



**SUPERFICIAL BEAUTY AND HAPPINESS IN BRITISH AND
AMERICAN DYSTOPIAN LITERATURE: ALDOUS HUXLEY'S A
BRAVE NEW WORLD AND RAY BRADBURY'S FAHRENHEIT 451**

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MASTER'S THESIS

ENGLISH LANGUAGE AND LITERATURE

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**SUPERFICIAL BEAUTY AND HAPPINESS IN BRITISH AND AMERICAN
DYSTOPIAN LITERATURE: ALDOUS HUXLEY'S A BRAVE NEW WORLD
AND RAY BRADBURY'S FAHRENHEIT 451**

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Mahdi Kadhim Kareem titled **“SUPERFICIAL BEAUTY AND HAPPINESS IN BRITISH AND AMERICAN DYSTOPIAN LITERATURE: ALDOUS HUXLEY'S A BRAVE NEW WORLD AND RAY BRADBURY'S FAHRENHEIT 451”** is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master's thesis. 07.01.2022

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The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

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DECLARATION

I hereby certify that this thesis is the result of my own efforts, and that all material contained in it was gathered and presented in compliance with the institute's academic regulations and ethical policies. Furthermore, I certify that all original assertions, results, and materials for this thesis have been cited and referenced completely. I accept all moral and legal implications of any detection contrary to the aforementioned declaration.

Name Surname: MAHDI KADHIM KAREEM KAREEM

Signature:

FOREWORD

I would like to convey my sincere thanks and indebtedness to Asst. Prof. Dr. Nazila Heidarzadegan, my outstanding supervisor, for her professional supervision, inspiration, knowledge, and vision during my studies. I am also grateful to her for her psychological and motivational support. In addition, I would like to thank the other professors for their efforts and contributions to my research. Finally, I am grateful to my family for their unwavering assistance and motivation.

DEDICATION

The current work is devoted to my family and professors, who helped me finish my research. However, special thanks and obligation goes to my mother for her infinite love. Thank you for always being there in my life.

ABSTRACT

Environment is always significant in a global picture and will continue to be so in the future. Nature and man have had a strange relation for a long time. This thesis investigated two novels using one of the methods which affects people's thoughts and allow them to be aware of their surroundings. The thesis compares and contrasts two novels from American and British literature in terms of how they relate to nature and express unusual natural events. In Aldous Huxley's *Brave New World* and Ray Bradbury's *Fahrenheit 451*, eco-criticism was applied to research for explaining the relationship between literature and nature in order to investigate and explain how these cultures experience nature through their literature. Both dystopian fictions share a number of traits and attributes, including superficial attractiveness, satisfaction, the effects of technology on individuals and the environment, as well as the abandonment of reading books and a detachment from nature. The first chapter deals with dystopia, ecocriticism theory and prior research on dystopia. The second and the third chapters are detailed ecocritical analyses of the two dystopian novels, illustrating how the anthropocentric actions in both texts, which mirror the idea of authoritarianism, have a negative attitude toward the environment. Finally, the fourth chapter compares the two narratives and the key characters in order to cover the thesis's conclusions and research topics. The study concludes that the totalitarian regimes depicted in Huxley's and Bradbury's texts were primarily interested in consumerism and the economy at the expense of plundering the natural world and subjugating their populace in the name of stability. As a result, residents in both civilizations appeared to be happy on the surface because they were consumed with controlled scientific systems and technical gadgets that suffocated their awareness and separated them from nature.

Keywords: Ecocriticism, Dystopia, Nature, *Brave New World*, *Fahrenheit 45*

ÖZET

Çevre, küresel bir resimde her zaman önemlidir ve gelecekte de böyle olmaya devam edecektir. Doğa ve insan uzun süredir tuhaf bir ilişki içindedir. Bu tez, insanların düşüncelerini etkileyen ve çevrelerinden haberdar olmalarını sağlayan yöntemlerden birini kullanarak iki romani araştırmıştır. Tez, Amerikan ve İngiliz edebiyatından iki romani doğayla nasıl ilişkilendirdikleri ve olağandışı doğa olaylarını nasıl ifade ettikleri açısından karşılaştırır ve zıtlıkları belirtir. Aldous Huxley'in Cesur Yeni Dünya'sında ve Ray Bradbury'nin Fahrenheit 451'inde edebiyat ve doğa arasındaki ilişkiyi açıklamak için araştırmalara ekoeleştiri uygulanarak bu kültürlerin doğayı nasıl deneyimlediğini edebiyatları üzerinden araştırıp açıkdamaya çalışmıştır. Her iki distopik kurgu, yüreysel çekicilik, memnuniyet, teknolojinin bireyler ve çevre üzerindeki etkileri, kitap okumayı bırakma ve doğadan kopma gibi bir dizi özelliği ve niteliği paylaşır. Birinci bölüm distopya, ekoeleştiri teorisi ve distopya üzerine önceki araştırmalarla ilgilidir, ikinci ve üçüncü bölümler, İki distopik romanın ayrıntılı ekoeleştirel analizleridir ve her iki metinde de otoriterlik fikrini yansıtan antroposentrik eylemlerin çevreye karşı olumsuz bir tutumu olduğunu gösterir. Son olarak, dördüncü bölüm, tezin sonuçlarını ve araştırma konularını kapsamak için iki anlatıyı ve anahtar karakterleri karşılaştırır. Çalışma, Huxley ve Bradbury'nin metinlerinde tasvir edilen totaliter rejimlerin, istikrar adına doğal dünyayı yağmalama ve halklarını boyun eğdirme pahasına öncelikle tüketimcilik ve ekonomiyle ilişkilendikleri sonucuna vanyor. Sonuç olarak, her iki uygarlığın sakinleri, bilinçlerini boğan ve onları doğadan ayıran kontrollo bilimsel sistemler ve teknoloji araçları tüketildikleri için yüzeyde mutlu görünüyordu.

Anahtar Kelimeler: Ekoeleştiri, Distopya, Doğa, Cesur Yeni Dünya, Fahrenheit 451

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ARŞİV KAYIT BİLGİLERİ

Tezin Adı	İngiliz ve Amerikan Distopya Edebiyatında Yüzeysel Güzellik ve Mutluluk: Aldous Huxley'in Cesur Yeni Dünya'sı ve Ray Bradbury'nin Fahrenheit 451'i
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RESEARCH SUBJECT

Control and power were and still are important goals for some people, and they would go to extremes to obtain them. Many writers have attempted to look at this issue from the perspective of how the misuse of power could harm human life and the environment. The purpose of this thesis is to examine and evaluate Aldous Huxley's *Brave New World* and Ray Bradbury's *Fahrenheit 451* from an ecocritical perspective in order to demonstrate and study anthropocentric totalitarian perspectives on the natural world through these dystopian novels.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The goal of this study is to speculate on two of the most well-known novels in environmental studies. The thesis is an attempt to utilize literature as a tool to educate people about the right and wrongdoings of humans in relation to the universe's natural workflow. It speculates on the ways and techniques of expressing dystopia in two different cultures: the United States and the United Kingdom, to emphasize the variations and similarities in their styles of expression, as well as their effectiveness. The thesis is likely to contribute to studies that compare and contrast the cultures and literature of Americans and Britain. By presenting the key concepts and dystopia in two novels from American and British literature, the study expects to examine and analyze the two works from a human ecological point of view using ecocriticism. The researcher will use these dystopian novels to emphasize and analyse anthropocentric activities against nature that are symbolised by a mistreating totalitarian regime, in order to criticize the mistreatment of the natural environment.

METHOD OF THE RESEARCH

Ecocriticism was used to study the novels which were analysed and discussed in an ecocritical light via examining the anthropocentric actions in these dystopian novels. The domination and dehumanization of man over the natural human society were discussed

between the British and American cultures. Hence, it contributed to uncovering numerous details of how the totalitarian regimes in both texts utilized control and power that dehumanized and impacted both human and natural environment which achieved conformity for the sake of stability.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

Existing socioeconomic conditions or political structures are critiqued in dystopian fiction, as are the potential negative repercussions of utopian thinking. As a result, the totalitarian governments depicted in Aldous Huxley's *Brave New World* and Ray Bradbury's *Fahrenheit 451* dehumanize and mistreat their subjects. Both writers caution against the misuse of science and technology, which could endanger both human society and the natural environment, with potentially disastrous consequences. Both dystopias have a lot of similarities in terms of features and examples that contrast man's relationship with nature. They also have a scientific and technological tone when it comes to exploiting and commodifying the natural environment. Thus, the significance of this thesis is in its genuine investigation into the issue of two different cultures, the British and the American, in order to show how these cultures' depictions of control and power reflected in science and technology might harm nature and individuals. However, the study aims to investigate the way ecocritical issues are depicted in American and British literary texts by using ecocriticism to analyze *Brave New World* and *Fahrenheit 451* to show how totalitarian attitudes in these novels portray mankind's dominance over the natural environment by exploiting it and thus affecting the environment.

CHAPTER ONE

INTRODUCTION

This thesis intends to analyse dystopia and its relationship with ecocriticism in two different cultures, the British and the American, by examining anthropocentric attitudes toward the natural world in Aldous Huxley's *Brave New World* and Ray Bradbury's *Fahrenheit 451*. The terror of considering the non-human world as outside and so commodifying and destroying can be seen in dystopian ecological assessments. As a result, ecological research not only teaches us about the environment and how to manage nature as an external force, but it also informs us about our ecological reaction to it. Most importantly, it is critical to delve into dystopian literature to see how ecological ideas and criticisms infiltrate dystopian societal criticism. This not only helps our understanding of dystopian literature by casting light on hitherto unknown messages, but it also improves our understanding of ecocriticism. Nonetheless, dystopian fiction became immensely popular just after World War II, as many people believed the world was on the verge of catastrophe at the time. Governmental disputes, environmental crises, and social conflicts or worries are all common sources of dystopian fiction (Slagel, 2021: p. 2-6). Although there are various definitions for the phrase dystopia, the *Oxford English Dictionary* defines it as an imagined location or scenario in which everything is as horrible as it can be (OED, 2005).

Numerous academic scholars regard the dystopian genre as a critical and thought-provoking subject worth researching and analysing. The researcher uses ecocriticism to investigate this dystopian literature in order to show how these two civilizations view nature through their writings by illustrating their styles, approaches, variances, and parallels. The authors of the two novels, *Brave New World* (1932) and *Fahrenheit 451* (1953), painted a

grim vision of a dystopian totalitarian state that seeks to commodify, tamper with, and conquer the non-human world. So far, these dystopian regimes have attempted to suffocate and manipulate their population through hedonistic pleasures in order to isolate and control them from the natural environment. As a result, residents of both dystopias lead just a semblance of a life apart from the outside world. Nonetheless, humanity is always in contact with the natural environment. Since its inception, humanity has had an impact on the ecology. Nature has been influenced in various ways, but it is widely believed that the industrial revolution marked the point at which man's impact became irreversible and action was required (Buell, 2005, p. 3).

The academic community began to be concerned about the state of the environment during the turn of the 20th century. Ecocriticism, according to Glotfelty (2009, p.18), is the study of the interaction between literature and the natural world. Ecocriticism is a literary theory that is centered on the earth. The theory of Ecocriticism has an interdisciplinary scope and considers as a new movement throughout the field of literary criticism. The ecocritics scholars emphasize in which way and where humanity interacts with the environment, as well as, examine the consequences of these interactions. Ecocriticism investigates the interaction among humans and their environment. To accomplish this, it emphasizes fictions regarding previous centuries which engage with contamination and environmental hazards. It also studies current environmental problems such as climate change (Garrard, 2004, p. 2).

Ecocritics rarely considers the future; when they do, speculative visionary scenarios are imagined. These scenarios might act as cautionary attitudes, such as authoritarianism. This is essential for the purpose of this thesis as both Aldous Huxley and Ray Bradbury warn against the misuse of science and technology that could have an adverse effect on the natural environment. Nonetheless, the two books used in this study depict a bleak future in which man is no longer capable of thinking, reading, or engaging with the natural world. As a result, this is a dystopia, which is valuable in examining the environmental issues highlighted in both novels. Nonetheless, the populated towns in *Brave New World* and *Fahrenheit 451* act as dystopias (Greene, 2011, p. 1).

Dystopia is the polar opposite of utopia. Utopia is a fictional universe based on desirable characteristics and focuses on a hedonistic lifestyle. Hedonism is valued in utopian communities, as are excellent living standards for all residents. Generally speaking, utopian fiction is set in the future. This historical arrangement allows readers to hypothesize on the

direction in which society is heading. By moving forward in time, utopian literature will highlight our understanding of the present. It illustrates a possible future in particular (King, 1991, p. 75; Garforth, 2004, p. 400).

There are two varieties of utopian fiction: positive utopia, which investigates the ramifications of society moving towards a positive future, and negative utopia, which investigates the consequences of society moving into a negative future. The negative utopia, on one hand, emphasizes the consequences of society's progress toward a negative future. The idealized, hedonistic world of the positive future is one in which everyone lives by high standards. Negative utopia, on the other hand, is defined as a terrible or chaotic society as described in dystopian novels. Dystopian fiction seeks to deconstruct utopian fiction's idealized society. It acts as a tool for future researchers to see into the present. More crucially, the ecocriticism theory, in its different forms, analyses the past and present in a new light through the dystopian perspective, allowing the dystopian narratives used in this thesis to be contrasted and analysed (Janssen, 2016).

As a result, the following questions will be addressed in this thesis:

1. How does literature reflect nature and human civilization in both the American and British contexts?
2. What role do ecocritical and dystopian themes play in American and British literature?
3. How realistically do literary texts address mankind's interaction with the environment around them, culture and nature?

The researcher believes and predicts that an ecological interpretation will provide a unique viewpoint on the two novels, as it is a previously unexplored technique as a comparison tool between two different civilizations, the British and the Americans.

1. THEORETICAL FRAMEWORK

The definitions of the thesis' essential concepts are presented in this chapter. It is divided into three parts; the first part will introduce the dystopian genre to emphasize its emergence and evolution through British and American cultures. In order to study the two texts via the second chapter, the second part will explain the theory of ecocriticism in order to define its roots, ascent, and growth. Finally, the last section engages with earlier research on dystopia to

show how concerns of control and powers, which parallel the idea of anthropocentrism, can lead to the ruin of the human and natural environment.

1.1. DYSTOPIA

1.1.1. DYSTOPIA AND ITS ORIGIN

In 1868, during a political speech mostly regarding the status of Ireland, J. S. Mills invented the term dystopia, which he used in contrast to the word utopia. Mills challenged the government's aspiration for Irish land in this speech, arguing that utopia is a term for something that is too real; yet, the government is likely to choose something that is just as bad to be true (Mills, 1868: 88). He simply coined the label Utopia to contrast with what had previously been deemed Utopia, and thereby linked the essential concept of Utopia. The *Oxford English Dictionary*, based on this speech, defines the term dystopia as an imagined location or scenario in which everything is as horrible as it can be (OED, 2005).

After all, this is simply too simplistic a description to adequately convey the various scenarios created by dystopian authors. However, if dystopian situations are those in which everything looks to be unpleasant or miserable, there will be little room for storytelling movement and evolution; everything will be reduced to the embodiment of an objective fact, resulting in an unchangeably horrible atmosphere. According to Baldick (2008), dystopia is a modern term coined as the polar antithesis of utopia and applied to any frighteningly terrible picture scenario, typically of the future. Throughout this description, the author appears to mistake a compelling event for political bias whenever it emphasizes the truth that utopias are nothing more than a fictitious type of ideal or superior (typically Communist) human civilization (Baldick, 2008, p. 100). According to Booker (1994), "defamiliarization" is the major literary approach used in dystopian literature. By cantering their societal critiques on imaginatively isolated regions, dystopian novels give more insight on sociopolitical issues that would otherwise be dismissed as normal and necessary. (Booker, 1994, pp. 3-4).

Yet, this appears to be a term that is equally suitable for characterizing the speculative fiction genre as it is for elucidating dystopian novels. The concept of an ideal society may be traced back to much earlier prehistoric times, and it must be considered from that point forward. The mythical roots of "Dystopia" and "Utopia," which are influenced mostly by religious doctrine visions of Garden and Hell, respectively are examined by Claeys (Claeys, 2013, p. 146). This concept provides a far more detailed description, with one representing perfect paradise and the other a location of terrible torment. It is certainly true that such two

pairs of polar perceptions contrast to some level, but without taking into account the particulars, they are undeniably similar. The tremendous amount of breadth and diversity of these polar opponents is one such element. The concept has now been developed, and a variety of "Utopias" have been built.

Gottlieb (2001, p.5) demonstrates the flaws of a similar hazy description when she states that dystopia is a societal framework that is worse than the present social order. She then goes on to say that this concept is meaningless because literary criticism has been influenced by "postmodern criticism." It asserts that any society operating today (or, presumably, at any previous time) could be considered a 'bad place.' Postmodern critics' oversimplification of dystopia is detrimental to a precise characterization of what distinguishes dystopian thought or dystopian fiction.

After the crimes of the twentieth century, during a state of devastation and despair exacerbated by the First World War, which spanned the globe, the modern dystopian genre arose. Its evolution defines a move from Victorian optimism to an era of ambiguity. The optimism of the Enlightenment era was replaced by the belief that humanity was incapable of controlling its current destructive powers. Dystopian fiction aspires to be a reflection of the twentieth-century socialist utopia, to characterize political or social institutions unfavourably, and to represent totalitarian issues. This suggests that traditional dystopian fiction aims at educating and raising social and political consciousness among readers. Similarly, this explanation of dystopia demonstrates that the link between utopia and dystopia is ambiguous, as whether a social structure is perceived as utopian or dystopian depends on the circumstances in which the reader's point of view is printed (Claeys, 2010, p. 107).

Aldous Huxley's *Brave New World* (1932) and George Orwell's *Nineteen Eighty-Four* (1949), according to Claeys (2010, p. 109), are the most famous and great dystopian literary works. He claims that these novels all have one thing in common: the lack of a single unified fascist system demanding and usually exacting total submission from its citizens, occasionally but ineffectively challenged by vestiges of individualistic or methodical weaknesses, and completely reliant on scientific and technological advances to facilitate social authority (Ibid, p. 109).

Another major feature of contemporary dystopian literature is the difficult situation in which the characters of *Nineteen Eighty-Four* (1949) and *Brave New World* (1932) find themselves. It may both scare and inform the reader. Despite the fact that the audience of

dystopian literature may be desperate owing to the cynical depiction of its characters and contemporary circumstances, Vieira (2010, p. 17) says that the genre is educational in the sense that it promotes societal growth. She claims that the outcome of a utopian world depends on ethical and social activity, and that optimism can be found even in depressing literature.

Albeit, dystopian roots have been around for a long time, but due to the British chaotic historical and scientific advancements, dystopian roots became extremely popular in the twentieth century. Despite the fact that dystopian literature has a long history, some of the best-known literary dystopian works in English were written in the second part of the 20th century. According to Michael Alexander (2000, p. 311), George V's 1910 agreement promised new beginnings. But all of this was overshadowed in view of the foregoing Great War which changed everything.

Because things did not turn out as expected, literature depicted current horror, optimism, and pessimism in the face of constant change. That is when the term "dystopia" became well-known. People, on the other hand, were enthused about technological advancements and had utopian views and expectations for these new technologies. This is when dystopias begin to emerge as a reflection of potentially destructive behaviour, such as an overabundance of technological and scientific reverence. However, it is easy to see why totalitarian threats have been studied throughout dystopian history, and why such ideologies absorbed early dystopian writing. For example, in Aldous Huxley's *Brave New World*, he shows societies are controlled by a tight authoritarian rule that appears idealized; thus far, the truth is that the people of Huxley's world do not recognize that they are being manipulated and ignorant, and that they feel they are happy. They are not permitted to think freely, and the regime has complete control over their liberties.

Also, numerous literary critics believe that dystopia in its origins refers to all types of terror instilled by totalitarian regimes on their population, and that all of these fears are our own. Presuming this is to simply ignore centuries of social and political movements that "historical revolutions" have done little to cause (Newsinger, 1992, p. 83). To believe otherwise is to assume that tyranny and communism remain our greatest societal worries. Unfortunately, examples of just such conceptions are not difficult to come by. Beauchamp (1977, p. 91) stated the general nature of dystopian origins over the last 40 years and continued to argue that totalitarian regimes mirror our society's worst fears. To conclude, the

concept of dystopia arose to warn readers about the impacts of modern technology on humans and nature, thus raising environmental awareness.

1.1.2. THE ROOTS OF DYSTOPIA

In the mid-eighteenth century, English philosopher John Stuart Mill invented the phrase "dystopia" as an opposition to the word "utopia," but it was not generally used until the 20th century. The notion of a "dystopian" civilization was softened several years ago. Dystopia's origins may also be traced all the way back to ancient Greece. The argument that dystopian literature evolved steadily rather than suddenly must also be explored. It had been gradually increasing even before Mill's idea of diverse texts— in particular, aspects of dystopia may be seen in some utopian literary works (indicating specific definitions of them) and, therefore, in social satires. Humanity's conviction in exceeding their capacities and finally achieving perfection was demonstrated in the 18th century. It opened the way for utopian works to be defined by views of the future that were previously impossible. The bulk of literary utopias of the time, according to Claeys, depicted a mirror in which man would not be able to see his image, but rather a drastically warped view of mankind (Claeys, 2010).

These domains were frequently depicted as having no societal significance. As a result, a critical and satirical alternative to such utopian writings evolved. In addition, through tracing the origins of dystopia, various concepts emerged that indicated the creation and growth of literary dystopian society, such as totalitarian governments and technology. Several authors, on the other hand, link "totalitarianism" to "dystopia." Attempts to establish unreachable perfect systems have resulted in an appalling condition, which is labelled as the 'complete opposite of utopia' and 'the socialist dystopia' (Rosefielde, 2010, PP. 246-257).

This means that while technology was frequently underlined as a tool for bringing about social change or contributing to the advancement of creation in a variety of fields, the use of technological innovation, such as atomic weapons, to murder a large number of people made people less enthusiastic about modern technology. As a consequence of this misuse of technology, people have become sceptical of machines and advanced technology. At the same time, these developments have created a sense of fear, causing people to be more aware of their surroundings. Still, over the history of dystopian books, all of this modern technology appeared to become a key topic (Fitting, 2010, p. 135-153).

1.1.3. THE EVOLUTION OF DYSTOPIAN LITERATURE.

Dystopian fiction did not emerge out of nowhere in the twentieth century, but it did have contemporaries dating back to the beginnings of utopianism. Utopian satire, anti-utopia, and dystopia are three concepts used by Aldridge (1984) to describe the evolution of the dystopian genre. From ancient Greece sitcoms to the mid-nineteenth century, utopian satire has existed. Utopian satire, according to Aldridge, addresses itself to certain historical situations, but lacks the future and technological components that characterize later anti-utopian and dystopian fiction (Aldridge, 1984, p.7).

Although many critics use the term anti-utopia when referring to dystopian fiction, utopian satire could be set aside to shed light on the terms anti-utopia and dystopia. Anti-utopia probably dates from the middle to late nineteenth century, and dystopian novels are a twentieth-century phenomenon, despite the fact that many critics use the term anti-utopia when referring to dystopian fiction. Above all, critics referred to Huxly's *Brave New World* as parody (Aldridge, 1984, p. 12). Walsh (1962) does, however, provide a useful evolution of the dystopian book. Looking Backwards, he claims that a distinct dystopia dates back to the late 1700s but remained a reflection discomfort to utopia until republicans grew concerned after the publication of Edward Bellamy's 1888 utopia (Walsh, 1962, p. 74).

He describes the books cited in relation to the novels as anti-utopians whose goal is to expose collectivism. Despite the fact that he recognizes their existence, Walsh developed the term anti-utopia to designate works that he does not consider dystopian. Morson's standards are consistent with Walsh's rejection of Bellamy's reply About the turn of the twentieth century. According to Morson, anti-utopia, as an anti-generic work, must condemn a certain genre rather than a singular work (1981). Anti-utopias, for example, eliminate a number of works that poke fun at the utopian program implied by Looking Backward (Morson, 1981, p. 116).

Thus, Morson and Aldridge classify dystopia as a sub-genre of anti-utopia. On the other hand, earlier anti-utopia of the late nineteenth century was associated with discrediting a specific utopian vision and referred to the impossibility of ever achieving utopia. As a result, it appears that these late-nineteenth-century anti-utopian works were anti-socialist writings, in which dystopian novels like *Brave New World* and *Fahrenheit 451* highlight the worst possible outcome of a socialist utopian vision gone wrong. Contemporary dystopian writings do not doubt the possibility of utopias; rather, they are concerned about the perceived outcome of utopia's realisation (Kateb, 1963, pp. 14-15).

Consequently, Aldridge and Morson distinguish contemporary dystopia from previous anti-utopias. The basis for this differentiation, according to Aldridge, is partly due to a shift in outlook. Whether capitalist or socialist, nineteenth-century predictions were under a growing and useful strain, or, to put it another way, growing motivations. Contemporary dystopia investigates the relationship between opportunities inherent in humanity and pre-existing social structures. In order to describe dystopia, it is necessary to examine accounts of the twentieth-century proclivity for contemplative reflection on the darker possibilities of human nature, which distinguishes contemporary dystopia from simple late-nineteenth-century social-political responses. Hillegas (1976) structures his description of dystopia without mentioning utopia at all, instead providing a very detailed explanation of its motivations. For him, dystopian societies are "bad dream" in which men are trained to comply, opportunity is killed, and person is pulverized; the past is effectively crushed and men are confined from nature; and in which science and innovation are used not to improve human life but to preserve the state's prevention and monitoring over servitude community members (Hillegas, 1976, p. 3).

Still, Hillegas defines the characteristics of dystopia rather than any anti-utopian structure. He has touched on some of the distinguishing features of the dystopian novel, such as the erasure of history and the isolation of man from nature. However, for a long time, critics have ascribed educational qualities to dystopian literary works. The dystopian novel, according to Murphy, tends to promote unpleasant rearing and social action by making implicit or apparent reflections on the viewer's current condition (Murphy, 1990, p.26).

Without a doubt, given the nature of the dystopian novel project, the writer of a dystopian novel seeks to encourage some level of criticism among his readers. It is true that such fear is motivated by the depiction of a fictional society in which, on its ethical foundation, there is only a small logical juncture far from the readers of the society storey. According to Howe (1982), the unique depth of such writing arises from the writer's revelation that when confronted with the prospect of a future he had been indoctrinated to desire, he is trapped with fear (Howe, 1982, p.303).

For that reason, it is significant that the dystopian narrative accurately represents that idealised outlook so that it can be recognised for what it is. Besides, the dystopian novel touches on the general framework of its narrative progression. As the dystopian novel seeks to expose the dehumanising effects of a specific society's horrors by depicting the effects on a

single person, the logical explanation of a dystopian novel portrays the protagonist as seemingly still existing with his society, promising that the reader will witness every point of that person's progressive destruction. Although this protagonist is presented as a happy member of his society who does not follow the rules of his society while also engaged in preserving and spreading the most insidious elements of that society, it quickly becomes clear that this person is dissatisfied with the ideologies that his society is striving for. Dystopias, according to critics, are stories that juxtapose the main character's failure with society's relentless growth. The loss of the self is the character's last acceptance of, and ultimate contribution to, society's resounding win (Mihailescu, 1991: p. 215).

They have also suggested that in dystopian novels, there is no way out because the labyrinth eventually closes in and engulfs any hope for a different society or even individual expression. After all, such claims go too far; their negative assertions ignore the dystopian protagonist's positive outcomes. The final question to consider is whether or not a specific key theme can be defined as typical of the genre. The emphasis here on a few specific themes is not meant to imply that there are absolute demands of dystopian literature. Consideration of certain themes that frequently emerge in dystopian novels, on the other hand, could aid in identifying such other novels while simultaneously providing similarities through which they could be effectively juxtaposed. Given the goal of a dystopian novel, certain themes stand out: the concepts of control and power, the psychological and ideological needs of humans, and the ways in which utopian ideologies can be perverted, through their attempted realisation, into the most heinous aspects of society (Clarke, 2011, p. 14).

Other common themes in dystopian narratives, on the other hand, are less visible. Erika Gottlieb discussed one of these ideas in her analysis of *Brave New World*, *We*, and *Fahrenheit 451*. She says that the collapse of the boundary line between the public and private worlds is one of the most remarkable common aspects of the cultures represented in the books in question. (Gottlieb, p.11, 2001) Another element of the dystopian novel is heredity. Because dystopian novels highlight the ideologies which pervert the society under consideration, which sheds the light on the aspects wherein the society and protagonist portrayed in its pages correlate to their heritage. The dystopian novel's society typically exemplifies its heritage in the following way: It depicts prehistory as unavoidable, ignoring its contradictions and defeats along the way. It projects its invincibility and righteousness into the future, trying to present itself as an unchanging present that has only grown in quality and

power. The past is a wasteland, while the future is a zone of final achievements (Galtseva & Rodnyanskaya, 1991, pp. 315-316).

This perception contrasts with the idea that dystopian societies appear to take into account the importance of each citizen's heritage when it comes to personal history. Personal heritage is commonly described as dangerous and unproductive in dystopian settings, whereas social history is interpreted as another means of demonstrating the correctness of the current social structure. The explanation for this disparity can be understood when one recognises that, while historical context can be clarified through biased explanations, family social ties invariably simplify any realisation of the loyalty that these societies commonly require. However, a dystopian society can hope to achieve the level of loyalty demanded of its citizens. The extent to which one's identity is formed in an organisation rather than a family. When both the societies in *Brave New World* and *Fahrenheit 451* are conditioned by such organisations, this reflects the purpose of the current thesis.

Though that numerous themes can be separated that link several dystopian works together—bonding not only narratives that are contemporary to one another, but also those published at different times—the nature of dystopian literature asserts that contemporary themes that emerge over time will play a major role in describing the vision of future dystopian works. Only in the last thirty years have two significant dystopian themes become popular. Dystopian literature has long featured civilizations endangered by innovation and governmental decision-making processes ruled by scientists or semi-sentient computers, but they did not previously account for a significant market share. The eco-catastrophe has followed a similar trajectory, albeit its rise to prominence has been slower, with new Malthusian hazards such as overcrowding, resource shortages, toxicity, and poverty (Simmons, 1998, p. 211).

1.1.4. Dystopian Fiction

Dystopian fiction became popular shortly after World War II, when many people believed the world was on the verge of destruction. Dystopian fiction is typically the result of on-going governmental disputes, environmental crises, and social conflicts or anxieties. Correspondingly, fictional products have become more sophisticated in terms of how dystopian fiction can be interpreted. There are numerous dystopian concepts provided, many of which are based on fictional novels. In literature, a dystopia is a relatively non portrayed in painstaking depth and often placed in time and location that the writer meant a contemporary

audience to consider as much worse than the world in which the audience lived, according to Sargent (Sargent, 2006: 53).

Sargent's concept primarily illustrates the fundamental concepts of what appears to be potentially realistic. *Fahrenheit 451*, for example, depicts huge TV screens broadcasting violent shows in an endless loop, with family members affixed to the screens so individuals do not miss their favourite programmes. The book highlights anthropocentric attitudes toward non-human society and exaggerates the current generation's obsession with technology and violent programmes, which may dehumanise the human and harm the ecosystem (Bradbury, 1953).

Dystopian fiction has been linked to events that occurred at the time it was written in some way. As a result, the dystopian narrative serves as a critique of such events. According to Robinson (2011), the writers stress social or political conflicts, which are then exacerbated in their writings. This is how dystopia works: it takes a current problem and expands on it. *Uglies* is about body image. *A Brave New World* is about our consumption habits of throwaway goods and our infatuation with hedonism, entertainment, conformity and communism (Robinson, 2011).

The author uses this narrative to express his thoughts on a particular topic. Dystopian fiction often conveys a public message about the current state of affairs. More significantly, power and control play a major role in dystopian fiction and are nonetheless included in sensational causes and aid in plot development. Power and control became a common theme in post-World War II dystopian fiction, as well as during the Cold War and beyond. After all, the level of detail with which writers of dystopian works define societies varies from one narrative to the next. Huxley's *Brave New World*, on the other hand, fulfils this requirement. Gottlieb aims to define "the Western model of dystopia" more specifically, stating that. The author offers radical critique of specific aberrations in our existing societal system, referring to one's potentially monstrous future consequences. In essence, this description refutes (or distorts) the general concept based solely on comparison to utopia. (Gottlieb, 2001: 13).

Howbeit, almost all of the twentieth-century Western dystopian fiction is regarded as highly predictive. Dystopian fiction is neither constrained nor scientifically predictive. Rather, it is the works' questions, cultural, psychological, and humanistic criticisms that strive to keep them not only significant historical texts, but also essential and living documents. The legacy of Ray Bradbury, Aldous Huxley, John Wyndham, and others is found not only in the

continued development of dystopian fiction, but also in the epistemological debate about the future: They are still giving us techniques and ideas to question the future, how we will get there, and what it will look like. Hereafter, dystopian fiction responds to this in a unique way that distinguishes it from science fiction. Still, given the previous century of world wars, financial panics, deadly totalitarian governments, and ambiguous danger, Bethune's essays regarding the modern appeal of dystopian literature argue that dystopias have outweighed bright prophecies by many degrees. Negative visions of the future may now be considered plausible. As a result, the dystopian story functions as a critique of such occurrences. A utopian society in dystopian literature is commonly depicted, in which technology has evolved far beyond the reader's understanding of technological progression. (P.13, Bethune, 2012).

Dystopian fiction is characterized as literature concerned with the humankind's scientific advances as well as the threats to human spirit, mind, and surroundings. Dystopian fiction differs from science fiction in that it tries to incorporate recurring elements into its stories, such as the featured society being ruled by a tyrant. Characters that are aware of their injury may be obvious as realistic in certain narratives. In other fictional works, they are blissfully unaware of what is going on around them. Violence is frequently used in these stories. Oppressors use it because they are afraid of their own collapse; oppressed people use it because they fear their tyrant and see no other realistic option (Burroway, 2011).

To conclude, before delving into the dystopian texts used in this study, it is critical to first discuss and mention the rise, roots, and development of the ecocriticism theory, which examines the interaction and relationship between man and his environment, in the following section.

1.2. ECOCRITICISM

1.2.1. DEFINITION AND OVERVIEW

In his book "*Literature and Ecology: An Experiment in Ecocriticism*," William Rueckert introduced the term "ecocriticism" as a literary term. Rueckert advocated the use of ecology and ecological notions to the study of literature by coining this phrase. Thereby, his description was more focused on ecological science and in consequence more limited in scope than those who came before him. Ecocriticism, as opposed to being purely empirical, has a broad scope (Callicott & Frodeman, 2009, p. 225; Glotfelty, 2009, p.19).

Both facets and varieties of ecocriticism integrate the common interests that individuals are intertwined with the physical environment, impacting it while also being impacted by it, given the breadth of the designated domains of interest. It is a school of thought that looks into the interaction between humans and everything else. According to Cheryll Glotfelty, an academic scholar, ecocriticism is the study of the link between literature and the surrounding environment. Ecocriticism is a form of literary criticism that focuses on the environment. Ecocritics and theorists should consider the following questions: How does nature appear in this poem? What role does the physical location play in this novel's plot? Is the play's value system congruent with ecological insight? How do our metaphors for the land influence how we handle it? What precisely do we mean when we say "environmental literature" as a genre? Should place be included to the list of important categories, alongside ethnicity, class, and identity? (Glotfelty, 2009, pp. 17-19)

Glotfelty's definition of ecocriticism is relevant to this thesis, where both of the selected texts warn against a political totalitarian government that seeks to deplete, exploit, and mistreat the natural world for the sake of stability. These assumptions, on the other hand, highlight the goal of ecocriticism and how it interacts with other literary aspects. Richard Kerridge developed a definition similar to Glotfelty's in his book "*Writing the Environment*," stating that ecocritics aim to measure ecologic ideas and conceptions whenever they show up in order to truly comprehend a discussion that tends to take place in multiple communities, mostly given no attention. Most crucially, ecocriticism considers the coherence and usability of texts and ideas as answers to the environmental crisis (Kerridge & Sammels, 1998, p. 5).

While Kerridge's tone looked to be similar to Glotfelty's, he emphasized the need of taking action in the face of the environmental calamity. Ecocriticism, according to Professor Scott Slovic, is the study of obviously environmental works using any literary technique, or the exploration of environmental significance and interactions in any literary work, even one that looks ignorant to the nonhuman world at first glance. Slovic's concept of ecocriticism is broad and inclusive, encompassing a wide variety of themes such as structuralism and formalism, as well as gender studies (Callicott & Frodeman, 2009, p. 225).

1.2.2. Origin of Ecocriticism

Human ties to the environment may be tracked back to the beginning of humanity, when the Holy Books detailed how humans should interact with nature (Buell, 2005, p. 2). The Bible's publishing has been described as the foundation for God's mandate that mankind

conquer and dominate all areas of life on the planet. Many people believe that this is the earliest mention of a Western man's place in nature. However, this idea has shown to be significantly different in non-western indigenous communities, since their relationship to the natural environment has proven to be supplemental, in contrast to the judgment core of Christian tradition. Hereafter, while Ecocriticism is a relatively modern concept, its origins can be traced back to ancient times. Nature was frequently illustrated and thoughts concerning nature were prevalent in Geoffrey Chaucer's works during the Medieval Period. Chaucer's view of nature was not limited to geographical areas, but was also deeply influenced by religious and spiritual beliefs (Alias, 2011, p. 133). Chaucer's writings contain various analogies to nature. In *Troilus and Criseyde*, the poet uses nature related terms such as "light," "heaven faire," "earth," "salte," "bird," "best," "fish," "herbe," and "green tree" (Chaucer, 2015, p. 1).

Nature is defined as magnificent and delightful throughout this poetry, but in a sense, time still stands as it relates to the Goddess of Venus (Alias, 2011, 147). Still, Chaucer was not the only poet who used nature as a source of inspiration in his works. Another example of early English literature with a strong link to nature is the Arthurian legend. Sir Gawain and the Green Knight are two characters from the tales of Sir Gawain and the Green Knight. This well-known poem can be viewed as a type of nature poetry (Popescu, 2014: pp. 47-48). In a storey in which the protagonist, Sir Gawain, rejects his connection to nature, his counterpart, Sir Bertilak, prefers to engage with it. According to Dan Nicolae Popescu, the moral link Gawain-Bertilak demonstrates a dual cultural approach to nature: with Gawain, the natural component is assumed to be confrontational and should be toned down at all costs, whereas with Bertilak, a man-nature general consensus is appealing, in which people's preservation of nature is non-invasive and collaborative at all times (Popescu, 2014, p. 48).

The contrast between man and nature is stressed, but these characters also demonstrate the paradox between humane resistances. Overall, the poem accentuates the parallels between seasonal shifts and various stages of human life. Despite the fact that nature regenerates itself through the seasons and fertility, humans succumb to death (popescu, 2014, p. 48). It's also important to remember that *Sir Gawain and the Green Knight* is a Christian poem. As a result, the Christian tradition, which asserted human authority over nature, has had a strong influence on how people interpret nature. Furthermore, Lynn White's renowned essay from 1967, in which he blamed Christianity for the environmental catastrophe, is another example of how he blamed Christianity for the crisis (White, 1967, pp. 701-2).

The poet responds to the forest, which he depicts as a location far removed from human society. These enigmatic realms hold many experiences, but also many anxieties and dangers. Sir Gawain eventually destroys nature, and so the uncivilised. The crucial idea is that humans do not belong in nature (popescu, 2014, p. 36). The Green Knight is unmistakably the embodiment of the natural world. Ultimately, the conflict continues until the poem's conclusion, when humans lose and nature triumphs. The Green Knight also represents the coming together of nature and humanity. Literature and art thrived throughout the Elizabethan age, and Britain became a creative country, creating a significant number of authors and playwrights. William Shakespeare, the English poet, best represents the Elizabethan age. Shakespeare used nature symbolism extensively in his writings, notably his sonnets. Shakespeare presents the intriguing vision of nature during the conversation between Oliver and Charles in one of his most famous pastoral plays, *'As You like It'* (As you Like it I.I, 105-109)

Shakespeare attributes beneficial qualities to the natural world in these lines. The Arden Forest is a reference to Shakespeare's home county of Warwickshire, but it is also a reference to Robin Hood's home county of Nottinghamshire (Roy, 2015, p. 57). Still, it is important to remember that those who wrote about the countryside were all city dwellers who gave a highly romanticised depiction of nature (Roy, 2015, p. 58). Shakespeare's Sonnets feature nature as well as his tragedies. Shakespeare uses a range of examples and direct references to nature in his Sonnets. More importantly, Sonnet 18 is one of Shakespeare's most famous sonnets, and it contains multiple references to nature. The Sonnet begins with several natural embodiments and symbolism such as 'summer's day', 'rough wind', 'heaven shines', 'nature' changing course to mention but few (Brian & Shakespeare, 1977).

Shakespeare's vocabulary is famous for including a wide range of words related to nature. To establish a vivid contrast to natural qualities that are related to an individual's character, the author uses terms such as rough winds and buds of May. Shakespeare's manifestations are guided by nature and its location. A summer's day is associated with beauty, and nature's shifting path is associated with an individual's slow ageing process. In a nutshell, nature mirrors a person's life stages. Nature appears with amazing aspects throughout Sonnet 18, allowing Shakespeare to carry out all of his representations and metaphors that relate to human life. Several of Shakespeare's works contain comparable references to nature and metaphors (Vendler, 1999, p. 120).

Nonetheless, many authors in British literature followed Chaucer's works on nature. For example, in his work "*A Discourse of Forest- Trees*," John Evelyn raised awareness about deforestation at the end of the seventeenth century (Hutchings, 2007, p. 175). He was a strong supporter of legislation aimed at preserving the forests. Environmental issues grew more prominent throughout the Romantic period, as Britain's industrialisation accelerated, posing a serious threat of pollution. Pollution was also a subject in Percy Bysshe Shelley's writings, where he emphasized his displeasure with polluted water, the rotten atmosphere of congested towns, chemicals inhalation and exhalation, the muffling of our bodies in unnecessary clothing, and the harsh treatments of new-borns (Shelley, 1844, p. 133). It is evident that the author intended to focus attention on environmental issues relevant to his generation.

It was also around this time that populations may have begun to recognise the dangers of species extinction. "*The Natural History of Selborne*," by Gilbert White, forewarned the public about the haunting of species, including partridges and other endangered species (White, 1987, pp. 21-22). Thomas Malthus's Article on "*The Principle of Population*," published in 1798, was the work that shone light on the topic of extinction (Hutchings, 2007, p. 176). Malthus alerted the British to the possible dangers posed by unsustainable population increase and severe hunger. As a result, it's safe to say that writing about natural notions and components was common in early British literature. Despite the fact that many of these were nature writings, several of them reflected ecological and socioeconomic issues.

Along with the aforementioned authors, the actual forefathers of ecocriticism may be followed back to British Romanticism, with authors such as Wordsworth, Keats, and Coleridge seen to highlight fundamental elements of humankind's connection with nature. Romanticism encouraged a deep connection with nature, which served as a crucial source of inspiration for these writers. William Wordsworth, however, was one of the most prominent authors who was concerned about the environment (Bate, 2013, p. 9). Living during the British Industrial Revolution had a significant impact on the poet, mirroring the impact on humanity and the environment. As a result, many of Wordsworth's writings were concerned about environmental issues, as evidenced by his most famous lyric, "*I wandered lonely as a cloud*" (Wordsworth, 1888, p. 93).

Nature was important to Wordsworth, as evidenced by the preceding verse, and terms like breeze and trees depict the realm of nature. The poet effectively used symbols and manifestations of natural characteristics. Jerome MacGann observes that Wordsworth's

essential indication and symbol of his sublime is ecological nature. Nature supplies the ideas of permanence that human beings, whose daily life are spent in historical and cultural contexts, demand. Wordsworth, like Coleridge, transforms environmental elements into divine realities: environment as Creation, the Dynamic World, and the visible form of only One Life (MacGann, 2001, p. 300).

As a result, Wordsworth considers nature to be an important component of human lives. Regardless of the fact that he lived in a period before the term "environmentalism" was coined, Wordsworth lay the foundation for literary environmental consciousness. In a nutshell, the Romantics created a profound connection to nature in their creative works. Victorian industrialization was popular in fiction after the Romantic period, with Charles Dickens as the forerunner. Dickens not only portrayed Victorian life, but he also addressed the environmental effects of industrialization. Several of Dickens' works have explicit environmental representations. His acclaimed work "Bleak House" begins with a harrowing depiction of environmental disaster. Dickens created a grim picture of industrialisation, emphasising its negative effects on people and the environment. As a result, Dickens' writing revealed that fictional novels may be useful in expressing the problems of existence in a society that has been ravaged by environmental destruction (Praham, 2010, p. 14). He also emphasised the power of fiction to promote public awareness about environmental conservation and to fight pollution of all types in order to achieve environmental justice. As a result, Dickens' writing bears a remarkable resemblance to modern ecological justice (Adamson, Evans, & Stein, 2002, p. 4).

Dickens' literature and ecological justice ecocriticism have a lot in common in terms of how they approach environmental improvement. Dickens' views on technology were vague and difficult to discern. He thought that technology could aid in the advancement of environmental and social goals (Parham, 2010, p. 17). His second concern was technology's potential for harm: "Isn't my moral obligation much raised as a result?" (Dickens & Fielding, 1988: pp. 403-05). To conclude, Victorians lacked the imagination needed to see how technology may assist people attain a self-sustaining future rather than focusing on the demands of a select few. Dickens had a clear image of innovation that, in his opinion, would fix the inconsistencies inherent in today's environmental concerns (Parham, 2010, p. 20). The transition from the Victorian to the modernist era, however, began in the early twentieth century. Modernism portrayed writing as a profession for people whose psychological

conditions rendered them unfit for life in the conventional world, and therefore suited to rebel against English society's uniformity (Marx, 2005, p. 26).

No other writer has done a better job of capturing the vocabulary of disease and marginalisation than Joseph Conrad. Conrad established a strong bond with nature throughout his career, and many of his paintings incorporate vibrant depictions of nature (Marx, 2005, p. 27). For example, Conrad's book "*Lord Jim*" contains numerous natural personifications. Conrad's views on environment and humanity are completely compatible with ecocriticism. Humans are regressing, becoming more isolated and frantic in their pursuit of scientific advancement and technological innovation (Luther, 2014, p. 5).

Another author was widely regarded as the creator of American nature literature throughout the United States. The first book to be associated with the first wave of ecocriticism was Henry David Thoreau's (*Walden*). Throughout this critical book, Thoreau stated that we need to take the essence of nature and see our limits violated and some life running free where we do not even approach (Thoreau, 2018, p. 233). His writing was so ground-breaking in the field of environmental literature that he was dubbed the "Pioneer of American Nature Writing" (Kováik, 2011, p.45- 48). American nature writing credited most of its growth to Thoreau.

Nonetheless, in the 1980s, a number of prominent academics, like Fredrick O. Wagge and Alicia Nitecki, made substantial contributions to the development of ecology in the context of literary studies, resulting in the birth of modern ecocriticism as a literary genre. These academics contributed to the publication of various environmental publications and papers that focused on environmental issues. Association for the Study of Literature and Environment (ASLE for short) was founded in 1992 by Scott Slovic. The organization's aim was to improve new nature writing and book academic strategies to ecologic literature, as well as interdisciplinary environmental work, and to encourage the exchange of information and ideas about literature to address the interaction between humans and nature. Finally, ASLE had grown into a strong organisation with a clear mission, and within a few years, it had attracted a large number of literary academics. By 1993, ecocriticism had established itself as a well-established literary discipline (Glotfelty, 2009, p. 17).

1.2.3. ECOCRITICISM: FIRST WAVE

In his book *The Future of Environmental Criticism*, Lawrence Buell proposes two waves of ecocriticism. Ecocriticism, according to Buell, went from the first to the second wave (Buell, 2005, p. 17). The demarcation between the two waves is hazy; the first is defined as descriptive in nature, and it is typically concerned with the interaction between literary productions and the natural surroundings. The first wave of what is now known as "nature writing" is said to have begun with American nature writing, notably Henry David Thoreau's *Walden*. He left his city for Walden, where he lived in a hut near the Walden pond's edge. Thoreau's retreat from contemporary life and flight into the wilderness exemplified true freedom (Clark, 2011, p. 27).

Laurence Coupe characterised the first wave stating that "environment" effectively meant "natural environment" for first-wave ecocriticism. The domains of the "natural" and the "human" appeared to be more disjointed in practise, If not in concept, they have begun to emerge for more contemporary environmental commentators of the reasons why "ecological critic" rather than "ecocritical" is preferred as more reflective of current practice. Initially, ecocriticism was seen to be in line with earth care ideals. Its purpose was to help in the "battle to maintain the ecological community" (Coupe, 2004, p. 4).

As a result, the breadth of the initial wave of ecocriticism was limited. A common choice was an ecosystem philosophy which would dissolve the structural detachment between humans and other components of the nature (Buell, 2005, pp. 21-22). The conceptual first-wave ecocritic examined the effects of human civilisation on environment in order to glamorize nature, castigate its own despoilers, and undo their destruction through direct activism (Howrth, 1995, p. 69). As a result, the fundamental goals of the first wave of ecocriticism were to raise ecological consciousness and safeguard the environment. Finally, most scholars claimed that the initial wave of ecocriticism was too narrowly focused, which drew attention to the second wave. The initial wave was preoccupied with the non-human world, but it quickly proved insufficient when ecocritics pushed their conceptual limitations (Marland, 2013, p. 850).

1.2.4. DEEP ECOLOGY

To understand the initial wave of ecocriticism, it is necessary to examine a philosophy known as 'Deep Ecology.' Deep ecologists are working to reformulate humanity's relationship with the planet (Rivkin & Ryan, 2017, p. 1511). They argue that humans should be similar to other entities in order to solve all types of social challenges. They advocate this by rising to

anthropocentric awareness and rejecting all assertions that nature is regarded as a type of social ownership. They also argue that humans should be similar to other entities in order to solve all types of social challenges (Rivkin & Ryan, 2017, p. 1512). In his essay *The Shallow and the Deep, Long-Range Ecology Movement: A Summary*, Arne Naess (1973) originated the phrase deep ecology. Along with Naess, David Rothenberg and George Sessions of the United States, as well as Australian Warwick Fox, set the ground for the creation of deep ecology. Deep ecology is still pushing back against Western anthropocentrism. Religious thought is included in Western philosophy (Callicott & Fordeman 2009, p. 206).

According to Lynn White Jr., Christian dogma fostered anthropocentric concepts, which championed the ideology that people are, dominant beings that will be fated to rule over all other creatures, including environment (Sessions, 1995, p.10). In addition, deep ecology is primarily concerned with two key principles: bio centric egalitarianism and metaphysical holism. The former is a philosophy that believes that all living beings are created equal. The latter expresses the belief that there is no distinction between humans and other animates. Due to these characterizations, deep ecology, which was spurred as an ecological breakthrough, has become a target of criticism. The two concepts were roundly chastised. According to Naess, the goal of deep ecology is to be descriptive rather than contentious. Environmental ethics, according to Baird Callicott, does not have to assign equal worth to all organisms in the ecosystem. These academics now argue that deep ecology must be abandoned (Callicott & Fordeman , 2009: p.207-8).

1.2.5. ECOCRITICISM: SECOND WAVE

The second wave adheres to a socio-centric approach to environmental challenges, as a result of which the second wave encompasses a broad framework of ecocriticism, ranging from nature writing to a wide range of social bases, as well as science through his discussions (Buell, 2005, p. 137). Buell highlighted that science and culture are inextricably linked. As a result, the second wave established a direct connection between scientific advancement and nature. Scientific discoveries were not seen as the absolute reality dictating our behavior; rather, they opened the path for humans to make reasonable decisions in order to cohabit with nature. The second wave later demonstrates the complementarity of human and scientific ties. Literature and environmental studies combine to develop an "interpersonal ecocriticism" that loves both urban and devastated environments equally (Bennett, 2001: p.32). As a result of the direct link between nature and social problems, ecocriticism's drive for the growth of the

social sphere became apparent. Furthermore, the second wave's advancement re-emphasized human activities, in contrast to the first wave's emphasis on everything non-human (Kováik, 2011, p. 55). Overall, the second wave did not refute or dismiss the first, but rather broadened the scope of ecocriticism to include a variety of topics.

1.3. Review of Related Literature

As a literary genre, dystopian fiction is a critique of a utopian society gone wrong. Probably, anthropocentric activities against non-human civilization that reflect attitudes of using control and power symbolised by misuse of technology or science, as well as consumerism, are among the key reasons for dystopia's emergence as a literary genre. The power that governments wield over their citizens, which they employ to ruin the natural world and human society, prompted a slew of dystopian scholars to write works criticising these oppressive regimes and raising public awareness of these heinous conditions. Because control and power are so prevalent in dystopian societies, many scholars have focused on these issues to learn more about their causes.

Nonetheless, both Aldous Huxley's *Brave New World* and Ray Bradbury's *Fahrenheit 451* are widely regarded as among the most prominent examples of dystopian literature, and these significant texts have been the subject of analysis by numerous academics using various approaches. However, there remains a gap in the lack of studies concerning the comparative analysis of these two different cultures, British and American, and particularly the problem of nativism. This can be examined through the lens of ecocriticism, which examines how literature interacts with the real world and, as a result, anthropocentric views toward nature. As a result, this section will focus on past research on Aldous Huxley's *Brave New World* and Ray Bradbury's *Fahrenheit 451*, which both deal with dystopian themes of control and power. In order to review these researches, it is important to understand that they will be organised chronologically.

Luma Ibrahim Al-Barznji and Lamiaa Ahmed Rasheed (2008) investigate *Brave New World* as a prophetic novel, questioning whether the dystopian novel's quick and modern technologies will improve our lives or put human life at risk. The authors demonstrate how Huxley's utopian future, in which moral standards and freedom are replaced by false attraction and sexual pleasure, represents the terrible cost that society would pay when

gradual needs disregard individuals' identities and view them as less valuable as comparison to machines. They aim to address the harmful consequences of modern technology on humanity, as well as the issue of dehumanisation caused by the use of power as a destructive tool to eliminate human emotions, through their analyses.

The cost of stability in modern society, however, may have dangerous consequences, as the authors claim that to reach their dumb happiness; the citizens of *Brave New World* must give up feelings, beauty, truth, and frankness. They don't have the authority to evaluate their true requirements. Even science must be regulated since it poses a threat to society's stability. This necessitates a great deal of sacrifice, and society must remain stationary. It opposes any change that might deviate from the ideal world (Al-Barznji & Rasheed, 2008, p 52). Consequently, stability will lead the society into a controlled organization. It will silence people and bring them at horrible risks where emotions, love, history and family are all exterminated

With regard to *Fahrenheit 451*, Michal Navátil (2008) examines the Classic Dystopias: George Orwell's *Nineteen Eighty-Four* and Ray Bradbury's *Fahrenheit 451*. The writer compares and contrasts these two dystopias with today's world. He depicts the fake realities that the two authors demonstrate in their novels; these facts represent the influence of modern technology such as the internet and televisions on today's world, which can result in privacy loss and other negative consequences. Finally, the author demonstrates that, despite the fact that George Orwell and Ray Bradbury represent two different cultures, the dystopias they depicted in their writings have ideas in common with our own. The two novels depicted futuristic worlds, but only a few of their assumptions were realised in the real world.

Julia Gerhard (2012) analyses how dystopian novels depict various forms of government discipline placed on the body and mind of its subjects. Throughout the writing process, she also grants emancipation from that control. As part of the comparison study, the author shows how the government uses dystopian literature to build disciplined bodies and minds by utilising a tightly controlled regime that recommends social functions, genetic controls, and total surveillance. Julia examines how the act of writing serves as a hopeful agency in each storey. Finally, the dystopian protagonists try to oppose the government's vast control and surveillance of its inhabitants by writing, which gives them power and new identities. Writing becomes a crucial part of surviving under the government's severe system since it not only

allows residents to express themselves and uncover their true selves, but it also gives them power, allowing them to break free from the Party's ideology and the harsh surroundings.

In a comparable vein, Eylem Altuntaş (2013), in her thesis titled *The Theme of Alienation in Two Dystopian Novels: Brave New World and Fahrenheit 451*, examines the theme of alienation in two dystopian novels: *Brave New World* and *Fahrenheit 451*. The author compares and contrasts the characters in Aldous Huxley's *Brave New World* with Ray Bradbury's *Fahrenheit 451*. To analyse the two works, the author used sociological and psychological methodologies. She argues that people choose to take the easy way and hand over control of their life to the government. People do what they are told to avoid having to think things through and make decisions that may have a bad or beneficial impact on their lives. They want peace and quiet, and the government wants stability, so there is a win-win situation. As a result, people feel alienated and alone in society (Altuntaş, 2013, p 14).

It is clear that the loss of individualism plays a significant role in the creation of an alienated individual acting on their own free will, resulting in a lack of communication and, as a result, alienation. Nonetheless, both Huxley's *Brave New World* and Bradbury's *Fahrenheit 451* envisioned a bleak future, highlighting the harmful effects of technological and scientific advancement on humanity and their relationship with environment. Man has lost his identity and moral ideals in the promise of a better future. As a result, the loss of individualism in modern man has generated a social and psychological problem that has resulted in alienation and meaninglessness.

However, in her thesis *Surveillance in Brave New World and Nineteen Eighty-Four*, Nevena Lovrinovic (2014) discusses how the government maintains authority over individuals in *Brave New World* and *Nineteen Eighty-Four* by employing surveillance as a systematic method. The purpose of this thesis is to examine the features of totalitarianism in both works. The analysis reveals how surveillance is established as a systematic strategy in both environments. In Huxley's *Brave New World*, however, the first part of this thesis illustrates how surveillance is developed. The second section focuses primarily on George Orwell's *Nineteen Eighty-Four*. Both governments are totalitarian, according to the author, and their major goal is to retain themselves; nonetheless, they serve fundamentally opposite purposes: *Nineteen Eighty-Four* aspires for total surveillance, but *Brave New World* aims for absolute happiness for citizens.

The author explains how the government wields power over the people with whom he disagrees. It establishes its ethics—the ethics of pleasure—to govern the pleasures and sorrows of individuals. Every person owes it to himself to appreciate the joys that are accessible to him: Excessive consumerism, sexual activity, and the use of the drug soma (Nevena, 2014: p. 9). Eventually, the most significant consequences of surveillance and control are the nullification of feelings, human-needs and family bonds.

Emrah Atasoy (2015), on the other hand, describes the strict regime's "*impediment of knowledge*" in *Fahrenheit 451*, explaining that the act of banning books in Bradbury's society is a way to control people's minds and even their imagination in order to prevent them from thinking or creating an intellectual society. Guy Montag, the protagonist of the story, was a fire-fighter who worked as a controlled member for the totalitarian government, and he used to destroy books instead of distinguishing them. Montag, however, gets fascinated about the books that used to be prospective threats producing worry and anxiety, as the writer recounts when he meets a book's lover woman named Clarisse. As he continues to hide as many books as he can instead of burning them all, his interest in them deepens. For him, the initial good glow of burning fades as he realises that burning no longer gives him joy (Atasoy, 2015: p. 408).

This demonstrates the importance of literature in improving people's awareness of their environment. As a result, the author used contextual thematic analysis to criticise people's minds being manipulated and how they are controlled. By the end of her article, Emrah Atasoy has demonstrated how *Fahrenheit 451* addresses a variety of problems, including book banning, totalitarian control, and intellectuality, as well as how the government stifles people's creativity. She also exemplifies Bradbury's views and hypotheses about a society in which people's knowledge is not restricted. She goes on to say that the divergent individual who lives in a culture where imagination is stifled will likely become an outcast and be pushed out.

In his paper "*An ecocritical interpretation of We and Brave New World*," Bart Janssen (2016) explores how the totalitarian state intervenes in both novels, potentially affecting the ecosystem. The author examines the two works from an eco-critical perspective, highlighting the apocalyptic theme. His study aims to show how these works might be scrutinised via the lens of ecocriticism. We live in a time when the rapid growth of technological machines has

had an impact on the environment. Nonetheless, the author uses the apocalyptic literary genre to examine the destructive effects of rapid technological advancement in the future.

According to Janssen (2016) a principle part of the apocalyptic angel of *Brave New World* lies in its view of technology and progress. One facet of apocalypticism is the threat of impending disaster as a result of failure to take critical steps at the appropriate time (Janssen, 2016). It is evident that the author's goal is to draw attention to the potential negative impacts of technology on the environment. Finally, we can see how dystopian and utopian fiction might operate as two separate oppositions to warn us about the potential repercussions that the contemporary machine can have on human existence and the environment.

In addition, Sienna, Meng-Syuan Jiang (2017) shows how people in Bradbury's society do not act or exhibit any resistance to the authority. She portrays a society in which little diversity is used to maintain power. The author offers insight on how the totalitarian regime fosters social uniformity through limiting variation in order to maintain control over the population through this inquiry. This type of social conformity has the potential to be a strong tool in the hands of society. It maintains full compliance in constrained persons by allowing them to fulfil their desires. The central theme of this study is that intolerance for multiculturalism produces dystopian conformity, which may be intertextually examined by referencing imagery of book burning from the twentieth century. Nonetheless, this level of social uniformity represents a society free of conflict. In conclusion, the author warns that in this modern technological age, we should be cautious; perhaps we are left with a sense of humanity's hollowness? Our lives are overwhelmed with endless knowledge in general. And, if there is no way to eliminate cultural diversity, how should our society deal with intergroup conflict?

In his study "*The Birth of Dystopia: Reading Ray Bradbury's Fahrenheit 451*," Arun Varghese (2019) addresses two questions about dystopia's birth: who introduced it and for what purpose? However, the goal of this research is to uncover the processes that underpin the emergence of dystopia in order to demonstrate that the current world is a dystopia disguised. The author tries to answer both questions by saying, the solution to the latter is quite simple— for dominance; a mass dominance on the economic, social, and political fronts." The answer to the first question is complicated, because it's difficult to pinpoint a single source or circumstance as being completely responsible for the emergence of dystopia (Varghese, 2019: p. 34).

Dystopia was formed by the consumerist society and the industrial revolution, according to the author. They were able to achieve this by using technology to control man's desire for pleasure. The rise of dystopia served as a critique of utopian thinking. It was created to cast light on any political oppression or to promote human consciousness of mass manufacturing and contemporary technology, both of which dehumanise man. Finally, the article aimed to focus on the emergence of dystopia and its consequences, in which humans have lost their identity and self-autonomy as a result of regime control and authority.

In his thesis "*The Carceral in Literary Dystopia: Social Conformity in Aldous Huxley's Brave New World, Jasper Fforde's Shades of Grey, and Veronica Roth's Divergent Trilogy*," Marlize Chamberlain (2020) explains how these dystopian novels illustrate social conformity as a "carceral" disciplinary tool, a concept proposed by philosopher Michel Foucault. This thesis examines how each text establishes its world as an effective carceral city, which includes the bulk of the jail regime that Michel Foucault emphasises in *Discipline and Punish*, using deconstructive theory as a theoretical framework. It implies that the societies depicted in the novels are potentially horrible cultures in which political and social developments lead to a brighter future but at the expense of some important feature of the human world. The study of these dystopian novels shows the nature of current society's carceral and highlights the problematic features of the political applications to which individuals are expected to adhere. The author concludes that while these writings demonstrate social and political developments that have resulted in ostensibly stable societies, some important aspects of human life, such as freedom, have been dedicated by the state to prove utopian existence.

Finally, it is worth noting that, among the studies described above, there is one undertaken by a researcher, Bart Janssen (2016), who examines *Brave New World* and *We* through the perspective of Ecocriticism. This reflects the importance of the current Thesis as well as the breadth of its contribution to future research. As a result of reviewing these previous studies, it was discovered that the majority of them concerned with studying the methods and effects of dystopian governments on individuals, and that there have been few studies on ecology and nature that mirror the idea of anthropocentrism and how man interacts with the non-human world up until now. This prompted the researcher to compare British and American dystopian literature in order to emphasise the variations and similarities in their techniques and expressions in expressing environmental concerns, as well as to analyse their philosophies. As a result, this will pave the way for future research and serve as a reference

for scholars and researchers looking to compare and contrast American and British cultures and literature.

CHAPTER TWO

ANALYSIS OF BRAVE NEW WORLD

This chapter will be a detailed examination of the *BRAVE NEW WORLD*, attempting to analyse the text from an ecological standpoint in order to demonstrate and explain how totalitarian governments attempt to misuse the natural environment by exploiting and depleting it through this novel. Totalitarian regimes use power and control mechanisms to subjugate their citizens, such as providing them with technological devices and scientific methods that make them appreciate their artificial world, resulting in superficial beauty and happiness, separation from the natural world, and the prohibition of books. More importantly, because the world's eyes are turning to nature, our world will face difficulties as a result of our mistreatment of it; therefore, analysing these texts through the lens of ecocriticism will show us the horror of treating the non-human world as external and thus can educate us on how to deal with it properly.

In *Brave New World*, Aldous Huxley criticises his British culture by revealing the ways for creating scientifically manufactured embryos. These embryos were intentionally generated in electronic jars to perform specific government tasks. They have been heavily conditioned and moulded by the World State. Mustapha Mond, the world controller in Huxley's artificial society, uses contemporary technology and biological methods to maintain control by distracting the residents from nature with superficial beauty and happiness. To

keep the globe steady in this hedonistic environment, books, religion, family bonds, relationships, and history are all erased.

In *Brave New World*, Aldous Huxley critiques a society that destroys itself and the non-human world by emphasising humanity's triumph over nature. The storey opens with a group of students visiting the "Central London Hatchery," a "squat grey building of barely thirty-four stores" that produces man-made embryos through bottling tubes and jars (Huxley, 1932, p.1). Nonetheless, the beginning section of *Brave New World* depicts a community-driven creation. Until now, and because dystopia is concerned with environmental and social crisis, the novel could be read from an ecological standpoint, because ecocriticism is concerned with social criticism, and it addresses the destructive hazards of environmental catastrophe to foreground flaws in current society by considering human society as dangerous and threatening to non-humans.

In his novel, Aldous Huxley describes a highly civilised society in which truth is sacrificed for feigned happiness, love is sacrificed for feeling, and creativity is sacrificed for stability. The regime's purpose is to instil these ideas in people's minds through sleep learning, and it may be summed up in three words: "Community, Identity, and Stability" (Huxley, 1932, p.1). Citizens of the civilised world have no ties to their families and are born from bottles into a tight societal order as a result of the social adoption of universal eugenics. Consumption, never-ending exploitation, and artificial sex characterise this abnormally shallow civilisation. As a result, the civilised world's population are addicted to soma, a psychedelic that leads them to ignore the reality around them by stifling their awareness. However, the story's protagonist, Bernard Marx, visits the "Savage Reservation" (1932, p. 86), which illustrates the Indians' natural existence on their primitive reservation, which is in stark contrast to civilisation's hedonistic madness. Later, Bernard takes John the Savage, a smart and self-aware man, from the Reservation to civilised civilisation. With only Shakespeare's Complete Works to guide him, the cerebral John is unable to adjust to the hedonistic modern world.

Mustapha Mond, the World State's top director, exiled Bernard and Helmholtz to a lonely island in the middle of nowhere because they were unable to adjust to and survive in the *Brave New World* contemporary civilisation. This alludes to or acknowledges an interesting but unaddressed criticism weaved throughout the storey: Bernard and Helmholtz represent a community incapable of appreciating nature's uniting power. As a result, all they can imagine is a life in the wild as someone who has been cast out of civilization. On the other hand, the

Savage Reservation, which is highly secluded and fenced off and compared with Bernard's civilised village and Lenina in the novel, is another evidence of Huxley's triumph of humans over nature by separating humanity from nature. During a conversation with Lenina, Bernard admits that the Savage Reservation is devoid of "Sixty Escalator-Squash Courts," as well as "no scent, no television, and no hot water either" (Huxley, 1932, p. 86). Lenin retorts: "Of course, I can stand it. I only said it was lovely here because.... Progress is lovely, isn't it?" (Huxley, 1932: p. 87). Because the Reservation's residents live close to nature, whereas the civilised community of Mond progresses on nature, implying that mankind triumphs over the environment, this represents a societal distinction between the Reservations (whose name indicates that it is distinct).

Certainly, Bernard goes through the motions of "wearily" muttering that such a worldview comes from sleep-learning (Huxley, 1932, p. 86), thereby teaching people to embrace the idea of progress over nature. So far, the totalitarian dictatorship in the storey has viewed nature as a resource of simply influential worth that must be depleted. Without a question, this fosters ideologies that strive to exploit, subjugate, deplete, and destroy the natural world. "The air was drowsy with the murmur of bees and helicopters," Huxley asserts throughout the dystopian novel, which emphasises the broken relationship between man and environment (Huxley, 1932, p. 23). This demonstrates how natural resources are exploited to produce a highly technological society.

Despite the fact that the stimulation depicting choppers murmuring like bees appears to be an affinity or integration of nature and society, it is not: the stimulation reflects the reduction of natural resources, causing society to become entirely technological, and further indicates that choppers are as natural as bees above the sky and through people's minds. There is without a doubt a fundamental concept in which nature is reduced to technology and can thus only be comprehended in biological terms: bees, for example, are akin to helicopters. Furthermore, Huxley criticises his dystopian dictatorship by demonstrating how the children of the World State enjoy playing a technological game known as "bumble-puppy," as follows:

Outside, in the garden, it was playtime. Naked in the warm June sunshine, six or seven hundred little boys and girls were running with shrill yells, the director and his students stood for a short time watching a game of Centrifugal Bumble-puppy. Twenty children were grouped in a circle around a chrome steel tower. A ball thrown up to land on the platform at the top of

the tower rolled down into the interior, fell on a rapidly revolving disk, was hurled through one or other of the numerous apertures pierced in the cylindrical casing, and had to be caught (Huxley, 1932, pp. 31-32).

In this fashion, Huxley illustrates how children in a civilised society engage in a completely technological game that demonstrates a lack of social understanding for the natural world. The narrator also pictures "Woods of Centrifugal Bumble-puppy towers, glow through the trees," reducing natural world forests to mechanical towers that excite genuine forests (Huxley, 1932, p. 53). Furthermore, the children are capable of playing in the grass, but should instead play bumble-puppy, which isolates them from the natural world and exhibits a complete lack of regard for and appreciation for the natural environment. As a result, deep ecology and Huxley's dystopian storey have a lot in common. According to Devall and Sessions (1985), living in the natural environment is crucial as "a particularly vivid and vigorous source of distinctive appreciation." In his book "Grooming the Soil for the Age of Ecology," George Sessions says that Aldous Huxley has influenced radical ecologists since the 1960s (Sessions 1987, pp. 105-125).

Natural imagery is also ideal for machine-driven goals since it opposes the modern instrument, which inverts nature by increasing man's reliance on machines rather than Mother Nature. In the case of *Brave New World*, where the castes of civilised society are intentionally formed through a hive rather than a Queen bee producing eggs, there are decanted embryos. And these embryos are "no more than cells in the body politic," as Bernard reveals when he describes how staring at the sky makes him feel "as if I were more me and not just a cell in the social body" (Bradshaw 1994). On the other side, Lenina grieved as a result of her independence. To put it another way, nature has been mechanised and degraded to an industrial level. As a result, as Huxley points out, the natural environment is exploited: "If we continue to live on our globe like a flock of devastative parasites, we consign ourselves and our descendants to endure mounting anguish and desperation that finds its meaning in the frenzies of mass violence" (Huxley, 1932, p. 78).

In this sense, Huxley's argument implies that by eradicating nature, we become lords of the natural world and, as a result, have an impact on our environment. "How can one be human and coexist with nature at the same time?" Huxley wonders in *Brave New World*. As a result, Huxley's philosophy criticises how man becomes master of the non-human world, and as a result, he seeks to establish a balance in which one must understand oneself and the environment in which one lives in order to live in harmony with nature. As a result, Huxley

says in the 1946 foreword to *Brave New World*, "The final and most probing transformation, the revolutionary revolution, is to be completed not in the exterior world, but in the souls and flesh of human beings" (Huxley, 1946, pp. 85-110). In this aspect, Huxley's worldview suggests that the theme for resolving the environmental crisis is self-improvement.

Furthermore, Huxley's dystopian scenario, in which he supports unrestricted consumerism and mass production at the expense of the environment, exemplifies ecological thought. Hence, one of the most important aspects of self-improvement is learning to strike a balance between the external and internal. Huxley's storey is distinguished by such disparities as he describes the two realms of *Brave New World*, civilised society and the Savage Reservation of the Indians (Huxley, 1932, p. 42).

Throughout the novel, Aldous Huxley criticizes his constructed civilization, which is strictly managed and subjected by Henry Ford's totalitarian rule. In this civilized and urban civilisation, the government teaches its citizens by sacrificing their emotions, religion, familial ties, and even their own lives. The World State in Huxley's civilization is a horrible tyranny that prioritizes communal cohesion over environmental protection. The authoritarian rule of the World State aims to remove and manage its urbanized population from nature. They lift themselves above the natural world for the purpose of stability by neglecting their natural surroundings. Huxley highlights the Savage Reservation as a site that depicts a really natural world in which books and nature are highly treasured and cherished.

Real sensations, such as happiness and attractiveness, are also displayed on this reservation, and are deemed genuine rather than superficial. The residents of the Society State, on the other hand, have no actual feelings and their entire existence is a ruse, because the dystopian government compels them to despise nature by lavishing them with hedonistic pleasures. Instead, the World State offers them with superficial beauty such as promiscuity and narcotics, rendering civilised people entirely addicted to such manipulation in order to achieve social uniformity and stability at the price of the natural environment by stifling their entire emotions. Because nature is a genuine force that makes people question their own existence and, as a result, makes them aware of their surroundings, the World State's stability comes at the cost of disregarding the natural environment. Then, nature was an ever-present threat to the civilised world's stability.

Yet, the dystopian government uses drugs, movies, and sleep instruction to retain strict control over its citizens. The World State's administration tries to encourage its residents to live in its manufactured society, where everything is supposed to be highly organized and perfect, because the primitive and natural world of the Savage Reservation contains factual emotions and death. This civilised world, on the other hand, is highly artificial, in which enjoyment and beauty are merely surface-level and come at the expense of people's actual feelings, rights, and freedom. The totalitarian system of the World State substitutes natural beauty in the civilised world of London in order to control people through the use of drugs that make life appear wonderful in order to achieve uniformity and stability. So far, it is merely a superficial beauty that emerges as a result of people's sacrifices for pleasure that helps them to escape uncomfortable emotions like anger.

In *Brave New World*, Huxley criticizes the dystopian regime's use of artificial tubes to develop its people. They're mass-produced in a hurry by mechanical machines that do not have feelings, as if they do not have a soul. They lack critical thinking abilities, and the dystopian society closely controls their enjoyment, causing them to despise and withdraw from nature.

Conditioning, artificial sex, medications such as soma addiction, viewing fee lies, and worshipping the World State's head director have all been used by the World State to dominate its residents, causing them to loathe and replace their natural reality with a shallow fictional world. As the narrative progresses, the rigorous regime instils a hatred for and obliteration of nature in the population of the civilised world of London, who are utterly unaware of their natural surroundings due to manipulation and conditioning procedures. The regime in *Brave New World's* dystopian society, on the other hand, employs caste-like procedures that are fulfilled through psychological training. They make embryos dislike their natural surroundings from a young age with the use of electrical shocks and sleep learning techniques, and thereby develop social stability, as mentioned by Huxley in the following quote:

The swiftest crawlers were already at their goal. Small hands reached out uncertainly, touched, grasped, and pedalling the transfigured roses. The Director waited until all were happily busy. Then, watch carefully, he said. And lifting his hand he gave the signal. The Head Nurse, who was standing by a switchboard at the other end of the room, passed down a little lever. And now, the Director shouted for the noise was deafening, now we proceed to rub in the lesson with a mild electric shock (Huxley, 1932, p. 21)

Throughout this quotation, Huxley demonstrates how the World State of the dystopian regime uses electrical shocks to shock and torture babies, making them despised flowers and everything natural that threatens the civilised society's stability. The government uses electrical shocks to make babies fear the sight of flowers, causing them to develop hatred for their natural world and forcing them to live in their artificial world. Mustapha Mond, the director general, also makes the following argument:

They'll grow up with what psychologists used to call an 'intensive' hatred of books and flowers. Reflexes unalterably conditioned. They'll be safe from books and botany all their lives (Huxley, 1932, p.17).

The Director of the World State manipulates the inhabitants to loathe nature and literature in order to continue consuming and plundering natural resources, as Huxley depicts here. Huxley demonstrates how the World State manipulates new-borns from an early age to dislike nature and so make them enjoy the superficial beauty of civilised civilization, in order to develop environmental consciousness about the manipulation of people's minds. Until this point, Huxley has linked the hedonistic pleasures that people enjoy with consumerism. In the civilized society of London, only the useful products that can offer the World State with stability are cherished and appreciated in London's civilised society. The dystopian government can control its population by using sleep learning and electrical shocks techniques to change their natural behaviours toward the environment, thereby isolating them from their instincts, since controlling an individual's instincts entails conquering both human life and nature.

The totalitarian dictatorship uses the concept of sleep-learning to condition the public, forcing citizens to comply and never question their rulers' instructions in urban life. The government forces folks to learn to follow and appreciate their surface world rather than the natural world through a process known as sleep learning. This procedure is critical for the stability of the World State and the establishment of societal uniformity. Every individual in London's controlled society is forced to go about their daily tasks without questioning or considering their life, as the government conditions and manipulates people by teaching them to be superficially happy through sleep learning. Nonetheless, there is no war in London's civilised world, and all of its residents are genetically and chemically identical. The dictatorship forbids anyone in urban society from having critical or natural feelings in order for the state to manage and control the population. The state attempts to wipe its people's true happiness and reasoning to follow the state's laws through sleep-learning.

As the Director of Civilized Society declares, the goal of this training is to: "That is the key to happiness and virtue-liking. That is the goal of all conditioning: to make people accept their unavoidable social fate "(Huxley, 1932, p. 16). Huxley depicts how the dystopian government isolates and controls its citizens in order to maintain their surface contentment, and as a result, they grow blind to their natural surroundings. On the other side, the government controls the populace by obliterating all of their sentiments by providing them with drugs labelled "Soma," and they also substitute natural sexual intercourse with artificial sex to accomplish their manufactured happiness. The World State seeks to eradicate its subjects' emotions since emotions might bring a person to a state of consciousness that allows him to be aware of his environment. That is the primary motivation for the World State to subject its citizens to surveillance and, as a result, control, which is another method of total dehumanisation. The civilised world's government is predicated on eliminating all of its citizens' feelings in order to attain conformity.

The administration is attempting to deprive its subjects of any feelings in London's metropolitan life. When everyone appears to be happy on the surface, conformity can be achieved without those feelings. The characters in the novel are not fully human because they do not cry, hurt, or suffer. For the purpose of stability, the administration strives to erase the emotions of its population; individuals do not struggle or reject the system. The World State uses soma to remove and replace its inhabitants' true feelings with cosmetic beauty and happiness. Relationships between people who have no feelings are deemed "absolutely healthy and normal" for the time being (Huxley, 1932, p. 84).

The government in the World State, on the other hand, eliminates anything that threatens their consistency. Throughout the dystopian novel's civilised society, the system makes its citizens passive and ignorant by conditioning those to be ostensibly glad to follow and obey their rulers' orders without questioning their existence or resisting the regime. Furthermore, there is no effort, spirituality, pain, or misery in this dystopian world; everything is manufactured lovely. Individuals in the World State must sacrifice their entire lives and emotions for the government's immovability, as shown in the following discussion between John the Savage, who was fully awake, and Mustapha Mond, the resident's world controllers in the World State:

'I don't want comfort. I want God, I want poetry, I want real danger, I want freedom, I want goodness, I want sin.", said Mustapha Mond, you're claiming the right to be unhappy. 'Not to mention the right to grow old and

ugly and important: the right to have syphilis and cancer; the right to have too little to eat; the right to be lousy; the right to live in constant apprehension of what may happen tomorrow; the right to catch typhoid; the right to be tortured by unspeakable pains of every kind. 'There was a long silence. I claim them all, said the Savage as last. Mustapha Mond shrugged his shoulders. 'You're welcome; he said (Huxley, 1932, p. 212).

John the Savage was born in the civilised world, but he grew up on the Savage Reservation, which is considered a natural place in *Brave New World*, where happiness and the beauty of nature are considered real rather than artificial, and this reflects the reason for John's awakening and awareness of his natural surroundings. John the Savage yearns for true happiness and to be fully human. Mustapha Mond and John both have distinct opinions about happiness. Mond offers everything that the people of the World State require, and as a result, he argues that the civilised civilization is far healthier than the natural Savage Reservation. Mond's society is an example of a flawless, artificial, and safe environment for residents in which there is no violence, disease, or conflict, and everything unpleasant must be eliminated, resulting in a phoney happy society. John, on the other hand, values and seeks out the natural world. He believes that the residents of civilised civilization are thoughtless and thoroughly influenced by their manufactured world, as well as obedient and uneducated. The totalitarian system in an urbanised society plans everything ahead of time so that they do not have to worry about their citizens.

Individuals in civilised civilization are exceedingly inactive and naive when it comes to seeing their natural world; they do not interact with their surroundings and are unaware of nature's beauty. Because the system has taught people to loathe nature, they only see and enjoy the superficial beauty of their constructed environment. Though, as Mustapha Mond argues in the following quotation, individuals in *Brave New World* enable the government to regulate not only their emotions but also their appetites "People were willing to have their appetites stifled at the time. Anything for a peaceful life" (Huxley, 1932, p. 201). The characters in the book are willing to give up all for the sake of comfort. They are completely unaware in London's civilised culture, where they have become soulless in their feigned bliss. People live and desire pleasers throughout this fake world because they simply seek and desire comfort.

The people who work in the laboratory rooms where the embryos are created appear pallid and unconcerned. Their emotions have been completely eliminated, which parallels Huxley's gloomy vision of human emotion manipulation. Huxley also explains how the World State

provides its citizens with very artificial sex that aids the conquering of human nature and therefore makes the entire society run superficially from another perspective. The dystopian administration aims to replace natural sexual intercourse with artificial sex, which suffocates people's consciences by making them appear happy and synthetic on the surface.

The repressive system of the World State attempts to divide its citizens from the natural world by taming them under artificial sex that can completely blind their visions of nature. Individuals in civilised society are viewed as manufactured commodities by the rulers of the World State. For example, Lenina emerges as a proud woman of her sexual appeal, with the World State's director describing her as "Wonderfully pneumatic," a term referring to production and machination (Huxley, 1932: 42-59). Even Lenin describes herself as "meaty." As a result, artificial sex becomes marketed and "pneumatic" in the sense that it is artificial, reducing the human to a purely utilitarian state. Thereby, sex aids in the colonisation of nature in order to achieve social stability.

People have been devoid of their inherent sensations up until now. They lack the desire to inquire about anything since the government provides them with non-natural sex that reflects a fake beauty that renders citizens stupid and hollow. As a consequence, Huxley uses this manufactured sex to understand the repression of individualism as well as the natural environment. Humans dislike their natural world as a result of artificial sexual manipulation, which is seen as a demeaning act by the dystopian dictatorship to misuse, deplete, and even rule the environment or ecosystem. However, this can lead to a hyper-rational community, just as hyper-rationalization has its foreground in defending man's dominance over the environment, which has been called into question by ecocriticism theory, which focuses on how "instrumental rationalism manipulates and controls "the nonhuman environment" (Buell, 2005, p. 194).

Nonetheless, this reasoning can lead to the conquest of the natural world. The oppressive government of the World State strives to eliminate every natural aspect of their society and suppress and replace natural-born by artificial childbirth in order to maintain and control their citizens' feelings. For example, Fanny Crowne was "rather out of sorts" and was advised to have an artificial pregnancy to remove her natural feelings (Huxley, 1932, p. 32). Furthermore, the government uses a chemical called soma to suffocate residents' feelings, causing them to loathe nature. Soma is a hallucinogenic drug imposed on the people of the

World State by the totalitarian rulers. The regime uses soma to control the feelings of its citizens in order to detach them from reality.

The drug causes numbness, hallucinations, and emotions in its users, causing them to become anaesthetized and lose touch with their natural world by causing them to lose their conciseness in order to get rid of all negative feelings. As a result, they become addicted and out of touch with their natural world. There is no suffering, conflict, or difficulty when one practises soma. Any genuine feelings, like as happiness or grief, are obliterated in favour of a phoney happiness that suffocates the users' awareness. Soma is "essential in creating the terrifying dystopian society of *Brave New World*... it serves as a technique of controlling and pacifying its users by taking them utterly out of touch with reality," as Laurenzano (2009) explains. Soma's purpose is to keep its users as prisoners in their constructed dystopian society of the World State, isolating them from nature by regulating their emotions.

Despite the fact that Huxley described soma as a hallucinatory drug that causes people to become hollowly happy, Huxley's bliss is only temporary. More crucially, John the Savage notices some of the World State youngsters mocking his mother Linda for being old, sick, and ugly at the infirmary, and he notices some of the lower caste Delta workers waiting in line to take soma. He takes the medicine and throws it out after becoming enraged. "Why aren't you all being happy and good together?" says an odd sound that emerges from the Music Box (Huxley, 1932, p.189). This demonstrates how the dystopian government monitors its residents' use of soma to maintain the artificial society's stability. People can become cognitively aware of their surroundings without taking soma, which is why the World State has conditioned its people to be superficially happy by removing their true emotions, as true happiness threatens the World State's stability. Huxley emphasises the use of soma to detest and isolate humanity from its natural environment, causing them to become cognitively ignorant of their surroundings.

Because soma dominates their entire lives, the citizens in the book have no critical thinking skills, and they consider the natural world as a foreign monster because their government tries to keep them away from it. "There's always soma to give you a getaway from the facts," Mustapha Mond proclaims (Huxley, 1932, pp. 209-210). Huxley demonstrates how soma can render an individual dominated and manipulated from the true facts of his society in this quote. Henceforth, Soma signifies a disconnection from the natural world, in which it fosters a superficial bliss that suffocates the users' awareness. The World

State establishes conformity throughout Soma by robbing citizens' emotions for the sake of social stability. Finally, Huxley critiques the World State's attempt to replace religion with science and technology worship, since Henry Ford represents the industrialization and capitalism of mass production that have affected society. Huxley emphasises the impact of current technological developments on both the human mind and nature. The system seeks to replace God's worship with science and technology through the use of modern machinery in civilised society.

The novelist's idea of worshipping Henry Ford is to promote ecological consciousness about the misuse of those two powers, which could have an impact on the ecosystem and thus lead to environmental destruction. Until now, worshipping Ford has mirrored the picture of a complete society that has been twisted, dehumanised, and controlled to the point where they have learned to love their own superficial beauty rather than the beauty of nature that surrounds them. By replacing Henry Ford with God throughout the storey, the author criticises Western consumption society. By doing so, Huxley hopes to increase natural responsiveness, arguing that man's power over the non-human environment can be increased until we play God, which is symbolised by Henry Ford's "T" model. The 'T' symbolism is seen throughout dystopian text, on jars of decant embryos, on the roofs of towers that denote the helicopters' platform, and it is also tattooed on the civilised society's inhabitants' chests.

As a result, God is unnecessary in the World State because the people are mindless. They do not hurt or feel ill, thus God is rendered obsolete and replaced by Ford, who reflects the notion of science and mechanical. Huxley uses Ford as an example, who is well-known for his automobile company's massive mass production. Instead of mentioning or calling out for God, the residents of the World State say, "Oh Ford!" "For Ford's Sake" by Aldous Huxley (Huxley, 1932, pp. 24-77). The Christian ideology has no place in civilised culture; it has been replaced by Ford, and everything related to God is forbidden. Nonetheless, Ford exemplifies how science and materialism are used to suffocate people's awareness and make them despised of nature. For that reason, science and technology mimic Huxley's grim depiction of the destruction of the ecosystem, which depicts consumerism's exploitation of nature. The worship of Ford in the book represents the manipulation and misuse of science in relation to ecology, and so renders people in civilised society emotionally enslaved by contemporary technology.

Additionally, in London's civilised society, individuals have no curiosity about their own existence because the government wants to replace God with Ford, and as a result, residents are forbidden from questioning their own existence. Accordingly, God is sacrificed for the system's stability in order to keep the wheels turning and, as a result, to attain societal conformity. Huxley, on the other hand, depicts religion in a unique way. Rather than a cross, people hold a "T" over their stomach, referring to the Ford Model T as the beginning of consumerism, exploitation, and mass production. In addition, the administration is attempting to prepare the populace by replacing chapels with solidarity services throughout *Brave New World*. The World State's upper castes, such as Alphas and Betas, participate in the solidarity a service by consuming soma, which makes them appear pleased on the surface but eventually leads them to entrap themselves in a group of orgies. This orgy reflects the community feelings that people have at churches. By requiring residents to express their thoughts through these solidarity services, the government encourages citizens to admire their false beauty, which depicts orgy through a group of sex, and therefore renders them completely stupid.

Conversely, sex is reflected in the solidarity services of Ford's society, in which they utilise soma to make people lose themselves, whereas sex in Christianity simply refers to the development of a new life. Mond also claims that religion is the basis of all misery and wars. People used to rely on God when they were despairing and faced difficulties. Although, during the age of science and technology, soma has resolved all concerns, and God is no longer required. More importantly, young people in the World State no longer require God because religion causes them to question their own existence; only the old demand compensation from God. People in urban civilisation do not age because they are given soma, which suppresses their natural feelings. Finally, Lawrence Buell, an early proponent of ecocriticism theory, claims that "the form of religion affords a distinct view on the natural world than polytheism" (Fredreksson, 2013: P. 6).

In consequence, because the people in *Brave New World* worship Henry Ford rather than God, their attitudes toward the non-human world may be negative because they are influenced by Ford's idea that he is their creator. As a result, by replacing God with Henry Ford, who represents capitalism and consumerism, Huxley hopes to raise environmental consciousness in the narrative, as people begin to worship science and machinery, which represents soma, and henceforth, they may develop a negative attitude toward their environment.

Aldous Huxley examines his anthropocentric managed government, which aims to absorb the natural environment with the use of modern machines. He looks at how modern and quick advances in science and technology can be used to destroy the environment by depleting, exploiting, and dominating natural resources. Huxley's portrayal of a highly industrialised and regulated society is based on the abuse of power that occurs as a result of the manipulation of man-made genetic species. Throughout the novel, the theme of technology is prominent in depicting the threats and hazards that could damage the ecosystem, resulting in the collapse of human society and the natural environment. In a futuristic tale set in the year 2540, Huxley expresses his apprehensions about a harmful sort of technology symbolised by genetic and biological engineering.

The assembly line process, work productivity, and scientific advancement over the natural world are all features of biological engineering as depicted in the dystopian literature. However, there are five main types of items, each with a decreasing level of cunning and skilfulness. The novelist places the Alphas at the apex of the civilization's hierarchy, while the Gammas, Deltas, and Epsilons are at the bottom of the pyramid, exposed to the 'Bokanovsky's Process.'

One egg, one embryo, one adult- normality. But a bokanovskified egg will bud, will proliferate, and will divide. From eight to ninety- six buds, and every bud will grow into a perfectly formed embryo into a full-sized adult. Making ninety-six human beings grow when only one grow before progress. Essentially, the D.H.C. concluded, bokanovskification consists of a series of arrests of developments. We check the normal growth and, paradoxically enough, the egg responds by building (Huxley, 1932, p. 17).

Throughout the storey, the 'Bokanovsky procedure' is the major method for producing thousands of identical embryos, in which it "incubates racks upon racks of numbered test-tubes" (Huxley, 1932, p. 2). Still, rather of being naturally born, the man-made embryos grow up artificially through sex tubes and machines in a man-made womb, indicating the diminution of motherhood and the triumph of contemporary technology over the natural world, which may have an impact on the environment.

The totalitarian ruler intends to use this method to promote uniformity by mass-producing thousands of identical embryos in a facility known as the 'London Centre Hatchery.' The totalitarian regime uses this type of technology to maintain stability through regulating society. Huxley's portrayal of this type of biological engineering as a futuristic fiction can

have catastrophic consequences. Biological engineering has the potential to produce thousands of uncontrolled species that might exploit, deplete, mistreat, and disturb the natural ecosystem, perhaps leading to a worldwide crisis. Nonetheless, the totalitarian regime's second method of brainwashing embryos is known as "hypnopaedia." During this process, the embryos are subjected to long sleep operations during which they are brainwashed and whispered under the government's strict control in order to make them despised any direct link with nature and the outside world. They grow up by having systematic ideas in which they are brainwashed to hate nature and flowers.

The British approach to ecocriticism warns against the exploitation of contemporary technology, which can result in an environmental disaster arising from industrial or man-made factories. Nonetheless, Huxley regularly emphasises biological engineering in relation to eugenics in *Brave New World*, with ecological conditioning of making man-made embryos being the most potent type of technology he depicts in the storey. The advancement of these man-made species comes at the expense of exploitation of the natural environment through the use of contemporary machines that produce outside the human body. The genesis of these animals, on the other hand, is vastly different from that of humans. The embryos are created artificially using modern equipment in a process known as "hatchery." The major goal of these advanced animals is to continue conquering and exploiting natural resources by building a highly advanced society on top of the natural environment in order for the government to maintain social stability. Huxley displays many technologies that are used to achieve the desired attributes in the final products, demonstrating a dehumanising and unnatural process:

They went into the Bottling Room all was harmonious bustle and ordered activity. Flaps of fresh sow's peritoneum ready cut to the proper size came shooting up in little lifts from the Organ Store in the sub-basement. The procession advanced; one by one the eggs were transformed from their test tubes to the larger containers. (Huxley, 1932, pp. 8-9)

The 'Bokanovsky technique,' as depicted in this phrase, produces thousands of identical embryos in the heart of London's hatchery. The device uses this controlled technique to achieve homogeneity by retaining the foetuses in jars and moving them across a conveyor. Everything in this operation is under state supervision; the jars contain everything needed to develop the embryos, and machines provide them with blood proxies. The products of the

Bokanovsky method, on the other hand, are mostly generated from animals, indicating how society is still dependant on agriculture and how humans and animals are intertwined.

Now turn them so they can see the flowers and books. Turned the babies, and then began to crawl towards those clusters of sleek colours. As they approached, the roses flamed up as though with a sudden passion from within. The Director waited until all were happily busy. Then, "Watch carefully," he said. And, lifting his hand, he gave the signal. The Head Nurse pressed down a little lever. There was an explosion (Huxley, 1932, pp. 20-21).

In this quotation, Huxley shows how Mustapha Mond, the Director of the World State and the Hatchery, is attempting to erase all ties to nature. He depicts how the government forbids embryos from having any direct contact with nature. The government is attempting to control and influence embryos by removing the love of nature from the equation. Nonetheless, there is a "social predisposition" component to the process. This step illustrates how scientific superiority motivates biological engineering to work effectively in order to keep precise control over the embryos. "They do not content themselves with merely hatching out embryos: any cow could do that, but produce socialized human beings Alphas or Epsilons" (Huxley, 1932, p. 13).

However, because ecocriticism theory is concerned with man's misuse of science and technology that may have an impact on the environment, this is a clear example of how science and technology may jeopardise humanity's future by separating humans from nature. Besides, the manipulation and exploitation of technology and science can have an impact on the environment by resulting in uncontrolled defective foetuses, as shown in the following quote. "The first organ affected was the brain. After that the Skeleton. At seventy per cent of normal oxygen, you got dwarves. At less than seventy eyeless monsters" (Huxley, 1932, p.14). Other technologies, about harming the embryos in this way, are directed at stabilizing the embryos for future projects, leading to a loss of individuality and thus might make the embryos become more dangerous species. This technique combines several environmental changes along with "discomfort, like X-rays, or shortening the oxygen supply. So, they can instil a horror of cold" (Huxley, 1932, p. 16). Moreover, the technology utilized to create the embryos with desired characteristics is described as harmful accountability to be avoided.

The lower cast, known as Epsilons, is described by Huxley as having less intelligence than the Alphas. The reason for this disparity in intelligence is that the Epsilon is used for work,

while the Alphas are placed at the pinnacle of the hierarchy to rule society. This technological advancement in *Brave New World* is in relation to bioengineering breakthroughs in the natural environment. Additionally, it is clear that the government is enhancing the embryos not for the purpose of the embryos, but rather to maintain strict control over them. Nonetheless, Huxley advises against Trans humanist technology since society has a tendency to misuse science and technology in ways that harm the environment. Huxley also emphasises and warns against the misuse of technology, claiming that mankind may not be wise to use it without disastrous results, such as the advancement of an atomic weapon. Also, the more power humans gains through technology, the greater our risk of destroying the ecosystem, which is more likely to occur when the prevalent ideology is one of exploitation with little regard for the environment.

Another illustration of how the World State's totalitarian rule seeks abundant consumerism at the expense of environmental exploitation is when one of the pupils questions the Head Director:

And didn't they consume transport? Asked the student. Quite a lot, The D.H.C replied. But nothing else. Primroses and landscapes. A love of nature keeps no factories busy. It was decided to abolish the love of nature, at any rate among the lower classes; to abolish the love of nature but not the tendency to consume transport (Huxley, 1932, p. 23).

This is another example of Mustapha Mond's controlled government attempting to eradicate the love of nature, but it also represents the state's proclivity to devour and exploit the natural environment. The World State's administration, on the other hand, has taken control of the territory surrounding the reservation and has installed electric fences. The fence is an effective metaphor "To touch the fence is instant death" (Huxley, 1932, p. 102). Mankind, in particular, mercilessly invades nature all over the world. This is the result of anthropocentric central planning combined with technology in order to gain complete control over human society and the non-human world. Finally, why is the administration of *Brave New World* so careless about the environment? To put it simply, it teaches residents to despise nature for the sake of stability by exploiting contemporary technology.

By isolating its citizens from the natural world, the World State's totalitarian leadership seeks to devour the natural environment's resources. By exhibiting depletion, instrumentalization, and conquering nature, Huxley criticises his anthropocentric totalitarian government's belief that society must be devoid of the natural world. Yet, the government

deliberately ignores the Savage Reservation because it lacks natural resources, and they regard it as a natural place that may elicit knowledge and awareness among its citizens because it is a highly natural world that allows its citizens to walk in nature and enjoy the beauty of the wilderness. The Savage Reservation is the home of John the Savage and numerous local Indians, and it is a direct criticism of London's civilised culture. People on the reservation are allowed to read and form family ties.

In contrast to the civilised world, the World State has complete control over everything, including reading, which is outlawed because reading raises citizens' awareness of their natural environment. Nature has no place in London's civilised society since it might elevate inhabitants' awareness and cause them to question everything, endangering the World State's stability. The totalitarian dictatorship, on the other hand, is attempting to make the Savage Reservation become an abandoned area by erecting a fence around it, which could lead to the Reservation's elimination. It is forbidden to visit the Reservation in civilised society, especially by the lowest castes such as the Epsilons, because they are heavily manipulated. Until now, only the rollers and intelligent castes such as the Alphas, as well as the highly regarded individuals in the civilised community of London, have been permitted to do so.

Huxley, on the other hand, uses The Reservation to reflect the portrayal of nature in which nature is the polar opposite of Mustapha's Mond's civilised society. John the Savage is the son of Thomas, the top leader of the hatcheries, and Linda, who was trapped in a severe storm and gave birth to John on a reservation far away from civilization. Natural-born people are considered offensive and forbidden in Mustapha Mond's authoritarian government. John the Savage lives in the uncivilised world of the Reservation, where people are connected to nature and intellectually aware of their surroundings, but they are forbidden from entering the World State's civilization because their existence poses a total threat to the civilised world's stability. It refers to the reservation as a different location, "has not been worth the expense of civilization" because of its reduced resources. It is a place that consists of natural environments such as ponds, animals and green wilderness (Huxley, 1932, p.141).

In view of that, Huxley criticises his anthropocentric totalitarian government, demonstrating that his manipulative system simply aims to waste natural resources by judging the Indian Reservation to be a poor, unworthy area, and thus completely abandoned and divided. Hitherto, on their vacation to the uncivilised primitive community, the protagonist Bernard Marx, an alpha male cast member, and Lenina, a vaccination worker

from the civilised world, have been shocked to see the people there live a very natural life, where humans are growing old and their faces are pale, and the sight of wild animals disgusts them with the ugliness of the natural reality on the Reservation. According to Lenina:

I don't like it, said Lenina. I don't like it. She liked even less what awaited her at the entrance to the pueblo, where their guide had left them while he went inside for instructions. The dirt, to start with, the piles of rubbish, the dust, the dogs, the flies. Her face wrinkled up into a grimace of disgust (Huxley, 1932, p. 94).

Huxley satirises the Environment State's manipulation of its citizens to loathe the natural world throughout Lenina's remark. Because it poses a threat to their stability, they have decided to leave it by removing their population from it, effectively turning The Savage Reservation into an uninhabitable wasteland. By abandoning such wild regions, the World State hopes to create a negative image of such environments in the minds of its residents, encouraging them to live and cherish the life of the civilised world, where everything looks to be wonderful and highly organised. Nonetheless, at the uncivilised Reservation, Bernard and Lenina meet Linda, a former citizen of the civilised, fascinating-current World State who has now moved to the Reservation. Linda is ecstatic to have met Lenina; she has not encountered a civilised, well dressed person in years.

Seeing Linda has not piqued Lenina's curiosity so far. The sight of an enormous, filthy woman disgusts Lenina. To Lenina, Linda appears as a monster and a beast. Because the residents of the world state are blinded by the government's stringent control, they believe that anything natural, such as growing old or becoming obese, is dreadful and unjustifiable. Because they do not get obese or elderly in the civilised community of London, thanks to development and modern science that keeps them in check. The rustic Reservation's life and atmosphere, on the other hand, are both natural. Individuals in Brave New Environment's civilised world, however, are unaware of their materialistic consumer world. They are, however, completely unaware of their emotional attachment to the natural world. Also, the World State's totalitarian regime seeks to erase nature from their civilization through this civilised and manufactured society. Huxley portrays London's artificial and civilised society as a fantastical realm filled with skyscrapers housing countless research centres. The tall towers, with their chopper landing, are depicted in the portrayal of downtown London from a chopper's view "a bed of geometrical mushrooms sprouting from the green of park and

gardens" (Huxley, 1932, p. 61). Thus, the cities of the World State are regarded as a part of the natural environment.

Surprisingly, Huxley's depiction of these cities as a tall tower is yet another ecological criticism of the World State's separation and isolation from nature. Individuals do not need to stroll because modern transportation is provided by a number of choppers ready to take off from the tops of the tall structures. Huxley's depiction of these cities consequently depicts an anthropocentric meddling with nature, in which the World State's authority attempts to abandon, obliterate, and divide the primeval Reservation by neglecting it. Nature and the civilised world, though, are at odds. Nature is considered as a dangerous threat to the modern world's civilization. It causes people to examine everything, making them more aware of their natural surroundings because their thoughts are not consumed by the demands of the civilised world, such as consumerism. The system of the World State attempts to eliminate the non-human world, and everything that is considered to be natural is abolished such as flowers.

They do, however, manage the embryos through a procedure known as "hypnopaedia," which causes the embryos' minds to become averse to nature and therefore abounded it. "What man has joined, nature is powerless to put asunder," Mustapha Mond, the director of the World State, explains (Huxley, 1932, p.17). Through this quote, Huxley explains how the totalitarian regime aims to only dominate the natural environment with the help of science and the modern machine. Young individuals in the World State's civilised civilization are indoctrinated to despise and ignore nature for economic reasons. Moreover, the World State's dystopian government aims to teach its population to leave nature while participating in various sports. This, in turn, causes people to go long distances to consume transportation, as Huxley illustrates in the following quote:

We condition the masses to hate the country, but simultaneously condition them to love all country sports. At the same time, we see to it that all country sports entail the use of elaborate apparatus. So they consume manufactured articles as well as transport (Huxley, 1932, p. 18).

Individuals' attitudes toward the biosphere are hence influenced by the World State's controlling government, which forces them to travel so far to control everything. In the end, the government in *Brave New World* wants to obliterate and abandon all natural environments, including the savage Reservation and the primitive natural wilderness of the Indians, in order to maintain rigid control over these natural places and manage its civilised society to consume the natural world's resources relentlessly. As a result, "many ecological

philosophers believe that this attitude on human separateness is at the basis of the environmental problem," which leads to environmental control and exploitation (Garforth, 2018). Hereafter, this represents Huxley's perspective in *Brave New World* on abandoning and neglecting nature, which may have an impact on the ecology and thus lead to inhospitable natural environments.

In *Brave New World*, the technocratic World State gives its citizens with contemporary technology and soma, allowing them to be highly controlled and oblivious of the truths around them. The citizens of the World State's civilised community have lost touch with books and nature, and are instead utterly sedated and ignorant to their government's strict rule. Literature is forbidden in this artificial society, and they see it as a tool for environmentalism because reading can make people aware of their natural surroundings, hence it is outlawed. The dystopian government, which is primarily concerned with exploiting the environment to keep its wheel turning, forbids the capacity to spread knowledge of nature through writing. Mustapha Mond's administration instils a dread of literature in his subjects by portraying books as dangerous and frightening.

The historical literature is prosecuted by the totalitarian regime. Individuals in the World State's commercialised society are not authorised or encouraged to engage in solitary activities such as reading books. The consumerist totalitarian regime in London's culture is only interested in economy, and they regard appreciation of nature as a waste of time, consequently they prohibit people from reading in order to smother their consciousness and knowledge of how to consume the environment. Individuals in the civilised world are only permitted to view films that suffocate their consciousness of their natural environment, which are referred to as "feelies." These feelies, according to Huxley, are massive cinematic screens that continuously make films on an eternal loop in order to discourage and divert people from their natural surroundings.

Notwithstanding, Mustapha Mond, the World State's leader, is an academic who enjoys reading and collecting books in his spare time, and he has a big collection of literature spanning from Shakespeare's works to the Bible. Mustapha Mond instils an aversion to the sight of books and flowers in embryos at a young age by associating them with pain. This causes the embryos to fear exposing themselves to nature, resulting in an aversion to the natural environment. As described by Huxley, Mustapha Mond gives orders to the working

nurses in the central hatchery of London to begin burning books and flowers through flames, causing the embryos to fear the sight of literature:

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 coloured image of beast or fish or bird. Now bring in the children, they 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 their caste was Delta dressed in Khaki. Put them down on the floor so they can see the books. Turned, the babies at once fell silent, then began to crawl towards those clusters of sleek colours, those shapes so gay and brilliant on the white pages. As they approached, the sun came out of a momentary eclipse behind a cloud. The roses flamed up as though with a sudden passion from within; a new and profound significance seemed to suffice the shining pages of the books (Huxley, 1932, p.20).

Huxley criticises the anthropocentric attitude of his totalitarian government of the World State, which strives to link books and flowers with pain in order to control young embryos by making them despise their natural world, and they create aversion to the environment by making the embryos despise nature through the sight of a burning book and flower. Despite the fact that Helmholtz Watson is an outcast who enjoys reading, when John the Savage introduces him to Shakespeare's plays, he is unable to completely appreciate the works owing to his training mind. Mond sees books as a desirable item in his civilization since they enlighten people's brains about their lives and surroundings. He claims that "Beauty is attractive, and we don't want people to be attracted by old things" (Huxley, 1932, p. 193).

Mond strongly prohibits literature in order to maintain the stability of his consumerist society. Helmholtz interjects, claiming that he yearns to compose something as clever as Shakespeare, but with a storey that can be understood by dehumanised, conditioned people. Mond disagrees, claiming that the stability of the World State (rather than Shakespeare's overcompensation for pain) is more vital and therefore worth the cost of literature. One of the narrative's most striking elements is the diversity and scope of Shakespeare's visuals and quotations. The title of *Brave New World* is a quote from Shakespeare's *The Tempest*, and the narrative stresses the ironic significance of Miranda's words to John's revelation of life outside the civilised world. Shakespeare's core amazing magnificence through his style is responsible for its presence.

In this regard, we can see Shakespeare's domination, which is really important. Because the authorities of the World State severely prohibit literature from achieving societal conformity through the civilised world, Huxley regularly references and discusses Shakespeare to stir and criticise his consumer hedonistic culture. Shakespeare is a valuable guide of references for every occasion, as well as a vast range of ideas that are beyond the purview of any writer. Shakespeare is also omnipresent in terms of intellectual pattern, as he has more in common with the primeval individual than Henry Ford's civilised world. Another reason Huxley uses so many references to Shakespeare is to draw a sharp contrast between the primitive reservation and the cultured world of London.

John the Savage, on the other hand, is the most literary figure. John is a smart figure who is aware of his dystopian manipulative system that pushes its citizens to live in a consumer and pleasure-seeking environment. In contrast to civilised humans, John resembles the Noble Savage, a perception used to characterise primitive persons who are good at heart and innocent. Linda, John's mother, later gives him an ancient book that her lover uncovers in an old trunk after his birthday. The title of the book is *William Shakespeare's Complete Works*. The Savage is influenced as he continues to read the book, and he soon takes an interest in Shakespeare's technique. The Savage gets more aware and antagonistic about his deceived government after reading it. The presence of Shakespeare here inspires and mimics Henry Ford's civilised world, in which people are discouraged from reading in order to continue exploiting and consuming the environment for the sake of their own stability.

Likewise, John's response to Shakespeare shows why books are forbidden in London's civilised culture. Only Watson and Mond were allowed to hear the Savage's thoughts on Shakespeare. Watson befriends John right once and is enthralled by Shakespeare's forbidden writings, which Watson has so far been unable to appreciate due to his restricted knowledge. Mond, on the other hand, understands it fully, but the most essential thing to him is to wipe people's minds from the truths around them in order to establish conformity for his civilised consumer society, whereas John demands inconvenience: I don't want comfort. I want poetry, I want freedom through his words, and John desires to be free and not to live through this artificial world of make-believe (Huxley, 1932, p. 211).

Huxley seeks to stress the striking contrast between the Savage Reservation and the refined society of the World State throughout *Brave New World*. Everything associated to nature is outlawed in civilised civilization, especially literature that may draw people's

consciousness to their reality and cause them to question everything. Mustapha Mond, the head of the World State in civilised civilization, agrees with John that:

Because our world is not the same as Othello's world. You can't make flivvers without steel-- and you can't make tragedies without social instability. The world's stable now. People are happy; they get what they want, and they never want what they can't get. They're well off; they're safe; they're blissfully ignorant of passion and old age; they're are plagued with no mother or fathers; they're so conditioned that they practically can't help behaving as ought to behave (Huxley, 1932, p. 193).

In this way, Huxley shows how Mustapha Mond, the world's ruler, concedes that stability is the most important aspect of his civilisation, despite the fact that he purposefully keeps his subjects ignorant, controlled, and conditioned by his government's rigorous regime.

Eventually, *Brave New World's* ecological study reveals that Mustapha Mond's totalitarian regime is solely interested in achieving stability at the expense of conquering and diminishing the non-human world. It was demonstrated that the inhabitants of Huxley's constructed world are utterly disconnected from nature. They are given soma and Feelies to keep them away from the natural world. The communist leadership used manipulative and scientific methods like hypnopaedia and the bokanovsky process to make people admire their constructed civilization and, as a result, loathe nature. Beauty and happiness are lost from literature in this superficial world, and they are replaced by hedonistic pleasures.

Despite the regime's severe conditioning and control, there are some characters that do not obey or comply with the norms of the state and pose real threat and power. Bernard Marx, Helmholtz Watson, and John the Savage, the primary characters, are aware of their manufactured totalitarian regime, in which they act and think differently from their contemporaries. Bernard Marx has internal animosity and loathing for the regime, yet he is preoccupied with his make-believe world and has always been against the state. He also did not follow his caste's rules, such as viewing fee lies or using soma. Watson, like Bernard, was a passionate opponent of the state, displaying hatred and contempt. Watson yearns for poetry and love, and he aspires to compose something as strong as Shakespeare's plays; nonetheless, he is concerned about the superficiality of the life of the civilized world is stifling him.

Most notably, Huxley used John the Savage as the protagonist; John is completely awake and aware of Mond's manipulative dictatorship. He created a real risk and threat to London's civilised world. John was a representative of the Reservation, which was set against the

apocalyptic reality of London. He was looking for true happiness, poetry, God, and love, but he could not find any in the civilised world. Finally, Mustapha Mond banished Bernard and Watson from the civilised world of London to the Falkland Islands, bringing the storey to a terrible and dark conclusion. John the Savage, on the other hand, was unable to adapt to life in both the civilised world and the Reservation, and ended up killing himself on an abandoned lighthouse.

CHAPTER THREE

ANALYSIS OF FAHRENHEIT 451

Fahrenheit 451, on the other hand, is a critical critique of American culture in the early 1950s, which is fast moving through excessive consumerism, materialism, and hedonism. Captain Beatty's muscular authoritarian authority governs and supervises a world civilization in *Fahrenheit 451*, a dystopian novel set in the future. Bradbury's civilisation, like Huxley's, is primarily synthetic, with citizens fully sedated and brainwashed by the government. Because the state provides them with controlled procedures and technical gadgets that insulate them from nature, residents of this society are completely unconscious of the truths around them. By burning all books, Captain Beatty's tyrannical regime makes reading illegal. Relationships, history, and reading are outlawed in this civilised society, and those who express any critical concerns face retaliation. Bradbury's civilization is surrounded by huge walls all of the time.

Ray Bradbury criticises his American consumerist society throughout the book, claiming that it tampers with the natural world by employing contemporary technology to seek uniformity and stability. Ray Bradbury's dystopian storey underlines the interaction between man and nature. The novel *Fahrenheit 451* has numerous references to social and natural

ecology, illustrating how machines and modern technology are used to exploit and misuse the natural environment. The Mechanical Hound, Seashell Radio, Thimble Ear, Four-sized, Television, Automobile, and other machines represent these machines.

Bradbury's civilization, on the other hand, is highly urbanised and artificial, with a totalitarian regime that aims to supply its residents with opulent pleasures that make them appear happy on the surface. Citizens become mentally illiterate as a result of this, and are therefore cut off from the natural world. Bradbury's government, led by the novel's villain, Captain Beatty, is only concerned with abusing and conquering natural resources by isolating its citizens from the non-human world. The reduction of nature by machines, such as the Mechanical Hound that "lived but did not live," is an illustration of this (Bradbury, 1952, p. 35). This phrase exemplifies or refutes the concept of the natural environment, implying the reduction of natural beings like dogs to mechanical machines for totalitarian rule.

Later, the story can be read from an ecological standpoint, in which the manipulation and exploitation of the environment symbolised by the Four-sized wall television and the Mechanical Hound refer to a highly technological and mechanical society whose sole purpose is to achieve stability by depleting the natural world. More importantly, through his characters, Bradbury creates a striking contrast between the natural world and his pleasure-seeking society. Montage, Clarisse, and Faber are associated with nature, whilst Montage's wife, Mildred, and the novel chief Captain Beatty are associated with modern hedonistic and artificial civilization. Montage, the protagonist of the book, is a fireman who is first linked with his rigid government, which likes to burn all books in order to keep its population ignorant of their own nature.

After meeting his eccentric neighbour Clarisse, Montag gradually becomes interested in his home through the natural environment throughout the story. Clarisse is awake and appreciates her natural world, yet she is the mouthpiece of Bradbury's story, in which he portrays her as someone who is uninterested in her materialistic manipulative civilization, which solely aims to rule the natural world. Clarisse is the book's representation of nature. Her representation as a part of the natural world, which is commonly considered as a source of power, is one example of this. Because she is entirely connected to her natural world and thus awake. Clarisse's intimate connection to the natural world is evident in the novelist's portrayal of her "the motion of the wind and the leaves carry her forward" when the protagonist Guy Montag first encounter her (Bradbury, 1952, p.3).

She also brings attention to the reality that many people in her society do not value nature in the same way she does. Montag also notes the "green blur" signifying grass and "a pink blur" indicating a flower lawn when speaking with her (Bradbury, 1952, p. 6). She observes her surroundings with care and contemplation. Montag also associates her with nature: he mulls over his encounter with her in the weather (Bradbury, 1952, p. 25) and associates her with candlelight rather than "the hysterical light of electricity" (Bradbury, 1952, p. 5). Similarly to nature, which Bradbury contrasts with shelter, Clarisse is Montag's refuge, which he eventually finds near the end of the story- when abandoning his civilization, Montag "crosses the river that divides the city from the country, the mechanical from the natural" (Baker, 2005, p. 489).

Clarisse's connection to the natural world, on the other hand, is reflected in her interests. Montag frequently sees her "shaking a walnut tree" or "knitting a blue sweater" on the lawn (Bradbury, 1952, p. 25). She is mentally aware of her bodily interests. Individuals in Bradbury's society are entirely identical, and the totalitarian state has "ideologically anaesthetized" them (Baker, 2005, p. 493). Nonetheless, Clarisse despises the concept of seeing and listening to the Seashell radio and the 'parlour walls' television (Bradbury, 1952, p. 7). While Clarisse epitomises nature in that she is mentally aware, Montag's wife Mildred has been heavily controlled by the system thus far. Mildred is a naive character in *Fahrenheit 451* who is primarily interested in the pleasures symbolised by the Four-Sized Wall Television, Seashell Radio, and Ear Thimbles, all of which are continually plugged into her head. Still, by establishing a contrast between Clarisse and Mildred, Bradbury demonstrates Clarisse's "clear dark eyes" (Bradbury, 1952, p. 4), which are "shining and alive" (Bradbury, 1952, p. 25). Mildred on the other hand, has "all glass eyes" (Bradbury, 1952, p.10) that appear to be "fixed to the ceiling by the invisible threads of steel, immovable" (Bradbury, 1952, p.10-11). These passages contrast Clarisse with nature in such a way that the writer shows her as alive and energetic, but he stimulates Mildred to her artificial society in which portrays her as a spiritless shell. Moreover, Bradbury depicts Montag entering his room and discovering his wife as a dead body, demonstrating how technology may directly affect humanity. "He imagined how his room would seem without turning on the light. His wife was laid out on the bed, exposed and chilly, like a body on the lid of a tomb" (Bradbury, 1952, p.11).

Mildred is also described by Bradbury as having "hair burned by chemicals to a brittle straw," "the body as thin as a praying mantis from fasting, and her flesh like white bacon" (Bradbury, 1952, p. 45-6). Mildred appears to be dead in the sense that her hair is scorched,

her epidermis resembles rotting and dead meat, and she appears to be completely wizened. Mildred's unnaturalness, or artificiality, as a result of the beauty products is depicted in this artwork. Mildred is only artificially alive from here on out, which exemplifies how "technology is being exploited even in the realm of medicine to suffocate the senses while keeping persons alive as machines" (Zipes, 2017, p. 186). Clarisse's naturalness contrasts sharply with Mildred's shallowness.

In contrast to Clarisse, who Bradbury always associates with nature, Mildred is described as a dead or mentally ill character that despises and is clueless of her natural surroundings. Montag discovers that "the most important memory he had of Mildred was of a little girl in a forest without trees" upon recalling her (Bradbury, 1952, p. 41). Montag also remembers Mildred when he tries to flee into the countryside: "All this land here. Pay attention to it! There is nothing and nothing. Millie, I'm not sure how you'd handle all this silence (Bradbury, 1952, p. 135).

Montag, thereby, sees the countryside as a calm and peaceful place, and he appears to believe that his wife is unable to live outside of her superficial society, away from Seashell Radio and television shows, and he cannot imagine Mildred living in the countryside, preferring instead to confine her to a city devoid of trees. Bradbury portrays Mildred as a mindless character who is carefully regulated, anaesthetized, manipulated, and uneducated by her totalitarian society, which controls people by giving them with technology and fake pleasures to make them appear happy on the surface. Clarisse, on the other hand, is vigorous, vibrant, and feels that old grass smells like cinnamon (Bradbury, 1952, p. 26). Mildred's lack of appreciation for the natural world, on the other hand, is due to her mental ignorance and passivity. She is unable to acknowledge her consumer society, which depletes natural resources for the sake of consumption.

For that reason, Bradbury is acutely aware of one's place in nature, and he despises the consumer society's mistreatment of it. To respect the natural world, the book also employs extremely appropriating images. Bradbury seeks to raise ecological consciousness towards the non-human world throughout the storey by describing nature as "a new Eden" (McNally, 1982, p. 25), "good" and "nurturing" (Huntington, 1982, pp. 137-138), a "shelter" (Mogen, 1986, p. 109), or "an Arcadian utopia" (Tuppence, 1989, p. 83). Besides, the writer has the old English professor, Faber, expressing the interaction between mankind and the wilderness by associating such a form of natural imagery. Montag is asked by Faber, "Do you

remember the storey of Hercules and Antaeus, the legendary gigantic wrestler with tremendous strength? But when he was imprisoned and deprived of his roots, he died quickly. If there isn't something in that legend for us today, then I am insane" (McGiveron, 1996, p. 70).

Clearly, the elderly gentleman is not insane; he realises that "flowers are striving to live on flowers, rather than thriving on good rain and black Loam." Despite this, Faber respects and loves his natural world, unlike Mildred and Captain Beatty. Bradbury also depicts Faber's significant dichotomy between the controlled individuals and the Antaeuses who understand their place in the non-human world. Montag imagines city dwellers with "pale, night-frightened faces, like Gray creatures peeking from electric caverns," according to Montag (McGiveron, 1996, p. 71).

Bradbury criticises his mass consumerist civilization and emphasises the importance of understanding and enjoying the natural environment through this contradiction and natural images between the city and the woods. Montag is guided to understand his role in nature by this acceptance and respect, which he receives from Clarisse and Faber as well. Yet, Montag "sees himself as a sic animal come from the forest, he is a thing of horn and blood that would smell like autumn if you bled it out on the ground" (McGiveron, 1996, p. 72). Montag's reduction to an animal is comforting since it parallels the understanding of one's place in nature. Through Clarisse and Faber, the narrator also conveys knowledge of one's place in the natural world. He reflects through Clarisse that to truly appreciate and respect the environment is to have a good understanding of one's humanity, and he states through Faber's character that we should remember that mankind is a part of the natural world, which raises an ecological awareness to nature and the world around us.

In his *Fahrenheit 451* (1953), Ray Bradbury satirises the American consumerist society that surrounds its citizens with sophisticated mechanical devices that distract them from reality and nature. People in Bradbury's manufactured society spend almost all of their time indoors and rarely venture outside. The regime in this dystopian planet keeps people from communicating with the outside world by keeping them occupied with modern technology that blinds their full visions. Ray Bradbury criticises how modern technology diverts people's attention away from nature, causing them to become thoughtless and manipulative. Individuals are controlled by the dictatorship through the use of Four-Sized televisions, Seashell Radios, Thimble Ears, and sleeping pills. Bradbury, on the other hand, depicts a

completely passive citizenry unaware of their surroundings in this consumer world. People's happiness and beauty in *Fahrenheit 451*, however, are only surface-level, to the point where they are unable to recognise the real and artificial reality that stifles their consciousness.

Unfortunately, the government imposes a huge cost on its population in order to establish social conformity, and this shallowness in emotions comes at a high cost. Throughout his storey, Bradbury cautions against the American consumer society; he satirises fast-paced living by exposing how the dystopian dictatorship promotes its citizens to drive fast automobiles, which has an influence on the ecosystem and makes them unconscious of the natural beauty around them. In addition, the author depicts people's addiction to drugs and sleeping medicines, which prevents them from appreciating the beauty of nature and thus from living and connecting with it. Ray Bradbury criticises how the system wants to remove authentic conceptions of beauty and happiness in order to influence humans and thus distract them from living in the natural world in his dystopian novel. Happiness signifies family ties, connections, and independence, whereas beauty represents nature and books.

Despite this, Bradbury uses his dystopian narrative to emphasise the illusory happiness of a number of characters. The characters' engrossment and interest with the state of becoming happy in this materialistic fast-paced culture is revealed by the book's frequent use of phrases like "happy, unhappy, and happiness." The author underlines his society's shallowness, which "fosters superficial hedonism" (Veenhoven, 2010, p. 625). People in Bradbury's society seek all types of pleasures as a result of the government manipulating emotions, making them completely mindless citizens. In this society, the totalitarian dictatorship rules over everything and does not allow for individual liberty, originality, or diversity of ideas. Instead, it promotes fear, uniformity, monotony, narrow-mindedness, obedience, and ignorance. Without asking any questions, the leadership expects its citizens to be pleased. It does not accept critical thought, and hence, citizens never examine their surroundings since the dystopian regime forbids it.

By this means, pleasure-seeking, which may cause people to "avoid problems" and lead to the erosion of "social bonds," has become a major goal for residents in this automated, harsh society (Veenhoven, 2003, p. 493). Due to competing interests and, as a result, varying expectations of beauty and happiness, this premise has significant ramifications. *Fahrenheit 451* society, in Bradbury's view, lacks real feelings, happiness, or beauty. Instead, the government gives ostensibly hedonistic pleasures to its citizens. It hinders people from

appreciating the beauty of nature and, as a result, substitutes it with a shallow world filled with all kinds of pleasures such as sleeping pills, drugs, radios, and four-panel televisions. For example, Clarisse McClellan, Bradbury's narrative's mouthpiece, is acutely aware of her manipulative and callous government to the point where she develops an aversion to the strict regime in her society; she devotes her entire time and all of her feelings to the natural environment; and she is mentally aware of her pleasure-seeking society that values superficial beauty over the true beauty of the natural world.

Clarisse's keen awareness of her surroundings makes her an extremely intelligent and outcast individual; however, she is dissatisfied with her blind adherence and hedonistic society; she recognises the phoney happiness symbolised by the dictatorial dystopian government's quest for total obedience and an unthinking society of "happiness" (Veenhoven, 2010, p. 606). Clarisse's view of beauty and happiness appears to be diametrically opposed to what the government promotes. She is a serious threat to the government, an intellectual and eccentric individual who is culturally isolated from the rest of society, as well as a highly regarded figure in Montag's figurative metamorphosis path. Her understanding of beauty and happiness differs from that of her community, which values worthless superficial activities such as driving fast automobiles, playing baseball, and relaxing in front of the television (Bradbury, 2008, pp. 41-43).

Rather, she appreciates nature's beauty and as a consequence finds happiness in it. Hiking in the woods, walking among the trees, watching animals, collecting butterflies, and stargazing are all examples of Clarisse's awareness and interaction with the natural environment that the novelist displays (Bradbury, 2008, pp. 33-43). She is strongly linked to nature as a result of her inquisitive curiosity, and she enjoys exploring her natural surroundings. So, her thoughts and perspectives toward nature gradually consolidated into opposition to the callousness inflicted on the inhabitants of her pleasure-seeking civilization. Nonetheless, throughout the tale, the protagonist, Guy Montag, radically changes his perception of the regime's internal mechanics; he becomes aware of his manipulating government after going out with Clarisse, and gradually realises that he is unhappy in his make-believe world.

Montag was initially oblivious of his government's manipulative techniques to furnish and immerse society in superficial pleasures, which is "a label for an aim that readily clashes with many other goals" (Ryan, 2010, p. 422). Clarisse's discussion with Montag, when she asks

him, "Are you happy?" is a major turning moment in the narrative's finale, as it causes Montag to doubt his life in his artificial environment. Montag's imagination is sparked by Clarisse's inquiry, and he begins to wonder: "Of course, I'm content. What is her opinion? I'm not, am I?" (Bradbury, 2008, p. 17). As the story progresses, Bradbury has laid emphasis on Montag's displeasure as his conscience of his dispersed state of mind becomes apparent:

Darkness. He was not happy. He was not happy. He said the words to himself. He recognized this as the true state of affairs. He wore his happiness like a mask and the girl had run off across the lawn with the mask and there was no way of going to knock on her door and ask if it back (Bradbury, 2008, p. 20).

Montag's enjoyment, as the novelist points out in the above statement, is merely surface-level, and his encounter with his next-door neighbour Clarisse causes him to rethink his artificial and uneducated society. Montag's satisfaction also shifts over time: at first, he enjoys burning books as a fire-fighter and is content with the opportunities provided by the dystopian system.

On the other hand, his disorganised state of affairs leads him to seek happiness outside of his superficially cruel society, as he has grown aware of the dystopian regime's enormous effect over society at large, since happiness is influenced by "social structures that are affected by regime policy" (Cole, 2006, p. 21). Because of the entrenched, a superficial layer of erroneous facts and distortion now appears. Montag becomes a utilitarian "satirical instrument for Bradbury to examine the urge of consumerism" in this scenario (Seed, 1994, p. 232).

Montag was also unaware of the beauty of his natural surroundings because his government has trained him to be unconcerned about the environment. Beauty is considered superficial in this dystopian civilization, where industrial gadgets like the Seashell Radio, Thimble Ear, and Four-Sized Wall Television distract people from perceiving and living through the natural environment. Montag becomes aware of the beauty of nature as a result of Faber's character, as Faber tells him to "look for it in nature and look for it in yourself" (Bradbury, 1953, p. 82). The novelist clearly engages in ecocritical criticism since he establishes a direct link between man and nature by explaining how the retired professor, Faber, encourages Montag to seek beauty in nature rather than in his superficial hedonistic culture.

Montag's wife Mildred and captain Beatty, on the other hand, stand out as two other individuals who appear to be immensely content with the regime's hedonistic pleasures. They show complete obedience to the government, allowing the dictatorship to divert their attention away from the true beauty of their natural surroundings, which makes them appear happy on the surface. Both characters are disinterested, unquestioning, submissive, superficial, and mindless. They understand and adopt the established conceptions of happiness and beauty as pleasure-seeking materialistic personalities, whose bounds are callously drawn by submissiveness, conformity, ignorance, and materialistic usage (Dimmock and Fisher, 2017: 13).

Henceforth, they appear to be happy on the surface because they are not breaking the rigid dystopian regime's prescriptive laws. Mildred, from another perspective, appears to value her superficial beauty and contentment out of mere ignorance. Mildred represents the ideal example of a meek and ignorant person; she adores TV shows and spends a lot of time in front of her parlour, as well as being preoccupied with trinkets like "seashell ear-thimbles" (Bradbury, 2008, p. 28). Mildred refers to the parlour as her "family" since she is constantly seeking fun, fulfilment, and hedonistic consumption (Bradbury, 1953, p.65). Mildred becomes a victim of mass culture and advertising that frames desire as a deficiency and the customer as someone whose wishes will never be satisfied as a result of this (Eller and Touponce, 2008, p. 94). Therefore, she avoids mingling with the outside world and cultivates an aversion to books and the natural world, as the government had predicted.

For that reason, Mildred's sources of happiness are shallowness and ignorance. Captain Beatty, who is responsible for all of the book's burnings, shows how beauty "depends on mental conceptions rather than life's reality" (Veenhoven, 1991, p. 6). Beatty is "willing to admit a degree of knowledge to placate Montag," and as a functional personality, he exhibits perfect conformity to the system (Filler, 2014, p. 534). For Beatty, happiness and beauty are synonymous with igniting a fire, attaining social conformity, and abiding by the oppressive constraints of the rigid regime: In this view, obtaining pleasure is crucial, as the following description demonstrates how Beatty makes people appear to be happy on the surface:

We're the Happiness Boys, the Dixie Duo, you and I and the others. We stand against the small tide of those who want to make everyone unhappy with conflicting theory and thought... Don't let the torrent of melancholy and dreary philosophy drown our world... I don't think you realize how important you are, we are, to our happy world as it stands now (Bradbury, 2008, p. 81).

However, the system manipulates, separates, and eliminates citizens from engaging with the outside world through the employment of TV parlours, Seashell, and narcotics. Televisors are immersive wall-sized television screens that are used in living rooms to represent shallowness and detachment from nature. By encouraging investment, the totalitarian system forces residents to work hard in order to obtain these commodities. Mildred embodies this mindless consumerism. Individuals are affected by these industrial things because they eliminate autonomous thought and deprive them of human emotions, effectively separating them from reality and nature. Television can also be used as a propaganda weapon. They are used by the dystopian state to broadcast false news and falsification in order to create a fictitious world that manipulates people's emotions in order to conceal facts and later disconnect them from nature. Montag's escape into the wilderness after killing Captain Beatty is one example of this; it is announced on the news that he is apprehended by the man-made technical apparatus known as the "mechanical hound." But, as Bradbury says, Montag is safe in the forest, where nature and animals appear to be real and lovely:

A deer. He smelled the heavy musk-like perfume mingled with blood and the gummed exhalation of the animal's breath. All cardamom and moss and ragweed in this huge night where the trees ran at him. Pulled away. To the pulse of the heart behind his eyes (Bradbury, 1953, p. 144).

In this regard, the author illustrates how propaganda may affect people's emotions in order to divert their attention away from nature and therefore control them. Furthermore, television shows people's infatuation with consumerism and mass media, which produces a false sense of harmony in society and so separates people from reality. In Bradbury's civilization, people watch useless television programmes like "Clara Dove five-minute romance" (Bradbury, 1952, p. 41). This leads to social conformity, in which everyone acts the same way. "We must all be the same," Beatty insists (Bradbury, 1952, p. 55). Nobody has personal ideas, feelings, or individual autonomy in this sense. The objective of the media is to make its citizens appear pleased on the surface while clueless to their fabricated reality. They are continually talking about a conflict that no one knows about, which gives the residents with false information, causing them to become thoughtless, fearful, and deceived.

Similarly, the Seashell is a mind-numbing gadget used by the dystopian system to force its citizens to enter it into their ears, which can distract them from their natural state and completely remove them from their surroundings. The Seashell is a pocket-sized wireless radio that may be used while working or strolling. It is a portable device that prohibits

individuals from experiencing their true sensations by forcing them to listen to sound music that suffocates their emotions, causing them to lose contact with their natural environment. Instead of criticising his controlled government for making people hollow and distracting them from conversing or appreciating the beauty of nature, Bradbury uses this technology to praise it and consider it to be the main source of their happiness. Consequently, with the help of the Seashell, the system frees people from their own emotions, allowing them to live in a fictitious reality that isolates them from their natural surroundings. Mildred is entirely disconnected from nature, spending her days listening to the Seashell radio and sitting in front of her sour-sized wall television, as Bradbury explains:

And in her ears the little Seashells, the thimble radios tamped tight, and an electronic ocean of sound, of music and talk and music and talk coming in, coming in on the shore of her unsleeping mind. The room was indeed empty, Mildred had not swum the sea, had not gladly gone down in it for the third time (Bradbury, 1953, p.10).

Mildred is heartless, mindless, and melancholy, and she escapes her natural reality by putting the small Seashell in her ears, which keeps her occupied with her superficial world. As a result, she loses track of what is going on around her. Hence, the Seashell causes people to lose touch with their natural surroundings, making them easier to manage.

In addition, the totalitarian regime employs a technique that deprives people of their natural senses through the use of drugs. The government suppresses people's emotions and consciousness by using medications to prevent them from communicating with their surroundings. Bradbury encourages people to use drugs as a manipulative and narcotic, rendering them unable to think freely and, henceforth, unable to discriminate between their superficial reality and the natural world. Captain Beatty, for example, considers the heroine to be one of the essential qualities that cause others to admire their superficial beauty: "So bring on your clubs and parties, your acrobats and magicians, your dare devils, jet car, your sex and heroin, more of everything to do with automatic reflex" (Bradbury, 1953, 58).

In consequence, it is clear that drug use is widespread among individuals, causing them to evaluate their surface beauty on a reflex rather than a rational basis. Humans are cut off from the rest of the planet by their lack of emotions and reasoning. Because they have been brainwashed by the system, they do not question, think about, or communicate with their natural surroundings. Individuals in Bradbury's society simply accept the false news that is broadcast on their four-inch screens without question. Though, the government employs

sleeping medications to isolate its people from their natural selves by rendering them numb and unaware of their actual feelings, allowing it to dominate them. Mildred, for example, overdoses on sleeping pills, and Montag catches her overdosing one day and, perplexed, has to summon an ambulance to assist her in regaining consciousness. Montag then learns from the healthcare technicians that they deal with "these situations ten times a night" (Bradbury, 1952, p. 13).

Consequently, it is a common issue. We never learn whether she tries to commit suicide or if she is simply unconscious. Mildred has no recollection of her illness because she is utterly oblivious to it. In this regard, the characters in the storey utilise mind-numbing substances to pass the time by removing all negative emotions. They spend all of their time indoors and never do anything significant; instead, they engage in mindless delight since their emotions are exceedingly superficial, causing them to be cut off from nature. The dictatorship exerts control over the population, causing them to avoid critical thought and, in a consequence, to pursue shallow pleasure. Individuals use drugs to suffocate the anxiety imposed on them by the totalitarian dystopian system, which allows them to avoid their natural environment and in so doing imprisons them through their superficial and hedonistic society. Ultimately, the totalitarian regime employs large, ubiquitous billboards to distract and isolate its citizens from their natural surroundings.

With the help of commercial advertising, the state encourages individuals to drive their fast racing automobiles throughout the storey. These massive billboards can be found everywhere across Bradbury's civilization, even on the metro, on television screens, and through the train's audio system. These commercial adverts or billboards, according to Bradbury, will be displayed among the drivers. Clarisse explains that this is due to the fact that previous billboards cannot be seen by cars, thus the algorithm always extends them (Bradbury, 1952, p. 7). These billboards, like propaganda, provide people erroneous information and prevent them from appreciating nature's beauty. These billboards cause individuals to consume mindlessly without realising their impact since they provide deception. If cars are unable to see these signs, it signifies the end of consumerism, posing a threat to the totalitarian state's stability. As a result, the dystopian system manipulates its citizens through commercials and enormous billboards, making them docile, ignorant, and unconscious of their hedonistic culture, which keeps them completely enslaved to their superficial reality.

Aside from Huxley's *Brave New World's* biological engineering technologies. In Ray Bradbury's novel *Fahrenheit 451*, technology parallels his picture of a society gone astray. The author mocks modern technology's hegemony over his society. The introduction of technological advances such as televisions, radios, automobiles, and other items in the 1950s marked the birth of mass media and consumerism in American society. As a satirical dystopian novel, *Fahrenheit 451* highlights how modern advancements affect the environment and prevent humans from communicating with the natural world, thereby making them uninformed. In his work, Ray Bradbury depicts various harmful and manipulated technology tools that prevent people from appreciating the beauty of nature.

Though, as Bradbury contends, rapid technological innovation can have a negative impact on the environment and separate humans from all things natural. People are interested in technology's superficial enjoyment, which allows it to manipulate them. In the story, the author defines the totalitarian government as a powerful institution that manipulates society by preventing critical thinking and communication between individuals; in other words, they immerse their subjects in technology in order to isolate them from the outside world. The Mechanical Hound, the Automobile, Seashell Radios, and the Four-Sized Wall Television are some of the technologies they use to govern society. Guy Montag and his wife Mildred are profoundly absorbed in technological entertainment; they find joy and comfort in watching their parlour walls televisions and listening to their seashell radios, which serve as a distraction from the outside world. They become entirely manipulated and controlled by these innovations instead of gaining knowledge to perceive the beauty of nature.

Montag, on the other hand, becomes dubious of his constructed civilization after meeting his strange neighbour, Clarisse. Clarisse is uninterested in current technology and prefers to take lengthy walks through the woods and trees rather than praise the illusion of technology. She is enamoured with nature, and she spends most of her time having in-depth discussions on how the culture around her is enslaved by technology, oblivious to the beauty of nature and wildness. Montag becomes suspicious and begins to question everything, particularly once he befriends Clarisse. Montag was unconcerned about the woods and environment before his meeting with Clarisse because the government has successfully instilled in people an antipathy to nature by immersing them in technology. Thereby, individuals are forced to live in artificial settings that are devoid of natural elements.

Montag has little love or regard for the natural world around him at first, and at the end of the storey, he has fled his technology-enslaved society. Clarisse, a nature lover and someone who is not enslaved by technology, begins a conversation with Montag by saying, "The rain feels lovely." Montag responds, "I love to walk in it. I don't think I would like that", she again says "I like to put my head back, like this, and let the rainfall in my mouth. It tastes just like wine. Have you ever tried it?" (Bradbury, 1950, pp. 21-23). Clarisse's love for the natural environment can further be evident when she declares, "The psychiatrist wants to know why I go out and hike around in the forests and watch the birds and collect butterflies. I'll show you my collection someday" (Bradbury, 1953, p. 20).

Yet, the government is working to deprive its population of any connection to nature. It accomplishes this by creating the mechanical hound. The government employs the mechanical hound as a surveillance mechanism that exploits the natural environment and so separates people from nature. The mechanical hound is a gigantic contraption constructed by the government to keep track of those who do not follow the rules of the state. It can detect and remember people's odours over vast distances. The hound can kill its prey by injecting it with a sharp needle through its nose. It's a cruel machine, but it looks to have gained some consciousness, making it more than just a technological machine. Bradbury uses the artificial hound to condemn his society's anthropocentric attitudes toward the nonhuman world. The hound also represents the lack of nature and real animals in the storey, as the novelists portray it as a highly man-made machine that is totally machine-driven to symbolise man's dominance and conquer over the natural world. It is fully mechanical, and it represents the transformation of animals into living machines. Despite the fact that it just exists, Bradbury paints it as a living thing. Montag's thoughts about the hound are expressed in the following statement:

The Mechanical Hound slept but did not sleep, lived but did not live in its gently humming, gently vibrating, softly illuminated kennel back in the dark corner of the firehouse ... Light flickered on its bits of ruby glass and sensitive capillary hair in the nylon-brushed nostrils of the creature that quivered gently, its eight legs spidered under it on rubber-padded paws (Bradbury, 1953, pp. 21-22).

Bradbury attacks man's dominance in this passage by exploiting modern technology that isolates people from the natural world. They cannot tell the difference between natural and technological existence. They live entirely in a fictitious universe, ignoring the natural world. What people believe to be true is only a result of technological advancements. Also,

Bradbury employs animal imagery to inspire the manipulation of man-made modern technology, which represents the disappearance of nature and animals in this dystopian civilization. As Bradbury describes it, "a hidden wasp," "electronic bees," and "a praying mantis" are examples of this (Bradbury, 1952, p. 119). In this view, it is clear that the replacement of such modern gadgets can devastate the natural environment, resulting in animal extinction and ecological deterioration. Still, when it comes to the introduction of car technology into American life in the 1950s, Bradbury also shows how it affects the environment.

At the time, the vehicle was becoming an increasingly vital aspect of the American economy. The automobile's impact on the ecosystem was felt throughout cities by increasing hazardous gases and fumes, which play a large role in their harmful impact on nature and the environment. The government considers people who prefer to walk instead of driving a car to be social outsiders or misfits. The policy encourages individuals to drive at excessive speeds, and those who prefer to walk rather than drive risk being jailed. The state keeps raising the speed restrictions, despite the fact that cars are already breaching them. In response to these situations, the government creates enormous billboards to urge cars to drive at fast speeds. Albeit, Clarisse informs the protagonist Montag that these commercials have an impact on the environment, people do not recognise them. And the more they travel at high speeds, the worse the environment will be. Automobiles, according to Clarisse, can isolate individuals from nature and limit their ability to perceive and enjoy their surroundings:

I sometimes think drivers don't know what grass is, or flowers because they never see them slowly. [...] If you showed a driver a green blur, Oh yes! He'd say, that's grass! A pink blur? That is a nose-garden! White blurs are houses. Brown blurs are cows (Bradbury, 1953, p. 9).

Though, Bradbury brings up Clarisse's death while she was out walking and was killed by a group of youngsters who were looking for thrills. Montag's wife, Mildred, explains the accident "Run over by a car. Four days ago. I'm not sure. But I think she is dead" (Bradbury, 1953, p. 47). The author illustrates the perils of technology's dominance over civilization in this piece. Despite the negative consequences of automobiles in Bradbury's society, people like Mildred continue to drive them. Mildred is one of many people who are enamoured by modern technology and are indifferent about the environment, "driving a hundred miles per hour through town" (Bradbury, 1953, p. 43). The automobile's speed limitations demonstrate her dominance and control over the atmosphere. Mildred suggests to Montag that he drive the

car. Recognizing that she "always likes to drive fast when she feels that way," she encourages him to drive anytime he feels muddled and fatigued (Bradbury, 1953, p. 64). This symbolises the government's use of technology to remove its people from the natural world, as well as the government's power and control over it. In *Fahrenheit 451*, Bradbury's overall image of the automobile echoes the bad influence of modern technology, which pollutes the atmosphere with deadly fumes and also separates humans from nature.

Montag's awareness of his environment grows with time, and especially after the death of Clarrise, he is able to extricate himself from his technology-enslaved society and begin to appreciate the beauty of nature, as Bradbury states:

They were gone. The Hound was gone. Now there was only the cold river and Montag floating in a sudden peacefulness, away from the city and the lights and the chase, away from everything ... He was moving from an unreality that was frightening into a reality that was unreal because it was new (Bradbury, 1953, p. 140).

Montag comes to recognise his new world, he begins to appreciate the beauty of nature, and he is no longer enslaved by his government's technological manipulation. Montag also begins to recall certain unusual instances in the past when he was fully aware of his surroundings:

He remembered a farm he had visited when he was very young, one of the rare few times he discovered that somewhere behind the seven veils of unreality, beyond the walls of parlors and the thin moat of the city, cows chewed grass and pigs sat in warm ponds at noon and dogs barked after white sheep on a hill (Bradbury, 1953, p. 142).

Eventually, Montag reveals a rare moment in his life when he has some kind of understanding of nature that allows him to appreciate the surface reality of his oppressive civilization with this phrase. Briefly, throughout *Fahrenheit 451*, Bradbury is attempting to raise people's awareness of the environment by depicting the misuse of technology that may impact the natural world and also cause people to be separated from nature by depicting Montag's love of nature, Bradbury informs his readers to be aware of the misuse of technology that may impact the natural environment and also warns against manipulation of technology that may cause people to be separated from the natural world.

Because the tyrannical administration strives to discard, isolate, and exterminate nature, the people in Bradbury's sophisticated civilization have no ideals and no connection to their

natural world. This is the result of using, depleting, and exploiting the environment in order to achieve social uniformity and stability. By doing so, the system aspires to establish stability by keeping the wheel revolving, so preventing people from appreciating nature's beauty. In the book, the authoritarian system intends to engulf its society in sophisticated industrial technologies in order to manipulate and control their lives. The Four-Sized Walls Television is one of the key technological gadgets used by the regime to maintain control over its people. Bradbury describes how, in the future, machines will infiltrate our civilization and, in doing so, will have a negative impact on the natural world, leading to a greater reliance on such technologies rather than relying on the non-human world, which will distract and mistreat our ecology.

Mildred, Montag's wife, is an illustration of this on the other hand. Mildred, according to the narrator, is ensnared and dominated by the Four-Size Walls of Television and the Seashell Radio, which prevents her from appreciating the beauty of nature and the wilderness surrounding her. Though, this clearly demonstrates why the authoritarian regime pursues to forsake and separate the people of their civilization from nature. Guy Montag, the entrapped and controlled protagonist, is helped to be disconnected from his profession as a fireman who used to burn rather than put out the fire by Clarisse McClellan. Clarrise's persona depicts and stimulates how a love of nature may lead to a better understanding of one's place in the natural world. She appreciates and likes her natural surroundings, and she feels closely connected to them. Bradbury depicts how the majority of society's scurrying residents are unable to engage and connect with the natural surroundings around them through her character in *Fahrenheit 451*.

This detachment from nature is the result of the totalitarian government's deliberate disregard for, mistreatment of, and abandonment of nature and the wilderness in order to deplete and continue interfering with the natural world. Bradbury depicts the forest in his dystopian novel as a frightening and monotonous area in which he mocks and satirises his consumer-controlled government, whose sole purpose is to exploit the natural world. Yet, the significance of the wilderness in *Fahrenheit 451*, exists only in the residents' imaginations, since the society strives to abandon and erase the non-human world, which might cause citizens to neglect and become uninterested in their natural environment.

More importantly, the novelist's environmental viewpoint portrays wilderness as an important component of the unnatural sterility of the narrative's obsessively materialistic and

civilised consumer community; still, he also implies that in order to be fully human, man must recognise his place on the natural planet not only by recognising its magnificence but also by protecting its ecosystem. This is significant because ecocritical theory emphasises how a man interacts with nature through affecting and being impacted by it, as well as criticising how we connect with, portray, and formulate the human-made environment. Nonetheless, the book's perceptive and moral characters, such as Clarisse, Montag, and English professor Faber, are mentally alert, as the narrator forces them to become conscious of the natural environment, which they safeguard and be aware of when appropriate. Because of their common perspective on nature and the wilderness, they are more aware of their surroundings.

In addition to the narrator's positive picture of the wilderness, when Montag flees into the forest, Bradbury reveals his thoughts on the representation of nature as a fighting immense power. Montag understands that "a great juggernaut of stars" is about to crush him (Bradbury, 1953, p. 133). Bradbury depicts nature as a terrifying juggernaut throughout this quote, but this depiction mirrors his criticism of the anthropocentric attitude that represents his totalitarian regime by painting a negative picture in the minds of its people, making nature something to be afraid of, and thus abandoned, separated, exploited, and mistreated.

Furthermore, in *Fahrenheit 451*, Bradbury described the wilderness as a "great black creature without eyes or light, with its grass hills and forests that waited him" (Bradbury, 1953, pp. 134-135). Here's another example of the writer's representation of the government's negative manipulation of nature, and how they describe it as a huge gigantic creature with no eyes or light, which makes it a fearful place in people's minds and thus easy to control. For the purpose of stability, the dystopian system intentionally exploits and depletes the natural environment and wildness in Bradbury's society. They control the nonhuman world through technological manipulation, which they use to forsake the natural world by isolating its inhabitants from it. The act of burning all of society's books resembles birds flying away, while the device that protects Montag's wife, Mildred, from nearly dying because she loses track by taking too many sleeping pills is reflected as a snake, and the salamander that represents the fireman's logo reflects the importance of nature in life.

Moreover, the Seashell Radio also play an important role throughout the dystopian narrative in representing how the technological manipulation that makes people neglect their natural environment appreciates their artificial world rather than protecting and appreciate the

natural world. Therefore, this may lead the individuals to neglect the environment and in turn, will separate them from communicating with nature. Eventually, Montag escapes from his controlled society into the wilderness across the river as the following quote from the book shows:

He floated on his back when the valise filled and sank; the river was mild and leisurely, the river was very real; it held him comfortably and gave him the time, at last, the leisure, to consider this month, this year, and a lifetime of years (Bradbury, 1953, p. 140).

In this regard, Bradbury shows how nature may heal the human spirit by providing enlightenment, growth, and leisure to the soul, freeing the human from everything, which is precisely what the authoritarian regime in Montag's society fears, because nature awakens and awares the human to everything. So far, after he crosses the river after floating in it, he sees a deer and misidentifies it as a Mechanical Hound for a brief while. Montag tastes the harmony and tranquillity of nature and the wilderness after it turns out to be a real animal. Montag is unable to distinguish wild animals from technological devices such as the Mechanical Hound after escaping into the wilderness, as his tyrannical system seeks to separate its citizens from the natural world and wildlife by creating a gap in which individuals can no longer recognise real animals and natural things in order to maintain their consumerism over the natural world.

Montag, on the other hand, begins to appreciate the beauty of the woods, sensing wild animals and smelling the perfume of the forest and autumn leaves. By illustrating Montag's voyage into the forest, Bradbury goes on to make more comments on why we should safeguard nature and the wilderness:

There must have been a billion leaves on the land; he waded in them, a dry river smelling of hot cloves and warm dust. And the other smells! There was a smell like a cut potato all the land, raw and cold and white from having the moon on it most of the night. Here was a smell like pickles from a bottle and a smell like parsley on the table at home... He stood breathing, and the more he breathed the land in, the more he was filled up with all the details of the land. He was not empty. There was more enough here to fill him. There would always be more than enough (Bradbury, 1953, p. 140).

Montag's voyage through nature and wildlife is depicted throughout this quote by Bradbury, who depicts the gorgeous surroundings around him and how the stunning

landscapes and green sights indicate the breathtaking and utter calm and safety elements of the natural world.

Lastly, through his dystopian novel, Bradbury foreshadows the dangerous attitude of anthropocentrism by depicting his totalitarian system and how they attempt to separate humanity from nature by making them completely mindless under technological manipulation that causes them to spend their entire time engrossed with technology and rarely spend their time outdoors. The writer examines the readers to raise their awareness towards their environment by appreciating the natural world. Nevertheless, by doing so, Bradbury shows his fears about the advent of machinery, which may potentially damage the biosphere and lead people to never investigate their natural surroundings. In other words, the narrator is aware of how a man might elevate himself above nature by exploiting it, potentially destroying and mistreating our ecology.

In *Fahrenheit 451*, Ray Bradbury criticises his authoritarian anthropocentric state for isolating its citizens from nature by burning all books in order to establish stability by instilling compliance or passivity, thereby depleting the environment's natural resources. Captain Beatty's authoritarian dictatorship prohibits all literature by banning any individual opinion or notion based on ignorance and submissiveness. Throughout the story, the totalitarian authority in Bradbury's civilization forbids reading and rigorously prohibits all forms of literature. Books are highly harmful in this dystopian managed and commercialised civilization, as they threaten the system's stability. Any house containing books or anything associated with literature is set ablaze and demolished by the system's firemen. The authoritarian regime considers books as "A loaded gun in the house next door. Burn it. Take the shot from the weapon. Breach man's mind. Who knows who might be the target of the well-read man? Me?" (Bradbury, 1952 p. 77)

Individuals, on the other hand, are standardised in today's society. There is no critical thinking, free will, or individualism because the government prevents its citizens from recognising and talking with their natural selves, using contemporary technology to keep them unaware of the truths surrounding them. Captain Beatty, the novel's villain, feels that book burning is a way to bring people together, and that fire-fighters are the community's "official sensors, judges, and executors" (Bradbury, 1952, p. 56), ensuring the system's stability. Stability does not mean freedom, yet it stands for hedonism for all the individuals

as captain Beatty asserts "that's all we live for, isn't it? For pleasure, for titillation?" (Bradbury, 1952, p. 56)

Then, equipping people with technology such as televisions and mind-numbing Seashells that keep them from connecting with their natural world is defined as pleasure. Individuals are insensible, pursuing just self-satisfaction, uncaring about being separated from nature while willing to sacrifice anything for it. Later, the tyrannical dictatorship drives people away from nature and books and pushes them to consume mindlessly, causing them to spend their time in front of televisions and driving fast automobiles rather than in nature or reading books. The residents of Bradbury's society are oblivious to the beauty of nature, such as walking in the woods, gazing at the sky, or smelling and feeling the grass; instead, they are only aware of their wasteful consumer society.

Nonetheless, Bradbury connects books and environment with Montag's understanding of his pleasure-seeking society through the old retired literature professor Faber. Montag meets Faber in a green park, despite the fact that he looks to have not left the house in years. "They had sat in the soft green light, his name was Faber, and when he finally lost his fear of Montag, he talked in a cadenced voice, looking at the sky and the trees and the green park" (McGiveron, 1996, p. 69). Apart from metaphorically connecting Faber to nature, Bradbury shows that Faber, like Clarisse's character, values the natural world and understands his place in it by spending most of her time staring at the sky and walking in nature between the green forests, and that the professor, unlike his ignorant, pleasure-seeking society, values the natural world and understands his place in it. As the narrator explains him using nature imagery, the professor's affinity with books makes him completely different, intelligent and alert. Montag warmly smells the Holy Bible when he presents it to Faber: "Do you know that books smell like nutmeg or some spice from a foreign land? I loved to smell them when I was a boy, wait of course, already has drawn attention to this imagery of natural smells" (Bradbury, 1952, p. 80). Likewise, Faber, on the other hand, portrays books with a magnificent piece of visual nature symbolism. As Faber states, "This book can go under the microscope. You'd find life under the glass, streaming past in infinite profusion" (Bradbury, 1952, pp. 81- 112).

The figurative vehicle is just as valid as the tenor because he is speaking metaphorically. A book, like the narrative's massive Four-Sized TV walls, is the outcome of a sophisticated manufacturing process, but instead of ablaze glass vacuum-packed electronics, it is

constructed of coarser, equipped wood. Faber recognises that people are a part of the natural world and, as a result, opposes such futility. Faber's figurative microscope is without a doubt the most unexpected piece of imagery to be found among literature and knowledge of nature. Faber replicates Bradbury's criticism of his consumerist system in the novel, in which he illustrates him with a more poetic natural picture, by combining literature with nature.

Mildred, Montag's wife, from another perspective, does not exhibit any interest in reading and is entirely controlled by the harsh dystopian society, in contrast to Faber and Clarisse characters who cherish their natural world and book reading. Mildred is a callous, unconcerned, and meek character throughout the storey; she is the epitome of the state, a careless and ignorant person about her natural world, and she demonstrates her apathy by spending the majority of her time before watching television or listening to the Seashell Radio. In view of that, Montag understands that he cannot engage with naïve or thoughtless people like Mildred who does not have a burning desire to question their consumerist tyrannical system, leading him to fantasise about escaping from this manipulative dystopian society. Montag and Mildred represent two different perspectives as suggested by Mildred words: "Books aren't people. You read and I look around, but there isn't anybody!" (Bradbury, 1952, p. 95).

More importantly, Mildred and Clarisse represent two different worlds. While Bradbury disapproves his anthropocentric totalitarian system by portraying Clarisse as a nature lover who is consciously aware of her oppressive state and admires all types of literature, he portrays Mildred as a mindless and passive person who only follows pleasure and does not demonstrate any critical analysis towards her manipulated dystopia.

Then, the writer critiques his authoritarian regime through Mildred's persona, which leads people's brains to dislike books and nature in order to produce a kind of social conformity. Mildred does not like to be distracted from her conformity; therefore she avoids discomfort, whereas Clarisse enjoys reading literature and contemplating her natural surroundings. To preserve dominance over the natural world and consume as much as possible, the totalitarian regime restricts people's freedom to a considerable extent by blinding their full visions and inflicting severe pain on anyone who reads. Later in the storey, Montag, the protagonist, begins to rebel against his totalitarian repressive government, which includes the burning of all books. Montag gradually develops an interest in books and nature, which he begins to gather and conceal. The protagonist begins to see the bad aspects of book burning, such as

how it harms the ecosystem and stifles people's awareness of their natural surroundings. He starts reading and discussing his thoughts with Mildred and her friends, Mrs. Phelps, Millie, and Mrs. Bowels. Later on, he developed an interest in books, "path of self-knowledge, of discovery and of growing awareness-- of himself, of other people, of nature, of what man has made of man" (Feneja, 2015, p.17).

Mrs. Bowels, on the other hand, becomes an obedient person who follows the totalitarian regulations, whilst Mrs. Phelps reacts favourably and sheds tears upon Montag's reading of Matthew Arnold's "Dover Beach," which raises awareness about life. Montag becomes more conscious of his modified system as a result. Though, as the dystopian storey progresses, He expresses his dissatisfaction with his dictatorial system by declaring: "School is shortened, disciplined relaxed, philosophies, histories. Life is immediate; pleasure lies all about after work. Why learn anything saves pressing buttons, fitting nuts and bolts?" (Bradbury, 1952, p. 73). These words or remarks demonstrate his discontent with his pleasure-seeking dystopian government. Individuals who can read or create any type of literature, still, are regarded as hazardous in Bradbury's society since they are capable of gaining consciousness through literature and, consequently, are regarded as threatening to the dystopian system that may undermine their stability.

Therefore, the prevailing belief which books are useless is spread, and the government aims at extending its control to separate people from books and nature, which is "a sub-class of true beliefs" (Russell, 2009, p. 139). Hence, book banning, as one of the totalitarian state's repressive techniques, becomes a common practise of the government via the narrative to prevent knowledge from spreading, thereby keeping the population ignorant of their dystopian world and granting the government power to achieve stability. Finally, in the face of such a totalitarian repressive state that solely seeks to exploit the environment as a sort of social possession and externality, the narrative's deduction cannot be deemed pessimistic, but rather optimistic. Montag then manages to flee his dystopian civilization into the wilderness, where he joins the Book People, a community of intellectuals led by professor Faber. Montag is now free in the forest, liberated of his oppressive totalitarian regime.

However, Bradbury introduces the Book People to criticise his nightmare consumer society; the existence of these intelligent people represents the regime's failure, and towards the end of the storey, the reader is given an optimistic vision. The Book People are dedicated to maintaining their knowledge of literature, including Gautanna Buddha, Bertrand Russell,

and Plato's Republic, and many others. One of these philosophers, particularly Granger, summarises the legend of the Phoenix, a mythical bird capable of rebirth from ashes:

There was a silly damn bird called a Phoenix back before Christ; every few hundred years he built a pyre and burned himself up, but every time he burnt himself up he sprang out of the ashes, he got himself born all over again (Bradbury, 1953, pp. 208-209)

The motif of the Phoenix here inspires or relates to ideas of purification and rebirth. Montag does, after all, enjoy a rebirth after fleeing into the wilderness from his obliterated dystopian metropolis. As Garforth (2018) points out, this is similar in many respects to the major difficulty that ecocritical views highlight, such as the influence of deep ecology, in terms of achieving real fundamental change while remaining hopeful despite ecological catastrophe. So, Bradbury associates this linkage with the Book People in order to stress the Book People's purpose of forging a society from the ashes of the dystopian harsh regime.

Fahrenheit 451 by Ray Bradbury has a scientific tone to it and cautions the reader against the manipulation and exploitation of technology. The narrator suggests that everything is possible in the distant future, which is the dystopia of the future, in this dreary and terrible society. Captain Beatty's dystopian administration uses authority and technology to control its population in order to plunder and commodify the natural world, according to the research. The regime is mainly concerned with maintaining its stability, which it achieves by prohibiting literature, culture, and relationships. Bradbury investigates a world society that is tightly governed by Captain Beatty's totalitarian regime. The author satirises his own American consumerist society by setting his story in a bleak future in which everyone lives a phoney happy existence surrounded by a plethora of modern gear. Books, nature, family, and emotions are all banned in this artificial society for the sake of stability. So, people are soulless and continually endeavour for various pleasures, which makes them superficially happy. They are oblivious to the natural world around them because they are always engrossed in big television screens that deaden their souls and suffocate their senses. Through his characters, the author criticises the American consumerist society. Mildred and Beatty are paired with consumerism and hedonism.

Mildred is a naive, docile, and superficial lady who is solely interested in pleasure and fails to notice the natural beauty around her. Captain Beatty is likewise a weak, passive, and stupid character who lives a pointless existence on the surface. Bradbury, on the other hand, associates Montag, Clarisse, and Faber with nature and intellect. Montag was once a part of

the system, but after befriending Clarisse, he defected and became an enemy of the regime. Clarisse stands out as being utterly different, awake, and intelligent among her peers and the dystopian town in which she lives. To Montag's symbolic trip, she represents a path of peace and harmony. Montag is awakened by Clarisse, who informs him of his corrupted regime's sole goal of commodification of the natural world. Montag, on the other hand, encounters English professor Faber after she dies. Montag's takeover is aided by the professor, who kills Beatty. Montag eventually kills Beatty and flees his manufactured environment into the wilderness, symbolising his victory over the dictatorship.

CHAPTER FOUR

COMPARISON OF THE NOVELS AND THE MAIN CHARACTERS

The two dystopian storylines and key characters will be contrasted in this chapter of the study by examining the differences and similarities between their cultures. The stories will be contrasted at first to show how both dystopian regimes attempted to conquer the natural world by using altered scientific procedures and technology that rendered people anaesthetized and superficially joyful. The researcher will then look at how the key characters have very similar characteristics that bring them all together in their battle against the dictatorship.

4.1. THE NOVELS

The dystopias of *Brave New World* and *Fahrenheit 451*, in terms of understanding and approaching nature as external and so obliterating, mistreating, conquering, and abandoning it, have been investigated from an ecological perspective between distinct civilizations, the British and American. Both Aldous Huxley and Ray Bradbury have strong economic and environmental viewpoints and thoughts about modern civilization and rapidly advancing

technology. Beauty and happiness are artificial in this dystopian literature, and they are sacrificed for the state's stability. The authors, on the other hand, used satire to describe their dystopian civilizations, in which everything appears to be impeccable and programmed. Their writings provided a detailed critique of consumer totalitarian governments that strive to exploit and manipulate the natural environment.

Individuals are separated from the natural environment in both Huxley's *Brave New World* and Bradbury's *Fahrenheit 451*. The tactics used to establish an aversion to nature have been demonstrated through these texts. When compared, it is clear that they share some common qualities in terms of environmentalism, illustrating how anthropocentric ideas simply seek to consume, deplete, and exploit nature for the sake of stability through these writings. In general, Huxley's *Brave New World* and Bradbury's *Fahrenheit 451* are both dystopian novels set in the future, and both exploit scientific and technical advances to subdue the natural world and govern their population.

Both authors underscore a totalitarian government's strict control over its citizens. These totalitarian governments use control and authority to manipulate and brainwash their populace in order to achieve stability by mistreating the natural world. Furthermore, Huxley and Bradbury use scientific knowledge to build dystopias in which individuals are greatly affected and separated by authoritarian society. They warn modern civilization about the hazards and challenges posed by modern technology and science, which have the potential to damage the ecology. Individuals are brainwashed and submerged through their non-natural and pleasure-seeking surface worlds in both texts; they are tightly controlled and conditioned to the government's desires.

From another perspective, we may see a lot of similarities in the goals or strategies used to separate people from their natural surroundings. Literature or books are forbidden in both societies, and people are docile, stupid, obedient, and shallow. Books are destroyed so that the state's stability is not jeopardised. Knowledge and happiness do not coexist in these dismal realms. Books are dangerous, and hereafter reading is prohibited, because literature might improve people's awareness and consequently cause them to pose questions that can jeopardise the system's stability.

As a result, intellectual thought through literature can be dangerous, and the state does not want to be confronted with this threat. More importantly, Mustapha Mond, the global controller in Huxley's artificial civilization, is mirrored in the crisis of spiritual ecology in

Brave New World through books. Mond believes that uniformity and banning of literature and reading are necessary in order to maintain universal happiness by giving entertainment, hedonism, and titillation through books. This topic is also addressed in *Fahrenheit 451* through the characters of the novel's villain Captain Beatty and Montag's wife Mildred. Captain Beatty, like Mustapha Mond, is a well-educated man who would never admit it. He instructs the fire-fighters to burn all books, believing them to be treacherous, harmful, and incompatible with the system's stability. Montag's goal is to make him happy or to help him find meaning in his life (Bradbury, 1952, p. 116).

Family ties, marriage, and relationships are also abolished in these dystopian works. The totalitarian dictatorship in Huxley's artificial world encourages fornication without producing children; previously, infants in this rationalised society were artificially manufactured by machinery consisting of jars and electrical tubes rather than being born naturally. Parenthood is regarded as disgusting, unpleasant, and indecent. Parenthood does not exist in Bradbury's civilization, despite the fact that kids are born from their mothers. Rarely do babies live with their parents. The caesarean unit prefers natural birth because it is regarded to be necessary only for the survival of humans. Parents play no role in the upbringing of their offspring in Huxley's and Bradbury's novels. To keep people under the state's strict control, any type of family link or sentimental relationship is forbidden. They live under severe official supervision so as not to jeopardise the system's stability. Albeit, that living in both cultures is structured to isolate people from nature in order to prevent them from asking any questions, we have so far had some adversaries to the system whose ideals do not comply or follow the system's norms.

Still, if someone starts to think about or ask questions about life and nature, they become a threat since their queries may cause others to think about it as well, jeopardising the system's stability. Henceforth, people who think about or ask questions about the natural world are either at risk or castaways from civilization. John the Savage is an outcast in *Brave New World*, and Bernard and Helmholtz have also been banished to Iceland. Guy Montag, Clarisse McClellan, and professor Faber are all intelligent antagonists and outcasts in Bradbury's *Fahrenheit 451*. They think and act differently than their peers. Nevertheless, Aldous Huxley stresses his anthropocentric totalitarian state by demonstrating how scientific advancement and modern technology may be used to dominate, mistreat, and exploit the natural world. In *Brave New World*, the triumph of science and technology comes at a high cost: freethinking, religion, books, sex, and religion are all outlawed in order to keep people away from nature.

People in Huxley's civilization are devoid of emotions, individuality, intellect, family relationships, and spirituality, and their society is utterly surface.

Still, because emotions and sex can make individuals aware of their true nature, they are limited to promiscuity, which makes the idea of people as machines and commodities utterly artificial. Individuals are therefore distanced from their natural environment, and they are forbidden from expressing their thoughts or having any emotional contact. Huxley illuminates Bernard, Helmholtz, and John the Savage, who are consciously aware of their totalitarian system, as the novel progresses. John the Savage is a brilliant individual who exhibits unorthodox behaviour that contradicts the world state's rules and beliefs. To date, he enjoys reading literature and has persuaded Helmholtz to begin reading William Shakespeare's works. Conversely, John the Savage aspires to reform society, attempting to awaken Alphas from their addiction and fascination with the hallucinogenic substance soma. The state's goal in using soma is to render people uninformed and anaesthetized. People frequently use soma to escape reality and enjoy a life free of unhappiness, pain, and discomfort. As a consequence, the substance distorts their brain and separates them from nature. As Postman (2013) points out that "Television is the soma of Aldous Huxley's *Brave New World*", Huxley's creation of soma is comparable to Bradbury's parlour walls and heroines in that it separates people from their natural world and make them unaware of the truths around them.

Similarly, Bradbury criticises his consumer hedonistic culture for interfering with nature by absorbing its citizens in modern technology, rendering them completely naïve and uninformed. In comparison to *Brave New World*, technology is the primary tool of materialism and hedonism in *Fahrenheit 451*, and it is used in almost every facet of life. Small Radio Thimbles that are constantly plugged into people's ears to distract and deter them from nature, as well as the Mechanical Hound, which is fully mechanical and can follow and kill people with its poisoning syringe, and the massive billboards that encourage people to drive very fast in their automobiles in order to hit animals and therefore distract the drivers from realising the beauty of the natural world. The writer also employs the concept of the Parlor Walls Television, which is constantly on the lookout.

The primary purpose of these technical devices is to keep civilization in a state of continual ignorance by controlling and brainwashing them, subsequently separating them from nature. Bradbury thus demonstrates how technology may isolate people from their

natural environment by allowing the government to think for them and choose their lives, while they live a phoney happy existence given by the four-sized wall television, Seashell, and the Thimble Ear Radio. Conversely, for the sake of the system, emotions, literature, beauty, and independence are sacrificed. Through television and technology, people in Bradbury's consumer culture are diverted from nature. Their infatuation with technology causes them to be entirely manipulated when it comes to interacting with the natural world's beauty. Individuals in such non-natural society are "constantly occupied by empty technological distractions" (Valentine, 2012, p. 82). Consequently, these individuals who lack the capacity of critical thought to ask any questions are simply manipulated by the totalitarian regime via propaganda.

However, Bradbury paints a grim vision of his consumer society in *Fahrenheit 451*, in which contemporary technology is used at the expense of the natural world. A life devoid of nature and passion, according to the novelist, is meaningless. Individuals throughout the text are entirely uneducated and live such a fast-paced lifestyle that they fail to notice the natural beauty around them and lose their ability to think analytically. The system in *Fahrenheit 451* uses current technology to render individuals completely oblivious to their senses, rendering them unable to smell, recognise the beauty of flowers, or feel the rain. They appear to be rational, but they are not; folks are all living a managed fast life. As a result, they have lost their connection to the natural world, as well as all of their emotions, freedom, and love.

Though, another remarkable parallel between the two storylines is the state's use of deception or propaganda to convey false information and so cause people to loathe nature. In *Brave New World*, Aldous Huxley introduces a new type of propaganda: sleep learning, or hypnopedia. This strategy converts "perhaps most moralizing and social force in history (Huxley, 1932: 21). It involves echoing words and mottos from the initial childhood. Mustapha Mond's authoritarian administration uses and employs the process of hypnopedia, or sleep learning, to affect children's minds from an early age in order to make them dislike literature and the natural world, as Mond urges that the children will be secure from textbooks and plants for the later in life (Huxley, 1932: 17). This is a striking example of the anthropocentric totalitarian government's attitude toward the natural world in the storey. The totalitarian state is only interested in promoting economic stability at the expense of the natural world in this way. To maintain devouring natural resources and so exploiting and conquering the environment, the artificial and economic civilization of *Brave New World* mainly relies on the method of sleep training. The government in *Fahrenheit 451*, like

Huxley's manipulative society, employs parlour walls to disseminate false information in order to conceal the facts and therefore dissuade its citizens from nature. Captain Beatty's tight regime employs propaganda to spread false information throughout Bradbury's society. For example, they promote the belief that literature should be burned and that books are useless, and that buying television sets is the best way to spend your money.

Because books can make individuals aware of their natural world by prompting them to question their own existence and surroundings, totalitarian regimes utilise propaganda to persuade people to destroy and burn all books. This undoubtedly eliminates a vast amount of material, ranging from literature to logical works to texts on authoritarian schemes. And these books, mechanisms, and programmes definitely contain concepts that are at odds with the state's propaganda. Thereby, Captain Beatty's totalitarian rule eliminates any prospective propaganda that would contradict their advertisements. Individuals are only left with the state's advertising after all resentment has been removed. Hence, the government use this strategy to persuade society that they are solely attempting to support themselves. Similarly, when the protagonist, Guy Montag, kills the novel's villain Captain Beatty and flees into the woods, it is another apparent example of how the regime tries to keep its people from engaging with nature. Thus, the regime dispatches the Mechanical Hound and a chopper to pursue Montag. Albeit, that the Mechanical Hound is depicted in the novel as a cutting-edge technical equipment that never fails to identify odours, it has failed to catch Montag's scent since he sprayed bug spray inside his house and crossed the river (Bradbury, 1952, p. 140). Meanwhile Montag's successful escape from the Hound, the totalitarian system of Captain Beatty has been broadcasting false rumours claiming that Montag was apprehended and killed by the Mechanical Hound on television; still, the truth is that Montag has found peace in the wilderness and natural life away from his manipulated city.

The use of animal imagery in depicting nature and animals is the last striking resemblance between the works. Both authors employed natural and animal images to highlight the faulty relationship between man and nature, as well as to illustrate how both dystopian regimes seek abundant consumerism at the expense of environmental exploitation. In his novel *Brave New World*, Aldous Huxley used a wide spectrum of imagery to establish various atmospheres and to underline the technical and scientific tone over conquering nature. Huxley accomplishes this by employing analogies, allegories, and an increasing amount of animal imagery. The artificial civilisation of the World State is shown as having a sense of sovereignty and being larger than the natural world on a regular basis. In today's shallow world, Huxley utilises

imagery of bees, which reflects helicopters murmuring over the sky as bees, stimulating an artificially persuaded civilization. Until now, this representation has likewise reduced the natural world to a mechanical state. Similarly, the use of the technology game "bumble-puppy" reveals two normal slogans with twisted meanings.

Dogs and bumblebees are clearly not similar or compatible, suggesting a lack of social understanding of the natural world (Huxley, 1932, p. 23). Additionally, onomatopoeia effectively evokes imagery of a laboratory's sterile "whizz, click" (Huxley, 1932: 20), operating in tandem with the contrast of the artificial and natural environment. As Huxley points out, natural allegories are also used to effectively show the superiority of human metropolises and to establish a scarce, antagonistic view of the natural world, while students look to drink like hens (Huxley, 1932: 22), oblivious to and fascinated by all knowledge supplied to them by the state, which fiercely isolated them from the natural world by societal training.

Besides, as Bernard and Lenina go into the Savage Reservation, the natural world is portrayed in long, flowing sentences with precise variables and natural images (Huxley, 1932:105). Huxley also employed clichéd loving similes throughout the storey, underlying the denial and degradation of human passion and heightening the book's immoral and sexual nature. Children's similes that are crude and exceptional "naked in the warm June sunshine" (Huxley, 1932: 405), creates an uncomfortable, However, the natural world and sexual image were eradicated from the natural world and incorporated into the World State's civilised and manufactured society. In comparison to *Brave New World*, *Fahrenheit 451* contains a lot of natural and animal imagery that represents the importance of nature, its absence, and the conquest of the environment. Natural and animal similes abound throughout the narrative. The natural world is introduced as a force of innocence and truthfulness in Bradbury's simulated society, beginning with Clarisse's reverent reverence for the natural environment. Montag is satiated by her desire to taste the rain, and the encounter irrevocably changes him. His elopement into the forest from his non-natural culture serves as an inspiration to him, demonstrating the enlightening power of unadulterated nature.

Though, most of the animal imagery in the storey is sarcastic. Despite the fact that this synthetic society is entirely managed and preoccupied with technology, ignoring the natural world, a number of terrifying mechanical devices are inspired by or named after animals (i.e. the Mechanical Hound, Electronic Bees, Electric-Eyed Snake and more). Fire is the most

common and ever-changing imagery that appears in *Fahrenheit 451* in this simulated universe. Words like and ravage are used to describe fire. The narrator's use of the word "fire" has a negative connotation. Montag enjoys seeing things become damaged and burned at first, before his meeting with Clarisse (Bradbury, 1953: 33). Still, Bradbury uses bee imagery that has been reduced to technological instruments, like as Montag's wife Mildred's use of "electronic bees" (earpieces) to detach from the natural world, making her ignorant and reducing her human lifeliness (Bradbury 1953, p. 28).

Aside from television, which was embodied by the parlour walls, the novelist despised the idea of earpieces (Bradbury, 1953: 57). Other natural similes, such as "Thimble" or "Seashell," were used by Bradbury to characterise the detested headphones (Bradbury, 1952, p. 118). Despite this, Montag's English professor, Faber, describes a covert operation while wearing a concealed earpiece, saying, "I'm the Queen Bee, safe in the hive." Even common language is not safe, reduced just for influential worth to the individuals in on behalf of their commencements" (Bradbury 218). You will be the drone, the travelling ever" (Bradbury 218). This denotes a complete lack of respect for nature's essence and vibrancy.

Conversely, in the book, Bradbury also used animal imagery to resemble books with birds in satirizing his manipulated regime (Bradbury, 1953: 110). When the two texts were examined, it was discovered that they had many similarities and few variations in terms of how both regimes used comparable control methods and authority to make people sedated, docile, and manipulated. People were able to live a feigned happiness as a result of these scientific approaches since they did not show any critical analysis or opposition to the dictatorship. Most crucially, the comparison revealed that both regimes used scientific procedures and contemporary technology to isolate their citizens from nature. As a result, residents of tales were heavily managed and lived in isolation from the natural world. So far, characters like Montag, Clarisse, and Faber in *Fahrenheit 451* and Bernard, John the Savage, and Helmholtz Watson in *Brave New World* have been enemies to the system and lived close to nature. Furthermore, both Huxley and Bradbury used animal similes to represent man's broken relationship with nature. In addition, in dystopias, motherhood, emotion, literature, and religion are all abolished in order to avoid jeopardising, endangering, or disrupting the state's stability.

4.2. THE MAIN CHARACTERS

The primary characters in both dystopias share a surprising amount of similarities. They have a lot in common, they do similar things in their storylines against the dictatorship, and some of the most important persons in their lives have a lot in common as well. Bernard Marx and John the Savage are significantly different from their classmates in Huxley's *Brave New World* because they are both intellectually aware, intellectual, and constantly demonstrate unorthodox behaviour that goes against the system's and their artificial society's conventions. In Bradbury's *Fahrenheit 451*, Guy Montag, the protagonist, is also awake and antagonistic to the system, but this occurs after he meets Clarisse. Initially, Montag was a part of the system that enjoys burning books and watching houses burn without doing anything about it. Later, after meeting Clarisse, he has suspicions about his misled, heartless, and hedonistic society, and begins to rebel against it.

Still, in *Brave New World*, the protagonist, Bernard Marx, is an intelligent Alpha functioning member of the civilised society of London's Hatchery and Conditioning Centre. He is not joyful, different, or aware, unlike the other members of his superficial and misled society. Because of his unique appearance and thoughts, he frequently engages in nonconformist behaviour, questioning everything that poses a true threat to the World State. Bernard is not like the other castes in his civilization in the book, but he is dissatisfied with his manufactured world in which he is self-conscious and looks to be short, unattractive, and fragile since he was a child (Huxley, 1932, p. 39). Bernard is not comfortable through his life in the civilized society of the World State, he reasons that something is erroneous in their life, and everything is simulated. He always contemplates about his life that makes Lenina terrified (Huxley, 1932, pp. 78-79).

Bernard is aware that he is a slave of Mustapha Mond's totalitarian state, and that he is a slave of Mustapha Mond's totalitarian state through the conforming programme. He refuses to be a part of this civilised, pleasure-seeking society, instead opting for independence. He yearns for true pleasure and independence. For the citizens of a civilised society, liberty equates to happiness, which has been "reduced to pleasure" (Stivers, 2012, p. 250). In the World State, true freedom is relinquished because it always leads to struggle, worry, and misery (Stivers, 2012, p. 248). Though the other members of the World State are conditioned and unaware, they appear to live a joyful existence. Bernard Marx, on the other hand, feels both love and annoyance. He is well aware that his totalitarian society restricts his ability to make decisions based on logic and reason. Bernard, unlike the rest of the citizens, is an

outsider who prefers to avoid people and stay alone away from the masses (Huxley, 1932, p. 77).

In addition, he is alert that he does not enjoy playing Obstacle Golf because it is strange for the neighbourhood in which he lives. Obstacle Golf is a manipulated technique used to divert people's attention away from nature. It is an electromagnetic or fully mechanical game that teaches people to appreciate their artificial world. When Bernard hears some men talking about Lenina, he realises that he is completely different from the rest of the people in his society, "as though she were a bit of meat" (Huxley, 1932, p. 39). Huxley characterises Lenina as meat, implying that she is psychologically numb, controlled, and soulless, pursuing only promiscuity. This demonstrates the World State's exploitation of humans by perceiving them as sex machines and thus controlling them by deadening and suppressing their full emotional spectrum. So, Bernard dislikes the notions that people in his society despise and degrade women by referring to them as "meat." As the story progresses, he learns that Lenina "doesn't mind being meat" (Huxley, 1932, p. 80). Lenina is so manipulative, submissive, emotionless, and docile that she takes soma and watches 'feelies' (movies) that suffocate her awareness, and she is solely concerned with her physical attractiveness.

Guy Montag in *Fahrenheit 451*, like Bernard, aspires to true happiness and independence. When Montag meets Clarisse, he becomes aware of his superficial and manipulative society for the first time. She asks him things that make him aware of his callous and superficial culture, such as whether there is dew on the lawn, whether he is pleased or not, and so on. Her questions force him to confront his corrupt system, which is solely concerned with consumption and stability at the expense of the natural environment. Mildred's contrived and passive circumstance, on the other hand, shifts his new awareness to a higher level. Mildred is disconnected, obedient, and manipulated, similar to Lenina in *Brave New World*, and she does not appear to share any feelings with Montag. She is so trained that she always sits in front of the four-foot television, watching movies on repeat. She also always listens to the Seashell radios that are plunged into her ears continuously (Bradbury, 1952, p. 71).

Until now, Bradbury also describes Mildred as "her flesh like white Bacon" (Bradbury, 1952, p. 46), or she has "eyes all-glass" (Bradbury, 1952, p. 11). This shows that she is spiritually dead that juxtaposes her with Lenina. Moreover, Mildred is also addicted to sleeping tablets and drugs which at the commencement of the narrative; she attempts to commit suicide by swallowing many pills (Bradbury, 1952, p. 72). This shows that she is a

highly influenced and ignorant character who lives in a hedonistic and superficial world. For that reason, it is reasonable to assume that both Bernard and Montag are dissatisfied with their current circumstances. They are dissatisfied with their current situation and the state of the society in which they reside. Both guys are sceptics of the system and are always questioning their own lives. Bernard is dissatisfied with his shallow society from the beginning of the storey, and he sets out to discover what life was like before Mustapha Mond's regime.

Bernard gains another buddy, John the Savage, during his trek to the Savage Reservation of the Indians. Despite the fact that Bernard is the major character in the storey, Huxley makes John the central character. John is clever and an outcast, but when Bernard introduces him to the civilised world, he becomes even more lonely. But, John notices that the social and moral values of the World State's civilised civilization are vastly different from those of the Savage Reservation. The totalitarian rule of Mond carefully controls everything in this artificial world, and beauty and happiness are substituted by pleasures and sacrificed for the regime's stability. John despises his new civilization, in which people are controlled by scientific procedures and contemporary technology in order to continue consuming and interfering with the natural world. He therefore realizes that in the civilized world people are utterly manipulated, encouraged and taught to despise nature through sleep learning.

So far, rather than appreciating the fascinations of modern technology in civilized society, "John can respond only with horror and disgust" (Barr, 2010, p. 850). As the storey progresses, John has some emotions and is attracted to Lenina. When he declares his undying love for her, Lenina exposes herself, which perplexes John. Because people are influenced under the totalitarian dictatorship of the World State, John recognises that there is no passion in civilised society's relationships. As a result, he despises Lenina's erotica.

Up until this moment, John has been disgruntled, but when he realises that Bernard is using him to boost his social standing, he becomes even more dissatisfied. Bernard has tricked John once he recognises the scenario. What made John even more downcast and melancholy was his mother's death after taking a hefty quantity of soma. In so doing, John resolves to live in seclusion on an abundant lighthouse distant from the modern world. So far, he dies by suicide at the conclusion of the storey. Huxley's suicide highlights how society may have a positive or negative affect on people, and that in order to live a happy or balanced life, one must first understand oneself and the environment around them. However, in

Fahrenheit 451, Montag is dissatisfied with Clarisse's death, but he quickly has another comrade in the form of Faber (Bradbury, 1952, p. 82).

Montag first saw Faber while going through a playground and spotting Faber reading a book. Faber, like Helmholtz Watson in *Brave New World*, is Montag's only confidante when it comes to talking about literature. Montag is informed about the books by the professor, who explains why literature is "hated and feared" (Bradbury, 1952, p. 90). Following that, the two guys devise a strategy to fire the fire-fighters by hiding books in their homes and thereby creating suspicion inside their organisation (Bradbury, 1952, p. 94). Montag must flee his artificial city following Mildred's betrayal, and Faber assists him in killing the novel's villain Captain Beatty. Montag then fled into the countryside, while Faber vanished without a trace following the bombing of the city. Bernard and Montag, on the other hand, are dissatisfied with their fake towns and attempt to resist and alter the dictatorship. Bernard is often saying strange things and acting strangely, which goes against the totalitarian regime's mantra. As a consequence, Mustapha Mond banished him to Iceland due to his convictions, which he feels constitute a substantial danger to the stability of the World State. He is sent to an island. He'll be living among people who are too inner to integrate into group life (Huxley, 1952, p.200). Exile to Iceland is the punishment for the rebellions in the novel.

After Clarisse's death, Montag, like Bernard, became self-conscious and aware of the facts around him. Montag begins to reconsider his life after becoming disenchanted with his manufactured civilization. Montag devised a physical approach that resulted in the annihilation of both the firemen's party and their commanding officer, Captain Beatty. Montag eventually escaped his corrupted civilization and found himself alone in the wilderness with the 'Book People.' Montag may now freely express his thoughts and feelings since he is secure in the forest with the Book People, a group of philosophers made up of professors, writers, and persists who are dedicated to the preservation of knowledge and happiness, which Montag's society tries to eradicate.

In the end, the heroes' activities are revealed in both stories, and they are forced to fight their opponents, Mustapha Mond and Captain Beatty, who represent the dictatorship. Mond and Beatty have a lot of things in common. They serve as mentors to Bernard Marx and Guy Montag in the outset of the narrative, and as a result, the heroes accept that they are their supporters and share their views, only to be disillusioned by the end of the fight when the truth about the two men is revealed. Mustapha Mond is the civilised world's most influential

and intelligent disciple. He advises World State residents to use soma to suppress their awareness and therefore dominate them.

Then, he simply wants materialism at the expense of the natural environment. Mond is a paradoxical figure because he reads Shakespeare while also forbidding reading in his society. For Mond, mankind final aim is stability at the expense of obliterating beauty and happiness (Huxley, 1932, p. 201). So far, in *Fahrenheit 451*, Captain Beatty is the frontrunner of the firemen and he provides Montag with some contextual information regarding all kinds of books that the fire-fighters burn and the entire administrative system (Bradbury, 1952, p. 96). Due to his awareness, Faber and Montag consider that Captain Beatty might resemble them (Bradbury, 1952, p. 97). Though Beatty may have had the same feelings about society as Montag and Faber, he did not appear to want to do anything to improve it. People are only superficially happy in his artificial world, where they are always busy by technical tools that prevent them from seeing the natural beauty around them. In this sense, Beatty and the other fire-fighters saw themselves as defenders of happiness, because literature with its opposing ideals can lead to distrust and unhappiness, posing a threat to the system's security. Captain Beatty, who is one of the most contented people in the novel, appears to think so. We are aware of the number of individuals on the planet are presumably happy with their lives. Mustapha Mond and Captain Beatty are discovered by their opponents towards the end of the stories, and conflicts ensue. Bernard's battle with Mond is fought on a spiritual level, and Bernard loses, and he is banished to Iceland. Montag's confrontation with Beatty, on the other hand, is a physical one, and it concludes with Montag murdering Beatty, symbolising Montag's symbolic victory over the dictatorship.

CONCLUSION

The goal of this thesis was to compare British and American dystopian literature in order to better understand dystopia and its link to ecocriticism in chosen novels by Aldous Huxley and Ray Bradbury, such as *Brave New World* and *Fahrenheit 451*. The two texts show unknown future and feature similar dystopian features such as totalitarian rule, technological growth, book banning, and disconnection from nature, religion, superficial beauty, and happiness. Though, the researcher attempted to study how different cultures approach nature in their writings by examining these works via the paradigm of ecocriticism, which studies the link between literature and nature.

However, closer examination reveals that both totalitarian regimes in these dystopian works want to subdue, examine, and exploit the natural environment in order to maintain stability. They used similar scientific approaches and technology advancements to regulate, manipulate, and dissuade their populace from engaging in outdoor activities. Yet, in these dystopian works, beauty and happiness are merely superficial, and they are sacrificed for the totalitarian regime's stability. The residents of both societies appeared to enjoy a joyful life, but their awareness was suffocated by manipulated scientific equipment and technical gadgets that prevented them from recognising the natural environment. As a result, Aldous

Huxley and Ray Bradbury's novels is essential in the discussion of anthropocentrism's impact on the natural world. The writers satirise dystopian regimes that have a growing distaste for nature and regard it as a resource to be exploited.

They will now attempt to increase ecological consciousness and educate readers about the hazards of misusing knowledge and technological advancements, which may have an impact on both people and the natural world. In Aldous Huxley's *Brave New World*, the totalitarian regime of Mustapha Mond controls everything and citizens are passive, hallow, docile and out of touch with the natural world. They are extremely brainwashed by scientific methods and modern technology. As a consequence, they become the slaves of the government for the sake of hedonism and materialism. In this dark and inhuman civilization everything is runs artificially. However, individuals of Huxley's artificial world seek quiet and pleasure, and the totalitarian system endeavour consistency; thus there is a reciprocation benefit. Henceforth, we have a civilization full of individuals who are completely unaware of their surroundings. More importantly, Huxley wrote his storey to parody and embody his advanced view of nature and human civilization, underlining the impact of the twentieth century's transformations in the shape of economic expansion and scientific progress. His building of a sophisticated anthropocentric civilization demonstrates the importance of an ecological interpretation of *Brave New World*, which represents the manipulation of people and exploitation of the natural world, as well as the subsequent disregard of the biosphere. He was well aware that the goals that mankind wants to achieve are both fantastic and hazardous, posing a threat to and devastation of our ecology. As a consequence, the author cautions against the negative effects of misusing science and advanced technology on humans and the natural world. More precisely, Huxley warns that humanity is on the verge of irreversible disorder, uncertainty, chaos, and destruction. Despite his pessimistic outlook, he believes mankind has a chance to save itself and the ecosystem. The philosophy he proposes is inward-looking, and in order to live happily with the world, one must first understand oneself and the world around him. Looking inwards entails self-awareness, growth, and spirituality, all of which can foster ecological awareness through the human spirit, resulting in peace with nature.

Furthermore, Huxley's worldview suggests that in order to achieve some type of balance between nature and society, as well as to safeguard our ecology, humans must be educated and knowledgeable enough to use technology properly. Ray Bradbury, on the other hand, satirises the extreme misuse of advanced technology that can affect both the natural

world and civilisation in his early 1950s consumerist and materialistic society. Throughout the novella, he depicts a strict dictatorship led by Captain Beatty who endeavours commodification and materialism. On the other hand, the protagonist Guy Montag went through difficult situations that made him recognise his superficial world. Montag used to burn books and follow all the orders of his corrupt dystopian system. His journey of transformation was inspired by Clarisse McClellan. Clarisse helped the entrapped Montag to change his position in his synthetic world. More significantly, Ray Bradbury highlights a number of technological devices that have separated people from their natural surroundings. The dystopian system produced these modified technologies with the primary objective of creating an artificial world in which people become superficially happy in order to avoid questioning their life and the natural world around them. Individuals are made stupid, submissive, and manipulated in this non-natural environment by the state's harsh regulations.

Individuals are only interested in obtaining pleasure, such as driving cars at high speeds to hit animals, watching television that broadcasts propaganda and fake news, and listening to Seashell Radios that suffocate their awareness, rather than reading or wandering in nature. By this means, Bradbury demonstrates how technology may repel and separate us from nature. So far, he has stressed that improved technology can establish superficial communication among humans, thereby not only discouraging us from nature but also granting the state authority by ensuring their stability, and finally encouraging consumerism at the expense of abusing the non-human environment. Consequently, natural resources may be depleted, and our ecology may be exploited, commodified and destroyed. Unlike Huxley's bleak and pessimistic conclusion, Bradbury concludes that humanity can still create a positive community in which individuals respect the environment and live close to the natural world.

Lastly, studying dystopian works from an ecological standpoint can help us understand the importance of our natural environment and, in the long run, broaden our viewpoint on the misuse of science and technology. Henceforth, humanity must be knowledgeable enough to use technology responsibly in order to maintain our environment. As a result, this research provides a new avenue for literary people to compare, analyse, and probe the ideas, philosophies, and concepts that exist in the British and American cultures and styles when it comes to expressing and embracing nature through their works. More precisely, both authors wish to convey the notion that one must be aware of the world he/she lives.

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