

Aldous Huxley's title for the novel comes from Shakespeare's play *The Tempest*. Prospero, once the Duke of Milan, is deposed by his brother Antonio. Prospero and his two-year-old daughter are abandoned in a small boat at sea. They find an island to live on. Miranda grows up to be a lovely young woman who has no knowledge of the world. Her father uses his power as a magician to create a storm that brings a boat carrying his old enemies to the island so he can punish them for his exile. Two supernatural characters become Prospero's slaves on the island: Caliban, the deformed and base son of a dead witch, and Ariel, a spiritual being who had been imprisoned by Caliban's mother. These are the only other two beings Miranda had known. When Miranda sees the various men who have come to the island, she says, "O *Brave New World*." Prospero, who has worldly experience, replies, "Tis new to thee." The play is judged to have been written in 1610–1611, and shows the inner nature of human beings revealed in crisis and change.

Throughout the novel, John the Savage is drawn to two plays of Shakespeare: *Romeo and Juliet* and *Othello*. *Romeo and Juliet* is a tragedy of two young lovers. Juliet is a beautiful, virginal 14-year-old. Romeo is the handsome teenage son of the Montague family, sworn enemies of the Capulets, Juliet's family. Romeo sneaks into a Capulet party. When he and Juliet see each other, they instantly fall in love. They secretly marry with the help of Friar Laurence. After spending their wedding night together, Romeo becomes entangled in a feud between the members of both families and kills a Capulet cousin. He is banished from Verona, and Juliet's parents betrothe her to another man, unaware of her secret marriage. Friar Laurence mixes a potion to put Juliet into a death-like sleep so Romeo can come to the family tomb and take her away. Various problems ensue and Romeo does not receive the plan. He comes to the Capulet family tomb to mourn his beloved, takes poison, and dies beside her. Juliet awakens to find her dead husband and kills herself with his dagger. Thus, they become victims of fate and their star-crossed lives.

The other play is *Othello*, a story of jealousy and betrayal. Othello is a Moorish general who has come up through the ranks in the army of Venice. He elopes with Desdemona, the daughter of a Venetian senator. Despite the fact that he is an outsider in his society because of his color and his less-than-noble birth, he and his wife are happy in the beginning. Othello's aide, Iago, hates and envies the general and feels slighted. He remains in Othello's service for the express purpose of destroying him. Using various innocent situations, Iago manages to convince Othello that his wife is in an adulterous affair with another officer. Many of Iago's speeches contain very explicit and degrading sexual language to create rage and jealousy in Othello's mind. Finally, in a fit of rage, Othello smothers Desdemona in their bed with her pillow. Othello commits suicide. There is a constant violation of trust throughout the play which upsets the characters and the society around them. The sacrifice of the major characters restores that balance.

<http://www.enotes.com/brave-new-world/shakespeare-references>

Brave New World Shakespeare References

<http://www.shmoop.com/brave-new-world/allusions.html>

William Shakespeare, *The Tempest*

- *Brave New World* (the title)
- *"O wonder! [...] How many goodly creatures there are here! How beauteous mankind is! [...] O brave new world [...]. O brave new world. [...] O brave new world that has such people in it!"* (8.84-90, 11.40, 15.4, 15.10)
- *"John thought it very nice. 'Still,' he said, 'Ariel could put a girdle round the earth in forty minutes.'"* (11.31)
- *"But some kinds of baseness are nobly undergone."* (12.47)
- *"'Oh, you so perfect' (she was leaning towards him with parted lips), 'so perfect and so peerless are created' (nearer and nearer) 'of every creature's best.'"* (13.41)
- *"If thou dost break her virgin knot before all sanctimonious ceremonies may with full and holy rite"(13.63)*
- *"The murkiest den, the most opportune place, the strongest suggestion \ our worser genius can, shall never melt mine honour into lust. Never, never!"* (13.71)
- *"The strongest oaths are straw to the fire i' the blood. Be more abstemious, or else..."* (13.77)
- *"Sometimes a thousand twangling instruments will hum about my ears and sometimes voices."* (16.10)

William Shakespeare, *King Lear*

- *"The wren goes to't and the small gilded fly does lecher in my sight." [...] "The fitchew nor the soiled horse goes to't with a more ritous appetite. Down from the waist they are Centaurs, though women all above. But to the girdle do the gods inherit. Beneath is all the fiend's. There's hell, there's darkness, there is the sulphurous pit, burning scalding, stench, consumption; fie, fie, fie, pain, pain! Give me an ounce of civet, good apothecary, to sweeten my imagination."* (13.97)
- *"'Do you remember that bit in King Lear?' said the Savage at last. 'The gods are just and of our pleasant vices make instruments to plague us; the dark and vicious place where thee he got cost him his eyes,' and Edmund answers – you remember, he's wounded, he's dying – 'Thou hast spoken right; 'tis true. The wheel has come full circle; I am here.'"* (17.34-5)
- *"As flies to wanton boys are we to the gods; they kill us for their sport. Thunder again; words that proclaimed themselves true – truer somehow than truth itself. And yet that same Gloucester had called them ever-gentle gods."* (18.69)

William Shakespeare, *Macbeth*

- *"Do you see that damned spot?"* (7.42)
- *"The multitudinous seas incarnadine."* (7.44)
- *"To-morrow and to-morrow and to-morrow."* (8.61)
- *"But they're... they're told by an idiot."*(16.32)
- *"And all our yesterdays have lighted fools the way to dusty death."* (18.69)

William Shakespeare, *Hamlet*

- *"Nay, but to live / In the rank sweat of an enseamed bed, / Stew's in corruption, honeying and making love / Over the nasty sty."* (8.39)
- *"A man can smile and smile and be a villain. Remorseless, treacherous, lecherous, kindless villain."* (8.41)
- *"When he is drunk asleep, or in his rage / Or in the incestuous pleasure of his bed."* (8.44-5)
- *"[A philosopher is] a man who dreams of fewer things than there are in heaven and earth."* (17.19)
- *"Whether 'tis better in the mind to suffer the slings and arrows of outrageous fortune, or to take arms against a sea of troubles and by opposing end them..."* (17.50)
- *"A good kissing carrion."* (18.69)
- *"Sleep. Perchance to dream. [...] For in that sleep of death, what dreams...?"* (18.69)

William Shakespeare, *Troilus and Cressida*

- *"Her eyes, her hair, her cheek, her gait, her voice; / Handlest in thy discourse O! that her hand, / In whose comparison all whites are ink / Writing their own reproach; to whose soft seizure / The cygnet's down is harsh..."* (9.1.29)
- *"Outliving beauty's outward with a mind that doth renew swifter than blood decays."* (13.61)
- *"The devil Luxury with his fat rump and potato finger"* (13.107-9)
- *"Fry, lechery, fry!"* (18.95)
- *"But value dwells not in particular will. It holds his estimate and dignity as well wherein 'tis precious of itself as in the prizer."* (17.38)

William Shakespeare, *Romeo and Juliet*

- *"On the white wonder of dear Juliet's hand, may seize / And steal immortal blessing from her lips, / Who, even in pure and vestal modesty, / Still blush, as thinking their own kisses sin."* (9.1.31)
- *"Did he dare? Dare to profane with his unworthiest hand that... No, he didn't."* (9.1.132)
- *"Upstairs in his room the Savage was reading Romeo and Juliet."* (12.37)
- *"Oh! she doth teach the torches to burn bright. / It seems she hangs upon the cheek of night, / Like a rich jewel in an Ethiop's ear; / Beauty too rich for use, for earth too dear..."* (12.41)
- *"The Savage was reading Romeo and Juliet aloud—reading (for all the time he was seeing himself as Romeo and Lenina as Juliet) with an intense and quivering passion."* (12.71)
- *"Is there no pity sitting in the clouds, / That sees into the bottom of my grief? / O sweet my mother, cast me not away: / Delay this marriage for a month, a week; / Or, if you do not, make the bridal bed / In that dim monument where Tybalt lies..."* (12.72)

William Shakespeare, *Antony and Cleopatra*

"Eternity was in our lips and eyes." (11.6, 18.62)

William Shakespeare, *A Midsummer Night's Dream*

"John thought it very nice. 'Still,' he said, 'Ariel could put a girdle round the earth in forty minutes.'" (11.31)

William Shakespeare, *The Merchant of Venice*

"What's in those' (remembering The Merchant of Venice) 'those caskets?' the Savage enquired when Bernard had rejoined him." (11.75)

William Shakespeare, *Othello*

- *"Impudent strumpet!" (13.84, 18.62-64, 18.92, 13.100-7)*
- *"O thou weed, who are so lovely fair and smell'st so sweet that the sense aches at thee. [...] Was this most goodly book made to write 'whore' upon? Heaven stops the nose at it." (13.99)*
- *"Goats and Monkeys" (16.19)*
- *"If after every tempest came such calms, may the winds blow till they have wakened death." (17.48)*
- *"All the tonic effects of murdering Desdemona and being murdered by Othello, without any of the inconveniences." (17.59)*

William Shakespeare, "The Phoenix and the Turtle"

"Property was thus appall'd, / That the self was not the same; / Single nature's double name / Neither two nor one was call'd / Reason in itself confounded / Saw division grow together..." (12.68)

William Shakespeare, *Twelfth Night*

"If I do not usurp myself, I am." (13.17)

William Shakespeare, *Timon of Athens*

"For those milk-paps that through the window bars bore at men's eyes." (13.77)

William Shakespeare, *Julius Caesar*

"Lend me your ears" (15.20)

William Shakespeare, *The Life and Death of King John*

"I Pandulph, of fair Milan, cardinal." (17.17)

William Shakespeare, *Measure for Measure*

"Thy best of rest is sleep and that thou oft provok'st; yet grossly fear'st thy death which is no more." (18.69)