessimism. For the Slump brought even more disillusionment than the War. A new bitterness, and a new bewilderment, ran through all social life, and was reflected in all literature and art. It was contemptuous, not only of the old Capitalism, but of the old Socialism. Brave New World is more of a revolution against Utopia than against Victoria.[39]

- Similarly, in 1944 economist Ludwig von Mises described Brave New World as a satire of utopian predictions of socialism: "Aldous Huxley was even courageous enough to make socialism's dreamed paradise the target of his sardonic irony."[40]

Various authors assume that the book was first and foremost a cautionary tale regarding human genetic enhancement,[41][42][43] indeed about—as a report of Bush associate Leon Kass states—"producing improved [...] perfect or post-human" people.[44] In fact, the title itself has become a mere stand-in used to "evoke the general idea of a futuristic dystopia".[45] Geneticist Derek So suggests that this is a misunderstanding, however.[45]: 318 According to him, a 'more careful reading of the text' shows that:

there does not seem to be any genetic testing in Brave New World, and most of the methods described involve hormones and chemicals rather than heritable interventions. Although Huxley wrote that "eugenics and dysgenics were practiced systematically", this seems to refer only to selective breeding and not to any kind of direct manipulation on the genetic level. (The Bokanovsky process does represent a form of cloning, but this is not ethically equivalent to germline genome editing, and references to Brave New World may lead some readers to confuse the two technologies.) [...] While it's true that the upper castes in Brave New World are smarter than the others, this is more because of the deliberate impairment of the lower castes than because the upper castes are "perfect". Rather than reducing the number of individuals born with genetic disorders or handicaps, Huxley's dystopia involves dramatically increasing their number. [...] Quite the opposite: Huxley thought that Brave New World might come about if we didn't start selecting better children.[45]: 318-9

Overall, Derek So notes that "Huxley was much more worried about totalitarianism than about the new biotechnologies per se that he alluded to in Brave New World."[45][46] Despite claims to the contrary then, Huxley remained a committed eugenicist all throughout his life,[47] much like his comparably famous brother Julian, and one just as keen on stressing its humanistic underpinnings.[48]

The World State and Fordism

The World State is built upon the principles of Henry Ford's assembly line: mass production, homogeneity, predictability, and consumption of disposable consumer goods. While the World State lacks any supernatural-based religions, Ford himself is revered as the creator of their society but not as a deity, and characters celebrate Ford Day and swear oaths by his name (e.g., "By Ford!"). In this sense, some fragments of traditional religion are present, such as Christian crosses, which had their tops cut off to be changed to a "T", representing the Ford Model T. In England, there is an Arch-Community-Songster of Canterbury, obviously continuing the Archbishop of Canterbury, and in America The Christian Science Monitor continues publication as The Fordian Science Monitor. The World State calendar numbers years in the "AF" era—"After Ford"—with the calendar beginning in AD 1908, the year in which Ford's first Model T rolled off his assembly line. The novel's Gregorian calendar year is AD 2540, but it is referred to in the book as AF 632.[49]

From birth, members of every class are indoctrinated by recorded voices repeating slogans while they sleep (called "hypnopædia" in the book) to believe that membership of their own class is preferable, but that the other classes perform needed functions. Any residual unhappiness is resolved by an antidepressant and hallucinogenic drug called soma. Hypnopedia is described in the book as having developed in this form when a child (Reuben Rabinovitch) memorised foreign-language speeches while sleeping and subsequent experiments showed that social attitudes were more readily instilled than factual information via sleep-learning.

The biological techniques used to control the populace in Brave New World do not include genetic engineering; Huxley wrote the book before the structure of DNA was known. However, Gregor Mendel's

work with inheritance patterns in peas had been rediscovered in 1900 and the eugenics movement, based on artificial selection, was well established. Huxley's family included a number of prominent biologists including Thomas Huxley, half-brother and Nobel Laureate Andrew Huxley, and his brother Julian Huxley who was a biologist and involved in the eugenics movement. Nonetheless, Huxley emphasises conditioning over breeding (nurture versus nature); human embryos and fetuses are conditioned through a carefully designed regimen of chemical (such as exposure to hormones and toxins), thermal (exposure to intense heat or cold, as one's future career would dictate), and other environmental stimuli, although there is an element of selective breeding as well.

Comparisons with George Orwell's *Nineteen Eighty-Four*

Further information: Nineteen Eighty-Four § Brave New World comparisons

In a letter to George Orwell about Nineteen Eighty-Four, Huxley wrote "Whether in actual fact the policy of the boot-on-the-face can go on indefinitely seems doubtful. My own belief is that the ruling oligarchy will find less arduous and wasteful ways of governing and of satisfying its lust for power, and these ways will resemble those which I described in Brave New World."[50] He went on to write "Within the next generation I believe that the world's rulers will discover that infant conditioning and narco-hypnosis are more efficient, as instruments of government, than clubs and prisons, and that the lust for power can be just as completely satisfied by suggesting people into loving their servitude as by flogging and kicking them into obedience."[50]

Social critic Neil Postman contrasted the worlds of Nineteen Eighty-Four and Brave New World in the foreword of his 1985 book Amusing Ourselves to Death. He writes:

What Orwell feared were those who would ban books. What Huxley feared was that there would be no reason to ban a book, for there would be no one who wanted to read one. Orwell feared those who would deprive us of information. Huxley feared those who would give us so much that we would be reduced to passivity and egoism. Orwell feared that the truth would be concealed from us. Huxley feared the truth would be drowned in a sea of irrelevance. Orwell feared we would become a captive culture. Huxley feared we would become a trivial culture, preoccupied with some equivalent of the feelies, the orgy porgy, and the centrifugal bumblepuppy. As Huxley remarked in Brave New World Revisited, the civil libertarians and rationalists who are ever on the alert to oppose tyranny "failed to take into account man's almost infinite appetite for distractions." In 1984, Huxley added, people are controlled by inflicting pain. In Brave New World, they are controlled by inflicting pleasure. In short, Orwell feared that what we hate will ruin us. Huxley feared that what we love will ruin us.

The writer Christopher Hitchens, who published several articles on Huxley and a book on Orwell, noted the difference between the two texts in the introduction to his 1999 article "Why Americans Are Not Taught History",

We dwell in a present-tense culture that somehow, significantly, decided to employ the telling expression "You're history" as a choice reprobation or insult, and thus elected to speak forgotten volumes about itself. By that standard, the forbidding dystopia of George Orwell's Nineteen Eighty-Four already belongs, both as a text and as a date, with Ur and Mycenae, while the hedonist nihilism of Huxley still beckons toward a painless, amusement-sodden, and stress-free consensus. Orwell's was a house of horrors. He seemed to strain credulity because he posited a regime that would go to any lengths to own and possess history, to rewrite and construct it, and to inculcate it by means of coercion. Whereas Huxley ... rightly foresaw that any such regime could break because it could not bend. In 1988, four years after 1984, the Soviet Union scrapped its official history curriculum and announced that a newly authorized version was somewhere in the works. This was the precise moment when the regime conceded its own extinction. For true blissed-out and vacant servitude, though, you need an otherwise sophisticated society where no serious history is taught.[51]

Brave New World Revisited

In 1946, Huxley wrote in the foreword of the new edition of Brave New World:

If I were now to rewrite the book, I would offer the Savage a third alternative. Between the Utopian and primitive horns of his dilemma would lie the possibility of sanity... In this community economics would be decentralist and Henry-Georgian, politics Kropotkinesque and co-operative. Science and technology would be used as though, like the Sabbath, they had been made for man, not (as at present and still more so in the Brave New World) as though man were to be adapted and enslaved to them. Religion would be the conscious and intelligent pursuit of man's Final End, the unitive knowledge of immanent Tao or Logos, the transcendent Godhead or Brahman. And the prevailing philosophy of life would be a kind of Higher Utilitarianism, in which the Greatest Happiness principle would be secondary to the Final End principle—the first question to be asked and answered in every contingency of life being: "How will this thought or action contribute to, or interfere with, the achievement, by me and the greatest possible number of other individuals, of man's Final End?"[52]

Brave New World Revisited (Harper & Brothers, US, 1958; Chatto & Windus, UK, 1959),[53] written by Huxley almost thirty years after Brave New World, is a non-fiction work in which Huxley considered whether the world had moved toward or away from his vision of the future from the 1930s. He believed when he wrote the original novel that it was a reasonable guess as to where the world might go in the future. In Brave New World Revisited, he concluded that the world was becoming like Brave New World much faster than he originally thought.

Huxley analysed the causes of this, such as overpopulation, as well as all the means by which populations can be controlled. He was particularly interested in the effects of drugs and subliminal suggestion. Brave New World Revisited is different in tone because of Huxley's evolving thought, as well as his conversion to Hindu Vedanta in the interim between the two books.

The last chapter of the book aims to propose action which could be taken to prevent a democracy from turning into the totalitarian world described in Brave New World. In Huxley's last novel, Island, he again expounds similar ideas to describe a utopian nation, which is generally viewed as a counterpart to Brave New World.[54]

Censorship

According to American Library Association, Brave New World has frequently been banned and challenged in the United States due to insensitivity, offensive language, nudity, racism, drug use, conflict with a religious viewpoint, and being sexually explicit.[55] It landed on the list of the top ten most challenged books in 2010 (3) and 2011 (7).[55] The book also secured a spot on the association's list of the top one hundred challenged books for 1990–1999 (54),[7] 2000–2009 (36),[8] and 2010–2019 (26).[9]

The following include specific instances of when the book has been censored, banned, or challenged:

In 1932, the book was banned in Ireland for its language, and for supposedly being anti-family and anti-religion.[56][57]

In 1965, a Maryland English teacher alleged that he was fired for assigning Brave New World to students. The teacher sued for violation of First Amendment rights but lost both his case and the appeal, with the appeals court ruling that the assignment of the book was not the reason for his firing.[58]

The book was banned in India in 1967, with Huxley accused of being a "pornographer".[59]

In 1980, it was removed from classrooms in Miller, Missouri, among other challenges.[60]

- The version of Brave New World Revisited published in China lacks explicit mentions of China itself.[61]

Influences and allegations of plagiarism

- The English writer Rose Macaulay published What Not: A Prophetic Comedy in 1918. What Not depicts a dystopian future where people are ranked by intelligence, the government mandates mind training for all citizens, and procreation is regulated by the state.[62] Macaulay and Huxley shared the same literary circles and he attended her weekly literary salons.
- Bertrand Russell felt Brave New World borrowed from his 1931 book The Scientific Outlook, and wrote in a letter to his publisher that Huxley's novel was "merely an expansion of the two penultimate chapters of 'The Scientific Outlook.'"[63]
- H. G. Wells' novel The First Men in the Moon (1901) used concepts that Huxley added to his story. Both novels introduce a society (in Wells' case, that of the Lunar natives) consisting of a specialized caste system, in which new generations are produced in vessels, where their designated caste is decided before birth by tampering with the fetus' development, and individuals are drugged down when they are not needed.[64]
- George Orwell believed that Brave New World must have been partly derived from the 1921 novel We by Russian author Yevgeny Zamyatin.[65] However, in a 1962 letter to Christopher Collins, Huxley says that he wrote Brave New World long before he had heard of We.[66] According to We translator Natasha Randall, Orwell believed that Huxley was lying.[67] Kurt Vonnegut said that in writing Player Piano (1952), he "cheerfully ripped off the plot of Brave New World, whose plot had been cheerfully ripped off from Yevgeny Zamyatin's We".[68]
- In 1982, Polish author Antoni Smuszkiewicz, in his analysis of Polish science-fiction Zaczarowana gra ("The Magic Game"), presented accusations of plagiarism against Huxley. Smuszkiewicz showed similarities between Brave New World and two science fiction novels written earlier by Polish author Mieczysław Smolarski, namely Miasto światłości ("The City of Light", 1924) and Podróż poślubna pana Hamiltona ("Mr Hamilton's Honeymoon Trip", 1928).[69] Smuszkiewicz wrote in his open letter to Huxley: "This work of a great author, both in the general depiction of the world as well as countless details, is so similar to two of my novels that in my opinion there is no possibility of accidental analogy."[70]
- Kate Lohnes, writing for Encyclopædia Britannica, notes similarities between Brave New World and other novels of the era could be seen as expressing "common fears surrounding the rapid advancement of technology and of the shared feelings of many tech-skeptics during the early 20th century". Other dystopian novels followed Huxley's work, including C.S. Lewis's That Hideous Strength (1945) and Orwell's Nineteen Eighty-Four (1949).[71]

Legacy

- In 1998–1999, the Modern Library ranked Brave New World fifth on its list of the 100 Best Novels in English of the 20th century.[4] In 2003, Robert McCrum writing for The Observer included Brave New World chronologically at number 53 in "the top 100 greatest novels of all time",[5] and the novel was listed at number 87 on the BBC's survey The Big Read.[6]
- On 5 November 2019, BBC News listed Brave New World on its list of the 100 Most Inspiring Novels.[72] In 2021, Brave New World was one of six classic science fiction novels by British authors selected by Royal Mail to feature on a series of UK postage stamps.[73]

UNIT 3
The Caves of Steel

he Caves of Steel is a science fiction novel by American writer Isaac Asimov. It is a detective story and illustrates an idea Asimov advocated, that science fiction can be applied to any literary genre, rather than just being a limited genre in itself.

The book was first published as a serial in Galaxy magazine, from October to December 1953.
A Doubleday hardcover followed in 1954.

At the time of writing, Asimov conceived of The Caves of Steel as completely distinct from his Foundation trilogy, published a few years earlier. Decades later, however, Asimov linked them, making the time of Caves of Steel a much earlier part of an extensive future history leading up to the rise of the Galactic Empire, its fall and the rise of two Foundations to replace it – with the Robot R. Daneel Olivaw, introduced in Caves of Steel, turning out to have survived over tens of thousands of years and have played a key role in the eras of both the Empire and the Foundation(s).

Setup

Isaac Asimov introduces Elijah Baley and R. Daneel Olivaw, later his favorite protagonists. They live roughly three millennia in Earth's future, a time when hyperspace travel has been discovered and a few worlds relatively close to Earth have been colonized – fifty planets known as the "Spacer worlds". The Spacer worlds are rich, have low population density (average population of one hundred million each), and use robot labor heavily.

Meanwhile, Earth is overpopulated with eight billion people, three times that of Asimov's 1950s, with strict rules against robots. In The Caves of Steel and its sequels, the first of which is The Naked Sun, Asimov paints a grim situation of an Earth dealing with an extremely large population and of luxury-seeking Spacers, who limit birth to permit great wealth and privacy.

Asimov was a claustrophile: "I wrote a novel in 1953 which pictured a world in which everyone lived in underground cities, comfortably enclosed away from the open air. People would say, 'How could you imagine such a nightmarish situation?' And I would answer in astonishment, 'What nightmarish situation?'".[3]

The "caves of steel" are vast city complexes covered by huge metallic domes, capable of supporting tens of millions each: the New York City of that era, where much of the story is set, encompasses present-day New York City as well as large tracts of New Jersey. Asimov imagines the present day underground transit connected to malls and apartment blocks, until no one ever exits the domes and most of the population suffer from extreme fear of leaving them. Even though the Robot and Foundation series were not made part of the same fictional universe until much later, the "caves of steel" resemble the planet Trantor.

The novel's central plot device is a murder, which takes place before it opens. This is an Asimov trademark, which he attributed to his squeamishness, plus John Campbell's advice to begin as late in the story as possible. The victim is Roj Nemmenuh Sarton, a Spacer Ambassador who lives in Spacetown, the Spacer outpost just outside New York City. For some time, he has tried to convince the Earth government to loosen its anti-robot restrictions.

One morning, he is discovered outside his home, his chest imploded by an energy blaster. The New York police commissioner charges Elijah with finding the murderer, in cooperation with a highly advanced

robot named R. Daneel Olivaw, who is visually identical to a human and equipped with a scanner that can detect human emotions through their encephalographic waves.

Plot

A faction of Spacers have come to the realization that Spacer culture is effete, stagnating due to negative population growth and excessive longevity. Their solution is to encourage further space exploration and colonization by Earthmen in concert with robots. However, Earthmen would first need to overcome their irrational antagonism toward robots. To this end, the faction have established habitations on Earth, through which they hope to introduce humanoid robots to Earth.

Officer Elijah Baley starts working with R. (robot) Olivaw, whom he distrusts on the basis of being an android. Olivaw gradually learns more about Earth humans and displays curiosity about aspects of local behaviour and technology. While investigating the murder of Spacer Dr. Sarton, Baley makes a visit to Spacetown and meets with Dr. Fastolfe, who injects him with a suggestive drug, while speaking about the relative merits and shortcomings of Earth and Spacer society. Baley is converted to the cause of spreading humanity throughout the galaxy.

Although the Spacers deem Baley inadequate to convert enough Earthmen, they find their target when Baley arrests Clousarr on suspicion of inciting a riot, and Olivaw provides him with suggestive statements. Their job accomplished, the Spacers make plans to leave Earth, as their continued presence would be to the detriment of their cause. They accept Sarton's unsolved death as a necessary sacrifice. This leaves Baley with ninety minutes to find the killer, which he is convinced will also clear him of the destruction of R. Sammy.

Meanwhile, the New York Police Commissioner, Julius Enderby, has been acting suspiciously. He is Baley's friend from college, now his boss, and the head of the investigation on Earth. Baley eventually deduces Enderby is secretly a member of the Medievalists, a subversive anti-robot group which pines for the 'olden days', where men did not live in the 'caves of steel'. He used his position of power in order to set up meetings with Sarton, under the guise of further cooperation, while actually plotting to kill R. Daneel, who was living with Sarton prior to the murder.

The murder required the knowledge and skills of one human – Enderby – and one robot – R. Sammy. Enderby ordered R. Sammy to carry a blaster weapon from the City to Spacetown through the "country", an area outside the domes that make up the caves of steel, an area with little to no monitoring by police, but where few if any Earthmen would dare go. In Spacetown, Enderby took the weapon from R. Sammy, and after being done, he gave the blaster back, so the investigators in Spacetown would never find the murder weapon.

At no point did he need to tell R. Sammy why he wanted a weapon, so the plan did not break the First Law. In Enderby's nervousness about committing a crime, he compulsively cleaned the lenses of his eyeglasses and accidentally dropped them, breaking them. Because of this, he could not tell the difference between Sarton and R. Daneel, who Sarton designed and built to look as much like himself as a robot can. When he tried to kill R. Daneel, he killed Sarton instead. As a confirmation of his hypothesis, Baley plays a video recording of the crime scene investigation. It shows the room where Sarton was killed, Sarton's body, and pieces of glass, which can be tested to see whether they came from Enderby's eyeglasses.

Having already accepted that Sarton's death is unsolved, the Spacers are willing to not prosecute Enderby for the accident if he agrees to work with them to promote colonization of other worlds amongst the Medievalists.

Characters

In order of appearance, described:

- Elijah "Lije" Baley, a plain-clothes police officer who works on Earth. He is called to solve the murder.
- Vince Barrett, a young man whose job was taken over by R. Sammy.
- R. Sammy, a robot assigned to the Police Department
- Julius Enderby, New York City's Commissioner of Police, who assigns Baley to the murder case.
- Jezebel "Jessie" Navodny Baley, Baley's wife
- Roj Nemennuh Sarton, a spacer roboticist murdered with a blaster. Baley is assigned to investigate his death.
- R. Daneel Olivaw, Baley's partner, a humaniform robot created in Sarton's likeness
- Bentley Baley, Baley's son
- Han Fastolfe, a roboticist from Aurora, a Spacer world, who believes Spacers and Earth dwellers must work together to colonize the galaxy and survive in the future.
- Dr. Anthony Gerrigel, a roboticist at Washington whom Baley calls
- Francis Clousarr, a New Yorker who was arrested for inciting a riot against robots two years ago. Daneel identifies him as being present at two incidents.

Reception

- In 1954, reviewer Groff Conklin praised the novel for the way Asimov "combines his interest in robotics with his consuming preoccupation with the sociology of a technology-mad, bureaucratically tethered world of tomorrow."[4] Boucher and McComas praised The Caves of Steel as "Asimov's best long work to date", saying that it was "the most successful attempt yet to combine" the detective and science fiction novel.[5]
- P. Schuyler Miller called it "as honest a combination of science fiction and detection as we've seen."[6] Villiers Gerson of The New York Times wrote: "Here is an unusually exciting and engrossing detective story set in a science fictional background convincingly worked out."[7]
- The Caves of Steel was voted the 30th Best All-Time Novel in the 1975 Locus Poll,[8] and the 33rd Best All-Time SF Novel in the 1987 Locus Poll.[9] In 2004, the book was nominated for a retroactive Hugo Award for Best Novel for 1954.[10]

Adaptations

The novel was adapted for television by the BBC and shown in 1964: only a few short excerpts still exist. In June 1989, the book was adapted by Bert Coules as a radio play for the BBC, with Ed Bishop as Elijah Baley and Sam Dastor as R. Daneel Olivaw. In 2016, Akiva Goldsman had been hired to produce a movie.[11] In 2025, John Ridley was hired to direct a film adaptation, co-writing the script with Cheo Hodari Coker.[12]

Television adaptation

An adaptation of *The Caves of Steel* was produced by the BBC and broadcast on BBC2 on 5 June 1964 as part of an anthology strand called *Story Parade*, which specialized in adaptations of modern novels. It starred Peter Cushing as Elijah Baley and John Carson as R. Daneel Olivaw. The adaptation was the brainchild of *Story Parade* story editor Irene Shubik, who was an enthusiast of science fiction and once described Asimov as "one of the most interesting and amusing men I have ever met".[13] Shubik had previously devised and story edited the science fiction anthology series *Out of This World*, which had adapted Asimov's short story "Little Lost Robot" in 1962. The adaptation of the novel was handled by Terry Nation, who by then had created the Daleks for *Doctor Who*.

The screenplay was generally faithful to the plot of the novel. The only major deviation was the conclusion – in the television version the murderer commits suicide when he is unmasked, although in the novel he agrees to work to convince the Medievalists to change their ways. The other major change is that the roboticist Dr. Gerrigel is a female character in the television version.

The Caves of Steel garnered good reviews: *The Daily Telegraph* said the play "proved again that science fiction can be exciting, carry a message and be intellectually stimulating"[14] while *The Listener*, citing the play as the best of the *Story Parade* series, described it as "a fascinating mixture of science fiction and whodunit which worked remarkably well".[15]

The play was repeated on BBC1 on 28 August 1964. As was common practice at the time, the master videotapes of *The Caves of Steel* were wiped some time after broadcast and the play remains missing. A few short extracts survive: the opening titles and the murder of Sarton; Elijah and Daneel meeting Dr. Gerrigel (Naomi Chance) and Elijah and Daneel confronting the Medievalist Clousarr (John Boyd-Brent).

The success of *The Caves of Steel* led Irene Shubik to devise the science fiction anthology series *Out of the Unknown*, during which she oversaw the adaptation of six more Asimov stories, including *The Caves of Steel*'s sequel *The Naked Sun*.

Cast of BBC 2 Adaptation:

- Peter Cushing as Elijah Baley
- John Carson as R Daneel Olivaw
- Kenneth J. Warren as Commissioner Julius Enderby
- John Wentworth as Dr Han Fastolfe
- Ellen McIntosh as Jessie Baley
- Ian Trigger as R Sammy
- Stanley Walsh as Simpson
- John Boyd-Brent as Francis Cloussar
- Naomi Chance as Dr Gerrigel
- Hennie Scott as Bentley Baley
- Richard Beale as Controller
- Richard Beint as Shop Manager
- Patsy Smart as Customer

Radio adaptation

In 1989, BBC Radio 4 broadcast an adaptation by Bert Coules, directed by Matthew Walters and starring Ed Bishop as Baley with Sam Dastor as Olivaw.

Cast of BBC Radio 4 Adaptation:

- Ed Bishop as Elijah Baley
- Sam Dastor as R Daneel Olivaw
- Matt Zimmerman as Commissioner Julius Enderby
- Christopher Good as Dr Han Fastolfe
- Beth Porter as Jessie Baley
- Ian Michie as R Sammy
- Vincent Brimble as Simpson
- Elizabeth Mansfield as Frances Cloussar
- Brian Miller as the Shopkeeper
- Boris Hunker as Bentley Baley
- Susan Sheridan as City Announcer

Game adaptation

In 1988, Kodak produced a VCR game entitled *Isaac Asimov's Robots* that contained a 45-minute film loosely based on *The Caves of Steel*. It featured many of the characters and settings from the novel, but

an altered plotline to fit the needs of a VCR game. Elements from *The Robots of Dawn*, including the characters Giskard Reventlov and Kelden Amadiro, were incorporated. Similar to the BBC2 version, Dr. Gerrigel was replaced by a woman, named Sophia Quintana, after an unrelated character from *Robots and Empire*.

Cast of Isaac Asimov's Robots:

- Valarie Pettiford as Newscaster
- Stephen Rowe as Elijah Baley
- Richard Levine as R. Sammy
- Larry Block as Commissioner Julius Enderby
- Brent Barrett as R. Daneel Olivaw
- John Henry Cox as Dr. Han Fastolfe
- Eric Tull as R. Giskard Reventlov and R. Borgraf
- George Merritt as Kelden Amadiro
- Darrie Lawrence as Sophia Quintana
- Debra Jo Rupp as R. Jane

Eleni Kelakos as Vasilia Fastolfe

UNIT 4
Wild Seed (novel)

Wild Seed is a science fiction novel by American writer Octavia E. Butler. Although published in 1980 as the fourth book of the *Patternist* series, it is the earliest book in the chronology of the Patternist world. The other books in the series are, in order within the Patternist chronology: *Mind of My Mind* (1977), *Clay's Ark* (1984), *Survivor* (1978), and *Patternmaster* (1976).

Plot

Wild Seed is the story of two immortal Africans named Doro and Anyanwu. Doro is a spirit who can inhabit other people's bodies, killing anyone and anything in his path, while Anyanwu is a woman with healing powers who can transform herself into any human or animal. When they meet, Doro senses Anyanwu's abilities and wants to add her to one of his seed villages in the New World, where he breeds super humans. Doro convinces Anyanwu to travel with him to America by telling her he will give her children she will never have to watch die. Although Doro plans to impregnate her himself, he also wants to share her with his son Isaac. Isaac has very strong telekinetic powers and is one of Doro's most successful seeds. By partnering Anyanwu and Isaac together, Doro hopes to obtain children with very special abilities.

Doro discovers that when Anyanwu transforms into an animal, he cannot sense her as he can all other super humans. Feeling threatened by her shape-shifting ability, he wonders whether he holds enough control over her. Anyanwu witnesses Doro's barbaric ways and plain disregard for his people, which frightens her. When they arrive at the seed village, Doro tells Anyanwu that she is to marry Isaac, and bear his children and the children of whomever else Doro chooses. Anyanwu eventually agrees once Isaac convinces her that she could be the only one to get through to Doro.

Fifty years later, Doro returns to the seed village. His relationship with Anyanwu has deteriorated, and one of the only things keeping him from killing her is her successful marriage to Isaac. He has come home because he senses that Anyanwu's daughter, Nweke, is fully coming into her powers. During her transition, Nweke attacks Anyanwu. Trying to protect Anyanwu, Isaac accidentally kills Nweke and suffers a heart attack. Anyanwu realizes she is too weak to heal Isaac and he dies. Afraid that Doro will kill her now that Isaac is not there to protect her, Anyanwu transforms into an animal and runs away.

After a century, Doro finally tracks Anyanwu down to a Louisiana plantation. To his surprise, Anyanwu has created her own colony, which in many ways is more successful than Doro's. She protects her people until Doro's arrival, at which point he forces his breeding program on her community. One man he brings to mate with one of Anyanwu's daughters ruins the harmony of the colony, resulting in several deaths. Anyanwu becomes tired of Doro's control, since his immortality makes him the only permanent thing in her life. She decides to commit suicide. Her decision causes Doro to have a change of heart. In desperation, he agrees to compromise as long as she continues to live. From that point on, Doro no longer kills as carelessly to remain immortal, and does not choose his kills from the people that he should be protecting. He also stops using Anyanwu to breed; from now on she helps him in his quest to try to find more promising seeds, but is more of an ally and partner than his slave.

Characters

Anyanwu

Anyanwu is the Wild Seed's black female protagonist that is born in an Igbo (or Ibo as Doro says) village in Africa with genetic mutations that endow her with immortality and physical strength. She also possesses a preternatural ability to heal the sick and injured, including herself. Anyanwu is a "shape-shifter," someone who is capable of altering her cells to create a new identity such as a different body, sex, age, or even species− metamorphoses she calls upon when needed to assure her survival. She is viewed as a sort of mythical being living at the outskirts of a village of her people (including her many children) when Doro comes to her. She is only a few hundred years old compared to the few thousands Doro is at the time when they marry. Although she has the ability to do harm, Anyanwu is a highly moral woman with a strong sense of humanity. Important to Anyanwu are family and community, autonomy and companionship, love and freedom, all of which are threatened when she meets Doro.

Doro

Doro is the story's antagonist. He too is a mutant, born near Egypt, in Kush during the reign of the Pharaohs. As he approaches puberty, Doro learns quite accidentally that he is a "body snatcher," meaning that his life is extended by killing the nearest person to him and subsuming his/her physical body. His immortality, therefore, is fueled by cruelty, and a desire for power and control. Long ago he became singularly fixated on breeding superhumans to form a psionic society that will provide him with the human bodies he needs, as well as sexual partners. Doro's qualities are god-like, inducing members of his society to simultaneously fear and revere him. However, there is no one on earth that can satisfy his need for companionship, until he meets Anyanwu.

Isaac

Isaac is Doro's favorite son. Isaac is physically human in all respects, but possesses an unmatchable telekinetic ability that Doro foremost desires for his constructed society. Doro successfully schemes to mate his son Isaac with his wife Anyanwu as the progenitors of a new lineage of superhumans. Isaac is very keen on the pairing as he likes Anyanwu a great deal and found her attractive, but she viewed the match as near-incestuous because she was at the time married to Doro, his father. The couple later formed a loving and enduring bond and raised a family together. As Doro's most trusted and respected son, Isaac developed a great rapport with the other inhabitants of Wheatley, one of Doro's seed villages, and was seen as a stand in leader while Doro was away.

Thomas

Thomas is a sickly, drunken, angry, sullen psionic who lives a hermit's life in the woods. Doro orders Anyanwu to breed with him in order to teach her a lesson about obedience, as well as to produce a highly gifted child.

Nweke

Ruth Nweke is Anyanwu and Thomas's daughter, and is raised in the household of Anyanwu and Isaac. Nweke is a promising psionic whose powers are so sensitive that they pose a danger. Her transition into psionic adulthood is intense and painful, and its outcome is a setback for Doro's eugenics program.

Stephen

Stephen Ifeyinwa is Anyanwu's son who lives with her in the South on a plantation. She adores him; he is not a product of Doro's breeding program.

Minor characters

- Okoye is Anyanwu's grandson whom she meets in an African slave port.
- Udenkwo is Anyanwu's distant relative. She marries Okoye.
- Bernard Daly is Doro's right-hand man in the slave business.
- John Woodley is Doro's ordinary son and captain of the slave ship.
- Lale Sachs is Doro's "wild" psionic son whom Anyanwu kills in self-defense.
- Joseph Toler is a malicious agent planted by Doro in Anyanwu's Louisiana plantation.
- Helen Obiageli and Margaret Nneka are Anyanwu's daughters in Louisiana. Margaret did not go through her transition, but as a latent she later marries Joseph (also initially believed to be latent).
- Iye is Stephen Ifeyinwa's partner and the mother of his child. Anyanwu does not like her very much initially, but takes her and her children off the street. Eventually she begins to care for Iye as she proves to be a loving and tender mother to Ifeyinwa's child.
- Luisa is an elderly woman working for Anyanwu's family on the plantation, Rita is a cook, and Susan is a field hand.

Themes

> She sat staring into the fire again, perhaps making up her mind. Finally, she looked at him, studied him with such intensity he began to feel uncomfortable. His discomfort amazed him. He was more accustomed to making other people uncomfortable. And he did not like her appraising stare—as though she were deciding whether or not to buy him. If he could win her alive, he would teach her manners someday!
> *Wild Seed*, pdf 16.

Power struggles

Wild Seed comments on the dynamics of power through the conflict between its protagonists, Doro and Anyanwu. Doro and Anyanwu are both immortals with supernatural abilities, but represent very different worldviews. As a parasitical entity, Doro is a breeder, master, killer, and consumer of lives while, by being grounded in her body, Anyanwu is a nurturing "earth" mother, healer, and protector of life.[2][3]

Seemingly destined to become linked as implied by their names (Doro means "east" and Anyanwu means "sun"),[2] they engage in a clash of wills that lasts over a century. Some critics read their struggle as that between "masculine" and "feminine" perspectives with Doro as the patriarch who controls and dominates his people and Anyanwu as the matriarch who nurtures and protects her own.[4] Others see their relationship as resembling that of master and slave. Doro's first assessment of Anyanwu, for example, is as valuable "wild seed", whose genes will enhance his breeding experiments and so decides to "tame and breed her."[3] This master/slave dynamic becomes complicated once Anyanwu refuses to be submissive to Doro's requests and protects his people against him. Toward the end of the novel, Doro realizes he cannot bend Anyanwu's will and, admitting her worth, he relents some of his absolute power in order to reconcile with her.[2][4]

Eugenics

> He had to have the woman. She was wild seed of the best kind. She would strengthen any line he bred her into, strengthened it immeasurably.
> *Wild Seed* page 15.

In spite of its classification as fantasy fiction, *Wild Seed* has been considered as a major exponent of Butler's interest in eugenics as a means to further human evolution. Butler herself characterized the novel as "more science fiction than most people realize" because Anyanwu's shapeshifting and healing powers make her a medical expert.[5]

Maria Aline Ferreira goes further, describing both Doro and Anyanwu as "protogenetic engineers" whose deep understanding of how the human body functions help them remake themselves and transform others.[6]

For Andrew Schapper, *Wild Seed* is an entry point to the "ethics of controlled evolution" that permeate Butler's novels, most obviously in the Xenogenesis trilogy. As an early novel on the subject, *Wild Seed* betrays Butler's anxiety that eugenic manipulation and selective breeding could lead to an unethical abuse of power and thus she counters it with a "Judeo-Christian ethical approach to the sanctity of human life" represented by the character of Anyanwu.[7]

Gerry Canavan argues that *Wild Seed* challenges conventional fantasies of race by having Doro's eugenics project supersede that of Europe's by millennia. In this "alternate history," "America itself--now transformed into a blip between the secret history of Doro's experiments and the brutal aftermath of their horrible success--becomes retold here as an African story, in an Africanist recentering of history that serves as a strongly anti-colonialist provocation, even if the results are mostly anti-utopian." Still, while Doro's eugenic project turns out a "superpowered blackness" that negates notions of white supremacy, his exploitation of his people as mere genetic experiments echoes the breeding methods of New World slave owners, thus replicating the actual history of racial slavery practiced by the Western world.[8]

Anyanwu as strong black female protagonist

> Anyanwu had too much power. In spite of Doro's fascination with her, his first inclination was to kill her. He was not in the habit of keeping alive people he could not control absolutely. ... In her dolphin form, and before that in her leopard form, Doro had discovered that his mind could not find her.
> *Wild Seed* page 88-89.

As Butler scholar Ruth Salvaggio explains, *Wild Seed* was published at a time when strong black female protagonists were virtually nonexistent outside of Butler's novels.[9] By creating the powerful character of Anyanwu, Butler's portrayal superseded stereotypes of women in the science fiction genre.[10] Lisbeth Gant-Britton describes Anyanwu as "a prime example of the kind of heroines Butler depicts. Strong-willed, physically capable, and usually endowed with some extra mental or emotional ability...they nonetheless must often endure brutally harsh conditions as they attempt to exercise some degree of agency."[11]

Anyanwu's story is also an important contribution to women's literature in that it illustrates how women of color have survived both gender and racial oppression. As Elyce Rae Helford explains, "[b]y setting her novel in a realistic Africa and America of the past, [Butler] shows her readers the strength, the struggles, and the survival of black women through the slave years of United States history."[4]

Like many of Butler's strong female African-American characters, Anyanwu is put in conflict with a male character, Doro, who is just as powerful as her. Butler uses this type of mis-match to display how differently males and females demonstrate their power and values.[2] Since Anyanwu's way, J. Andrew Deman notes, "is the way of the healer" rather than of the killer,[10] she does not need violence to demonstrate her true strength or power. As Gant-Britton states, Anyanwu's true power is shown many times during the story but it is definitely displayed when she threatens to commit suicide if Doro does not stop using her to create new species, making Doro submissive "to her will in the name of love," if only for a moment.[11]

Wild Seed as alternative feminist narrative

> Anyanwu wished she had gods to pray to, gods who would help her. But she had only herself and the magic she could perform with her own body.
> *Wild Seed*, page 24.

Though published in 1980, *Wild Seed* diverts from the typical Second Wave "future utopia" narrative that had dominated the feminist science fiction of the 1960s and 1970s.[12] As L. Timmel Duchamp argues, *Wild Seed* as well as *Kindred* provided an alternative to the "white bourgeois narrative, premised on the notion of sovereign individualism" that feminist writers had been using as the prototype for their liberation stories. By not following the "all-or-nothing struggle" of Western fiction, *Wild Seed* better represented the hard compromises that real women must accept to live in a patriarchal, oppressive society.[3]

Control

Doro's character plays an important role in the novel because he has total control over all of the other characters. Part of the reason that Doro has so much control is because he determines whether one lives or dies. Doro has the gift and curse of being able to take on the body of anyone he desires. This is a gift because it facilitates his immortality, but it is a curse because when a host body gets old, he must discard and replace it in order to live; for Doro to survive, he must kill. This causes the other characters to be very wary around Doro because they know that he can end their lives at any moment. Doro's control also derives from his maleness. Being a man in a male-dominated society makes it much easier for him to control women, even Anyanwu. Anyanwu is physically strong enough to fight Doro, but there are times where she does not retaliate against his physical abuse. Doro uses sex to draw women close to him and to create an emotional bond that makes it hard for them to leave.[*citation needed*]

Anyanwu as a representation of cyborg identity

Scholars view the shapeshifting Anyanwu as a fictional representation of Donna Haraway's "cyborg" identity as defined in her 1985 essay "A Cyborg Manifesto". Specifically, Anyanwu embodies Haraway's "lived social and bodily realities in which people are not afraid of their joint kinship with animals and machines, not afraid of permanently partial identities and contradictory standpoints" as her shapeshifting abilities compete with Doro's genetic engineering.[12][13] Anyanwu's hybridity, her capability to represent multiple simultaneous identities, allows her to survive, to have agency, and to remain true to herself and her history in the midst of excruciating oppression and change.[12]

Stacy Alaimo further argues that Butler uses the "utterly embodied" Anyanwu not just to counteract Doro's "horrific Cartesian subjectivity" but to actually transgress the dichotomy between mind and body, as Anyanwu is capable of "reading" other bodies with her own. As such, she illustrates Haraway's concept of "situated knowledge", wherein the subject (knower) does not distance itself from the object (known) and thus offers an alternative way of experiencing the world. Anyanwu's body, then, is a "liminal space" that blurs traditional divisions of the world into "nature" and "culture".[14]

For Gerry Canavan, Anyanwu's obvious pleasure and joy in cannibalizing the Other into the Self (especially animals, and particularly, dolphins) presents us with an alternative to the cycle of violence and desire for power offered by the superhuman Patternists (and, by metaphoric extension, human history). Hers is a communion with Otherness that allows for an expansion of consciousness rather than the mere repetition of patterns of domination.[8]

Afrocentrism/Afrofuturism

At the time of its publication, *Wild Seed* was considered groundbreaking, as no other African viewpoint—nor African protagonist—existed in the science fiction genre. Butler's novel is minimalistic in its West African backdrop, but nevertheless manages to convey the rich ethos of Onitsha culture through its Igbo heroine, Anyanwu.[15] In particular, *Wild Seed* is concerned with African kinship networks.[2]

In addition to its Afrocentric point of view, *Wild Seed* has also been classified as an Afrofuturistic text. As Elcye Rae Helford contends, the novel is part of Butler's larger project to "depict the survival of African-American culture throughout history and into the future."[4] Indeed, as the origin story of the Patternist series, which follows the exploits of a race of genetically-mutated black superhumans who eventually rule

Earth in the 27th century, *Wild Seed* revises our sense of human history as directed by white supremacy.[8]

Commentary on New World slavery

Wild Seed represents and comments on the history of plantation slavery in the United States. Scenes in the novel depict the capture and sale of Africans; the character of European slave traders; the Middle Passage; and plantation life in the Americas.[16] Doro also resembles a slave master because his program of forced reproduction aims to produce individuals who are exceptional at the cost of degrading the humanity of its participants.[8]

Additionally, the relation between the novel's two main characters, Anyanwu and Doro, may be said to comment on aspects of the slave trade. Anyanwu is coerced out of her home and transported to the Americas to breed offspring on Doro's behalf. Thus, Doro has been interpreted as symbolizing the control exercised over place and sexuality in the slave trade and Anyanwu as symbolizing the colonized and dominated native populations.[10] Anyanwu's conflicts with Doro also illustrate the emotional and psychological consequences of slavery and the possibilities of slave agency in Anyanwu's resistance to Doro's control.[4]

Animality

In *Wild Seed*, Butler portrays the distinction between animal and human as fluid. Anywanwu possesses the magical ability to transform into any animal she wishes, after she has tasted its flesh. Her entrance to the animal realm offers an escape from the violence and domination implicit in human social and sexual relations. [citation needed] For instance, after adopting a dolphin's form, the narrator observes, "She could remember being bullied as a female animal, being pursued by persistent males, but only in her true woman-shape could she remember being seriously hurt by males--men...Swimming with [the dolphins] was like being with another people. A friendly people. No slavers with brands and chains here. No Doro with gentle, terrible threats to her children, to her."[17]

Patriarchy and Western modernity

In their initial encounter, Butler does the work of historicizing the past of both Doro and Anyanwu. Butler does this not as a medium to change the tides of history, but to ultimately work through the ways in which Western modernity employs racialization, as well as patriarchy, to build and maintain colonial projects.

The "history" of Doro's reproductive colonies in which he calls "seed villages", embodies the rationales of Western modernity. Doro also poses these "seed villages" as alternatives to Western modernity, more specifically slavery and colonization. As we see, the moment Anyanwu agrees to Doro's continuation of his colonial project, she agrees to a patriarchal system of governance that controls not only her capacity to reproduce, but also whomever Doro chooses. This control of women's reproduction is not dissimilar from the very same patriarchal governances of reproduction in slavery and colonization. After her agreement, Doro and Anyanwu's relationship is described in a master-slave/, colonizer/colonized dialectic. In this instance, colonization is linked to patriarchal desires, particularly those of control over reproduction.[citation needed]

Further it is the pleasure that Doro receives from breeding that reinscribes his role as a colonizer/master:

"...In the beginning he had gone after them for exactly the same reason wolves went for rabbits. In the beginning, he had bred them for exactly the same reason people bred rabbits...He was building a people who could die, did not know what enemies loneliness and boredom could be."[18]

By describing the monstrosities of Doro's colonial project as stemming from "natural" desires and human propensities, Octavia Butler, in *Wild Seed*, does the work of creating continuities between the patriarchal projects of the West and Doro's creation of "seed villages". Butler invokes the same pathos used to describe some of most infamous of colonizers/masters (i.e. Christopher Columbus) to rationalize Doro's

actions. It is the patriarchal desire in this moment that blurs the distinction between Western modernity and Doro's project.

Post-colonialism and neo-colonialism

Wild Seed subverts several characteristics of postcolonialism. Postcolonialism suggests that the world has entered a period in which colonization is no longer a reality. It also suggests that colonization ended within the same time frame for both the colonized and the colonizers.[19] Doro is the embodiment of a colonizer. When Doro arrives to a seed village at the beginning of the novel he acknowledges that, "Slavers had been to it before him. With their guns and their greed, they had undone in a few hours the work of a thousand years."[20] Doro has colonized the world with his seed villages thousands of years before Europeans could do the same. Moreover, Doro still operates seed villages and still selectively breeds his people well into the 1800s. Therefore, "Wild Seed" illustrates that colonialism is an ongoing process that does not have a set beginning or ending.

Postcolonialist theory also suggests that anti-colonial and Third World nationalist movements do not exist in the post-colonial era.[19] Anyanwu is the metaphorical Third World in Butler's novel. She does not speak English when she first meets Doro, she maintains the traditions of her homeland, and she has no knowledge of advanced technology. Doro feels the need to civilize her when he brings her to the new world. He gets her to dress in new world styles and gets her to learn English and new world customs. Additionally, Doro uses her to breed children with supernatural powers. In the first half of the novel, Anyanwu is only useful to Doro because she can shape-shift and because her body can adapt to any poison and illness she subjects it to. In this way, Doro is exploiting her for her resources while forcing to act in a Western or "civilized" manner.[*citation needed*]

A characteristic of Neocolonialism is that Colonial powers continue to exploit the resources of their colonized counterpart for economic or political interests.[19] "Wild Seed" exhibits neocolonialism in the relationship between Doro and Anyanwu and the relationship between Doro and his descendants. Doro uses Anyanwu's children in order to continue his exploitation of her supernatural abilities. He notes that "Her children would hold her even if her husband did not."[21] Anyanwu does not want to endanger her children by attempting to escape or kill Doro. Even after she tries to start a new life on a plantation, he breeds with her to pass on her supernatural abilities to his children. He has a vested interest in her powers, and he refuses to let her go. Anyanwu's children face the same struggle when attempting to escape Doro. Doro threatens them with death in order to keep them under his control. He purposely creates villages for his people so that if they decide to leave they will be left with nothing. They rely on Doro for kinship and protection. In return, Doro uses them for his own gains.

Revision of origin stories

Scholars have noted that *Wild Seed* revisits a variety of myths. While most see Doro and Anyanwu's creation of a new race as an Afrocentric revision of the Judeo-Christian story of Genesis,[22] Elizabeth A. Lynn and Andrew Schapper focus on the novel's Promethean overtones,[23] with Lynn comparing it to Mary Shelley's *Frankenstein*.[23] Finally, John R. Pfeiffer sees in Doro's " voracious... appetite for existence" a reference to the Faust myth and to vampire legends.[24]

Backgrounds

In an interview, Butler acknowledged that writing *Wild Seed* helped lighten her mood after finishing the grim fantasy that was her slave narrative *Kindred*.[25] She became interested in writing a novel about the Igbo (or Ibo) people of Nigeria after reading the works of Nigerian novelist Chinua Achebe.[2] *Wild Seed* involved a substantial amount of research because Butler had assumed that the Igbo were one people with one language, only to find that they communicated in five dialects.[25]

Among the sources Butler consulted for the African background of her novel were *The Ibo Word List*, Richard N. Henderson's *The King in Every Man* and Iris Andreski's *Old Wives Tales*.[2] A mention in Henderson's book to the Onitsha legend of Atagbusi, who was believed to be able to transform herself into large animals, became the basis for the character of Anyanwu.[22] As Butler told McCaffery and McMenanin,

"Atagbusi was a shape-shifter who had spent her whole life helping her people, and when she died, a market gate was dedicated to her and later became a symbol of protection. I thought to myself, "This woman's description is perfect—who said she had to die?"[25]

In an interview with Rosalie G. Harrison, Butler revealed that making Anyanwu a healer came to her after witnessing a friend dying of cancer.[26]

The character of Doro, Butler revealed in a later interview with Randall Kenan, came from her own fantasies as an adolescent "to live forever and breed people." And while she had already named him, she later discovered that his name in Nubian meant "the direction from which the sun comes" which worked well with her heroine's Igbo name, Anyanwu, which means "the sun".[5]

Butler scholar Sandra Y. Govan notes that Butler's choice of an authentic African setting and characters was an unprecedented innovation in science fiction. She traces Butler's West African backgrounds for *Wild Seed* to Chinua Achebe's *Things Fall Apart* and Aye Armah's *2000 Seasons*, noting how the novel makes use of West African kinship networks to counteract the displacement of Africans during the Middle Passage and their dispersal once arrived in the New World.[2]

Reception

Wild Seed received many positive reviews, especially for its style, with the *Washington Post*'s Elizabeth A. Lynn praising Butler's writing as "spare and sure, and even in moments of great tension she never loses control over her pacing or over her sense of story."[23] In his survey of Butler's work, critic Burton Raffel singles out *Wild Seed* as an example of Butler's "major fictive talent", calling the book's prose "precise and tautly cadence," "forceful because it is focused" and "fictively superbly effective because it is in each and every detail true to the character's lives." In his 2001 book *How to Write Science Fiction and Fantasy*, famed science-fiction writer Orson Scott Card used passages from *Wild Seed*'s opening paragraphs to illustrate principles of good fiction writing (e.g. how to properly name characters, how to keep the reader intrigued) as well as of good speculative writing (how abeyance, implication, and literalism may work together to produce fantastical realities that are nevertheless believable).[27]

Several reviewers also praised Butler's expertise at conflating fantasy and realism, with *Analog*'s Tom Easton declaring that "Butler's story, for all that it is fiction, rings true as only the best novels can."[28] Noting that "the story itself is eerily fascinating, and well-wrought," Michael Bishop pinpointed that Butler's greatest achievement was her creation of two immortal characters that are nevertheless completely believable as humans, making *Wild Seed* "one of the oddest love stories you are ever likely to read."[15] Lynn also remarked that "[Butler's] use of history as a backdrop to the struggles of her immortal protagonists provides a texture of realism that an imagined future, no matter how plausible, would have difficulty achieving."[23] John Pfeiffer called it "probably Butler's best novel...a combination of Butler's brilliant fable and real history" and described Doro and Anyanwu as both "epic and authentic, engaging the reader's awe or admiration or sympathy."[16]