

Transrealism: In Pursuit of Social Change and Collective Justice in Huxley's *Brave New World*

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ABSTRACT

Science fiction stories extend the limits of human realities. In that imagined world where things appear different, mysterious, and normless, human measures such as sexism, prejudice, viciousness and other judicial realms are negotiated through atypical lenses. Therefore, what remains noticeable here would be the question if science fiction is an agent for social change and collective justice and decent mortalities. The main purpose of this article is to argue how Rudy Rucker's Transrealism -works as an interplay between dream and reality in which the writer shapes his/her own immediate perceptions in a fantastic way- can carry out this commitment. The selected text of analysis here will be Aldous Leonard Huxley's *Brave New World* (1932), which will be theoretically analyzed based on the doctrine of UN Social Justice in an Open World: *The Role of the United Nations* (2006) published under the auspices of the Department of Economic and Social Affairs of the United Nations Secretariat. The main elements of UN document will be the Six important areas of inequality in the distribution of goods, opportunities and rights. The implication of the present inquiry would depict the role of science fiction novels, such as Huxley's *Brave New World*, to challenge today's human position in the world, to call for social values for a better community to exist and to restore social justice as a milestone for a fair new world to live in.

Keywords: Transrealism; Science Fiction; UN Social Justice; Rudy Rucker; *Brave New World*

INTRODUCTION

"If one's different, one's bound to be lonely"
— Aldous Huxley, *Brave New World* (p. 91)

Science fiction (SF) stories, historically, were the primary headway of science. Hence, keeping in mind the end goal to improve logical interest and to increase the enthusiasm of the younger generation in the progression of science, we should lead a commonsense challenge within our social debates on science fiction. In the genre of science fiction, we do not really need to make a story by tackling an issue in a logical manner, but it is turning into a sort of modern investigation of facts and the improvement of fates. Actually, "it is important for the SF genre to maintain some form of realism within its fantastic nature so that it may still appeal to readers and deepen natural reactions of wonder, fear or perplexity towards a particular phenomenon"(Hamdan & Omar 2010, p. 3). The counter-science approach in science fiction writings is more grounded than the science-based approach, and it demonstrates that if science falls flat, it will make a genuine risk, which is likewise invited by traditionalists.

Science fiction stories have extended the limits of logical desire and have made the researchers insatiable to advance thoughts in outset of their logical research on human's cloning; a topic which "has been a staple of science fiction films and dystopian novels since [the publication of] Aldous Huxley's *Brave New World* in 1932"(Steensma 2017, p. 2).

Moreover, science fiction stories are likewise being utilized to look at mentalities towards sexism, prejudice and viciousness in judges through creative ability and they "are often considered to be a wake-up call designed to shake us out of our complacency and compel us to look at, and acknowledge, a certain dangerous or even disastrous direction that

our society is taking"(Loewenstein 2017, p. 2). Therefore, in the late twentieth century, when postmodernism was vanishing from the contemporary literature, the inquiry emerged regarding whether postmodernism would be supplanted by another, or whether it would be more fitting to utilize the general term of artistic diversity. Later, additional inquiries recommended that "the most appropriate label is transrealism"(Sosi 2010, p. 419).

Transrealism was initially coined in 1983 by Rudy Rucker – an American mathematician, computer scientist, science fiction author, and one of the founders of the cyberpunk literary movement- in his seminal manuscript written to *The Bulletin of the Science Fiction Writers of America*, where he defined his new literary term “not so much as a type of Science Fiction (SF), but as a type of avant-garde literature”:

I feel that Transrealism is the only valid approach to literature at this point in history. The transrealist writes about immediate perceptions in a fantastic way. Any literature which is not about actual reality is weak and enervated. But the genre of straight realism is all burnt out. Who needs more straight novels? The tools of fantasy and SF offer a means to thicken and intensify realistic fiction. By using fantastic devices, it is actually possible to manipulate subtext. The familiar tools of SF – time travel, antigravity, alternate worlds, telepathy, etc. – are in fact symbolic of archetypal modes of perception.
(Stebble 2015, p. 77)

Transrealism is a mode that blends the methods of joining phenomenal components, utilized as a part of SF, with the systems of depicting quick observations from naturalistic reality. Likewise, it is defined as a fictional style associated with realist streams, with the most successive display and with another position of the story subject, “which can be described as a new emotionality” (Sosi 2010, p. 419). In fact, transrealism is another sort of writing that sets its face against settled reality and deals with sensible fiction that upgrades the striking quality of its characters and occasions by permeating them with components drawn from fantastical creative energy(James & Mendlesohn 2003).

Hence, the problem stated in presents article is to clarify whether science fiction, and notably transrealism, can really call for social change and act as a remedy for collective justice in today world.

SCIENCE FICTION AND TRANSREALISM

The relation between science-fiction and dream classification is essentially unrealistic. Particularly that the science fiction is not really compressed in the story, and it can be thrown on any sort of films, TV series, PC amusements, silver screens, and theaters.

In science fiction stories, the speculations about human groundbreaking are formed by the advance of science and innovation, and the results of life in such a world will be the primary subject. In 1870, Jules Verne talked about submarines and bizarre instruments in *Twenty Thousand Leagues Under the Sea*, which at the season of composing was more similar to a dream. Or, then again in *Journey to the Center of the Earth* (1864), Jules Verne writes about numerous different stories on future occasions, and utilizes his creative ability and imagination to delineate a future that comes just from the psyche of a virtuoso. This fantasy and creative ability of Jules Verne was acknowledged over a century later when the Apollo 11 Mission in 1969 settled Neil Armstrong, Aldrin, and Michael Collins to the moon. In fact, what is depicted in Jules Verne's novels is inspired by social changes of 1860s " which we now call the Industrial Revolution"(Evans 1999). In the same era, the main concern of the "Verne's real utopias" was the fictional and transrealistic depiction of a desired mobility which enables man to reach to the" far ends of the earth, to the bottom of the oceans, into the skies and beyond" (Evans 1999, p. 100).

Transrealism, coined by Rudy Rucker in 1983, describes a writing practice of blending science fiction tropes with realism in writing about immediate perception in a fantastic way, using "the tools of fantasy and science fiction to treat not only immediate reality, but also the higher reality in which life is embedded"(Chettle 2013, p. 27). Moreover, the tools of fantasy and science fiction offer a means to thicken and intensify realistic fiction, because "Fantasy holds a distorting but revealing mirror up to our present lives"(Mason 2008, p. 8). By using fantastic devices, it is possible to manipulate subtext. The familiar tools of science fiction — time travel, antigravity, alternate worlds, telepathy, etc. — are in fact symbolic of archetypal modes of perception. "Time travel is memory, flight is enlightenment, alternate worlds symbolize the great variety of individual world-views, and telepathy stands for the ability to communicate fully". This is the "Trans" aspect. The "realism" aspect has to do with the fact that a valid work of art should deal with the world the way it actually is. Transrealism tries to treat not only immediate reality, but also the higher reality in which life is embedded (Rucker 1983, p. 1).

In a Transrealist novel, "the author usually appears as an actual character, or his or her personality is divided among several characters". On the face of it, this sounds egotistical. But "The Transrealist protagonist is not presented as some super-person, but just as neurotic and ineffectual as we each know ourselves to be"(Rucker 1983, p. 2).

In 2000, Broderick extended the concept of transrealism in a critical context to argue that it "denotes science fiction with heart, and despite of its fantastic and disruptive invented settings it portrays naturalistic characters (some of them robots or aliens) with complex inner lives and personal histories somewhat resembling the density of recognizable or real people"(Chettle 2013). In Broderick's view, the characters of transrealistic novels may resemble fictional in appearance, but they are real in society we live in and are rooted in today's reality.

LITERATURE REVIEW

Aldous Leonard Huxley (1894-1963) was an English Novelist and noticeable scholar from the Huxley family. His masterpiece, *Brave New World* (1932), shapes fictionally when the catastrophes of the Second World War (1939-1945) are still due to come, severe political mishaps of the Cold War are going to happen, and "military coups, revolutions, assassinations", as well as the conflicts of the second half of the 1980s are going to occur:

Up to the 1980s, at least since the Second World War and in some cases since the beginning of the twentieth century, there had been a general narrowing of differences in the income available to individuals and families. Income-related inequalities, notably in the ownership of capital and other assets, in access to a variety of services and benefits, and in the personal security that money can buy, are growing. There is also greater inequality in the distribution of opportunities for remunerated employment, with worsening unemployment and underemployment in various parts of the world affecting a disproportionate number of people at the lower end of the socio-economic scale.

(DESA 2006, p. 1)

This decade was exactly an era when " the structures and assumptions which had still largely prevailed in the world since 1945 were dramatically reshaped", and Nuclear weapons as a mass destructive weapons which "gave rise to dicta from wise men who believed that the year 2000 would not be reached" was really over and the world was experiencing a new platform for other sort of domination over people (Robbins 1998, p. 201).

In *Brave New World* (1932), which is "written in a similar dystopian vein to Yevgeny Zamyatin' *We* (1921), Muriel Jaeger's *The Question Mark* (1923), Katharine Burdekin's *Swastika Night* (1937), Orwell's *1984* (1949), Evelyn Waugh's *Love Among the Ruins* (1953),

Ray Bradbury's *Fahrenheit 451* (1953), John Wyndham's *The Chrysalids* (1955), Burgess' *A Clockwork Orange* (1962), Ursula K. LeGuin's *The Dispossessed* (1974), and Atwood's *Handmaid's Tale* (1986)"(Atwood 1986, Cuddon 1998, Mason 2008, Quinn 2006, 2014, Stock 2016), Huxley imaginatively visualizes how far the progression of innovation has completed that mankind can reproduce the birth cycle on a large scale, and shapes a gathering of people, sent out from these production lines with the names of alpha, beta, gamma, delta and epsilon. This positioning depends on the insight and social and mental effectiveness of the "created" individuals, and every class has a positive and negative inner division. It is also noticeable to mention that George Orwell underestimates the originality of Huxley's *Brave New World* and believes that the original idea of the novel is not from Huxley himself but it is probably a stolen literary idea from Russian novelist, Yevgeny Zamyatin, who wrote a novel called *We* in 1921:" in his review of *We* in *Tribune* (1946)", Orwell asserts that, "Aldous Huxley's *Brave New World* was quite possibly a plagiarism of *We*"(Quinn 2014, p. 233).

An expert in this regard is William Gibson who is mainly known as the pioneer of "cyberpunk movement " (Gutiérrez-Jones 2015, p. 84) and a "cyberpunk extrapolator of the 1980s and 1990s"(Tomberg 2013, p. 263). In the twenty-first century, Gibson "has turned to the writing of contemporary novels in which realistic and science-fictional motifs no longer exist side by side in a peaceful affinity". Unlike transrealist fiction, science fiction " is not a case of adorning a realist setting with a few closely extrapolated science-fictional elements nor, as with much of the science fiction of the 1990s, of trying to infuse a (near-future) science-fictional setting with as much realist plausibility as possible"(Tomberg 2013, p. 263).

Martyna Sliwa (2007) also believes science fiction, notably in the case of Huxley's *Brave New World*, could act as "an alternative way of contributing to the globalization debate". She asserts that despite of injustice and inequalities present in our modern world, Huxley' novel can stand as a true paradigm to show how our free and well-apparently-democratized society looks sustainable and admissible despite of wide-spread "inequality and fragmentation"(Sliwa 2007). In *Brave New World*, Humans are happy and healthy and have a well-to-do life, peace and tranquility have been lawfully stabilized everywhere, the needs of humans are quickly eroded, deprivation and suffering have fallen to the lowest level, but all these issues have been employed, in some parts, at the expense of scarifying social justice and human self-esteem:" They no longer have the characteristics that give us human dignity"(Fukuyama 2002, p. 3). In fact, in our modern societies, freedom of thoughts, expressions, and social justice are apparently prevailing everywhere but, in practice it is widely neglected, and in real mode this current "prevalent model of neoliberal globalization reinforces economic inequalities within and between societies"(Sliwa 2007, p. 128).

Technology as a means of control in a technocratic society is another motif in the novel. Kashi and Ladani (2017) look at the same issue and try " to examine two dystopian clone narratives — *Brave New World* by Aldous Huxley and *Never Let Me Go* by Kazuo Ishiguro — to explore the concept of posthumanism as a radical decentring of the human, humanism and the humanities in the wake of the complexification of technology"(Kashi & Ladani 2017, p. 19). They in fact conclude that to go on with such a posthuman condition, there will be " a state of crisis" in humanity (Kashi & Ladani 2017, p. 19). They put the analytical basis of their discussion on the theory of Fukuyama's *Our Posthuman Future* (2002) which looks at the biological and technocratic threat to humanity from two points of : "The pathway to the future; and Factor x" (Kashi & Ladani 2017, p. 22).

THEORETICAL FRAMEWORK

TRANSREALISM

Rudy Rucker in 1983 coined the term Transrealism. It portrays a style of fiction writing which mingles the elements of science fiction together to clarify the quick recognition of immediate reality entrenched in real life. In an interview with John Shirley, Rucker defines transrealism as a kind of "writing about your immediate perceptions in a fantastic way. The characters in a trans-real book should be based on actual people [and hence] richer and more interesting"(Broderick 2000, p. 1). In brief, transrealism is " a realism with a twist of the fantastic; a blend of fantasy and realism; an unsettling zone in between science fiction and realism; one's real life in fantastic terms; with the prefix "trans-" indicating the repetition and comparability realism as a historical period in literature; and a blend of speculative fantasy and bitter psychological truth-telling"(Aspley 2010, Borchartd 2007, Chettle 2013, Dick 2014, Holloway 2004, Zhogar 2013).

UN SOCIAL JUSTICE IN OPEN WORLD

UN Social Justice in Open World is under the auspices of the International Forum for Social Development. It is a project sketched in a time span of three years "by the United Nations Department of Economic and Social Affairs between November 2001 and November 2004 for the purpose of promoting international cooperation for social development and supporting developing countries and social groups not benefiting from the globalization process" (DESA 2006, pp. 17-19).

The six main topics of argument, driven from the UN Charter, for thematic analysis of present research are briefly as follows:

- Inequalities in the distribution of income
- Inequalities in the distribution of assets
- Inequalities in the distribution of opportunities
- Inequalities in the distribution of access to knowledge
- Inequalities in the distribution of health services, social security and the provision of a safe environment
- Inequalities in the distribution of opportunities for civic and political participation.

ALDOUS HUXLEY, BRAVE NEW WORLD

The people in *Brave New World*, administered by a World State Government, are not naturally born from mothers, but they are created as embryos within test tubes and through Bokanovsky and Podsnap processes within a genetic center called London Hatching and Conditioning Centre in year 2540.

The novelist Aldous Huxley (1894-1963), whose 1932 *Brave New World* described creation of up to 96 genetically identical servant-class humans by in vitro embryonic splitting in what was termed the Bokanovsky process.

(Steensma 2017, p. 5)

The novel begins with the Director of the Hatchery and one of his assistants, Henry Foster, who are giving a tour to a group of students. During the gestation period the embryos are conditioned to belong to one of five castes: Alpha, Beta, Gamma, Delta, or Epsilon. The Alpha embryos are destined to become the leaders and thinkers of the World State. Each of the succeeding castes is conditioned to be slightly less physically and intellectually

impressive. The Epsilons, stunted and stupefied by oxygen deprivation and chemical treatments, are destined to perform menial labor.

Brave New World (1932) is a fantasy of the future. The year is 632 AF (After Ford). Totalitarian scientific control governs everything from the incubation of babies in bottles to the assignment of each (pre-conditioned) being to his appropriate (predetermined) function in society. Culture is suppressed. Standardized pleasures are laid on through the contentment media. Hygiene is the supreme moral value ('Mother' is a dirty word). The accuracy of the forecasting is still worrying.

(Blamires 1984, p. 401)

The main characters of the novel are: John, the son of Director and Linda who has grown up out of the World State; Bernard Max, an Alpha male who fails to fit in because of his inferior physical stature; Helmholtz Watson, an Alpha lecturer at the college of emotional engineering; Lenina Crowne, a vaccination worker; Mustapha Mond, the resident World controller of Western Europe; Henry Foster, assistant of the Director of Center and Lenina's lover; and The Director, who is a threatening figure.

The novel inspired many other scientists who were interested in ectogenesis, clone's concept, and mass assembly line production. In fact, the novel "introduced the concept of human cloning performed in automotive assembly-line fashion in a 25th century future. The idea of embryonic division and non-womb-requiring ectogenesis was influenced by a 1924 book about the future of science by J.B.S. Haldane, who was the first to use the term "clone" to describe copying of humans in 1962"(Steensma 2017, p. 11).

THE ANALYSIS

This paper intends to utilize key facets of transrealism and the doctrine of UN Social Justice as a theoretical framework to analyze Huxley' *Brave New World* thematically and structurally. In this section, the selected text of analysis, Huxley' *Brave New World* (1932), will be theoretically analyzed based on two perspectives. First, the selected text will be examined based on the elements of transrealism, defined as a fantastic visualization of reality through both immediate perceptions and implication of fantastic devices such as time travel, antigravity, alternate worlds, and telepathy. "Time travel is memory, flight is enlightenment, alternate worlds symbolize the great variety of individual world-views, and telepathy stands for the ability to communicate fully"(Rucker 1983). Second, the doctrine of *UN Social Justice in an Open World: The Role of the United Nations* (2006) will be a matter of scrutiny in present text. The main elements of UN document will be the Six important areas of inequality in the distribution of goods, opportunities and rights.

TRANSREALISM AS A FANTASTIC VISUALIZATION OF REALITY

Central London Hatching and Conditioning Centre, which is a reproduction center located in London in year 2540, is the first analytical aspect in the novel which psychologically associates the human reproduction process to animals fostering procedure. Time travel, as a fantastic device of transrealism, takes us to 26th century, when transrealistic destiny of human beings is depicted in the future. It is also an aspect of antigravity that makes the readers to flew to an ultramodern age of enlightenment, in which people are the slaves of technology and social inequalities.

As an example of immediate perception, the meaning of the word "Hatching" mostly links to the concept of hatching eggs by which, for instance, a bird's egg transforms to an offspring or chick. The reproduction methods used in the center are Bokanovsky and Podsnap

methods, which are two typical mechanisms for accelerating the development of unfertilized eggs from an ovary to create huge quantities of a hereditary congregation. In fact, “Bokanovsky’s Process is one of the major instruments of social stability!”(Huxley 1932, p. 7), and coincides with “World State’s and the planetary motto of “Community, Identity, Stability.” (p. 1).

Mr. Henry Foster- whose name is also symbolic and associates the meaning of *fostering* and also the name of Henry Ford, the founder of Ford Motor Company- is the assistant of the Hatchery Director and explains all the process of "fostering" embryos for the group of students who are on a scientific tour there. Foster looks at fertility as "nuisance" and believes that just "one fertile ovary in twelve-hundred" will suffice to make his Hatchery Center reach to the assigned goals with "an enormous margin of safety" (p. 11).

As Rucker puts it, the main character of a transreal novel "is not presented as some super-person, but just as neurotic and ineffectual" person, like Mr. Foster, whose thoughts and practice are in contradiction with realities of the society and that makes a sense of fantastic and funny perception for the reader(Rucker 1983, p. 2). These psychic attitudes of Foster are also a representation of "alternate worlds"- another fantastic device of transrealism-between Foster and students. In fact, Mr. Foster is an example of a brainwashed director who also manages the brainwashing process toward the others. In fact, that is a reality of our modern society in which people's brain are totally washed by any sort of doctrine that leave them passive and submissive. This is a fantastic depiction of brainwashing reality that "Huxley similarly lamented" and tried to visualize "the conformity of the brainwashed masses in *Brave New World*"(Dreyfus 2003, p. 6).

INEQUALITIES IN THE DISTRIBUTION OF INCOME AND ASSETS

Classification of embryos as Alpha or Epsilon is a vivid instance of social discrimination and inequality in distribution of income and assets for future social life of the embryos who are ethnically labeled as "sewage workers" and "World controllers":

He [Mr. Foster] rubbed his hands. For of course, they didn’t content themselves with merely hatching out embryos: any cow could do that. we also predestine and condition. We decant our babies as socialized human beings, as Alphas or Epsilons, as future sewage workers or future.” He was going to say, “future World controllers,” but correcting himself, said “future Directors of Hatcheries”.

(*Brave New World* p. 11)

In fact, Mr. Foster talks about a hidden manly-made social discrimination- not heavenly one- doomed for the social status of the babies even before their birth. The reality in such a society- as Huxley fantastically visualizes through the lens of transrealism is painful and social opportunities- as the guarantee of human dignities- such as fair recruitment of the individuals, more pain more gain belief, fair educational chances for all, respect to hard-working gifts and rewarding social status are denied and a sense of discrimination, inequality and favoritism takes shape. Such a society associates those monarchial and multi-racial societies, either Islamic-Eastern or Christian- Western, which are systematically governed by a monarch, or Alpha race. In such a kingdom, it is predestined that the son of the present King should be the next successor to the crown and ruling power of whole territory, without any respect to his personal capabilities or social leadership. In fact, it is assumed that he, with an Alpha blood, has authority to rule the country while the others with a Beta-to-Epsilon bloods cannot. Therefore, the privileged Alpha, as senior members, unfairly capture the social rights of other unprivileged, junior Beta, Gama, Delta and Epsilon ones, and consequently rare dissemination of income and assets takes place. Moreover, in such totalitarian monarchies, the royal family turn to "noble savages" who make more corruptions when they

come to power. An idea that depicts "a primitive man is noble and good but becomes evil and corrupted as he becomes civilized"(Bonn 2010, p. 111). John the Savage is the fantastic visualization of such a character in *Brave New World*

The same discrimination and inequality comes true for the other democratic and republican systems where the leader of a political party, Alpha party, runs the territory, while the activists of the other political parties are marginalized and banned to free speech and thought. In such ruling systems, the representative of one political party intends to recruit his/her own party fans both to guarantee long-safe access to power resources, economic benefits and socio-political rents. The goal of such political parties is not always in accordance with national interests, but with personal and party benefits. In such a society, science is in the hand of politicians to misuse it for their political purposes and " a scientific triumph" is "socially useless" in reality (p. 13).

A painful and transreal feature of such ruling systems is that people by a "heat conditioning" process and "horror of cold" concept are forced to keep silence and keep their eyes closed to these discriminations and inequalities because they must deterministically accept their socio-political standpoint. Moreover, the ruling systems "condition them to thrive on heat" and "teach them to love it" in any way, otherwise they will have an "unescapable social destiny":

Heat conditioning," said Mr. Foster. Hot tunnels alternated with cool tunnels. Coolness was wedded to discomfort in the form of hard X-rays. By the time they were decanted the embryos had a horror of cold. They were predestined to emigrate to the tropics, to be miner and acetate silk spinners and steel workers. Later on, their minds would be made to endorse the judgment of their bodies. "We condition them to thrive on heat," concluded Mr. Foster. "Our colleagues upstairs will teach them to love it." "And that," put in the Director sententiously, "that is the secret of happiness and virtue-liking what you've got to do. All conditioning aims at that: making people like their unescapable social destiny."
(*Brave New World* p. 13)

This "horror of cold" or "unescapable destiny" makes people to blackout and censor themselves and to accept their lethal, predestined fate. Moreover, lack of income and asset will leave them with a gradual death that eradicates both their social life and civic-political participation.

In fact, to prevent people from any intellectual, social, and cultural conflicts, and moreover, to suffocate their social protests and complains, the executive directors of the government pamper them with joy and delight in a way that they stop thinking about their own miseries. Furthermore, those who, in the contrary, feel sorrow and grief in such communities are fed by "soma", a narcotic drug, to stop their thought and reflections on the cause of their social sufferings and griefs. In a scene, when Bernard is depressed, Benito Hoover comes to him and says, "you do look glum! What you need is a gram of soma. Diving into his right- hand trouser-pocket, Benito produced a phial. One cubic centimeter cures ten gloomy. But, I say!" (p. 41).

INEQUALITIES IN THE DISTRIBUTION OF OPPORTUNITIES AND ACCESS TO KNOWLEDGE

An instance of inequalities in the distribution of opportunities and access to knowledge is when Mr. Foster and the students go to the fifth floor where Alpha embryos are fostered. When they arrive there, the notice board announces the name of the room as: Infant Nurseries Neo-Pavlovian Conditioning Rooms. It is a "large bare room, very bright and sunny". The place looks like an indulgence place where "a dozen nurses, trousered and jacketed in white uniforms" are working and as they arrive:

They were in a large bare room, very bright and sunny; for the whole of the southern wall was a single window. Half a dozen nurses, trousered and jacketed in the regulation white viscose-linen uniform, their hair aseptically hidden under white caps, were engaged in setting out bowls of roses in a long row across the floor. Big bowls, packed tight with blossom. Thousands of petals, ripe-blown and silkily smooth, like the cheeks of innumerable little cherubs, but of cherubs, in that bright light, not exclusively pink and Aryan, but also luminously Chinese, also Mexican, also apoplectic with too much blowing of celestial trumpets, also pale as death, pale with the posthumous whiteness of marble. The nurses stiffened to attention as the D.H.C. came in. "Set out the books," he said curtly. In silence the nurses obeyed his command. Between the rose bowls the books were duly set out—a row of nursery quartos opened invitingly each at some gaily colored image of beast or fish or bird. *(Brave New World p. 15)*

To decorate the rooms with "bowels of roses" and "blossom" is a transreal token of instant perception that highlights the importance of Alpha babies. They are treated as high intellectuals who will be the next decision makers and directors of both hatchery and society. The phrase "Set out the books" is a symbol of knowledge acquisition which is just apt for Alpha groups and the other babies are deprived from it. The obedience of the nurses to the command of the D.H.C is also another instance of Alpha importance. In fact, the nurses are thought that since they are serving the most talented and senior caste of the future society, they must be well-disciplined, well-organized, and fully obedient to the instructions: both in appearance and in practice.

"Now bring in the children." They [nurses] hurried out of the room and returned in a minute or two, each pushing a kind of tall dumb-waiter laden, on all its four wire-netted shelves, with eight-month-old babies, all exactly alike (a Bokanovsky Group, it was evident) and all (since their caste was Delta) dressed in khaki. "Put them down on the floor." The infants were unloaded. *(Brave New World p. 15)*

These lines also depict the distribution of luxuries opportunities as well as abundant access of Alpha kids to knowledge who are "dressed in khaki" and benefit from the best conditioning treatments. The color of their cloth also associates the social ranking of senior citizens of a society who are awarded by honorary titles and treated as the senior and VIP persons of their own society. For instance, Duke, Duchess, Sir, etc. are among those titles that outstand the social status of these elites and brings them a safe margin of security in society and more respect in their living residence. While, Epsilon members who are treated as the low members of the society and also forced to do inferior tasks such as liftman must throw down "into the droning twilight of their well" that is "the twilight of" their "own habitual stupor"(Huxley 1932, p. 40).

INEQUALITIES IN THE DISTRIBUTION OF SOCIAL SECURITY, SAFE ENVIRONMENT, AND POLITICAL PARTICIPATION

In contrary to Alpha nurturing environment, Delta groups are fostered and conditioned to hate books and flowers. They are reared in this way because they must be as submissive and ignorant consumers as possible. There is also a sense of inequalities in social security and safe environment. Home as a symbol of security and safety is underestimated and it is compared to prison rather than a shelter:

Home, home—a few small rooms, stiflingly over-inhabited by a man, by a periodically teeming woman, by a rabble of boys and girls of all ages. No air, no space; an understerilized prison; darkness, disease, and smells. *(Brave New World p. 27)*

Furthermore, if the concept of Home to be underestimated then social security and safe environment of the people will be also shaken and shattered. This is what the controller links to the solidity of a community to the strong link between individual and social stability.

“Stability,” said the Controller, “stability. No civilization without social stability. No social stability without individual stability.” His voice was a trumpet. Listening they felt larger, warmer.
(*Brave New World* p. 31)

It could mean that if the stability of an individual is kept safe, then the stability of the society will also remain secure. To do so, the security of a nation will be fortified, and human dignity will be respected.

But Lenina was crying. “It’s horrible, it’s horrible,” she kept repeating. “And how can you talk like that about not wanting to be a part of the social body? After all, everyone works for everyone else. We can’t do without any one. Even Epsilons.”
(*Brave New World* p. 61)

In fact, social stability of a community requires a common-sense decision-making collaboration, in which all members of a society are linked together, and their personal, social, and political participations are freely welcomed.

CONCLUSION

This paper at first has explored the role of science fiction as an agent for social change and collective justice. In that imagined world where things appear different, mysterious, and normless, human measures such as sexism, prejudice, viciousness and other judicial realms are negotiated through atypical lenses. Then it has argued how Rudy Rucker's Transrealism can carry out this commitment. Finally, it has looked for six inequalities based on *UN Social Justice in an Open World: The Role of the United Nations* (2006) published under the auspices of the Department of Economic and Social Affairs of the United Nations Secretariat. The selected text of analysis here has been Aldous Leonard Huxley' *Brave New World* (1932).

The paper likewise has depicted that *Brave New World* is the masterpiece of a famous writer who is worried about the world of tomorrow rather than today. A world in which modern people with expansion of economic, political, and industrial paradigms are looking for a utopia for an ample world and perfect man, where all means of pleasure and joy are provided except freedom. It has also highlighted that humans in such a society, dead or alive, must be at the service of economical enterprises and financial institutions, even not at their own desired will but at the other's oppressive suppleness.

Moreover, the present study has focused on time travel, antigravity, alternate worlds and telepathy, as fantastic devices of transrealism. It has also let us travel to 26th century and highlighted transrealistic destiny of human beings in an ultramodern age of enlightenment, where people are the slaves of technology and social inequalities. In fact, that is a reality of our modern society in which people's brain are totally washed by any sort of doctrine that leave them passive and submissive.

This paper similarly looked at Huxley's novel through the lens of *UN Social Justice in Open World*. It focused on six main inequalities in the distribution of income, assets, opportunities, access to knowledge, social security and political participation. The reality in such a society is painful and social opportunities- as the guarantee of human dignities- such as fair recruitment of the individuals, more pain more gain belief, fair educational chances for all, respect to hard-working gifts and rewarding social status are denied and a sense of discrimination, inequality and favoritism takes shape.

Brave New World is a bitter tale of humans in the heart of tomorrow. The humorous story of people who work just like machines without any pure sense of emotion, sheer enjoyment and spiritual human dignity. It is the story of the people for whom a plan has been already adorned so that they never need to think. The novel portrays a world that is perhaps the ultimate desire of a modern human being and, in fact, living in such a comfort and ease is

surely the dream of many, but it is a world full of covert inequalities in which people are" seduced rather than compelled to live in "(Fukuyama 2002, p. 102).

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