

Texts that represent people and politics are a literary manifestation of the shifting political paradigms of a changing society. This is clearly evident upon analysis of Aldous Huxley's *Brave New World* and The Office of War Information's 1943 American propaganda poster 'This is your war!' Capturing a dissatisfaction with the political environment of the early twentieth century, Huxley's satire criticises aspects of all political ideologies and warns against the rise of enforced conformity. The propaganda poster shows how representation can be carefully constructed to the audience's beliefs and fears. Both texts propound fictional futures that originate from the non-fictional problems of the present.

Brave New World **foreshadows** the rise of a global consumer culture and challenges the significance of the individual in a society founded on mass production. During a visit to America and in response to the industrialisation boom of the 1920s, Huxley predicted "**the inevitable acceleration of American world domination**", a fear that is captured effectively in his **parody**. The debauched '**feelies**' are an **allusion** to Hollywood's '**talkies**'. These were a phenomenon of the 1900s and sparked the start of the global diffusion of the American lifestyle and the rise of '**one culture**'. Huxley **hyperbolises** this idea with the "**Bokanovsky process**", embryonic manipulation resulting in thousands of identical twins. It is hailed by the director of hatcheries as "**the principles of mass production applied to biology at last.**" These 'principles' are a **satire** of the industrial philosophy of *Henry Ford*, a pioneer of capitalism and industrialisation. Huxley **alludes** to him directly in the novel and his **deification** of Ford reveals much of the values of the 'World State'. Huxley's representation of the mechanised society of *Brave New World* highlights the dehumanising aspects of scientific and material progress and serves as a warning of the totalitarian dangers Huxley saw to be inherent in the corporate state.

Antithetical to Huxley's condemnation in his novel, the propaganda poster "This is your war!" asserts a positive view of industrial production in an attempt to encourage participation in the American war effort. The poster features a two-headed monster, representing Nazi Germany and Japan, tearing the Statue of Liberty from its base. Artist Bert Yates' use of the instantly recognisable **anthropomorphic** Lady Liberty, a national symbol, allows the poster to establish familiarity with its American audience. Considered a **symbol** of democracy and freedom, the statue's pictured destruction warns of threats to the nation's ideals, appealing to both fear and patriotism in the audience. The poster offers a means of defence; in the **foreground** a hand holds a spanner with the **inscription** '**Production**'. The spanner forms a **vector line** to the caption "**PRODUCE to the limit! This is YOUR war!**" **Stylistic features** such as **bolding** and **capitalisation** combined with the use of **imperative** stress the necessity of rapid mass production. Thus, the poster shows how representation in political propaganda is often constructed to elicit specific responses.

In response to the rise of Bolshevik Russia, Huxley satirises the idea of a society based on the interdependence of its citizens. Karl Marx is alluded to in the character Bernard Marx. This **historical allusion** to the '**father of communism**' hints at the **parodying** of his ideals throughout the novel. In his *Critique of Political Economy*, Karl Marx theorised that "**Society does not consist of individuals.**" **Intertextuality** This concept of the collective ahead of the individual is incorporated by Huxley as a foundation of the World State, seen in the **repetition** of the **aphorism**, "**Everyone belongs to everyone else**". This is the premise behind the socially reinforced practice of promiscuity. **Humour** serves to underpin the complete inversion of societal norms; indiscriminate sex is now de rigeur. Huxley uses **irony** to show that stability in society depends on instability in human relationships. He does this to highlight the ease with which a government can control the masses once love and relationships no longer exist.

Far more explicit than Huxley's subtle condemnations of specific political ideologies, "This is Your War!" demonises the enemy faction. A popular technique in WWII propaganda, the poster utilises **ad hominem**- an attack on a person or a group of people rather than their arguments. This is seen in the **hyperbolic** representation of the two headed Nazi-Japanese monster. It is predominantly gray scale with the only **colour** being the red eyes and red blood dripping from the teeth. **Connotative** of violence and savagery, the extreme **caricature** dehumanises the enemy and reinforces the views that were widely held by much of the Western population. The figure wears helmets with the swastika and the Japanese military insignia, which immediately serve as **symbols** of the respective political ideologies and associates them with the brutality portrayed. Thus, the poster manipulates the fears and prejudices of the Western society by illustrating the dangers that the government perceived to be posed by the enemy.

Brave New World was also clearly informed by the contextual landscape of ideological conflict in the 1920s. Huxley's evocation of the fascist regimes associated with the Nazis raises questions about the role of ethics in political motivations. Comparable to the *Hitler Youth Movement* which aimed to produce obedient, race-conscious Germans, the use of '**hypnopaedia**' in the World State ensures acceptance of society's caste divisions. "**Beta**" children are taught that they "**are much better than Gammas and Deltas. Gammas are stupid.**" The **simplicistic, childlike register** serves as an **understatement**, accentuating the horror of this **indoctrination**. The only reprieve from this socially and genetically engineered 'utopia' is found in the character of John. In a passionate outburst against the 'brave new world' he exclaims "**I want God, I want poetry, I want real danger, I want freedom, I want goodness, I want sin.**" **Anaphora** and **accumulation** impress on the reader the quality that these phrases have in common despite the **contrasts**. They capture the rich ambivalence of the **human experience**. John embodies the literary trope of the '**noble savage**' and by extension, the reader and the disillusioned society of Huxley's time. Antithetically, Mond wishes to create a '**perfect**' population, "**modelled on the iceberg. Eight ninths below the water-line, one ninth above.**" The use of this **analogy** alerts readers to the threat posed when laws of nature are taken to apply to social hierarchies, seen in the *Social Darwinism* and *eugenics* associated with the Nazis. Huxley's **foreboding representation** portrays the dangers of a society where the rights of the individual are circumvented in the government's quest for power.

In conclusion, Brave New World and "This is your war!" propound fictional futures that originate from the non-fictional problems of the present. Huxley's satirical representation illustrates the impact of the entire political spectrum on individuals and society. Similarly, "This is your war!" reflects the American government's concerns regarding the political environment of its time. Thus these texts show how perspectives people and politics may be manipulated by the ways in which a composer represents them.