

## THE LORD OF THE FLIES: THE SURVEY OF HUMAN EXISTENCE IN HUXLEY AND O'CONNOR'S FICTION

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### Abstract

Comparative literature has paved the way for the analysis of different works of art and the reflection of their discrepancies or commonalities. Picking up characterization fiction element, I have tried, via content and context analysis approach, to detect Huxley's *Brave New World* and O'Conner's *Wise Blood* to show their fiction narration tact in revealing the theme of human existence in their works respectively. This research revealed that Huxley hinging on dystopian satiric fiction, from physiological and technological viewpoint and O'Conner basing her fiction on the Divine Mystery literary theory from religious and spiritual standpoint have tried to project upon the readers' minds the metaphysically God governed nature of human existence and informed them of the possibly inconsiderate modern man's attempt on the line of revolutionizing human philosophy of existence.

**Keywords:** Existence, Huxley, O'Conner, Fiction, Metaphysics.

### INTRODUCTION

The writers' style in story telling originates from different sources which illustrate the writer's mode of religious, philosophical, and literary thinking. In this research, two roughly opposing modes of fiction presentation are compared with the central attention to characterization element and literary endeavor within the frame work of Catholic literary theory. To come up with vivid inferences, Aldous Huxley's *Brave New World* is analyzed with the reference to Flannery O'Conner's characterization element of fiction and Catholic literary theory manifestation in art and literature. The way Huxley and his work as a modern work is surveyed via the lens of O'Conner and her tact in story telling may manifest the reality of what is happening at modernism and man's existential obsessions. To get on this path, I want to introduce the concepts, the nature of Huxley's work and its panic or opportunity foretelling, and the way we can settle some of our existential obsessions through literature and its contributions to humanity.

A novelist from Catholic literary theory resembles a Divine Mystery in that the writer too gives rise to the creation of characters like what Divine Mystery does in the creation of human being. Accordingly, the novelist's characters can act independently and even

totally opposite to what the writer expects. This shows a kind of creation by the inspiration from the real great universe creator as confirmed by Catholic religious findings. The point is that whether modern writers give rise to the creation of these characters in their fiction based on such literary theories or introduce some other types of characters using other scales. If so, then the type of characters they create and the type of theory they prophesize their intellectuality proves to be a great matter of concern and research.

From Catholic principles' view point, man has come into existence possessing human rights and freedom in the Divine Mystery philosophy of creation which proves to be universal in scope, for all, everywhere, none-race biased, and widespread in its teachings. What the writers create as characters in their fiction is a kind of creation bestowed upon the writer by the Divine Mystery knowing the fact that, for certain, the kind of creation is different in nature and image. To justify this, Shelly (2001) asserts that the Divine Mystery' creatures are *ex nihilo*, pure, spiritual, and paragon, but what writers create is based on our own forged ideas and ideals. What distinguishes these two types of creation is the idea that we cannot grant upon the Divine Mystery and creativity inspiration whereas what writers create is based on the Divine Mystery's creative grant upon them without which any creation or

composure of any work of art would be out of question. I have a tendency to overview Huxley's *Brave New World* via O'Conner's literary theory and characterization to provide answer to the following questions. In so doing, we can recapitulate on many hunches and views and put forward the most to the point implications regarding our existential obsessions.

### **Research Questions:**

Have the two writers maintained similar outlook of the world creation and its real manifestation or have they gone astray?

Can the two writers be construed as holding opposing ideas regarding their protagonists' creation or not?

### **Theoretical Basis**

No doubt, Catholic literary theory has been affected and formed by Catholic teachings and principles including those tracing from rationale and principles. The theory tends to be universal in scope and addresses all human beings on the globe without any restriction in time and place. Philosophically, this theory defines its scope regarding existentialism. While the Divine Mystery captures general and unlimited freedom in its real meaning due to its mighty creative nature, conditional existentialism is favored that introduces limited, comprehensive, and controlled freedom assigned on human being heart and mind implicating the narrowed intellectuality of the intellectuals in thought and prophecy on the nature of concepts like reality, existence, and truth. This view of existence and reality has got to lend itself to diverse justification which roughly has led to different understanding of human existential concepts like creation, the be-end and the be-all of humanity, mortality, and reality of human morality. "In morality and moral attitude, medieval life had a firmer yet richer hold on reality than is possible for modern man; it also made possible a fuller perfecting of human nature" (Guardini 33).

Human being's freedom, in Catholic literary theory, originates from the Divine creator's affection and love towards humanity. This has inspired O'Conner to base her Catholic art and the responsibility of art in a unique way. When it comes to the question of human creation and the creation of characters by writers, for certain, the writer catches a more promising outlook of existence in his/her thought and intellectuality. The boundaries of reality and truth can be the

guidelines of his or her scope of artistic prophecy. Similarly, she bases place and room for the art and artist freely amidst truth.

On this line, the novelist realizes that God, the Divine Mystery, has given her/him existence through love. Hence, he/she has got to create narrative fiction as the reflection of that Divine love to give more consummation to the manifestation of that love in their works. Due to the mortality threat on the way of history, theology, and literature, novelists, for example, find it necessary to illustrate creation, love, and Power of Divine Mystery in their works. This is because as Vyhmeister (2001) puts it "research is not a sermon" (5). She says that while the goal of the sermon is to "reach the heart and change people's lives," writers' novels and researches have the responsibility to "inform and convince the mind" (5). In Divine Mystery's principles, the author and the protagonists he/she creates are shadow reflection of the Divine Mystery. The author has been bestowed upon the power of creation via metaphysics; therefore, the characters the author creates are the indirect image of the Divine Mystery. What climaxes the theme of this paper is the fact that whether what the novelists are writing on the existential questions of this type, have their inspiration, justification, and theme development and expansion for or against such ideas. This helps us in our analysis of their works to come up with this idea whether in Shelley's words like poets, novelists are supposed to be "the unacknowledged legislators of the world," (717) but more and more, it seems, the Divine Mystery has become the unacknowledged poet of the universe. Originating from this viewpoint, I reappraise and survey Aldous Huxley's characterization and his intended theme via the introduction of O'Conner's idea of characterization and her adherence to Divine Mystery's ideas. This leads us to this idea that "a closer look at *Wise Blood*'s architectural design reveals that the novel's structure is as grotesque as the characters and settings it contains" (Schnapps 570). It is through this reflective mode of presentation that O'Conner reflects the truth of reality and directs attention towards the Divine Mystery presence. While O'Conner tries to attribute everything directly and indirectly to metaphysical justifications of creation from the author herself to her characters, Huxley tries to set aside all these ideas regarding existential obsessions and hinges his justification on some worldly made creator called Lord and Lordian

principles. The seemingly opposing themes of the two novels at two different eras form the basis for the establishment of the criteria for the analysis and judgment of modern works and the way their contribution and their status can be evaluated plausibly.

### **Review of the Related Literature**

The comparison of works of art, for sure, would lead to novel ideas and layers of meaning which would flourish the minds of researchers and readers respectively. Huxley has been known as a dystopian writer and his works have been best surveyed from this perspective. “While the concept of utopia was first articulated as such in the literary world with the publication of Sir Thomas More’s *Utopia* in the 1500s, more recent works within the past century or so have largely shifted the focus to the subgenre of dystopias” (Harris 6). Through their occurrences, the ideas of the true world of utopia have emerged via the cross comparison of the elements of dystopia. “They have predicted problems on the way of humanity such as the possible dangers posed by the incompatibility of the capitalist mindset with morality and ethics” (Gacka 1). Such ideas have been fully incorporated in Huxley’s *Brave New World*. The rationale behind the selection of these two works has been the detection of the fact that “ironically, many classic literature works that are often introduced in high school English classes were also on the list including *Brave New World* by Aldous Huxley” (Stovall 6) showing the depth of the impact of the themes intended by these novels which are administered nation-wide at educational settings (Hali AU, et. al., 2020). Recently, in the literature review, the cross comparison of different works of art has got a considerable attention. The comparative literature research shows that “the literature of one country may affect the literature of another country” (Neda 10) paving the way for the enhancement of the themes and the emergence of new ones. A short reference can be made to the following intellectuals. Kaya (2018) has compared The Modern in Huxley’s *Brave New World* and Tanpinar’s *The Time Regulation Institute*; Yuyu Chen David Y. Yang (2018) has introduced *The Impact of Media Censorship: 1984 or Brave New World?* Ikeo (2018) introduces linguistically unshared Presuppositions and Assumptions in Flannery O’Connor’s *Wise Blood* on the line of introducing the reality of Christianity and the

way O’Conner’s protagonist indulges in many presuppositions about the truth and reality.

**Flannery O’Connor**, an American novelist, grew up in Georgia and mainly wrote about rural themes dealing with religious topics like the relationship between God and people. Her famous work *Wise Blood* (1952) was directly on such themes in which Hazel Motes, a fictional character, revolts against the church and tries to have churches without Christ. In his pursuit, he becomes an anti-religion preacher and tries to find salvation in this way in the hope that he would find the true God. He fails in his attempt and blinds himself in an act of Atonement. O’Conner has been successful in establishing the right connection between God and her fictional characters. Moreover, she has been successful in the introduction and illustration of The Divine Mystery Literary Theory throughout her fiction narration.

**Aldous Huxley**, an English novelist, was known as a highly intelligent genius and was famous for his wit and dystopian ideas. He is best known for *Brave New World* in which he characterizes world controllers who try to control the destiny and creation of human being on the globe via the power of technology. Mustafa Mond, the novel’s protagonist, as one of the ten world controllers tries to train the individuals and control the world through worldly made Fordian principles.

Aldous Huxley authored *Brave New World* which is a novel of ideas in 1932. It is called a novel of ideas or a dystopian novel revealing and criticizing the rapid advancements of technology and its consequences in the twentieth century on human life at modernism and postmodernism. Huxley bases the setting in place of the novel in a reservation complex in charge of human cloning as well as the period between the two *World Wars* as the setting in time. Characterization has been so delicately deployed that reflect the theme or themes intended turning the novel into a kind of dystopian one because it talks about the major chaos in the society of that time. The controversy of the theme arises as the result of different existential obsessions between them leading the trend of the novel move towards the manifestation of the existential presentation mode of the novel.

### **Huxley’ Characterization**

Mostafa Mond, one of the ten world controllers as the antagonist tries to keep the creatures under his mercy but they have a tendency towards the savage and natural world.

The novel's major character, Bernard Marx, is an artificially engineered human being who is closely controlled by Mustafa Mond, the world controller. He has his own special features due to some maltreatment during the creation process leading him to be unlike the other alphas in the civilized world. He is accompanied by John the savage, born from an artificially created lady called Linda and Thomas, but has come into existence naturally who is later on taken to the civilized world. The final dominant female character is Linda, initially a member of the civilized world, who leads most of her childhood in the savage world experiencing both the savage and the civilized world. Through such delicate characters, Huxley has tried to have an appraisal of the philosophy of existence in their world which may turn out to be the micro level manifestation of a bigger reality in the humanity community someday.

### **Huxley's Approach**

Alongside the dichotomy of the savage and the civilized world of Huxley as well as the good and bad, nihilist or believer moral criteria of O'Conner; the landmarks of the settings in the two novels including churches and human complex colony; the other elements of the fiction which would add to the commonality of the tact of the two authors in their pursuit of utopian world which is best crystalized in their great zest, struggle, and attempt of the characters to come up with the logic behind their creation. Huxley has given rise to the creation of characters all in homogeneous shape, mode of thinking, mode of aspiration, and views of life and death through a close control of their feelings by exhilarating chemicals, ideals, and principle teaching. This is better implemented when time and again they are sent to the world of the savage to experience the bitterness of their world, their tied affection, and miserable conditions of different types whose imagination would prove demanding upon the missionaries' minds. Hence, upon being back, they come up with the idea of perfect condition of their artificial world. The selectively created characters of different classes including Alphas and Betas and so on give rise to the intensification of the life and joy of man-made world controlled by Ford principles and rules. Through such characterization procedure, Huxley has highlighted the formation of a world whose dwellers would be genetically engineered by human creatures that have been cloned and

would behave in sharp contrast to the natural human beings. He warns through such characterization that what is being exercised with plants and animals may proceed in mass production to the question of human being proving itself as a naturally postmodern utopia of human life in the future. What pans out in the end regarding his characterization is the fact that although "people have all their immediate hedonistic needs met by a carefully controlled society-yet the protagonist chooses suicide seemingly because some deeper needs of the human psyche have been suppressed" (Anthony 16). Huxley's techniques of characterization in the creation of creatures controlled by other human being would start many of the already condemned phenomena on the way of human being in the past and may set the rules of the whole globe in an unimaginable state of being and existence which is being delicately controlled by the system as "the world state rules over humans and dehumanizes them to assimilate them in the social body of the world state where 'everyone belongs to everyone else' (BNW 37) which is a manifesto of the collapse of individualism and its eternal shackle in the social body of the world state" (Hamamra 14). Huxley's creation of the savage world with all its barbaric manifestation and the civilized world with all its amenities reflects the reality of his power in this paradoxical setting composure and the frequent visits of individuals from the savage world draw more attention to this comparison.

### **Analysis**

Intellectuals have tried to provide religious ideas from framework of their works of art and science from different perspectives. O'Conner has tried to create her literary work and even more specially her characters in a way which show the indirect creative power of Divine Mystery. She adheres to this idea so strictly that she even set the author aside and disarms him/her of any personal ability to create anything using his/her own capability without the metaphysical assignment of power of creation. Flannery O'Connor has been a follower of Catholics who has tried to show her deep crystallization of novel based upon Catholic faith that runs throughout her novels and literary works; Aldous Huxley, setting aside his own personal life and belief, has written *Brave New World* that targets the gist of existence and creation from Ford and Foridan principles' viewpoint. In highlighting the religious foundation of O'Conner and Huxley, this paper cross compares the religious, metaphysical, and scientific manifestation of

existence which is at the mercy of the world controller, Mustapha Mond as the implementer of Fordism principle in the world and has the mission to show this new view of creation superior to the already established creation principles like Catholic principles. From Catholic literary theory view point as the real manifestation of Divine Mystery in literature, Huxley's new creation is content and context-wise surveyed to show whether Huxley has been on the right track of existentialism philosophy or not. To O'Connor, both the creator and the created are direct and indirect revelator of the Divine Mystery. I try to detect how these two novelists look like the Divine Mystery and whether each writer and his/her created protagonists illustrate life existence potency and whether their creation is God granted or not. In so doing, the two writers' status is compared.

Knowing the fact that the whole world has lent itself to so many worldly interpretations, O'Connor has implicitly characterized herself as a Catholic artist and has tried to express the Divine Mystery's affection in world and literary works' creation. Hazel Motes, O'Connor's created character, best exemplify religious principles to which O'Connor strongly adheres as literary indicator of her ideas. Hazel Motes in *Wise Blood* hurls out at a passenger and asserts "I reckon you think you have been redeemed" (12) and directs him that "I can hear the urge for Jesus in his voice" (31). Her created character informs us of the reality of Divine Mystery and the reality of who we are existentially. In this way, she dislocates her characters, leaves them amidst uncertainty and ambiguity, and deploys idiosyncratic outlook with controversial ideas to clarify human beings' spiritual and mental condition that is her superiority and major objective in her fiction.

From O'Connor's perspective, Divine Mystery gives us creation in his image to manifest this fact into concrete illustration and the author, too, tries to reflect Divine Mystery in his/her image. The initial doubts regarding the science-made characters of *Brave New World* arise gradually. The more we survey the reality of existence via the framework of O'Connor and her metaphysical literary theory practice, the more we become sensitive towards the new world Huxley outlines for the future of humanity. In O'Connor's view, a tangible connection can be detected between worldly death and life after resurrection. This indicates that Divine Mystery

is directing our existence and we are not leading a futile birth and death or we are not leading a life as Fordian principles of Huxley's fiction determine which, in reality, is totally materialistic based. O'Connor is well aware that the reader's responses to her fiction may sound different, but before thinking about the readers' choices in their interpretations that, of course, is their determined choice, what becomes crucial is the fact that on what justifications and metaphysical bases, if any, Huxley has created *Brave New World*? When O'Connor is not concerned with changing and diverting readers' understanding of her fiction and is certain that her ultimate metaphysical image will get informed in the readers' minds, what images or views has Huxley been in pursuit of formation in the readers' attitudes? That O'Connor has been supporting Catholic principles in her fiction, to a great extent, may be due to the great doubt she has envisaged in modern literature towards metaphysics and her own religious ideas. What is totally detected throughout Huxley's *Brave New World* is the ideas of determinism voiced by Fordian principles whereas O'Connor freely clarified this point by adhering to the fact that the more one writes, the more one set aside deterministic ideas. What is reflected literarily is the growing impact of technology which has targeted the very roots of existentialism at the threshold of modernism that Huxley has pessimistically detected or intentionally reflected this voice in *Brave New World*. Existentially, "freedom is not found in this totalitarian state. People's happiness is controlled by their masters. Strangely, they have no right to be unhappy" (Farag 59).

### **Narrative Style**

To O'Connor, the Divine Mystery is the source of all art as he is the creator of all artists. On this line, she assigns her characters a kind of free existence and free thinking to enable them and the reader find the right path to salvation. She creates Hazel Motes, a fictional and Jesus-haunted character, in her comic novel *Wise Blood* (1952). She lets him think freely, attach the religious principles, and innovate a new mode of searching God. Motes by calling into question the existence of God and wishing to have churches without Christ, indeed, has the aim of highlighting the status of metaphysical bases in his life and community. He favors nihilism to find a new philosophy of existence. This way of philosophizing and pursuit of God turns to whatever refuge at hand. Indirectly and mentally, Motes signifies religious status of

his creator, O'Conner, a fact which per se reveals that she has heard religious sermons so many times so that she has fallen into the habit of worshipping in her own unique way. One can imagine that Motes characterizes O'Conner's life and the view of her world but an opposing idea occurs to the mind that Motes acts freely and do not follow what his creator expects him to do. This may grant upon them the real meaning of a new truth and prefer to live in it. To reveal and find the truth, a good character is not supposed to necessarily possess a good character. Motes revolts against the existence of God and wants to revolutionize churches in the way he envisages would be better. O'Conner well equipped with these tangible religious practices follows ontological choice of free existence in her creation of characters and the formation of their personality. Yet, the characters can enslave themselves and become suspicious of the currently practiced norms of different types in the society. What O'Conner literarily has been in pursuit of are reflection of character's assigned freedom, the illustration of sin in her stories, and the deeds of her characters.

Motes, *Wise Blood's* protagonist, and Mustafa Mond, *Brave New World's* protagonist, each is trying to turn freely the ontological condition of the world upside down to erect it again based on their own views. Accordingly, Motes starts his search by creating churches without Christ or a world without God. Apparently, Mustapha Mond has been successful in opening his desired world and community alongside the old and natural world. It shows that Huxley, aesthetically, has not put an end to the old world life in his *New Brave World*. Instead, he has remained it and minimalized it to highlight the alluring manifestation of Mond's new life and new world in comparison with the old God-governed one. The two writers try their idiosyncratic approaches in testing, confirming, or highlighting the status of metaphysics and devote their endeavor to revive the principles or condemn the oncoming practices on the globe. While O'Conner freely lets Motes take part in nihilistic practices, indeed, she is paving the way for him to turn back to metaphysically pure sources of salvation. Bernard Marx, on behalf of the world controller, Mustapha Mond, time and again travels to the real world which in their terms is called the savage world of ordinary life. Huxley through their exposure to the reality of

life and its natural Divine source tries to illuminate the glory of their new brave world but indeed, gradually they begin to suspect what is the reality and truth of their existence but they are unable and do not dare to even pose the very beginning question. Huxley threatens the characters of the complex by showing and revealing the brutality of life in the real world, the strangeness of Savage world's relationships, and the drudgery of life in the savage world whereas O'Conner highlights the fear of sin and neglecting metaphysical ideas which form the gist of her literary practice. To O'Conner, the fear of Lord is the enhancement of wisdom whereas Huxley's characters are afraid of Ford's principles. If Ford and Fordian support fail, to Huxley's characters, they would fall in the arduous process of life in the real human communities called the savage societies. O'Conner in her literary attempt asserts that when I see these stories are introduced as horror stories, I come up with this idea that they have come up with a shadowy panic. The juxtaposition of these ideas and fears obsessing the characters and people's minds reveal the reality of the existential obsessions reflected in literary works on the line of achieving reality of existence and the world's trends. Huxley leaves his characters dangling in the seemingly luxurious life in the complex and their nostalgic obsessions for the real nature and existence of humanity; they find themselves at the mercy of a Ford-made determinism assigned on their existence. John the savage and his mother Linda who spend many years of their lives in the savage world and now are back in the complex cannot evade their adherence to the superficial glory of life and their inner and sublime attractions towards their true human yearnings. If based on O'Conner's view of life, The Divine Mystery chooses Adam and Eve, Abraham, Moses, and Jacob, then Christ is the *Messiah* who fulfills the law and the prophets. Thereupon, this premise is put forwarded that from whom Mustapha Mond has received the responsibility of controlling the world. Who has sent the world controllers as introduced in the *Brave New World*? Where has Ford come from and to what ruling system, unknown power, or religious principle is his mission upon? These are the points which are supposed to be made clear through its juxtaposition with O'Conner's characters and Divine literature theory. O'Conner has coagulated her own character and her novel's character in a unified Divine source. She has created Motes and left him on his own to choose between misery and

salvation hoping that in the controversial state of the existence assigning world and its fatal counterpart, he will come up with flying colors. What Huxley is going to do with John the savage and her mother Linda at the presence of Bernard and Mustafa Mond regarding their image of their two experienced worlds is ambivalent. How can they receive the inner and metaphysical guide to capture truth and reality of existence in the world are premises over which they have no immediate information.

Many critics consider O'Conner a Universalist in a positive manner while Huxley creates a protagonist, Mostafa Mond, who is a totalitarian. O'Conner's protagonist, Hazel Motes, can be saved in the end but what is going to happen to Bernard, John the savage, Linda, and even Mustapha Mond? Intrinsically, man tries to learn about his own identity, existence, and creation origin. What world controllers do in Huxley's complex is depriving science-made creatures or Huxley's characters of any detection of information about their past and future. Huxley due to the harbinger threat and opportunity of technology belittles the status of the characters in a way that they lead a life like animals cloned in mass food production. The character's birth, job, life span, and even his or her thinking mode is determined in a way the world controllers wish with no assignment of fate, destiny, and idea of existence. As Mustafa Mond in *Brave New World* asserts individuals are provided with extreme joy and happiness including unlimited sex and leisure attributed to the characters through Soma (a chemical substance) consumption not knowing the fact that as Meseguer has indicated "modern man is not so much sexually repressed as religiously repressed" (185). He is kept ignorant and made unable to yearn for affection and metaphysical information as he/she has been deprived of the knowledge of the philosophy of his/her being and existence. This can specifically be detected in the behavior of Bernard and Mustafa Mond towards the other characters in the complex. It shows that Aldous Huxley, through his idiosyncratic dystopian satiric fiction has tried to revolutionize "the traditions of dystopian literature, when added with the voice and background of the author" (Stovall 14)

O'Conner has done the same in *Wise Blood* with her characters. Enoch shouts and says "you think you got wiser blood than anybody else, but you ain't!" (WB 59). As it seems Mustapha

Mond and Bernard in *Brave New World* are trying to convince the others that without them and their Ford, they will lose their life. Probably, this ominous circle has started from Adam and Eve's original sin of trying out forbidden things. The two novelists have tried to create characters that are in a bitter clash over their existence. Physiologically and psychologically, Huxley has tried to define human existence in his own viewpoint and O'Conner has tried to redefine the philosophy of existence more religiously and spiritually. As Mumbach has remarked, Motes, in the end, "blinds himself, winds barbed wire around his waist, and walks on broken glass; ultimately, however, his dead body and empty eye sockets witness to that reality he sought all his life to evade" (355). That Huxley's protagonist, Mustapha Mond, in his attempt to rule the world based on Lordian principles has been in pursuit of a sort of false reality like Motes is a matter that gives rise to the creation of chaotically existential information regarding what is going on at modernism. For certain, in spite of the joy Huxley found in "lampooning the fantasies of technocratic Utopians during the interwar period, however, he still felt compelled to wrestle with the idea of a serious utopia in the decades following World War II". (Deese 212)

Hazel is reminiscent of the biblical hazel who has done his best to kill God's creatures to set God aside. What Mustafa Mond is getting at is the idea of setting the natural people aside in order to remove the presence of God as their creator. Can both novels' protagonists' sin be attributed to Adam's first sin or not? Is Mustafa Mond eligible for occupying the position of God and the world controller? Can Motes kill all people to set God aside or can he build churches without Christ or not? These questions which arise as the content of the two works orientate us to detect the oncoming status of metaphysical thinking. The two writers have tried to reflect what they have imagined to let the common people think and discover the meanings and concepts which are difficult to present. O'Conner regarding the narrative mode of presentation asserts that "a story is a way to say something that can't be said in any other way, and it takes every word in the story to say what the meaning is" (Mumbach 96).

If O'Conner cares for her characters and wishes them happiness without persuading them into achieving happiness, what is Huxley going to do about the relationships between his characters both in the savage world and the complex one?

Huxley is going to illustrate through the cross comparison of the characters of the two worlds to enable the reader learn about the right path of humanity at modernism. Huxley in his literary endeavor to quest for utopia has tried to “discover up to what extent utopia and dystopia elements interact with each other and what are the outcomes of such interaction” (Bartolone 2). Huxley’s character, John, “haunted by such memories finally commits suicide, having failed to live up to the standards of chastity and morality which he has set for himself, yet he is not the only one who finds himself unable to live within the parameters of Huxley’s imagined society” (Buchanan 80). Similarly, Motes blinds himself in *Atonement*!

These protagonists’ actions endeavor to “startle the reader into [...] self-examination and self-reorientation” (Schnepf 275). Are the writers informing us of the fear of Lord or Ford? O’Conner asserts that the fear of Lord results in achievement of knowledge, cognizance, and wisdom which she has best tried to characterize in her fiction and fictional characters to inform people of the reality of their existence. What is Huxley going to reveal by introducing a worldly Lord? What if this Lord fails to guarantee the characters’ salvation, then where is he going to adhere to? Hence, what are the fears of Huxley’s characters in turning back to their original nature and what happens if the complex manager, Mustapha Mond, steps aside or fades away? Obviously, Huxley has detected “a danger in a complacent belief in inevitable progress, the exaltation of the state above the individual, and in the tendency of many utopian movements to justify crimes against humanity in the present with visions of a dazzling paradise for humanity in the distant future” (Deese 212) or has tried to pose us this question “or are we perhaps already living in his dystopia?” (Fontecilla 6)

### Conclusion

When two literary works are compared with regard to the development of special orientation of a theme, it may reveal novel ideas and tenets of the two works. In this study, I surveyed Huxley’s *Brave New World* and O’Conner’s *Wise Blood* character-wise to detect the way they have introduced the theme of existence of human being in their fictional narration. Touching upon the ground and background of Huxley’s fiction, many revealing features are detectable which have proved to be promising

on the line of revealing the catastrophic existential obsession of modern and postmodern man. Flannery O’Conner, via the Divine Mystery literary theory, has based her fiction on the revitalization of the reality of God-governed existence of human being. Huxley from more physiological and technological viewpoint and O’Conner from religious and spiritual standpoint; both from their special mode of fictional presentation have tried to consummate the gist of the topic in enabling the readers to get to the commonality of a certain utopia in the chaotically dystopian worlds of the novels into the postmodern world. The paper makes the readers imagine whether we are on the way of achieving this seemingly glorious brave new world that Huxley has manifested in his work or we try to make out life and existence out in other way round. This challenges our views whether this forged society can be a good place for us and the following generations or are the already in-practice religious ideas would be promising on the way of justifying our existence? O’Conner’s obvious Catholic literary implications of Lord and Huxley’s totalitarian manifestation of Ford enable the readers to come up with the true metaphysically governed nature of human existence and the possible threats on the way of modern man’s inconsiderate violation of the philosophy of human existence.

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