

DOI: <https://doi.org/10.3126/jodem.v16i1.85682>

Social Criticism Over Art, Culture and Space in Aldous Huxley's Travelogues*

¹Mohan Dangaure

¹Asst. Professor, Nepal Sanskrit University

Abstract

This essay examines how Aldous Huxley's travelogues depict art, culture, and space from a realistic and socially critical standpoint. In the following short travelogues: "Between Peshawar and Lahore," "Guatemala City," "Agra," "Japan," "Benares," and "Copan," he critiques the behavior of people, art, architecture, and other locations by making observations about their actuality, popularity, genuine values, and frivolity. He attacks the Indian subcontinent's populace for seeing themselves as divine beings and for frequently deceiving and intimidating the weak and impoverished. He critically observes and analyzes well-known historic and religious sites while traversing India. Depending on their critical consciousness and scientific conscience, he finds common people of India either engaging in more restrictive rituals or spiritually following the persons like Baba, Jogi, or Swami. He also comments on Japanese folk performances for lacking the creativity and engagement in their performances. Hence, he considers internal politics, poverty, and illiteracy as the main factors contributing to the degradation of historic world heritage sites, artwork, and the history of major civilizations in Latin American nations. The study applies William Raymond and Willis Truitt's concepts of realism to theoretically support the arguments.

Keywords: Extremism, social criticism, realism, travel writings

Introduction: Aldous Huxley as Literary Critic

Most of Huxley's literature addresses the topic of socio-cultural reality. He addresses the issues that the general populace has as a result of living under a totalitarian government in his writings. Hans W. Hausermann contends that Huxley

* Article Received: 2025/03/03

Article Revised: 2025/07/05

Article Accepted: 2025/08/06

Published: 2025/11/07

Department of English, Mahendra Multiple Campus, Dharan, Tribhuvan University, Nepal

mandates that a writer observes all living forms and prohibits him from creating artificial boundaries against less exalted but for all facets of reality (909). He uses a realistic and artistic style to depict the locations, buildings, and places in his travelogues. Along with describing such miracles, which were splendid works of art, he also offers critical commentary on their many facets. Religion cannot provide him with absolute confidence since he is among those who are “possessed by that rare, dangerous, and uneasy passion, the passion for liberty” (Hausermann 911). His primary strength, however, is his deep understanding of the social facets of human existence. His travelogues, for the most part, bemoan the loss of logical reasoning among the masses and condemn religious extremism. He saw firsthand how the general Indian populace idealizes the religious gurus and adheres to Baba culture while seeing India’s well-known religious sites and commuting by train. In his literature, Huxley extols the virtues of an unbiased worldview. His writings therefore combine Marxism, capitalism, resistance, and revolution with a dash of social observation. He encourages all writers to offer a comprehensive and wide-ranging view of life. Huxley argues that literature should primarily help people comprehend the confusing spectacle of life (Hausermann 912). Accordingly, Huxley feels that a writer should depict life in all of its facets. He opposes giving readers an idealized view of reality in which they only see the accomplishments, contentment, and prosperity of the fictional characters.

Literature Review: Aldous Huxley’s Social Criticism

By presenting one of the potential perspectives, the “traveler’s-eye view,” Huxley has made a significant contribution to the field of fiction studies (915). In accordance with the ‘traveler’s-eye perspective,’ the author must view the sights and things in his environment objectively. To have a dispassionate judgment on his observations, the author must see the environment from the third-person perspective. The reader must base his conclusions on the data that the critic has carefully manipulated in this type of inductive or suggestive critique. According to Huxley, if the writer serves as a critic of his observations, it aids readers in having direction and advice on their subjective interpretations of the incident reports. Usually, the creative writer uses it instead of the assessing critic (Hausermann 916). Therefore, a writer incorporates criticism and comments into his writing. Huxley’s writing depicts life in its whole, excluding neither its spiritual nor its material facets (Hausermann 917). His

writings offer the entirety of his observations, describing their spirituality and aesthetics as well as the physical features of the buildings and scenery. Huxley disagrees with the traditional portrayal of art and artistic items. Such representation, in his opinion, unfairly restricts the field of art to the only expression of justified emotions (Hausermann 918). It prioritizes experience's generic, simplified element above its unique, instantaneous quality. His portrayal of art, locations, and culture thereby glorifies and critiques them. Thus, he criticizes classical study as fundamentally a diversion from the creative challenges of capturing the purity of instantaneous experience.

Rudolf B. Schmerl argues that the gradual, gentle strangling of life beneath the feather pillow of the democratic social structure was Huxley's main worry (37). He spoke frequently of the dictatorial governments in the Caribbean and Latin America during his travels there. As a scientific observer, he observes human suffering and instructs how the subjects of his literature should conduct themselves, keeping himself absent from those sufferings. He so requires that writers, even if they are not members of that specific group, society, or community, study social reality and offer social criticism. He worries about the writers' indifference towards the suffering of the people whom they are not part of. Both his writings and social critique demonstrate this tension between values and personality. He advocates practices that he feels would improve humankind. He considers population growth as the primary cause of all issues (Schmerl 40). The overcrowding crisis has made democratic principles work too broadly. It has disorganized the masses into indoctrination in accordance with the interests of oligarchs, the tactics and policies of tech giants, and the necessity for political order. Therefore, the populace has simply turned into a manipulable mob in the present day.

People's love for amusement, or what Huxley refers to as "non-stop distraction" (qtd. in Schmerl 40), has become the root of the problem for subtle indoctrination. The crowd itself currently stands in the way of its independence. Furthermore, Huxley refers to this technique as the "art of mind control." Currently, in a post-destructive society, this approach has become a science. Since the introduction of social media platforms like Facebook, Instagram, TikTok, and YouTube, these kinds of tactics have been successfully used to influence the current generation. According to Huxley's postmodern dystopian novel *Brave New World Revisited*, "The practitioners of this

science know what they are doing and why” (49). Modern software programs and electronic devices may have first been viewed as the stage for independence, but they have since taken away their freedom and led to the delusions.

Huxley finds toxic nationalism replacing extreme, and he disagrees with it being replaced by a logical view of racial unity (Schmerl 44–45). He is thus concerned that nationalism, patriotism, and regionalism may eventually supplant fanaticism. He suggests that scientists should establish a global organization with the goal of using science as a nonviolent way to achieve the main objectives of a belligerent country: more raw materials and food (Schmerl 45).

He asserts that since leaders enjoy all quality facilities, the rest of the populace also deserves to enjoy equal benefits. He problematizes the lack of rationale in the existing system. According to Jerome Meckier, Huxley shows the incomplete arc of each character by switching between their egos and pointing out how everyone believes themselves as the most powerful (134). Huxley problematizes the modern individual’s attitude of believing oneself as an all-knowing anthology. For Gary Saul Morson, socialist realism literature deals with positive heroes, intricate plots and style, multiple narratives, highly political themes, no individual point of view, and a mandatory happy or constructive ending (121–122). As a result, socialist realism literature frequently emphasizes the very political subplots in which the opinions and ideologies of the many characters get communicated to one another.

In his travelogues, Huxley expands his views on existential crises, aestheticism in art, and the destruction of old art and history due to the influence of modernity (Meckier 136). According to Santiago Jimenez, modern travelogues capture real-life experiences in detail, show how modernizing cultures are evolving, and represent the existential and philosophical opinions of the reader (85). By critically analyzing their unsuccessful sides, Huxley presents a genuine image of the society and culture he sees. In a similar vein, Philip Gabriel illustrates the emergence of post-tourism travel writing by concentrating on the travel writing of Murakami Haruki, one of Japan’s most well-known authors (Gabriel, 154). He argues that the loss of the traditional and genuine experiences of the location, people, and culture is illustrated in modern travel literature. In a similar vein, Ann Lowry Weir contends that literature on socialist realism offers to create a society that is free from the constraints of caste, colonialism, and

communalism (135- 137). Realistic literature critiques social concerns in order to raise social consciousness in opposition to the oppressive social structures. In the same way, Corey Byrnes contends that realistic writing aims to depict the things that are antithetical to and essential to a happy existence (55). According to Byrnes, realistic literature captures the people, places, and cultures as they actually exist.

Methodology and Methods: Theoretical Interpretation

The study approaches its findings using a qualitative domain of e-research methodology. The study uses the literature review method to analyze the reviews on Huxley's work and the theories of social realism. The study applies Raymond Williams and Willis Truitt's insights of social realism and its application through literary texts. By reviewing the related research on Huxley's works and philosophical notion of social realism in literature, this study presents its arguments. Williams addresses realism in relation to the emergence of theater in literature, explaining how the Restoration period plays gave rise to realism in English literature history. As Williams explains in his lecture on realism, the three emphases—the secular, the current, and the socially extended subject matters—have an impact on realistic art (108). To depict the somber reality of modern life, restoration period employed sarcasm, satire, and comedy. He argues that realists employ revolutionary and resistive writing to meet their specific goals. Realistic art depicts even the most unsettling, inconsequential, and unimportant things. Therefore, even items that may not have any intrinsic value are captured by realism; critically evaluated, they may represent significant human behavioral patterns (Williams 108). He further argues that realism began with the working class and spread to other marginal groups who got ignored in traditional histories.

The realism theory of art posits that artists create a symbolic representation of their surroundings rather than necessarily asserting that art reflects the outside reality. According to Willis H. Truitt, realisms all try to demonstrate how art mimics or reflects the natural world or society as a whole (144). The realism arts were the revolution of the postmodern era. They included the opinions of marginalized groups whose identities and agency were frequently disregarded, as well as rebels and working-class people. As stated by Marx himself, "human essence is an ensemble of social relations" (Truitt 146). We must examine the communities and eras in which these changes occurred to comprehend the evolution of art. Similarly, realism, according to Steven R. David, is a method or theory that aims to explain how the world functions (10). He

contends that the conviction that the current state of the world is unchanged from its historical and future forms is fundamental to realism. In contrast, Michael Sayeau opposes realism as a representation of reality. He views reality itself as a dynamic and nebulous concept since it fails to represent absolute concept (91). It gets shaped by varieties such as author, time, space and culture.

Similarly, Philip S. Gorski asserts that critical realism originates from multiple social structures and must thus be accurately conceptualized by piecing them all (666). Different social structures represent multiple perspectives of reality. Likewise, John Wild contends that realism must not be affected and influenced by the interests and ambitions of this or that group (157). It must attempt to remain genuine to the facts. Similarly, Steven David claims that realism depicts a very dismal image of global politics in which nations vie for dominance while war looms in the backdrop (10). Such context could be exemplified by how the modern states battle over the supremacy of their sociopolitical principles. However, Katharine Merrill contends that realist characters who engage in conflict and are unable to prevent others from becoming embroiled in social anarchy because their passions drive them even farther into it (104). She believes that contemporary realism authors try to give their characters the most authentic and compassionate portrayal possible. In the context of plays, Varun Begley asserts that the objects employed as the set design for the acts to be done determine whether a play is realist (338). As per him, the discourse signified by the objects used in the play characterizes its genre. Similarly, in her analysis of the demise of the social novel, Madhu Dubey points out that at the rise of depressive realism that produced out of extreme individualistic writing (365). Regarding the presence of multicultural identity politics in their literature, the white men are no longer pertinent. As a result, postmodern literature lacks reality.

Textual Interpretation: Huxley as Critique

Aldous Huxley discusses travelers, tourism, and tourism ethics in his travelogues and diaries. His writing focuses on the essence of travel and the kind of travel that would be considered authentic travel. His account of tourism offers insights into politics, social issues, and the hard realities of creative undertakings in many eras and places. Huxley contends that a true traveler does not need to believe in tales since he is so engaged in the actual world; “He enjoys every expression of beauty; he is

insatiably curious; he loves the unknown for its own sake” (196). A true tourist, in Huxley’s opinion, takes an interest in everything around him. According to him, a true visitor appreciates every social expression equally. Travel is a crippling vice for the innate traveler. “It demands time, money, energy, and the sacrifice of one’s comfort, much like other vices” (197), states Huxley. As a result, the true traveler needs not just money but also all of his commitment, vigor, and desire.

According to Huxley, we read and travel to delightfully forget they exist rather than to expand and enhance our minds (197). Traveling then allows you to forget that your critical faculties are present. It only allows you to forget all the misunderstandings, ideas, and complexions that have developed in your mind because of the environment. Instead, it gives you tranquility and mental stability. In “Between Peshawar and Lahore,” Huxley writes of his lengthy train ride from Peshawar to Lahore. He talks about all the people and things he and his companion come across on the way to Lahore. Furthermore, his realistic portrayal of Indian life offers a biting critique of social criticism. “Nature detests a vacuum, and our compartment was the object of her special abhorrence,” he writes, describing the overcrowded Indian subcontinent. “When the train stopped at Campbellpur, we were invaded. In the twinkling of an eye, our luxurious emptiness was filled to overflowing with luggage and humanity” (205). He explains how the throng of Indian folks disrupted and impeded their tranquil voyage. They also swiftly moved to the next first-class flat in the next station since they felt so overwhelmed and uneasy by the crowd.

In addition, as he scans the multitude, he spots a holy Baba—a Hindu religious priest dressed in saffron—who is overweight, obese, and rather unclean, yet he is nonetheless humbled, adored, and followed by the sizable throng. “Judging by appearances, which are often deceptive, I should say that this holy man had no personal merit but a very great office... To look at, he was certainly one of the most repulsive human specimens I have ever seen” (206). His distaste for the holy man’s portrayal as a dignified and holy figure is evident in his depiction of him. In addition, he states, “All that we could be certain of was that he looked unpleasant and was undoubtedly dirty; also, that he and his admirers exhaled the sour stink of garments long unwashed” (206). Unwantedly, he critiques the Holy Baba’s unsightly clothing and the offensive smell emanating from their presence in their tidy and tranquil chamber.

However, Huxley diverts his criticism towards the Marxist interpretation of all those poor classes who follow and put their faith in such Babas as the ray of their hope for a better and spiritual life. He philosophically argues that for working-class people, to work is to pray, and working means a poor state of living standard.

The laborer who sweats for his living and whose house contains no bathrooms, whose wardrobe has no superfluous shirts, must stink. It is inevitable, and it is also proper that he should. Work is prayer. Work is also stink. Therefore, the stink is prayer. (206)

He even brings Tolstoy's support to claim the fact that the actual prayer to God is one's work, and if one works honestly with one's full dedication and zeal, one will stink. "Other reformers desire to make it economically possible for everyman to have as many hot baths and to change his shirt as often as do the privileged non-stinkers at the present day" (207). The discussion takes the Marxist route, commenting upon the significance of hot baths as they relate to the class. The upper middle class and elite class don't stink, as they don't have to work like the lower middle and working class. He emphasizes the class segregation and division in society that has produced the privileged and underprivileged groups, which ultimately led to global revolutions throughout the world.

Moreover, he describes how indecent Baba's behavior was and how it contaminated the whole environment of the compartment. He writes, "The day, as it advanced, grew hotter. And suddenly the holy man woke up and began to hoick and spit all over the compartment" (207). He describes the very impolite, indecent, and unsocial behavior of the Baba that made him repugnant to the Indian culture of relating spirituality, religion, and divine faith with such Babas who hardly represent the sanity and true form of divinity. Thus, he takes his observation towards spirituality and tries to define true spirituality that does not connect the average human with divine beings. "The vast majority of human beings are not interested in reason or satisfied with what it teaches. Nor is reason itself the most satisfying instrument for the understanding of life (288). Huxley tries to justify how reason and religion contrast with each other in the world. If one is supposed to be religious or often spiritual in a more dignified way, one should give up looking for the reasons and scientific facts in what creed or faith one believes in.

But surprisingly, the way to control the world and society is how well a man can control his or her society. He needs such a force that can, without a force, bind a society into a single thread of unity and reverence towards his system and philosophy. Huxley writes, “Man’s progress has been contingent on his capacity to organize societies. Any force that tends to the strengthening of society is, therefore, of the highest biological importance. Religion is such a force” (208). Huxley contemplates the power of religion to unite and regulate human society. He considers religion as such a force that drives society towards unchallenged singularity. He argues that while the Indian Baba’s personality encourages the brotherly love among his followers, it also dwindles their critical thinking; “He did his best to terrify them with imaginary fears of servility and to flatter them with groundless hopes into passive contentment with a life unworthy of human beings” (208). Thus, Huxley criticizes the ordinary individual’s weakness for not exercising his/her critical faculty of mind so that he/she can appreciate genuine ideas and artistic endeavor.

Huxley critically argues that what such people do in the name of the great lifesaving force, they undo it in the meantime in the name of the devil. Further in his next travel journal titled “Agra,” he comments on some of the undisputed claims about the universal beauty of the Taj Mahal. Huxley creates antagonism against the admirers of one of the greatest man-made monuments. He does not find the Taj Mahal as magnificent as he had assumed, heard, and fantasized it to be.

Here at Agra, I find myself afflicted by the same sense of discomfort. My guide assures me that it is ‘Perhaps the most beautiful building in the world.’

Following its advice, we drove out to have our first look at the marvel by the light of the setting sun. The Taj, even at sunset, reverberated upside down from tanks and rivers, even in conjunction with melancholy cypresses—the Taj was a disappointment. (209).

He considers his disinterest in expensive and luxurious pieces of marvels to appreciate as the reason to dislike them. Although he argues that he prefers to observe, admire, and visit such great architecture as the Taj, he never supported any work and creation that consumed more than half of the state’s resources, wealth, and workforce. Thus, here also, he brings his sentiments of Marxism that support the equal distribution of property and respect for the working and poor classes in society. He describes, “architecturally, the worst features of the Taj are its minarets; these four thin, tapering towers, standing at the four corners of the platform on which the Taj is built, are among

the ugliest structures ever erected by human hands” (210). He describes the aesthetic value of Taj from third person traveler’s point of view that signifies subjectivity in aestheticizing art. He finds Taj as the product not of intellectual restraint imposed on an exuberant fancy but of an actual deficiency of fancy, a poverty of imagination (210). According to him, such a structure at once reflects the lack of variety and considers it as the imposed singular design of the ruler. He describes it as poor, dry, negative Indian architecture.

Nonetheless, he praises the Hindu architecture that remained safe from the Mughal invasion and destruction. He clearly states that those Hindu temples in South India that were off from the Mughal’s invasion and cruelty rather showcase the variety of architecture, beauty, and elegance. He writes, “The Hindu architects produced buildings incomparably richer and more interesting as works of art. I have not seen enough of the art in Rajputana to convince me of its enormous superiority to any work of Mohammedans” (212). He brings references to the temples of Chitor.

Similarly, in his “Benares” diary journal dated 14th January 1926, he describes the Hindu procession of worshipping the Sun during the eclipse. He witnesses the throngs of the crowd worshipping at the Ganga riverbank to the disappearing sun as their belief of it being engulfed by the big serpent. “A million men and women had come together at Benares to assist the light of Heaven against his enemy” (213). He further describes the crowd bathing in the holy water of the angels; nonetheless, he finds the river water quite dark, dirty, and scientifically unhealthy for the people. “Their dip was to be in the barge’s bilgewater. The sacred stream is filthy enough under the sky” (214). Thus, he considers such practices and rituals scientifically dangerous to the lives of common folks. Moreover, he also describes the dirt and untidiness caused by the human crowd in the river water. He writes, “For suddenly and simultaneously all those on the lowest steps of the ghats threw themselves into the water and began to wash and gargle, to say their prayers and blow their noses, to spit and drink” (215). Such behaviors of the Hindu devotees for him were more of ignorance and unhygienic practice rather than accepting and examining the power of divinity.

Further while strolling around the streets of Benares, he finds poverty being displayed at both aisles of the road. He writes, “The narrow lanes that lead from the ghats to the open streets in the center of the town were lined with beggars, more or less

holy” (215). He finds such situations as the birth of conservative practices and the incompetent socio-political leadership in India. He finds the birth of illogical practices by the poor class of Indians to be the result of intelligent and educated people’s propaganda. He considers such intelligent people more responsible for the regulation of such practices as “they invent ingenious explanations for observed phenomena; they devise elaborate and roundabout means for the achievement of remote ends” (215). Thus, such practices are often the inventions of those highly intelligent people who create discourse to act on humanity as per their will and philosophy.

He brings quite simple logic to validate his explanation by discussing how animals who run as per their instinct only concern themselves with their survival without letting it get spoiled by reason and imagination. However, men who practice an abundance of such habits often become the prey of their rationality and fancy. He considers religion in India as a luxury, as to perform and practice it, you need wealth and resources, which, being poor, one can never afford. He even wishes to donate his wealth to eradicating such luxurious practices had he been a millionaire. In his account of his visit to Japan, he describes the cities of Japan—Kyoto, Tokyo, and Yokohama—as cities of dark soot, dirt, mud, and mundane life. He finds the streets full of mud. While walking across those cities in Japan, he describes:

It was like walking, ankle-deep in mud, through an enormous Woolworth’s bazaar. Such a collection of the cheap and shoddy of the quasi-genuine and the imitation-solid, of the vulgar and the tawdry, I have never seen. And the strange thing was that, in Kyoto, even the real, the sound, the thoroughly pukka had an air of flimsiness and falsity. (218)

Further, he describes the museums of Japan as lacking any kind of genuine antiques. He finds them being just the recently fabricated modern tools: “The genuine antiques—the ones you see in the museums, for there are none elsewhere that look as though they had been fabricated yesterday” (218). He dislikes the modern and rudimentary appearance of museum artifacts of Japan. He uses the words ‘cheapness’ and ‘falsity’ to describe the goods of the Japanese market (218). Similarly, when he describes the Japanese fabrics, he calls them garish and pretentious. “It is as though there were some inherent vices in Japanese art that made the genuine art seem false and the expensive shoddy” (218). He describes the real Japan as full of smoke, innumerable Woolworths, and mud.

Moreover, he also comments on the music of Japanese folk culture as he finds it a kind of high-copy inspiration of Russian music. He finds it good to see as it has more performative qualities than listening. He finds it a little boring as he does not find it soothing and pleasant for the ears. He ironically says, “In Europe, one pays to listen to music; in Japan, one pays to see it played. When European performers make their appearance upon the platform, one generally wants to shut one’s eyes; in a Japanese concert room, on the other hand, one desires to keep one’s eyes wide open and to close one’s ears” (219). He describes such as the real Japanese culture. He further describes the cities, of Kyoto and Yokohama, as the unfinished mining camps due to the earthquakes. He notices dust heaps, shanties, and holes in the roadways. According to him, “a patriotic and true lover of Japan would describe her as the place of Fuji, village life, traditional dances, and cultural gentlemen of leisure; however, these are the indicators of unreal Japan” (223). For him, real Japan has been shoddy for a long time, and he accuses the manufacturers of altering Japan’s identity, making her shoddy. Thus, he labels this as the unreal self of Japan. Similarly, in describing the film city and film life of Los Angeles, he describes the city life as a mechanical life where everyone is enjoying a hectic life. He argues:

The great Joy city of the west. And what joy: the joy of rushing about, of always being busy, of having no time to think, of being too rich to doubt. The joy of shouting and bantering, of dancing and forever dancing to the noise of savage music, of lustily singing. The joy of loudly laughing and talking at the top of the voice about nothing. (226)

His observation of American megacities like Los Angeles and California remains as the emblem of the fictitious life where the people live masked life with fake smile, fake courtesy, fake nobility and fake happiness. Thus, he brings the realistic representation of social life of American city people. In a slightly different context, he even discusses how the dominance of America and the powerful countries of Europe spoil and exploit the socio-cultural and economic structure of poor nations across the globe. He brings the example of the former Spanish colony Central American Guatemala City and explains, “To understand European politics, one should read the history of Central America; Central America, being just Europe in miniature and with the lid off, is the ideal laboratory in which to study the behavior of the Great Powers” (234). He explains

how the war backed by the different interest groups destroyed the culture and its antique historical sites. He considers war as an outcome of structural hate being infused like a passion among the people. "Hate is like lust in its irresistible urgency; it is, however, more dangerous than lust, because it is a passionless, close dependence on the body" (238). He considers hate as the major reason for war in any society. Moreover, he considers propaganda and nationalistic ideology being indoctrinated in them as the propeller of war.

Similarly, describing his visit to Copan, he also describes how nationalism is anti-progressive and one of "the grandest labor-creating devices ever invented" (259). He clarifies how nationalism has been one of the fundamental strategies of politicians to rule, dominate, and control their subjects remotely. "There were a villainous set of men and women; not Indian, but low Cadino, squalid and dirty as only a poverty-stricken half-caste, with a touch of white blood and a sense of superiority to all the traditional decencies of inferior race, can be dirty and squalid" (264). Because of such nationalism, people get nothing but backwardness, ignorance, and a false sense of pride. Similarly, he even considers religion as the strongest force that affects all the entities of human life: culture, music, feasts, ceremonies, and daily activities. Thus, Huxley's travelogues make critical judgements of the stark sociopolitical reality in a very subtle way.

Conclusion

Huxley, in his travel stories, narrates the real self he observes upon his visit to different places across the globe. He categorically comments upon the social realities of these places and the dark shades of life there. His commentary passes the judgment that there should be socioeconomic equality, democratic practice, and the rule of conscience in any state. He speaks in support of the working and middle classes, who cannot afford even the basic standard facilities required to live a normal life despite bearing all the taxes and charges imposed on them by the state. He requests them to rise above all the communal feelings and hatred based on different factors. Leading a scientific life is living rationally, and being true to humanity is what he argues, supporting his cause for greater humanity. Thus, he argues that they should be critical, intelligent, and secular to live a happy life.

Works Cited

- Begley, Varun. "Objects of Realism: Bertolt Brecht, Roland Barthes, and Marsha Norman." *Theatre Journal*, vol. 64, no. 3, 2012, pp. 337–53. *JSTOR*, <http://www.jstor.org/stable/41679613>. Accessed 17 Aug. 2024.
- Byrnes, Corey. "Specters of Realism and the Painter's Gaze in Jia Zhangke's 'Still Life.'" *Modern Chinese Literature and Culture*, vol. 24, no. 2, 2012, pp. 52–93. *JSTOR*, <http://www.jstor.org/stable/42940559>. Accessed 19 Dec. 2024.
- David, Steven R. "What Is Realism?" *Obama: The Reluctant Realist*, Begin-Sadat Center for Strategic Studies, 2015, pp. 10–14. *JSTOR*, <http://www.jstor.org/stable/resrep04748.5>. Accessed 17 Aug. 2024.
- Dubey, Madhu. "Post-Postmodern Realism?" *Twentieth Century Literature*, vol. 57, no. 3/4, 2011, pp. 364–71. *JSTOR*, <http://www.jstor.org/stable/41698756>. Accessed 17 Aug. 2024.
- Gabriel, Philip. "Back to the Unfamiliar: The Travel Writings of Murakami Haruki." *Japanese Language and Literature*, vol. 36, no. 2, 2002, pp. 151–69. *JSTOR*, <https://doi.org/10.2307/3250884>. Accessed 19 Dec. 2024.
- Gorski, Philip S. "What Is Critical Realism? And Why Should You Care?" *Contemporary Sociology*, vol. 42, no. 5, 2013, pp. 658–70. *JSTOR*, <http://www.jstor.org/stable/23524414>. Accessed 17 Aug. 2024.
- Hausermann, Hans W. "Aldous Huxley as Literary Critic." *PMLA*, vol. 48, no. 3, 1933, pp. 908–18. *JSTOR*, <https://doi.org/10.2307/458351>. Accessed 17 Aug. 2024.
- Huxley, Aldous. *Agra. Aldous Huxley's Stories, Essays and Poems*. London J.M. Dent and Sons Ltd, 1954, pp. 209-213.
- . *Benares. Aldous Huxley's Stories, Essays and Poems*. London J.M. Dent and Sons Ltd, 1954, pp. 213-217.
- . *Between Peshawar and Lahore. Aldous Huxley's Stories, Essays and Poems*. London J.M. Dent and Sons Ltd, 1954, pp. 205-209.
- . *Copan. Aldous Huxley's Stories, Essays and Poems*. London J.M. Dent and Sons Ltd, 1954, pp. 258-275.
- . *Guatemala City. Aldous Huxley's Stories, Essays and Poems*. London J.M. Dent and Sons Ltd, 1954, pp. 230-258.

- . *Japan. Aldous Huxley's Stories, Essays and Poems*. London J.M. Dent and Sons Ltd, 1954, pp. 217-223.
- Jiménez, Santiago Henríquez. "The Benefits of Travel: Exploring the Notion of Genre and Academic Assimilation of Travel Literature." *CEA Critic*, vol. 64, no. 1, 2001, pp. 85–92. *JSTOR*, <http://www.jstor.org/stable/44378333>. Accessed 19 Dec. 2024.
- Meckier, Jerome. "Shakespeare and Aldous Huxley." *Shakespeare Quarterly*, vol. 22, no. 2, 1971, pp. 129–35. *JSTOR*, <https://doi.org/10.2307/2868801>. Accessed 17 Aug. 2024.
- Merrill, Katharine. "Wordsworth's Realism." *Modern Language Notes*, vol. 15, no. 4, 1900, pp. 102–08. *JSTOR*, <https://doi.org/10.2307/2917370>. Accessed 17 Aug. 2024.
- Morson, Gary Saul. "Socialist Realism and Literary Theory." *The Journal of Aesthetics and Art Criticism*, vol. 38, no. 2, 1979, pp. 121–33. *JSTOR*, <https://doi.org/10.2307/430715>. Accessed 17 Aug. 2024.
- Sayeau, Michael. "Realism and the Novel." *The Cambridge Companion to the Novel*. Cambridge University Press, pp. 91–103. DOI: <https://doi.org/10.1017/9781316659694.007>
- Schmerl, Rudolf B. "Aldous Huxley's Social Criticism." *Chicago Review*, vol. 13, no. 1, 1959, pp. 37–58. *JSTOR*, <https://doi.org/10.2307/25293502>. Accessed 17 Aug. 2024.
- Truitt, Willis H. "Realism." *The Journal of Aesthetics and Art Criticism*, vol. 37, no. 2, 1978, pp. 141–48. *JSTOR*, <https://doi.org/10.2307/429837>. Accessed 17 Aug. 2024.
- Weir, Ann Lowry. "Socialist Realism and South Asian Literature." *Journal of South Asian Literature*, vol. 27, no. 2, 1992, pp. 135–48. *JSTOR*, <http://www.jstor.org/stable/40874122>. Accessed 19 Dec. 2024.
- Wild, John. "What Is Realism?" *The Journal of Philosophy*, vol. 44, no. 6, 1947, pp. 148–58. *JSTOR*, <https://doi.org/10.2307/2020042>. Accessed 17 Aug. 2024.
- Williams, Raymond. "A Lecture on Realism." *Afterall: A Journal of Art, Context and Enquiry*, no. 5, 2002, pp. 106–15. *JSTOR*, <http://www.jstor.org/stable/20711464>. Accessed 17 Aug. 2024.