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The Motifs of Nature in Selected Dystopian Novels

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Anotace

Tato diplomová práce se zabývá využitím a zpracováním motivů přírody ve vybraných dystopických románech, konkrétně v románech *Fahrenheit 451* (1953) od Raye Bradburyho, *Lord of the Flies* (1954) od Williama Goldinga, *Brave New World* (1932) od Aldouse Huxleyho a *Nineteen Eighty-Four* (1949) od George Orwella. Srovnávací analýza vychází z podrobného studia žánru a dalších dystopických textů a snaží se určit hlavní podobnosti a rozdíly. Analýzy románů odhalily mimo jiné hlavní opakující se vzor ve *Fahrenheit 451*, *Brave New World* a *Nineteen Eighty-Four*. V těchto románech je příroda představena jako nepřítel utlačovatelských režimů a zároveň jako fyzické a/nebo hlavní duševní útočiště pronásledovaných jedinců či skupin jedinců, zatímco v *Lord of the Flies* je příroda využívána převážně ke zkoumání lidské společnosti a lidstva obecně.

Abstract

This diploma thesis examines the use and treatment of motifs of nature in selected dystopian novels, namely in *Fahrenheit 451* (1953) by Ray Bradbury, William Golding's *Lord of the Flies* (1954), *Brave New World* (1932) by Aldous Huxley and George Orwell's *Nineteen Eighty-Four* (1949). The comparative analysis draws on a detailed study of the genre and additional dystopian texts and seeks to identify the main similarities and differences. The analyses of the novels have revealed, among others, a major repeated pattern in *Fahrenheit 451*, *Brave New World* and *Nineteen Eighty-Four*. In these novels, nature is represented as an enemy of the oppressive regimes, and simultaneously as physical and/or major mental refuge for persecuted individuals or groups of individuals whereas *Lord of the Flies* uses nature predominantly to explore human society and humanity in general.

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Introduction

This diploma thesis examines the use of motifs of nature in selected dystopian novels, namely in *Fahrenheit 451* (1953) by Ray Bradbury, William Golding's *Lord of the Flies* (1954), *Brave New World* (1932) by Aldous Huxley and George Orwell's *Nineteen Eighty-Four* (1949). The initial chapter provides an introduction to the utopian genre, which was of crucial importance in the development of the dystopian genre. The evolution of utopian fiction is discussed, along with an examination of its characteristics. The second chapter provides an overview of the dystopian genre, including its history, characteristics and language of dystopia. The genre of science fiction is introduced as a significant source for and companion to dystopian fiction. The following chapter provides an overview of the use of motifs of nature in numerous genres of literature. The subsequent chapters examine the authors and their inspirational sources.

The analytical part of the diploma thesis focuses on the four works, *Fahrenheit 451*, *Lord of the Flies*, *Brave New World* and *Nineteen Eighty-Four*. Each text is analysed in terms of the use of motifs of nature and their role in the particular dystopian text. The analyses and interpretations are supported with relevant quotations from the primary texts. The final chapter compares and synthetises the findings of the previous chapters in order to reveal any repeating patterns and/or differences.

1. Utopia

In order to describe dystopian literature, which is the focus of my diploma thesis, it is necessary to also introduce utopian literature as dystopia is closely connected to utopia. It is important to distinguish between the term utopia and utopian literature. The term utopia has been difficult to define since its understanding has been changing. The key authors who have attempted to find appropriate definitions include Claeys, Moylan or Sargent, whose work has also been crucial for the purposes of my thesis. The following sections provide an overview of the basic terminology, history and characteristics of this genre and its most important works.

1.1. Terminology

The term 'utopia' was coined by the English humanist Sir Thomas More in his work *Utopia* (1516). The etymology of this word is explained slightly differently by various scholars. As argued by Abrams & Harpham, to create the new word, More combined two Greek words; "eutopia" meaning "good place" and "outopia" meaning "no place".[1] However, there are different views on the etymological process. Gregory Claeys argues that the term is a combination of the Greek words "*ouk*" meaning "not", reduced to "*u*", and "*topos*" meaning "place",[2] which differs slightly from the explanation provided by Abrams & Harpham, who state that utopia is a combination of eutopia and outopia. Cuddon takes a position similar to that of Claeys. In his opinion, "utopia" originated from "*ou*" meaning "not" plus the word "*topos*" meaning "place".[3] The only difference between these two authors is in the first part of these two words. Through the combination of the two Greek words, the word utopia contains a contradiction: it refers to a good place that does not exist.

The confusion caused by terminology does not end there, for More coined yet another term, namely 'eutopia'. In a short poem included at the end of *Utopia*, Anemolius, a poet and a nephew of Hythloday, writes:

> Wherefore not Utopie, but rather rightly
> My name is Eutopie; a place of felicity.[4]

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[1] Abrams, M.H. & Harpham, G.G. (2014). *A Glossary of Literary Terms.* Cengage Learning, p. 413.
[2] Vieira, F. (2010). The concept of utopia, p. 4, italics in the original. In: Claeys, G. (Ed.). (2010). *The Cambridge Companion to Utopian Literature.* Cambridge University Press.
[3] Cuddon, J.A. (1999). *The Penguin Dictionary of Literary Terms and Literary Theory*. Penguin Books, p. 957, italics in the original
[4] More, T. (1912). *Utopia.* New York: The Macmillan Company, p. 230.

As mentioned above, utopia is a place that does not exist. More therefore argues that his place, which is an island, should be called eutopia meaning "the good place", rather than utopia meaning "no place".[5] Lyman Tower Sargent, the founder of the journal *Utopian Studies*, devoted much attention to the genres of utopia and dystopia. For him, the difference between utopia and eutopia is obvious. He presents utopia as "a non-existent society described in considerable detail and normally located in time and space".[6] This definition applies to the Greek origin of the word, since the society in question does not exist, but is located somewhere in our world. On the other hand, eutopia is "a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as a considerably better than the society in which that reader lived".[7] More suggests the term eutopia should replace utopia because he views his world as better than that of the reader. In the poem written by Anemolius, he argues that the conditions on the island are admirable and that it is a "place of felicity".[8] Sargent uses eutopia and "positive utopia" interchangeably, since eutopia can be characterised as "positive utopia".[9] Abrams & Harpham use the term eutopia in their glossary to locate the origin of the word utopia. They suggest that the term eutopia is a precursor to utopia.[10] Cuddon takes a different approach. He suggests that More's *Utopia* is "a pun on *eutopia*".[11]

The term utopia can be understood on several levels, and thus takes on multiple meanings. Utopia can refer to a place as in More, then it can be a concept formed by ideologizing meaning based on the character of the place in relation to reality as suggested by Sargent. Finally, utopia is a literary genre based on this concept. The development of thought and perception intervenes in the understanding of the term and concept, that is, what More saw as utopian can, from today's perspective, be seen as dystopian. Our perception of the concepts of utopia and dystopia is then reflected in the distinction between genres, and it becomes clear why they are so closely linked. In any case, Cuddon argues that *Utopia* is a "prototype of all sorts of utopia and utopian schemes".[12] It is therefore natural that scholars and writers dealing with these concepts use More's work as a foundation. This will be my approach as well.

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[5] Vieira, The Concept of Utopia, p. 5.
[6] Sargent, L.T. (1994). The Three Faces of Utopianism Revisited. *Utopian Studies, 5*(1), p. 9.
[7] Sargent, The Three Faces, p. 9.
[8] More, *Utopia,* p. 230.
[9] Sargent, The Three Faces, p. 9.
[10] Abrams & Harpham, *A Glossary*, p. 413.
[11] Cuddon, *The Penguin Dictionary*, p. 957, italics in the original.
[12] Ibid., p. 792.

More's coinage of utopia gave rise to the term "utopianism", which fundamentally embodies the aspiration for a better existence. More significantly transformed how this aspiration was conveyed. He linked "the classic and the Christian traditions", introducing a new idea about "the role individuals are to play during their lifetime".[13] According to Sargent, utopianism is "social dreaming".[14] Dreaming of a better life is natural, and the genre of utopia presents societies based on these dreams. There are three main expressions of utopianism, one of which is "utopian literature", the second one is "communitarianism [also utopian practice] and the third one is "utopian social theory".[15] These three categories are what Sargent calls "the three faces of utopianism".[16] Literary utopia is a society "where sociopolitical institutions, norms and individual relationships" are better represented than in the contemporary society of the author.[17]

It is important to note that More had initially considered a very different name for his novel, namely "Nusquama", which in Latin means "nowhere, no place, on no occasion".[18] Had he used this name instead of utopia, the conceptualisation of the genre might have been very different.

Merriam Webster's Collegiate Dictionary defines utopia as

> 1: a place of ideal perfection especially in laws, government, and social conditions,
> 2: an impractical scheme for social improvement,
> 3: an imaginary and indefinitely remote place.[19]

The first point has been already outlined. All utopian works have in common that the fictional society is presented as better than the real one. Thus, the works can be labelled as eutopian. However, the majority of scholars use the term utopian instead of eutopian when describing the most pivotal works of the utopian genre. The second characteristic, according to the Dictionary, states that the imagined structure is unattainable because it is highly improbable to be achieved and realised. Utopias tend to describe societies in which the citizens are happy and do not complain because they are supposed to have everything. Often, the author only describes the point of view of the happy citizens and does not include the perspective of the oppressed ones, although there are not usually any. Utopian communities and societies are constructed by and

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[13] Vieira, The Concept of Utopia, p. 6.
[14] Sargent, The Three Faces, p. 9.
[15] Ibid., p. 4.
[16] Sargent, L.T. (2010). *Utopianism: A Very Short Introduction*. Oxford University Press, p. 5.
[17] Suvin qtd. in: Sargent, *Utopianism*, p. 6.
[18] Vieira, The Concept of Utopia, p. 4.
[19] Merriam-Webster. (n.d.). Utopia. In *Merriam-Webster.com dictionary*. Retrieved March 6, 2024, from https://www.merriam-webster.com/dictionary/utopia.

for humans. This is caused by the ability of the citizens to coexist at the cost of identity and character.[20] The third characteristic has already been discussed. Imagined utopian societies do not exist and cannot be located on a map.

1.2. History of utopian writing

Although More coined the term utopia, he was not the first author to write a work containing utopian thoughts and ideas. The utopian tradition has been with us since the Christian times. The Garden of Eden described in the Bible is a paradise for Adam and Eve. For Christians, utopia is, in fact, the Garden of Eden. Adam and Eve had no shame, they had plenty of food and the animals did not pose any danger at all. They lived in harmony with nature, God and the animals. Adam and Eve had everything and did not have to work manually. There was no death and they were supposed to be happy. The Garden of Eden can be seen as a eutopia because it is a good place that is very different from the reader's present time.[21] Nevertheless, it is quite problematic to regard the Garden of Eden as a eutopia, as no society is present (unless we count two as a society). Utopia is not a description of a better society situated somewhere in our world, but rather, it is oriented "to a vision of a better life".[22] Thus, the Garden of Eden serves only as a vision of something that can never be achieved. Utopianism can therefore be interpreted "as the desire to overcome original sin and re-enter Eden" and if there is no sin, we can "create a new utopia".[23] Another concept of eutopia can be found in the Christian religion. Heaven could also be viewed as a eutopia, as it promises the perfect afterlife for Christians. The concept of eutopia promises that if you behave in a certain manner, "you will be rewarded",[24] which corresponds with the Christian idea of going to Heaven.

Plato's *Republic* (ca. 375 BC) is mentioned as an opposite to More's *Utopia* at the end of the novel in the poem by Anemolius. More argues that his society is more stable than the one described by Plato.[25] *Republic*, written centuries before *Utopia*, is considered to be "the fount of Western utopianism".[26] In his work, Plato describes what he believes is the "approximation"

[20] Vieira, The Concept of Utopia, p. 7.
[21] Rabkin, E.S. (1983). Atavism and Utopia, p. 3. In Rabkin, E. S., Greenberg, M. H., & Olander, J. D. (1983). *No place else: Explorations in Utopian and Dystopian Fiction*. Southern Illinois University Press.
[22] Sargent, The Three Faces, p. 24.
[23] Sargent, *Utopianism*, p. 88.
[24] Sargent, The Three Faces, p. 8.
[25] More, *Utopia*, p. 230.
[26] Sargent, *Utopianism*, p. 17.

to a perfect and ideal society because it is not possible to achieve the ideal society.[27] The key, he believes, is small societies consisting of only few citizens. His society is a "well-regulated city" also known as a "*polis*".[28] Predestined roles are fundamental, as "each individual will be fitted into the vocation that best suits him or her".[29] For Plato, the class distinction is central, but this cannot be said of *Utopia*, because normally, the son has the same job as the father, but, if the son wishes, he can be placed with another family to pursue a different kind of work.[30] This suggests that More's social structure is more fluid than Plato's. More states that "all men should have and enjoy equal portions of wealth and commodities".[31] He then adds that "no equal and just distribution of things can be made, nor that perfect wealth shall ever be among men unless this propriety be exiled and banished".[32] These two quotations suggest that More's state was in fact communistic, with no private property.

According to Abdelbaky, the primary aim of utopian literature since More's *Utopia* and Plato's *Republic* has been to criticise societal issues and to unveil deficiencies within "the political and social systems".[33] More himself wrote his *Utopia* based on his contemporary views of English society. Abdelbaky says that "More's utopia is considered a satire on the contemporary society of England of his time".[34] This opinion is also shared by William Dallam Armes in his introduction to the 1912 edition of *Utopia*. Armes states that More's work, although written in Latin, could not be published because "it contained such an unflattering picture of the policies of Henry VIII and his father that its publication in England would have been attended by grave danger to both author and publisher".[35] As shown here, the primary purpose of More's *Utopia* was to raise concerns, and even to criticise his contemporary society, therefore it could not be published for the fear of the consequences.

In 1626 Francis Bacon published his work *New Atlantis*, which is considered revolutionary because Bacon wrote about "inventions which suggest the future development of aeroplanes,

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[27] Sargent, *Utopianism*, p. 17.
[28] Ibid., pp. 17-8, italics in the original.
[29] Ibid., pp. 17-8.
[30] More, *Utopia*, p. 100.
[31] Ibid., p. 79.
[32] Ibid., pp. 79-80.
[33] Abdelbaky, A. (2016). A perfect world or an oppressive world: a critical study of utopia and dystopia as subgenres of science fiction. *International Journal of English Language, Literature and Humanities, 4*(3), 17-33, p. 20.
[34] Ibid., p. 19.
[35] Armes, W.D. (1912). Introduction, p. xxxiv. In More, T. (1912). *Utopia.* New York: The Macmillan Company.

submarines and telephones".[36] At the time, these inventions were unheard of. In his utopian work, Bacon describes a society that is "isolated and self-sufficient".[37] The actual rulers of his society are scientists and there is a structured hierarchy in family dynamics, guided by Christian values and principles.[38] This work can be described as utopian because it follows a common narrative structure describing "the accidental discovery of a fortified city state".[39] The text primarily comprises dialogues between the unnamed narrator and various officials and residents of the city.

The utopian genre after More's *Utopia* has been identified "as focusing on the city".[40] A fitting example is the work *Looking Backward* written by Edward Bellamy in 1888. Firstly, his intentions were to write this story as if it was a fairy tale. Later, he changed his ideas and transformed his fairy tale into a "blueprint",[41] which means that it followed the utopian scheme of criticism of society and the subsequent changes. He also adopted the scheme of dialogues between the visitor and the guide, as in More's *Utopia.* The key idea of this work is "economic equality" and a society where "everyone receives a life-long (and quite generous) annual credit allowance".[42] Free education is also emphasised, as in More's *Utopia.*

H.G. Wells is viewed as the author who contributed the most to the formation and development of utopian and dystopian literature as he wrote several works that influenced the utopian and dystopian genre. His works also contain elements of science fiction. It is important to note that he began writing dystopian novels and then, over time, moved on to utopian fiction.[43] His breakthrough came with his novel *The Time Machine* (1895), which is a dystopian novel with elements of science fiction and will be discussed in the chapter dedicated to dystopian literature. His career continued with other dystopian novels such *The Island of Doctor Moreau* (1896). His major utopian work is *A Modern Utopia* (1905). Its fictional society, named the Samurai – counterpart to Plato's Philosophers, live under a strict set of rules and are committed to service.[44] Wells created his work based on what he considered to be "the demands of

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[36] Cuddon, *The Penguin Dictionary*, p. 958.
[37] Pohl, N. (2010). Utopianism after More, pp. 60. In Claeys, G. (Ed.). (2010). *The Cambridge Companion to Utopian Literature.* Cambridge University Press.
[38] Ibid., pp. 60-1.
[39] Ibid.
[40] Sargent, *Utopianism*, p. 20.
[41] Roemer, M. K (2010). Paradise transformed, p. 92. In Claeys, G. (Ed.). (2010). *The Cambridge Companion to Utopian Literature.* Cambridge University Press.
[42] Ibid., p. 93.
[43] Ibid., p. 114.
[44] Sargent, *Utopianism*, p. 26.

contemporary, and necessarily imperfect, human society".[45] He was the first author to envision a utopian society "as a world state" characterised by "international government; central bureaucracy; state-controlled land, capital and industry; and population control".[46] Wells was a proponent of "scientific intelligence" and believed that it was the ideal solution to problems in society.[47] Scientific themes and inventions, often depicted in his writings, play an important role in his literary work.

Before the Second World War, dystopian fiction was the dominant genre, mainly in anglophone literature, following the so-called first dystopian turn, which will be explained in the next chapter.[48] In the United States, however, only a few utopias are worthy of mention in the 1930s. The writer Upton Sinclair published *We, People of America and How We Ended Poverty* (1935), and then ran for governor with his plan called "End Poverty in California".[49] The 'socialist-communist utopia' is a term associated with Marx and Engels. Although it may seem rather strange to call them utopians, their ideas and concepts can definitely be considered utopian. Believing in a better future, "freedom, stability and happiness", Marxism changed the concept of utopia in relation to the perception of reality.[50] It was now established that the utopia was indeed achievable and that utopian ideas and dreams could be fulfilled. The way time was seen and perceived underwent a significant shift due to the Marxist's influence on utopian literature. It saw the realisation "of utopia as a part of historical development".[51]

In 1962, Aldous Huxley published his utopian novel *Island,* which is sometimes reported as misunderstood.[52] *Island* is seen as a counterpart to his dystopian novel *Brave New World*, and indeed, the two novels have some similarities. Huxley may have wanted to explain, or even defend, some of the ideas in his dystopian work, such as the drug use or attitudes to sex. *Brave New World* will be discussed in more detail later in this thesis. *Island* is strongly influenced by Buddhism. The plot is rather marginal and the novel is based on the typical utopian scheme of a distant visitor visiting a remote place, in this case an island. Will, the main protagonist, a writer and journalist from England, finds himself on a remote island called Pala, after

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[45] Parrinder, P. (2010). Utopia and romance, p. 169. In Claeys, G. (Ed.). (2010). *The Cambridge Companion to Utopian Literature.* Cambridge University Press.
[46] Cuddon, *The Penguin Dictionary*, p. 959.
[47] Sargent, *Utopianism*, p. 26.
[48] Ibid., p. 29.
[49] Ibid.
[50] Vieira, The Concept of Utopia, p. 13.
[51] Ibid., p. 14.
[52] Cuddon, *The Penguin Dictionary*, p. 959.

intentionally destroying his boat in an attempt to reach the island, which is considered impossible. He is rescued by the locals, and while he is being treated for his injuries, they tell him all about how Pala works and the ideology behind it. The citizens of Pala are all pacifists, and the society does not even have an army at disposal.[53] Murugan, the future Raja of Pala, explains to Will that Pala is a "constitutional monarchy" but unlike the rulers of England, "[t]he Raja of Pala doesn't just reign; he rules".[54] However, Murugan's words should be taken with caution, as he envisions a very different future than his neighbours and predecessors. Will gets a lot of different perspectives about the functioning of Pala because he speaks with several different inhabitants. Murugan and his mother do not want for Pala to be an island that is not even marked on a map. They seem to have very different approaches to and visions for the future. On the other hand, the rest of the inhabitants want to live peacefully, freely and in harmony with nature and the Buddhist mentality. Although some of the inhabitants can clearly see that the dystopian world outside the borders of Pala is getting closer and closer. Huxley shares some similarities with More's *Utopia* in terms of free education, family relations and the upbringing of children. In More's *Utopia*, if a son is not satisfied with the job his father has, he can be transferred to another family. Huxley goes even further. Children in Pala are free, and if they are unhappy with their current family, they can be adopted by another one. A child can be adopted as many times as he or she wishes. Children are in a sense public property. Huxley criticises modern and scientific inventions by showing that the people of Pala "don't feel any need for your speedboats or your televisions, your wars and revolutions".[55] He wants to show that a simple life of faith, love and public fellowship is better than a life full of inventions and innovations. However, this proves to be untrue as the novel ends with Murugan taking over Pala and demonstrating his ideas of governance. This may suggest that Huxley's utopia cannot survive because of the outside influences.

In the twentieth century, the genre of utopia experienced a significant decline. This can be contributed to the events and developments that impacted society worldwide, such as First and Second World Wars, Cold War, but also the rise of communism. Only a few utopian novels have had an impact on the contemporary society, whereas a considerable number of dystopian works have changed the thinking of the time and influenced everyday life.

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[53] Huxley, A. (1962). *Island.* Harper & Row Publishers, p. 50.
[54] Ibid., p. 46.
[55] Ibid., p. 84.

In the 1970s, classical utopian writing gave way to critical utopia.[56] Critical utopia places great emphasis on recognising the constraints within the utopian tradition. These texts "reject utopia as blueprint while preserving it as dream".[57] Moreover, they explore the tension between the original world and the contrasting utopian society. This allows for a more explicit examination of social transformation. In addition, these novels aim at the continued "presence of difference and imperfection within utopian society", thus making alternatives "more recognizable and dynamic".[58] Sargent notes that critical utopias "present a good place with problems and that reflect critically on the utopian genre itself".[59]

It has been mentioned that More's *Utopia* can also be perceived as a satire. Satire is a form of literary expression that belittles a subject by portraying it in a "ridiculous" manner, thereby causing feelings of "amusement, contempt, scorn and indignation".[60] It is crucial to add that satire "uses laughter as a weapon".[61] The author of a satire assumes the role "of a self-appointed guardian of standards, ideals and truth; of moral as well as aesthetic values".[62] Satire can therefore be seen as a form of protest. The tradition of satire is central to the development of the utopian genre, as the aim of many utopias is to mock the current situation, society or affairs, often employing exaggeration as a common tool to achieve this goal.[63]

1.3. Characteristics of the genre

The most influential utopian novels mentioned in the previous subchapter provide useful examples to explain the characteristics of utopia and the development of the genre.

Utopia has been typically associated with expressions such as ideal, idealism, perfection or harmony. In fact, Abdelbaky goes even further, stating that utopia "has become a synonym for idealism".[64] This characteristic, however, is not enough. To envision a utopian society, it must be situated in a place distinct from the author's own society.[65] In fact, all of the utopian works

[56] Moylan, T. (2014). *Demand the Impossible: Science Fiction and the Utopian Imagination*. Peter Lang AG, p. 10.
[57] Ibid.
[58] Ibid., p. 10.
[59] Sargent, The Three Faces, p. 8.
[60] Abrams & Harpham, *A Glossary*, p. 352.
[61] Ibid.
[62] Cuddon, *The Penguin Dictionary*, p. 780.
[63] Sargent, *Utopianism*, p. 24.
[64] Abdelbaky, A perfect world, p. 17.
[65] Moylan, *Demand the Impossible*, p. 3.

listed in the previous chapter are set in a world that is different from that of the author. For some authors the two worlds exist simultaneously and can be reached through journeys by boat, on foot or, in more recent fiction, by plane. There is a distant visitor who finds themselves in a utopian society and is "usually offered a guided tour of the society, and given explanation of its social, political, economic and religious organization".[66] He or she then returns to their world/society and informs others about the world visited, as is the case of More's *Utopia* or Huxley's *Island*. Often the travellers are so caught up in what they have experienced that their narratives consist only of positive descriptions. Reality therefore plays an important role in the utopian genre. The distant visitor leaves for the utopian place from an actual and existing location, which "situates utopia at the boundary between reality and fiction".[67] Rabkin, on the other hand, argues that "utopian literature must belong to the future" because if the utopian society were real, "we would be reading travelogues instead of fiction".[68] In a utopian setting, the alternative world should seem plausible and believable, avoiding the supernatural elements and things that are naturally impossible. The writing should convince "the reader that everything which occur in the fantasy world is feasible".[69]

When looking at utopian fiction, it is clear that it shares similarities with other genres that were popular at the time of the utopian genre's emergence, i.e. the time of More's *Utopia*. Most of these utopian narratives are influenced by the historical background of the period. For example, the "travellers tale format of so many Renaissance utopias" mirrors the popularity of this literary form during "the age of exploration", which is a key aspect of the historical context in which these utopias were created.[70]

According to Sargent, utopias have at least six purposes:

> A utopia can be simply a fantasy, it can be a description of a desirable or undesirable society, an extrapolation, a warning, an alternative to the present, or a model to be achieved.[71]

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[66] Vieira, The Concept of Utopia, p. 7.
[67] Ibid., p. 8.
[68] Rabkin, Atavism and Utopia, p. 1.
[69] Moylan, *Demand the Impossible*, p. 33.
[70] Ferns qtd in: Alihodžić, D. & Jerković, S.V. (2016). *The Boundaries of Dystopian Literature: The Genre in Context.* Tuzla: OFF-SET d.o.o., p. 34.
[71] Sargent, *Utopianism*, p. 8.

Most utopian novels are based on the purpose of "fantasy" as a "description of a desirable […] society" or "a model to be achieved".[72] When the main purpose of the utopian work is a warning, it can be described as a critical utopia or even dystopia.

The perception of utopia is subjective. What is utopian for some may be dystopian for others. In More's *Utopia*, the slaves would most likely argue that they are not a part of a utopian society, but rather a dystopian one. This is also the case in Huxley's *Island*, as Murugan on several occasions expresses his unhappiness and dissatisfaction with the current situation. In the Garden of Eden, Adam and Eve are expelled from the paradise for disobeying God. But what caused them to break the rules in the first place? If they lived a life of happiness and harmony, they would not break the rule. So we have to take into account each character's point of view because they can be very different. The factor of inclusion versus exclusion usually plays a key role. Utopian societies are mostly closed, and they operate on the basis of access to privileges. Ostracism is then perceived as a form of dystopia because the citizens (for example slaves in More's *Utopia*) are not accepted as rightful members of the society.

Another important concept associated with utopia is homogeneity. The underlying presumption is that if people wear the same clothes and have similar houses, they will not be jealous of each other and feel happy. This theme is evident in *Utopia*, because the citizens wear the same clothing and change houses quite often so no one would feel disadvantaged.[73] It is said that "utopia provides security" and indeed, it does.[74] There is peace, no wars are present, and everyone has plenty of food. Claeys states that the themes of "utopian homogeneity remain familiar theme well into the twentieth century".[75] Concepts such as "unity" and "order", which go hand in hand with homogeneity, further characterise the utopian society.[76] Many early utopias, starting with More's work, include elements such as "uniformity, transparency and mutual supervision, abstinence from luxury, the suppression of dissent and privacy, and the intolerance of heresy", often seen as necessary sacrifices to achieve common prosperity.[77] Thus,

[72] Sargent, *Utopianism*, p. 8.
[73] More, *Utopia*.
[74] Claeys, G. (2017). *Dystopia, a Natural History*. Oxford University Press, p. 6.
[75] Ibid., p. 7.
[76] Ibid., p. 274.
[77] Ibid.

the purpose of a utopian society is "to negate differences among individuals".[78] The pursuit of "universal equality" often requires the surrender of personal freedoms.[79]

Suvin describes the literary genre of utopia as "the verbal construction of a quasi-human community" in which everything is done to a better standard than the author's society.[80] This is one of the key attributes of utopian society. However, it is problematic to determine what makes a better society, as this perception is very subjective. In utopian writing, as we have already seen, the point of view is crucial and can have an impact on the perception of the work. Negley and Patrick describe three aspects of utopian writings; the society is "fictional", "it describes a particular state or community", and "its theme is the *political* structure of that fictional state or community".[81] There are some utopian works that focus almost exclusively on the political structure of the given, imagined society. However, there are many other works, in which the themes of political ideologies play a secondary role. Claeys argues that one of the purposes of utopia has been to push the reader "to take action", but this characteristic should be dropped "as it takes into account political utopia only".[82]

It is of great importance to note that "the principal energy of utopia [is] hope".[83] While reading a utopian work, the reader may feel optimistic. In the genre of political utopias, hope and the urge to change the current situation of the reader are even greater. Utopias can be created in any circumstances and, associated with hope, they are oriented towards the future rather than the past. However, most scholars argue that the utopian society is unattainable because it is ideal.[84]

Utopian novels portray utopian societies where citizens enjoy a range of rights, including free education and access to it. It is claimed that no information is withheld from their members. Utopian societies put emphasis on the education of its population, support scientific progress and embrace innovation. Nevertheless, education is also usually subject to homogenisation and hence, regulation. Another privilege of inhabitants of a utopian world is the right to participate in deciding how the society is run.[85] This is the case in both More's *Utopia* and Huxley's *Island.*

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[78] Booker, M. K. (1994). *Dystopian Literature: A Theory and Research Guide. Greenwood Press*, p. 55.
[79] Ibid.
[80] Suvin, D. (1979). Defining the Literary Genre of Utopia: Some Historical Semantics, Some Genealogy, a Proposal, and a Plea. *Metamorphoses of Science Fiction.* New Haven: Yale University Press, p. 49.
[81] Negley, G. & Patrick J.M. (1952). *The Quest for Utopia.* New York: Schumann, p. 3.
[82] Vieira, The Concept of Utopia, p. 6.
[83] Ibid., p. 7.
[84] Sargent, The Three Faces, p. 6.
[85] Rabkin, Atavism and Utopia, p. 6.

Nevertheless, in *Island*, the inhabitants do not seem to be satisfied with the ideology of Murugan and have no choice to change the future of their beloved Pala.

2. Dystopia

In contrast to the long history and evolution of the concept of utopia, dystopia is a much later concept, which developed into a literary genre during the twentieth century, largely in response to current situations in the world.

2.1. Terminology

The word 'dystopia' is a combination of two Greek words; "*dus*" and "*topos*". The second word is also contained in the word utopia and means "place".[86] "*dus*" stands for "diseased, bad, faulty, or unfavourable".[87] It is described as the opposite of eutopia rather than utopia because it generally signifies "bad place" because of the prefix "dys". Some authors and scholar, such as Cuddon, argue that dystopia is actually the exact opposite of utopia.[88] Throughout this chapter, we find that this definition is inaccurate and rather simplistic. The exact opposite of utopia should be "this place", meaning our reality, since utopia is described as "no place".[89]

The term dystopia was first used in 1747, although the spelling was different, namely "dustopia".[90] A year later, the definition of the literary genre was given as "an unhappy country".[91] The best-known use of the term dystopia is attributed to John Stuart Mill, who used it in his 1868 speech to Parliament, and numerous authors adopt his usage as a starting point for defining dystopia.[92] It is thus generally accepted that dystopia was coined by Mill in 1868.[93]

In the study of the dystopian genre, the term 'anti-utopia' is used interchangeably with dystopia by some scholars. It is similar to the terms utopia and eutopia being sometimes used as synonyms in utopian terminology. The difference between anti-utopia and dystopia is seen in the time of origin: anti-utopian works were written in the second half of the nineteenth century

[86] Claeys, *Dystopia*, p. 4, italics in the original
[87] Ibid., italics in the original.
[88] Cuddon, *The Penguin Dictionary*, p. 959.
[89] Norledge, J. (2022). *Language of Dystopia. Palgrave Studies in Language, Literature and Style.* Palgrave Macmillan, p. 2.
[90] Claeys, *Dystopia*, p. 273.
[91] Ibid.
[92] Ibid.
[93] Norledge, *Language of Dystopia*, p 2.; Abdelbaky, A perfect world, p. 24.; Claeys, *Dystopia*, p. 16.

whereas dystopian works are "a twentieth century phenomenon".[94] According to this distinction, *The Time Machine* (1895) should not be called a dystopian novel. And yet, some authors use the term dystopia in relation to Wells's work while others describe Huxley's *Brave New World* (1932), Orwell's *Nineteen Eighty-Four* (1949) or Zamyatin's *We* (1924) as anti-utopian texts. This shows how the definitions are not unified and scholars view these two terms differently. Some authors view dystopia as a subgenre of anti-utopia, while others claim that dystopia emerged from utopian satire and anti-utopia.[95] Moylan and Baccolini claim that "dystopia is distinct from its nemesis, the anti-utopia",[96] agreeing with Sargent that anti-utopia "should be reserved for that large class of works, both fictional and expository, which are directed against Utopia and utopian thought".[97] In contrast, dystopia "shares with *eutopia* the general vocation of utopianism" called the social dreaming.[98] As mentioned before, Sargent is among those authors who insist on distinguishing between the terms dystopia and anti-utopia. He defines dystopia as

> a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as considerably worse than the society in which he lived.[99]

Sargent uses the terms dystopia and negative utopia interchangeably. On the other hand, anti-utopia is defined as

> a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as a criticism of utopianism or of some particular eutopia.[100]

Based on these definitions, it is difficult to say whether a work is exclusively anti-utopian or dystopian, as many works fit both definitions. According to Moylan, anti-utopian works criticise "utopianism and human desire" rather than "a particular historical situation".[101] Sisk claims that "all dystopias are anti-utopias, but not all anti-utopias are dystopias".[102] Based on

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[94] Alihodžić & Jerković, *The Boundaries*, p. 40.
[95] Ibid., pp. 46-7.
[96] Baccolini, R., & Moylan, T. (2003). Introduction: Dystopia and Histories, pp. 4-5. In Baccolini, R., & Moylan, T. (Eds.). (2003). *Dark Horizons: Science Fiction and the Dystopian Imagination*. Routledge.
[97] Sargent, L.T. (1975). Utopia – the Problem of Definition. *Extrapolation 16*(2), p. 138.
[98] Baccolini & Moylan, Introduction: Dystopia and Histories, p. 5, italics in the original.
[99] Sargent, The Three Faces, p. 9.
[100] Ibid.
[101] Moylan, T. (2000). *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia*. Westview Press, p. 129.
[102] Sisk, D.W. (1997). *Transformation of Language in Modern Dystopias*. Greenwood Press, p. 6.

these definitions, Sargent suggests that dystopia is an autonomous genre, while anti-utopia exists primarily in relation to, or as a reaction to another genre or concept.

A further subcategory emerged from the classical dystopian narrative, namely 'critical dystopia', defined as

> a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as worse than contemporary society but that normally includes at least one eutopian enclave or holds out hope that the dystopia can be overcome and replaced with a eutopia.[103]

This definition puts emphasis on the eutopian society which can achieved if dystopia is defeated. Critical dystopias offer hope to escape doom or destruction. According to Claeys, due to the presence of hope, critical dystopias are "a variant of the same social dreaming that gives impetus to utopian literature".[104]

2.2. History of dystopian writing

As explained above, utopian ideas and ideology appeared very early in the works of classical authors such as Plato, and early Christian thinkers such as Saint Augustine. In the Bible, they are associated with the Garden of Eden or in Heaven. On the other hand, the concept of hell is sometimes described as "the archetypical dystopia" and is seen as the opposite to Heaven or the Garden of Eden.[105] The snake in the Garden of Eden represents a dystopian element in a utopian setting, as it causes the expulsion of Adam and Eve from paradise, and after their expulsion, dystopia ensues. Heaven, for some, represents a dystopian world because it expresses "our fear of death most of all".[106] The word 'hell' itself is used to describe a society in which the citizens suffer.

The term dystopia did not come into use to "describe a world, future or system" with inherently dystopian qualities or characteristics until the early 1950s.[107] Until then, works that we now call dystopian were often considered to be science fiction. The importance of science fiction for dystopian literature will be discussed in the following chapter. Although the term dystopia

[103] Sargent qtd in: Baccolini & Moylan, Introduction: Dystopia and Histories, p. 7.
[104] Vieira, The Concept of Utopia, p. 17.
[105] Sargent, The Three Faces, p. 13.
[106] Claeys, *Dystopia*, p. 58.
[107] Norledge, *Language*, p. 2.

began to be used in the twentieth century, there are many works that contain dystopian or anti-utopian elements and ideas that predate it. The Greek writer Aristophanes is considered to be the first anti-utopian writer, as he wrote a satirical text challenging the utopianism of Plato that contains strong anti-utopian ideas.[108]

Two so-called "dystopian turns" are associated with the evolution of dystopian literature. The first of these two turns occurred in the later eighteenth and early nineteenth centuries, and the French Revolution is seen as the main cause. The themes were, for instance, "corruption and degeneration".[109] In this time, fictional utopias, fictional anti-utopias and dystopias, and non-fictional anti-utopian texts are introduced. In the eighteenth century, numerous satires emerged that targeted both utopian ideals, as seen in Edmund Burke's *A Vindication of Natural Society* (1756), and the apparent deteriorating trends of the present, often extrapolated into future scenarios. For example, *Private Letters from an American in England to His Friends in America* (1769) and *The Travels of Hildebrand Bowman* (1778), written by John Elliot, highlight issues such as the "corruption of manners, the dissolution of morals [and] an obsession with money-getting".[110] The first literary dystopia in the anglophone literature is a satire, *A Trip to the Island of Equality* (1792) on the *Rights of Man,* written by Thomas Paine. This text describes a society located on an Island called Ulaga. The inhabitants live in caves, and they gather annually to "pile their pitiful possessions into a heap".[111] This event leads to a chaotic struggle to grab the best items, resulting in many deaths.

One of the significant non-fictional anti-utopian works that influenced the emergence and development of the genre is *Essay on Population* by T. R. Malthus, published in 1798. By advocating for the elimination of poor relief and suggesting support exclusively for those willing to work, Malthus demonstrated that it was not essential to dismiss religious beliefs to assess human value solely by their capacity to work; a viewpoint aligned with political economy was sufficient.[112] He then goes even further to suggest that environmental disasters and wars should be welcomed because they help to reduce the population. If the world were perfect, without disasters, wars, and disease, it would be overpopulated. In my opinion, it is possible

[108] Booker, *Dystopian Literature*, p. 5.
[109] Claeys, G. (2010). The origins of dystopia: Wells, Huxley and Orwell, p. 110. In Claeys, G. (Ed.). (2010). *The Cambridge Companion to Utopian Literature.* Cambridge University Press.
[110] Clayes, *Dystopia*, p. 291.
[111] Ibid., pp. 291-2.
[112] Ibid., p. 292.

that the well-known author Aldous Huxley was inspired by Malthus in his dystopian novel *Brave New World* (1931).

At the end of the first dystopian turn came Mary Shelley's *Frankenstein* (1818).[113] This work bears Gothic features, as well as elements of science fiction. The beginnings of the Gothic tradition are marked with the novels *The Castle of Otranto* (1764) written by Horace Walpole and *The Mysteries of Udolpho* (1794) by Ann Radcliff.[114] Gothic features than appeared in the period of romanticism, sharing many similarities. Gothic and romantic heroes find themselves at the edge of society, they do not fit to in, and in the end, they do not find a way back to the social conventions and society itself. The main protagonist is considered an outcast, partly victimised by the society and partly being the evil antihero.[115] In *Frankenstein*, the antihero is both the hero and victim and the individuality, "natural and scientific powers" have taken the place of evil forces.[116] The Gothic setting includes graveyards, castles and ruins. Gothic has been intertwined with science fiction since Shelley's *Frankenstein.* The horrors appear in very different forms, such as alien invasions. Other significant changes, such as science fiction, result in projecting fears and horrors not in the past but in the present. Unlike Gothic, science fiction did not reject "spiritual or religious modes of understanding or organising the world".[117] In a completely secular world, science represents the repressive control, administrative structure, and societal oversight. Encounters with "scientifically-inspired machines, mutants and inhuman, automated worlds" lead to the loss and subsequent recovery of an almost "religious sense of human wholeness and agency".[118] There are other significant elements in *Frankenstein*, such as the loss of identity and the estrangement of one's individuality from both individuality and social conduct in which the perception of reality is formed through "increasingly dehumanised environments, machinic doubles and violent, psychotic fragmentation".[119] The laws of nature are changed as Victor, the scientist, plays God and uses science to create new creature.[120] The role of science and technology is central because the creature cannot be created without it. Shelley's *Frankenstein* is also significant for the literary dystopia as it is a prototype of dystopian monstrosity. Two other works belong to this category, namely *Dr Jekyll and Mr*

[113] Claeys, The origins of dystopia: Wells, Huxley and Orwell, p. 110.
[114] Botting, F. (1996). *Gothic.* Routledge, p. 21.
[115] Ibid., p. 92.
[116] Ibid., pp. 101-2.
[117] Ibid., p. 157.
[118] Ibid.
[119] Ibid.
[120] Roberts, A. (2000). *Science Fiction.* Routledge, p. 3.

Hyde (1886), written by Robert Louis Stevenson, and Bram Stoker's *Dracula* (1897). *Frankenstein* does not fit the traditional category of dystopian literature because the monster does not impact society at large or a significant number of people. However, it utilizes the imagination of untamed men and monsters.[121]

Social Darwinism emphasises the survival of the fittest, an element prominent in many dystopian works. Published in 1859, it influenced the writers of "the second dystopian turn", many of whom were also inspired by later-nineteenth-century socialism. There are only a few works that contributed to the development of dystopia as a genre. The first one would be *Erewhon*, (1872) written by Samuel Butler. On the other hand, Edward Bulwer-Lytton's *The Coming Race* (1871) describes "a society in which Darwinian competition had been eliminated".[122] After the second dystopian turn, H.G. Wells appeared with his works, which had a key influence on the development of dystopian/anti-utopian literature, and the genre of science fiction.

Herbert George Wells (1866-1946) began by writing dystopian works such as *The Time Machine* (1895), *The Island of Dr. Moreau* (1896) or *When the Sleeper Wakes* (1899), and then moved on to utopian works such as *A Modern Utopia* (1905). *The Time Machine* is considered the first great anti-utopian work and "the most significant precursor to the 20th century dystopia".[123] This work is fundamental to science fiction as it contains many elements of the genre. It resembles the utopian scheme of a distant visitor travelling to the imaginary world in the hope of finding a flawless society. A scientist from England travels to the distant future using his time machine, which looks like a bicycle. When he returns, he tells others about what he has experienced. The difference is that instead of travelling by boat, by plane or on foot, he travels by time machine, which places the work more in the genre of science fiction. Instead of finding a utopian society, he finds himself in an anti-utopian world made up of two societies, the Morlocks and the Eloi. The traveller describes the Eloi as "the beautiful race" that "possessed the earth on sufferance".[124] However, the Elio race are prey to the Morlocks, who live underground. The narrator uses words such as "creatures", "inhuman" and "malign" to describe the race of Morlocks.[125] The hierarchy had been different long time ago, when the Eloi

[121] Claeys, *Dystopia*, p. 76.
[122] Claeys, The origins of dystopia: Wells, Huxley and Orwell, p. 111.
[123] Alihodžić & Jerković, *The Boundaries*, p. 67.
[124] Wells, H.G. (1968). *The Time Machine / The First Men in the Moon*. Heron Books, pp. 65, 74.
[125] Ibid., pp. 65, 73.

were the aristocracy and Morlocks their servants. Thanks to evolution, the Eloi became a better society than the Morlocks. The Morlocks, instead of evolving, degenerated. One of the main Wells's themes is the degeneration and decline of mankind. Decay and degeneration are also seen in the landscape, which is described as being in ruins. The narrator states that "the whole earth had become a garden", as there are "no signs of propriety rights, no evidences of agriculture".[126] Many animal species are extinct in the future society, so the Eloi are forced to be vegetarians, and the Morlocks raise the Eloi like cattle to be slaughtered. The narrator escapes and travels further into the future to find out that the conditions on Earth have returned to their original state, with nature and animals everywhere.

Another seminal work in the development and shaping of the dystopian genre is E.M. Forster's *The Machine Stops* (1909). Set in the distant future, the inhabitants live in a machine that provides them with oxygen, music, and food. Physical contact is forbidden and considered unnatural. People only talk to each other through the machine. The Machine, spelt with a capital M, is regarded as a god because it provides them with air, food and everything they need. Kuno, the main protagonist, lives in "a small room, hexagonal in shape, like the cell of a bee" and wants to visit the Earth, as they all live underground.[127] The surface of the Earth is presented as dangerous, and the inhabitants are convinced that they cannot survive breathing the air on the Earth. They are told that there is only "dust and mud, no life remains" on the surface.[128] Kuno does not fit into his society because he thinks differently and is therefore a perfect representation of a dystopian protagonist trying to rebel against the dystopian society. As the work progresses, the machine begins to malfunction and the citizens are unable to see that the machine is dying. Kuno manages to escape and discovers that he can breathe on the surface of the Earth.

Forster shares many themes with the Russian writer Yevgeny Zamyatin and his well-known work *We* (1924). Both use technology to depict estrangement it can cause. Zamyatin's anti-utopian society is set in the future. The main protagonist is called D-503 and works as a builder of the Integral and is one of the many mathematicians in the One State. The Integral is a kind of airship that is used to colonise space. The society of the One State is based on mathematics, logic and rationality. The inhabitants have no names, as they are known only by their numbers. There is no I in the society, only we. D-503 revolts against the One State because he writes a

[126] Wells, *The Time Machine*, p. 39.
[127] Forster, E.M. (2009). *The Machine Stops*. CreateSpeace Independent Publishing, p. 5.
[128] Ibid., p. 10.

diary (diary entries are called records in some translations) about his feelings and thoughts. As his description progresses, we find out that he is gaining more individuality and developing a soul, which is considered terrible. The daily life of the citizens in the One State is organised according to the Book of Hours, and everyone is given "the afternoon personal hour […] for an additional walk".[129] The Benefactor is the ruler of the One State. Citizens are not allowed to have feelings, emotions or fantasies. The society is divided by a huge wall, called the Green Wall. Behind the Green Wall there are allegedly only savages and wars. A similar scheme has been adopted by Huxley's *Brave New World* (1932), which will be discussed in the chapter dedicated to *Brave New World*.

Aldous Huxley is best known for his novel *Brave New World*, but he wrote another dystopian work that is often overlooked: *Ape and Essence*. Published in 1948, three years after the atomic bombings of Hiroshima and Nagasaki, it reflects the realities of the time. It has also been described as a satirical work, as Huxley warns against the ever-growing arms industry and the dangers of atomic bombs. The rise of warfare was one of the major themes of the time and it is strongly reflected in this work. *Ape and Essence* is divided into two parts: Tallis and The Script. A character called William Tallis is the author of a screenplay called *Ape and Essence*, which is rescued by the narrator of the first part. The narrator, who remains unnamed, and Bob Briggs try to find out more about William Tallis, only to discover that he is already dead. The second part, The Script describes a dystopian world in the future, destroyed by nuclear wars. Humans have turned into apes and baboons "thanks to that Higher Ignorance which is our knowledge". Gorillas are described as "Saviour of Society".[130] In 2108, an expedition team sets to explore North America. The expedition comes from New Zealand, which is known to have been spared the consequences of radioactive radiation. The expedition encounters a society that "liquidate[s] [babies who have more than seven toes and fingers] at the Purification",[131] and mothers who give birth to such children have their heads shaved so that they are excluded from society. The novel ends with Dr. Poole, a botanist on the expedition, and Lola, a member of the baboon society, escaping into the desert. *Ape and Essence* is not mentioned often by scholars writing about dystopian and anti-utopian fiction. However, it is crucial to mention this work, as it contains themes that reflect the state of affairs of the time.

[129] Zamyatin, Y. (1972). *We*. [Translated by Mirra Ginsburg]. Avon Books, p. 5.
[130] Huxley, A. (1971). *Ape and Essence*. Bantam Books, p. 27.
[131] Ibid., p. 63.

While the beginning of the genre was influenced by the writers and works outlined above, there are many other works that made a substantial impact on the development of genre. They include the *Nineteen Eight-Four* (1949), *Animal Farm* (1945), *Brave New World* (1932), *Fahrenheit 451* (1953) and *Lord of the Flies* (1954) analysed in the practical section of the thesis.

2.3. Characteristics of the genre

As in the case of the characteristics of utopian literature, the main features of dystopian and anti-utopian works will now be summarised in order to characterise the dystopian genre. Dictionaries pay significant attention to the definition of the utopian genre, but it is not the case for dystopia. Anti-utopias are often not even mentioned. Cuddon defines these categories in opposition to utopia, claiming that "the seeming impossibility of utopia" together with numerous attempts that have been unsuccessful, has led to its opposite: dystopia or anti-utopia.[132] As Cuddon indicates, dystopian and anti-utopian societies present themselves as utopias, telling citizens that they live in a perfect world. According to Abrams & Harpham, dystopia is described as "a very unpleasant imaginary world in which ominous tendencies of our present social, political, and technological order are projected into a disastrous future culmination".[133] According to *Merriam-Webster's Collegiate Dictionary*, dystopia is characterised as "an imagined world or society in which people lead wretched, fearful lives".[134] This characterisation is perhaps the most concrete, as it also describes the feelings and emotions often associated with dystopias.

Utopian societies are depicted in the future, and so are dystopias. Dystopian worlds are found in "places or times far distant from the author's own", yet it is often apparent that the actual inspirations for these dystopian stories "are generally quite concrete and near-at-hand".[135] It is crucial to place the dystopian society in a different time and space so that the narratives "provide fresh perspectives on problematic social and political practices".[136] The aspect of "defamiliarization" is therefore central.[137]

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[132] Cuddon, *The Penguin Dictionary*, p. 959.
[133] Abrams & Harpham, *A Glossary*, p. 414.
[134] Merriam-Webster. (n.d.). Dystopia. In *Merriam-Webster.com dictionary*. Retrieved March 12, 2024, from https://www.merriam-webster.com/dictionary/dystopia.
[135] Booker, M. K. (1994). *The Dystopian Impulse in Modern Literature: Fiction as Social Criticism*. Greenwood Press, p. 19.
[136] Ibid.
[137] Ibid.

There are generally three main concepts of dystopias, the political dystopia, the environmental dystopia, and the technological dystopia. Somewhere in between is the totalitarian political dystopia, which is related to "the failure of utopian aspirations".[138] Norledge mentions other types of dystopia, for example: agriculture, apocalyptic, feminist or young-adult dystopias.[139] Many works can fit into several categories because they contain several themes. One of the many sub-genres of dystopia in the late twentieth century was the environmental dystopia. Ecological catastrophes have been central to many works of the twentieth century, but especially in its second half. Utopian harmony, purity and cleanliness have been replaced by pollution, smog, stench and rats. In fact, "pollution became the first and foremost of the deadly ecological sins".[140] In many novels, such as *Nineteen Eighty-Four* (1949), *Ape and Essence* (1948) or *The Time Machine* (1895), the environment plays an important role in the presentation of the story and the main themes. This unpleasant environment creates the feeling of discomfort felt by the main protagonists. In *Ape and Essence,* the radiation from the nuclear war has destroyed the beautiful nature, many continents are uninhabitable, and the children are born deformed. In *The Time Machine*, many animal species have become extinct. Environmental degradation, pollution and animal extinction are also prominent in Margaret Atwood's novel *The Handmaid's Tale* (1985). The novel's protagonist Offred mentions in her narrative that "[t]he sea fisheries were defunct several years ago" as many fish were extinct, as well as whales.[141] The natural disasters have led to women having difficulty getting pregnant. Although the environment is only secondary to this novel, it is still important to the work as a whole.

The setting therefore plays an important role. Not only emotions and feelings that create the dystopian society, but the dystopian setting itself illustrates and complements the story of the protagonists and the work as a whole. Cities decay and are destroyed by wars and revolutions. Rubbish heaps are everywhere, because ecology does not 'exist' and no one cares about the environment.[142] The following description taken from Huxley's novel *Ape and Essence* (1948) helps the reader imagine the dystopian world and what it looks like. It blends with the feelings associated with dystopias.

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[138] Claeys, *Dystopia*, p. 5.
[139] Norledge, *Language*, p. 240.
[140] Stableford, B. (2010). Ecology and dystopia, p. 263. In Claeys, G. (Ed.). (2010). *The Cambridge Companion to Utopian Literature.* Cambridge University Press.
[141] Atwood, M. (2016). *The Handmaid's Tale.* Penguin Random House: Vintage Books, p. 252.
[142] Claeys, *Dystopia*, pp. 3-4.

> Love casts out fear; but conversely fear casts out love. And not only love. Fear also casts out intelligence, casts out goodness, casts out all thought of beauty and truth. […] For in the end fear casts out even a man's humanity. And fear, my good friends, fear is the very basis and foundation of modern life. Fear of the much touted technology which, while it raises our standards of living, increases the probability of our violently dying. Fear of the science which takes away with one hand even more than what it so profusely gives the other. Fear of the demonstrably fatal institutions for which in our suicidal loyalty, we are ready to kill and die. Fear of the Great men whom they use, inevitably, to murder and enslave us. Fear of the War we don't want and yet do everything we can to bring about.[143]

As the quote indicates, extreme existential fear is an essential feature of dystopia. Fear of the rise of totalitarian regimes led Orwell to write *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949). Fear of nuclear war was the inspiration for Huxley's *Ape and Essence* (1948). Fear of technology and overpopulation prompted Huxley to write *Brave New World* (1932). It was fear of "the illiterate masses" that made Bradbury to publish *Fahrenheit 451* (1953).[144] Fear that "all human societies are inevitably doomed by the darkness at the heart of the humanity itself" convinced Golding to write his *Lord of the Flies* (1954).[145] Fear, as we see in the above paragraph from *Ape and Essence*, makes us do different things. Not only are the authors' own fears projected in the horrors and nightmares in their texts, they are also evident in their protagonists. Fear is characteristic for dystopian protagonists and societies. Citizens live in constant fear of being caught doing something forbidden or simply because they are inconvenient for the regime or those in control. Clayes mentions Machiavelli saying that "it was better to be feared than loved".[146] After him, Hobbes proposed that the "fear [is] an instrument of control as well as of social bonding".[147] In the nineteenth century, Herbert Spencer claimed that "fear of the living was the root of all political control, and fear of the dead of all religious control".[148] Control, power and dominion cannot exist without fear and paranoia. This is why fear plays such an important role in dystopian fiction.

In relation to dystopian literature, it is important to mention the opposition of groups versus individuality. According to Claeys, it is much easier to control an individual than a group. People in groups have someone to rely on, whereas an individual who is ostracised feels that he or she is alone in the struggle. Totalitarian governments and rulers build their societies on

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[143] Huxley, *Ape and Essence*, pp. 38-9.
[144] Stableford, Ecology and dystopia, p. 269.
[145] Booker, *Dystopian Literature*, p. 163.
[146] Machiavelli, paraphrased by Claeys, *Dystopia*, p.12.
[147] Hobbes, paraphrased by Claeys, *Dystopia*, p.12.
[148] Spencer, paraphrased by Claeys, *Dystopia*, p.12.

feelings of paranoia and mutual mistrust, because they can control a disintegrated society better than a strong and coherent one. The same goes for loyalty since "personal loyalty is easier to grasp than group loyalty".[149] The dystopian world is functional and rarely fails because the citizens do not care about others, they spy and report on each other. They are also under constant surveillance, which increases the feelings of fear and paranoia.[150]

According to Booker, the term dehumanisation is crucial for dystopian writings.[151] He uses this term to comment on the societies in Zamyatin's *We* (1924) and Huxley's *Brave New World* (1932). Although the dystopian rulers want citizens to be and feel alone, they also want them to look alike, to make them less human. In *The Handmaid's Tale* (1985), handmaids are marked by wearing red habits and white hats. In *Nineteen Eighty-Four* (1949), citizens wear blue overalls for almost every occasion. In this way, dystopias illustrate that while citizens may appear similar, they are not treated as true individuals. They are insignificant members of a group. Booker notes that citizens "lack real individual identities, despite the myth of individualism […]. Instead, they exist principally as specimens of their class".[152] He uses this definition to describe Huxley's *Brave New World*, but it also applies to other dystopian societies. Hillegas portrays dystopian communities as frightening realms where people are programmed to obey, "freedom is eliminated" and "individuality crushed".[153] At the same time, isolation of the individual plays an important role.

The typical dystopian protagonist belongs to a society, contributes to the functioning of the community but knows that something is wrong and feels alone. The aim of totalitarian rulers and governments is to exclude people and prevent them from forming close relationships. We often receive the dystopian narrative through the eyes of an individual, so our point of view is limited.[154] The dystopian protagonist embodies certain characteristics. One of them has already been mentioned: he or she knows that the current conditions in which they live are wrong. The awakening is attributed to outside influences, such as another character, or the protagonist knows from the beginning that the society is corrupt based on their own experience from the past. The protagonist tries to fit into society but cannot, usually due to a character flaw. After

[149] Claeys, *Dystopia*, p. 46.
[150] Ibid.
[151] Booker, *The Dystopian Impulse*, pp. 33, 39, 54, 66.
[152] Ibid., p. 49.
[153] Hillegas qtd. in: Alihodžić & Jerković, *The Boundaries*, p. 47.
[154] Purkar, N. (2013). Dystopian Writing as a Part of Science Fiction. *The Criterion: An International Journal in English, 4*(0976-8165), pp. 2-3.

some time, or after the awakening, the protagonist begins to rebel and revolt.[155] Some the dystopian works bear features of the bildungsroman, because the main character undergoes certain psychological or spiritual changes over a certain period of time. However, the bildungsroman usually ends positively, which is not the case with many dystopias.[156]

Dystopian literature often depicts a society in which individuals "worship either a concept or a figurehead",[157] which are imaginary and often products of the regime. They support the government's vision of controlling the population. The inhabitants are not to question the ideologies set by the regime. Rulers and governments control the population by all means.

Hope is the main driving force in dystopian fiction. The protagonist begins to rebel because they believe they can succeed. In fact, dystopias that lack any semblance of hope ultimately fail to achieve their intended purpose. Dystopias achieve their purpose when the protagonists either escape from the dystopian society or when the changes that have occurred in that society lead to the avoidance of an undesirable future. Because of this hope, this type of dystopia is known as the critical dystopia, defined at the beginning of this chapter.[158] *Lord of the Flies*, according to Booker, "lacks the drive toward positive social and political change" unlike the "best dystopian fictions".[159] Hope for change is impossible in *Lord of the Flies* because the society is so rotten that its collapse is inevitable. In *Nineteen Eighty*-Four, hope is one of the main forces behind Winston's revolt, however impossible the outcome may seem. In *Fahrenheit* 451, hope is represented by Guy's successful escape.

2.3.1. Language in Dystopia

According to Baccolini and Moylan, "language is a key weapon for the reigning dystopian power structure" as "a verbal confrontation and the reappropriation of language" is the first sign of the protagonist's revolt against the regime.[160] The dystopian genre is fundamentally concerned with language, especially "the relationship between language and society, language and the individual, and – fundamental to both – language and thought".[161] Language is thus

[155] Alihodžić & Jerković, *The Boundaries*, pp. 52-55.
[156] Britannica, T. Editors of Encyclopaedia (n.d.). bildungsroman. In *Encyclopedia Britannica*. Retrieved March 13, 2024, from https://www.britannica.com/art/bildungsroman.
[157] Purkar, Dystopian Writing, p. 2.
[158] Ibid., pp. 291-2.
[159] Booker, *Dystopian Literature*, p. 163.
[160] Baccolini & Moylan, Introduction: Dystopia and Histories, pp. 5-6.
[161] Norledge, *Language*, p. 33.

used as a means of controlling society. Control through language is evident in every dystopian work. Some authors go even further and create their own language with dictionaries and systems. This is the case with George Orwell, for example.

In *Nineteen Eighty-Four* (1949), the language is called Newspeak and is created to reduce the vocabulary. Newspeak serves "to meet the ideological needs of Ingsoc, or English Socialism" and is divided into three categories: A, B and C vocabulary. [162] The A vocabulary contains the words needed in everyday life. The B vocabulary consists of expressions invented for political purposes, such as "crimethink", "thinkpol" or the acronyms for government departments: "Minitrue" or "Miniluv".[163] Finally, the C vocabulary includes scientific and technical terminology and is additional to the others.[164] Orwell also builds his novel on language paradoxes, as we can see in the slogans:

> WAR IS PEACE
> FREEDOM IS SLAVERY
> IGNORANCE IS STRENGTH.[165]

Orwell's oxymorons show how much the society is manipulated because no one dares to question these slogans. Citizens accept them without much thinking. Another way in which language is used to manipulate people is through announcements about progress in wars and food supplies. People are supposed to believe that they have enough to eat, no matter how different the reality is. Again, only the dystopian protagonist knows that the situation is not as the government portrays it.

In *Brave New World* (1932), through the process of hypnopaedia, "the World State has effectively enforced standardisation and prohibited natural processes of language change".[166] Citizens view words such as mother, love or marriage as negative and are disgusted by them. Children are taught very early to perceive such words as pejorative. When Linda from the World State is called mother by the savages, she is very disgusted. Orwell was not the only one to use contradictory phrases, for in Huxley's *Brave New World* (1932), "the World State's motto" is

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[162] Orwell, G. (1949). *Nineteen Eighty-Four*. Hartcourt, Brace and Company, p. 303.
[163] Ibid., p. 307.
[164] Ibid., p. 309.
[165] Ibid., p. 17, capital letters in the original.
[166] Norledge, *Language*, p. 42.

"COMMUNITY, IDENTITY, STABILITY".[167] The citizens are stripped of any identity and individuality and are just member of the society.

One of the most prominent uses of language manipulation can be seen in the work *A Clockwork Orange* (1962) by Anthony Burgess. This work is slightly different from the most well-known dystopian works. 'Nadsat' is a language used by the main protagonist Alex and his group of friends. This language has its roots in Russian, as many words are almost identical to the Russian language. The difference is that nadsat is only used by Alex and his group. The others speak normal English. This is not the case in other famous dystopian works where language is mainly used by the regime to control its citizens. For Alex, language is a part of his revolt against the society: he rebels by "rejecting the language of that society" and speaking "nadsat", "the language of a feared enemy" of the society, which at the time was Russia.[168]

3. Science Fiction

It is important to mention the genre of science fiction, as it plays an immense role for dystopia. There are generally two main approaches. The first one claims that utopia and dystopia are subgenres of science fiction. The second one is the exact opposite. There is no doubt that utopia, dystopia and science fiction share many similarities but also differences. Defining the genre of science fiction has proven to be very difficult because of the varied stands that scholars take. Cuddon defines science fiction as stories that "include trips to other worlds, quests, the exploration of space, visits to other planets and interplanetary warfare". He then adds that some of these stories "are concerned with utopia […] and utopist visions, and also with dystopia".[169] Science fiction is also associated with technology, modern inventions, invasions and experiments.

Abrams & Harpham note that science fiction include works "that represent an imagined reality that is radically different in its nature and functioning from the world of our ordinary experience".[170] This definition almost fits dystopian and utopian worlds. They continue to add that the setting of science fiction narratives is either a different planet, a futuristic version of

[167] Huxley, A. (2006). *Brave New World*. Harper Collins Publishers, p. 3, capital letters in the original.
[168] Booker, *Dystopian Literature*, pp. 95-6.
[169] Cuddon, *The Penguin Dictionary*, p. 791.
[170] Abrams & Harpham, *A Glossary*, p. 355.

Earth or an "imagined parallel universe".[171] In their view, the genre of fantasy "is as old as the fictional *utopias*".[172] Although they link the genres of fantasy and science fiction, they are very careful to use the term fantasy, not science fiction, to describe the long history of these genres, suggesting that utopian fiction has longer history than science fiction.

It is very difficult to establish whether science fiction is a subgenre of utopia/dystopia or conversely. According to Cuddon, the term science fiction was first used in 1851, much later than the term utopia.[173] However, this does not prove anything. Elements of science fiction may have appeared even before the year 1851. The beginning of the genre is generally associated with the Mary Shelley's *Frankenstein* (1818), or Wells's *The Time Machine* (1895) or Verne's *Journey to the Centre of the Earth* (1864).[174] However, Cuddon mentions several other works, from before *Frankenstein*, that involve elements of science fiction. Claeys notes that the "origins of science fiction are usually dated to Hugo Gernsback" who used the term science fiction for the first time in 1929, much later than Cuddon suggests.[175]

The genre of science fiction is divided into "hard science fiction and soft science fiction".[176] The difference between them is that soft science fiction focuses more on "characters and social and psychological aspects rather than technology", which is the case of science fiction.[177] According to Purkar, dystopias and utopias are subgenres of soft science fiction. In my view, the dystopian novel *Brave New World* (1932) contradicts Purkar's statement, as technology plays an immense role in this work. Naturally, there can be exceptions to his categorisation.

One of the well-known scholars who rejects the proposition that utopias and dystopias are subgenres of science fiction is L. T. Sargent. His belief is based on the fact that utopias "are clearly the primary root" of science fiction because of the historical standpoint.[178]

Moylan problematises the issue even further. He suggests that science fiction and utopias "are forms of the romance".[179] From his perspective, we can see that both science fiction and utopias

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[171] Abrams & Harpham, *A Glossary*, p. 355.
[172] Ibid., italics in the original.
[173] Cuddon, *The Penguin Dictionary*, p. 791.
[174] Fitting, P. (2010). Utopia, dystopia and science fiction, p. 137. In Claeys, G. (Ed.). (2010). *The Cambridge Companion to Utopian Literature*. Cambridge University Press.
[175] Claeys, *Dystopia*, p. 284.
[176] Purkar, Dystopian Writing, p. 1.
[177] Ibid.
[178] Sargent, The Three Faces, p. 11.
[179] Moylan, *Demand the Impossible*, p. 31.

belong to the category of romance, we can state that the utopian literature "serves to stimulate in its readers a desire for a better life and to motivate that desire toward action by conveying a sense that world is not fixed once and for all".[180] This definition resembles that of critical dystopia as it emphasises hope and desire to change the current situation.

Peter Fitting suggests that because of science fiction, "the revival of utopian writing was in many ways *made possible*".[181] The reason for this is that science fiction "provided a way to imagine and describe alternatives to an inadequate present".[182] He thereby stresses the importance of science fiction for both dystopian and utopian fiction, stating that clear connections exist between them. However, he is critical of the view that utopia and dystopia are subgenres of science fiction, primarily because utopia as a literary form dates back to 1516, whereas science fiction is "at best 200 years old", thus suggesting the impossibility of science fiction to precede utopia.[183]

4. Motifs of nature and landscape in literature

Nature and landscape can carry different meanings, representations and symbolisms in literature. They can be presented only as a plain setting without any special significance for the story, create a specific atmosphere, or participate in a symbolic or metaphorical setup. In its basic function, the setting of a story is "the general locale, historical time, and social circumstances in which its action occurs".[184] Writers use settings to provide information about the time and place in which the story takes place or to create a specific atmosphere and feelings.

4.1. Landscape as earthly paradise

Throughout time, nature and landscape have been used as a setting to create special effects that have been central to specific genres. The so-called pastoral literature is the first important instance of fictional representation of nature and landscape. Pastoral is a significant mode traditionally derived from the lives of shepherds. The word 'pastor' means 'shepherd' in Latin.[185] This mode romanticises and glorifies the shepherd life, thus portraying "an image of

[180] Moylan, *Demand the Impossible*, p. 35.
[181] Fitting, P. (2009). A Short History of Utopian Studies. *Science Fiction Studies*, *36*(1), p. 121, italics in the original.
[182] Ibid.
[183] Fitting, Utopia, dystopia and science fiction, p. 137.
[184] Abrams & Harpham, *A Glossary*, p. 362.
[185] Ibid., p. 268.

peaceful and uncorrupted existence" – a sort of idyllic, pre-fall world.[186] The origins are identified in the works of Theocritus (ca. 316-260 BC), the author of *Idylls*, which describe the Sicilian nature[187] and the "peace and simplicity of the life of shepherds and other rural folk in an idealized natural setting".[188] From its introduction, pastoral was primarily written for an urban crowd, thereby utilising the tightness and anxiety between the "coastal" towns representing the sophisticated life at court and the human civilisation, and the mountainous shepherd regions presenting the simple life and nature, as well as themes of "retreat and return".[189] For Theocritus, his poetry served as a "nostalgic" counterpoint to his current life as an Alexandrian scholar.[190] He depicted an idealised vision of a simple, nature-connected life, clearly brought to life through poetry.[191]

Two centuries later, this scheme was adopted by Virgil, who wrote *Eclogues*, strongly inspired Theocritus. He situated his shepherds in the Arcadia, which was an alpine region of a peninsula in Greece. Because of its terrain, Arcadia is quite secluded. One of the Eclogues is situated in the future, emphasising that the Golden Age will be renewed, which places this work in the scope of Arcadia's utopian visions that envision an idealised future. This future aims to restore "rural values that urbanisation, or industrialisation, or technological alienation from the earth have lost".[192] Arcadia is a significant symbol of the pastoral and harmony of the golden age. This symbol describes "rural serenity [and] the harmony", similar to pastoral or utopian literature.[193]

There are other synonyms used for pastoral, namely idyll, eclogue, or bucolic poetry, which means herdsman.[194] Pastoral literature made its revival in the Renaissance and appeared in works such as Edmund Spenser's *The Shepherd's Calendar* (1579) or Philip Sidney's *Arcadia* (1581 and 1583). The leading aim was to describe the "idealised temperate landscape" of shepherds.[195]

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[186] Cuddon, *The Penguin Dictionary*, p. 644.
[187] Tayler, E.W. (1964). *Nature and Art in Renaissance Art.* Columbia University Press, p. 57.
[188] Abrams & Harpham, *A Glossary*, p. 268.
[189] Gifford, T. (1999). *Pastoral*. Routledge, p. 15.
[190] Ibid.
[191] Ibid., p. 16.
[192] Gifford, *Pastoral*, p. 21.
[193] Cuddon, *The Penguin Dictionary*, p. 51.
[194] Abrams & Harpham, *A Glossary*, p. 268.
[195] Siddall, S. (2009). *Landscape and Literature.* Cambridge University Press, pp. 21-2.

Pastoral life has certain elements of the 'Golden Age', which was combined with the Garden of Eden by Christian pastoralists.[196] God sends Adam to the Garden of Eden, giving him the power to name the animals, which means that Adam is to organise "nature according to his own point of view".[197] The naming indicates power, control and ownership. God put Adam and Eve in his Garden; both are innocent in the middle of the abundance of nature.[198] The Garden of Eden has been described as having a utopian quality. That means it is harmonic and safe, providing shelter and food for Adam and Eve. The nature is depicted as idyllic, with rivers and trees that bear fruit. The word 'paradise' comes from the Old Persian word *pairi-daeza*, meaning "around the wall, enclosure […], park or garden", and is sometimes used as a synonym for the Garden.[199] Paradise is described in the New Testament as "the heavenly kingdom".[200] The snake is seen as the beast that persuaded Eve to eat the apple off the Tree of Knowledge. The snake represents dread, unease and repulsion, often associated with dystopian literature.[201]

Another example in the Bible of the rich depiction of nature can be found in the Old Testament, namely in *The Song of Solomon*, also known as *Song of Songs*. Central to this song is another enclosed garden. This garden, unlike the Garden of Eden, where nature is innocent and the animals harmless, is found at the boundary of "the wild and the cultivated".[202] The depiction of nature, particularly of rivers, flowers, plants, fruits and streams, is vivid.

The Garden of Eden ended with God's expulsion of Adam and Eve. The idyllic life was no longer possible for them, and the same goes for the idyllic life of shepherds. With its idyllic depiction of nature, pastoral was gradually replaced by anti-pastoral, presenting darker elements into the peaceful, idyllic setting.[203] The same scheme is visible for utopian literature, which was suppressed and replaced by dystopian literature in the twentieth century. However, some utopian works, such as Huxley's *Island* (1962), were still published.

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[196] Abrams & Harpham, *A Glossary*, p. 268.
[197] Rabkin, Atavism and Utopia, p. 2.
[198] Siddall, *Landscape and Literature*, p. 15.
[199] Ferber, M. (1999). *A Dictionary of Literary Symbols.* Cambridge University Press, p. 82.
[200] Ibid.
[201] Siddall, *Landscape and Literature*, p. 16.
[202] Ibid., p. 17.
[203] Ibid., pp. 23-4.

4.2. Landscape and nature in the fiction of the Renaissance

Renaissance was a period that started in Italy in the late fourteenth century and then expanded to Europe in the fifteenth century. With the Renaissance, the Middle Ages ended, and modern history began. Renaissance influenced all elements of life, such as literature, architecture, art, and thinking in general. Renaissance also means the rebirth of Greek and Roman models. It puts humans, their opinions, development and thinking at the centre of attention.[204] The attention shift from God to man. The phrase 'Renaissance person, that we still use applies to a universally educated and talented individual. Renaissance is closely linked with the movement of humanism, which also focuses on the human being and its potential rather than technological processes and logic.

As mentioned earlier, the pastoral element was revived in Renaissance literature. From the beginning of the seventeenth century, pastoral meant "idealised description of [shepherd's] countryside".[205] There is, however, added usage of this term as "an area of content", which means that pastoral depicts "any literature that describes the country with an implicit or explicit contrast to the urban".[206] Pastoral refers to any literature that describes nature and has nature at its centre of attention.

The depiction of nature played an essential role in the Renaissance. Most importantly, man was in the centre of nature, and he was to "reveal law, order, symmetry, and proportion".[207] There are two types of order emphasised in the Renaissance, namely "the order of nature and the order of grace".[208] The order of grace includes "man as the possessor of an immortal soul".[209] In contrast, man falls into the category of the order of nature as a rational being. Highlighted is the ethics, morality, and reason of the man. Reason distinguishes men from animals, and it was, in fact, the "Renaissance Men's most cherished possession".[210] For some authors, such as Cicero, following nature meant behaving following reason. Renaissance also emphasised the

[204] Drabble, M. (Ed.). (2000). *The Oxford Companion to English Literature.* Oxford University Press, p. 846.
[205] Gifford, *Pastoral*, p. 1.
[206] Ibid., p. 2.
[207] Tayler, *Nature and Art in Renaissance Art*, p. 23.
[208] Ibid., pp. 23-24.
[209] Ibid.
[210] Ibid., p. 27.

"unanimity of opinion [and] the homogeneity of assumption".[211] Both are seen in utopian works, such as More's *Utopia*.

During the Renaissance, the differentiation between nature and art depended upon whether the texts are focused was on humans themselves or their perception of the universe. Concerning humans, this differentiation can be described as the difference between "the instinctive or spontaneous", represented by nature, or "the voluntary or conscious", meaning art.[212] In terms of the universe, it separates the creation of God, meaning nature, from the human creations, meaning art.

Throughout the Renaissance, landscape emerged as an aesthetic and "personalized representation" and understanding of a segment of land and nature.[213] It exemplified the "great division" established by modern reasoning, distinguishing between humans and the world, "object and subject, and nature and culture".[214] This means that landscapes were created as artistic and personal views of nature, reflecting the modern idea of separating humans from the natural world. It was during the Renaissance that landscape theory appeared. However, it is challenging to prove whether the earlier authors had intended for the readers to perceive landscape as a "subject of thought" or not.[215] Landscape became increasingly crucial in literature with the Industrial Revolution, when it became apparent that landscape needed protection. It was also evident that harmonised landscape could not function with the industrial progress.

4.3. Landscape and nature in Romantic fiction

Romanticism lasted from the end of the eighteenth century to the beginning of the nineteenth century.[216] It was directed against Enlightenment and simultaneously influenced by the French Revolution.[217] Enlightenment was "a literary and philosophical movement in Europe" from ca. 1660 until 1770.[218] This movement was marked by a deep trust in "human reason" and a

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[211] Tayler, *Nature and Art in Renaissance Art*, p. 22.
[212] Ibid., p. 39.
[213] Alehashemi, A., & Mansouri, S. A. (2018). Landscape; a Shifting Concept; The Evolution of the Concept of Landscape from Renaissance. *Bagh-e Nazar*, *14*(57), p. 35.
[214] Ibid.
[215] Berque, A. (2013). *Thinking Through Landscape.* [Translated by Anne-Marie Feenberg-Dibon]. Routledge, p. 3.
[216] Day, A. (1996). *Romanticism.* Routledge, p. 4.
[217] Ibid., pp. 5-6.
[218] Cuddon, *The Penguin Dictionary*, p. 262.

commitment to clear thinking, as well as an appreciation for "history, proportion and balance".[219] The term 'Romanticism' originates from 'romance', a literary form "in which desires and dreams prevail over everyday realities".[220] Romanticism cherished different types of "nostalgia and primitivism", inspired by J.J. Rousseau's idea of "the natural man" as opposed to the pretence and "corruption of modern society".[221] The term primitivism will be explained later in this chapter. Romanticism mirrored the "poet's own feelings".[222] Feelings, not reason, were essential for this period.

Nature played a significant role in works written in this period. The landscape, including plants and animals became a recurring theme in poetry and was depicted with a level of precision and detail that was unmatched by previous writers.[223] Nature and landscape provide not only physical setting but "as a stimulus for the poet to engage in the most characteristic human activity, that of thinking".[224] In many Romantic works, such as in T. Coleridge and W. Wordsworth's *Lyrical Ballads* (1798), strong dislike towards the civilisation is depicted and, on the contrary, "the uncorrupted nature of 'nature'" is described.[225] This is also evident in the Goethe's *The Sorrows of Young Werther* (1774). The writers of Romanticism often explored the "relationship between mind and nature" and the protagonist's imagination.[226]

Romantic heroes were usually outcasts or "social nonconformists".[227] The dreams, aspirations, and imagination of the protagonists are central. According to Drabble, the keywords for Romanticism are "the triumph of the value of imaginative spontaneity, visionary originality, wonder, and emotional self-expression".[228]

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[219] Cuddon, *The Penguin Dictionary*, p. 262.
[220] Drabble, *The Oxford Companion*, p. 872.
[221] Ibid., p.881.
[222] Ibid., p. 239.
[223] Ibid.
[224] Ibid.
[225] Day, *Romanticism*, p. 41.
[226] Ibid., p. 52.
[227] Abrams & Harpham, *A Glossary*, p. 240.
[228] Drabble, *The Oxford Companion*, p. 872.

4.3.1. *The Sorrows of Young Werther* (1774)

Many tendencies in the second half of the eighteenth century have been marked as significant for the period of Romanticism, namely Sturm und Drang, "graveyard poetry" or "the novel of sentiment".[229] Sturm und Drang[230] is found in German literature, primarily in the thoughts and works of J.W. Goethe, F. Schiller and J.G. Herder. This movement is defined as "a revolt against literary conventions" and by a "return to 'nature'".[231] Goethe's novel *The Sorrows of Young Werther* (1774) is a typical example of this movement and contains numerous features of uses of landscape and nature in texts. Its main protagonist, Werther, wanders through nature with a book. He spends his free time lying in the grass, looking at the sky. Werther writes letters to his friend, Wilhelm, so the reader is fully aware of Werther's feelings because his depiction is very detailed. In the beginning, his descriptions are full of positivity. For example, in a letter dated 4th May 1771, he writes:

> For the rest, I like it here very much. Solitude in this paradise is a precious balm to my heart, and this youthful time of year warms with all its fullness my oft-shivering heart. Every tree, every hedge is a bouquet of flowers, and one would like to turn into a cockchafer, to be able to float about in this sea of scents and find all one's nourishment in it. The town itself is unpleasant, but on the other hand all around it lies inexpressibly beautiful nature. […] The garden is unpretentious, and you no sooner enter it than you feel that it was designed not by a scientific gardener but by a man with a sensitive heart, who wanted to use it for the enjoinment of himself.[232]

Werther describes his passion for nature and dislike for the city in this passage. From this extract, Goethe's opinions are also evident, as he expressed, through Werther, his rejection of Enlightenment, which was typical for the Sturm und Drang movement. It shows another feature typical for this movement is visible here, namely the description of feelings, individuality and sensitivity. Nature and landscape are portrayed as significant for Werther. For instance, Werther sits, yet again, in nature and describes "the tall trees which give shade all around, the coolness of the spot – all this has a suggestive, mysterious character".[233] The way in which he describes the trees suggests that they represent something more than a mere place for him to sit. They provide him with comfort and a hiding place. Werther, a typical protagonist of Sturm und Drang

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[229] Drabble, *The Oxford Companion*, p. 873.
[230] Translated by Drabble as „Storm and Stress". Drabble, *The Oxford Companion*, p. 980.
[231] Ibid.
[232] Goethe, J.W. (2015). *The Sorrows of Young Werther* [Translated by Bayard Quincy Morgan]. Alma Classics, p. 8.
[233] Ibid., p. 9.

and Romanticism, is very thoughtful and has a strong liking for literature and art, mainly paintings. On 30th May, he records:

> Today I experienced a scene which, written down as it was, would produce the finest idyll in the world, but of what use is poetry, scene and idyll? Must we always start tinkering when we are supposed to share in a phenomenon of nature?[234]

This suggests his deep appreciation for pure and uncorrupted nature, but he also questions the meaning of poetry, scene, and artistic imagination. As the plot progresses, his thoughts grow darker. Initially, nature gives him a sanctuary, however, after it becomes clear that Lotta, his love, does not reciprocate his feelings, he finds it very difficult to find comfort in everyday pleasures and nature in general. On 27th October, he writes: "I have so much, and my feeling for her engulfs it all; I have so much, and without her I find everything turned into nothing".[235] Werther's frustrated love absorbs all his positivity, and his will to overcome his sorrow is almost non-existent. His feelings translates into his depictions of nature, such as on 3rd November:

> When I gaze out of my window towards the distant height, seeing how the morning sun breaks through the mist above it and lights up the quiet valley meadow, and the gentle stream meanders towards me between its leafless willows — oh, when that glorious natural scene stands before me as lifeless as a chromo, and all this rapture cannot pump one drop of bliss from my heart up into my brain, and this whole fellow stands before the countenance of God like a dried-up well or a leaky bucket.[236]

He knows that nature has always provided him with comfort and pleasure, and he wishes the effects to stay. However, he knows it is not possible. Werther commits suicide on 21st December 1772, and before that, he writes a letter to Lotte about his intentions. He is reconciled and sees no other option. He is dying for a very long time because his attempt is partly unsuccessful, as the gunshot does not kill him immediately. A neighbour hears the gunshot because Werther leaves his window open.

German influence on Romanticism is undeniable, and several authors influenced the forming of this movement, namely J.W. Goethe, Ludwig Tieck, Novalis, Joseph von Eichendorf, August and Friedrich Schlegel, and Wilhelm and Jacob Grimm. The Brothers Grimm's *Kinder- und Hausmärchen* (1812) is a collection of folk fairy tales. The elements of nature play a significant

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[234] Goethe, *The Sorrows*, p. 17.
[235] Ibid., p. 88.
[236] Ibid., pp. 88-9.

role. Motifs of forest can be found in several fairy tales, such as "Hänsel und Gretel", "Rotkäppchen" or "Dornröschen". The forest represents dark, mysterious and dangerous motifs. Several dangers in the forest lurk for children, for instance, the wolf in "Rotkäppchen".

In anglophone literature, Romanticism is represented, for example, by William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, William Blake, Walter Scott or Lord Byron. Many works of Romanticism also have Gothic features, such as *Wuthering Heights* (1847), written by Emily Brontë, or Charlotte Brontë's *Jane Eyre* (1847).

4.4. Landscape and nature in Gothic fiction

Gothic fiction appeared first in the eighteenth century with the works of Horace Walpole and Ann Radcliffe marked its beginning.[237] Cuddon names Tobias Smollet's *Ferdinand Count Fathom* (1753) as an early example of Gothic fiction before listing Walpole's *The Castle of Otranto* (1764).[238] The two major movements present in the eighteenth-century literature, namely Romanticism and Enlightenment, represented opposite values: morality, sense, and rationality are keywords for Enlightenment whereas feelings and emotions, "idealism and individualism" are characteristic of Romanticism.[239]

The traditional Gothic setting is "gloomy and mysterious", inducing intense fear.[240] Often, there are "supernatural and natural forces, imaginative excesses and delusions, religious and human evil, social transgression, mental disintegration and spiritual corruption".[241] In the eighteenth century, Gothic fiction was dominated by complex and often fragmented narratives that recounted eerie occurrences, horrific imagery, and deadly chases. The horrors and threats presented in Gothic fiction have changed over time. At the beginning of the Gothic fiction tradition, "[s]pectres, monsters, demons, corpses, skeletons, evil aristocrats, monks and nuns, fainting heroines and bandits" were predominately used to create the horrific imaginary.[242] In the nineteenth century, the monsters were depicted as "scientists, fathers, husbands, madmen

[237] Botting, *Gothic*, p. 21.
[238] Cuddon, *The Penguin Dictionary*, p. 355.
[239] Botting, *Gothic*, p. 21, p. 1.
[240] Ibid.
[241] Ibid., p. 2.
[242] Ibid.

[and] criminals".[243] Domestic values and morality are undermined and challenged. Themes of violence, violation of rights, and sexuality dominate Gothic fiction.

The landscape plays an immense role in Gothic fiction. In the eighteenth-century Gothic, castles, and abbeys, churches and graveyards are popular settings.[244] The stories generally occur in gloomy and foggy forests,[245] or desolate and wild and mountains.[246] Isolated mansions, forests, and graveyards are prominent in the nineteenth-century Gothic fiction. The landscape and nature help to create the atmosphere of the whole story. The word "the sublime", allied to "grandeur and magnificence" is an essential term.[247] Sublime is "a critical and aesthetic term",[248] evoking "powerful emotions of terror and wonder" in the reader.[249] Mountains are considered the primary symbols of "the natural sublime" because they evoke not only [w]onder, awe, horror and joy" but also a "sense of power and infinity".[250] Rationality has no place as a response to the supernatural, psychological forces and horrific incidents. The boundary between "fantasy and reality" and "life and fiction" is almost invisible since the Gothic protagonists are unable to distinguish between them.[251]

There are many works of Gothic fiction, for instance, the aforementioned Horace Walpole's *The Castle of Otranto* (1764), Ann Radcliffe's *The Mysteries of Udolpho* (1794), Mary Shelley's *Frankenstein* (1818), Emily Brontë's *Wuthering Heights* (1847), or Charlotte Brontë's *Jane Eyre* (1847). The Gothic then returns in the late 1800s with the novels *The Strange Case of Dr Jekyll and Mr Hyde* (1886) written by Robert Louis Stevenson, *Dracula* (1897) by Bram Stoker, or Henry James' *The Turn of the Screw* (1898). In Mary Shelley's *Frankenstein*, the theme of science is intertwined with the Gothic. With the establishment of science fiction, horrors are projected into the future and not any more onto the past.[252] In the twentieth century, many Gothic works were published, such as Daphne du Maurier's *Rebecca* (1938).

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[243] Botting, *Gothic*, p. 2.
[244] Ibid., p. 3.
[245] Cuddon, *The Penguin Dictionary*, p. 356.
[246] Botting, *Gothic*, p. 2.
[247] Ibid., p. 3.
[248] Cuddon, *The Penguin Dictionary*, p. 875.
[249] Botting, *Gothic*, p. 4.
[250] Ibid., p. 38.
[251] Ibid., p. 4.
[252] Ibid., p. 156.

4.4.1. *Wuthering Heights* (1847)

Emily Brontë's *Wuthering Heights* is a classic Gothic novel with the features of Romanticism and romance. The story takes place mainly at Wuthering Heights and Thrushcross Grange, both located on the wild Yorkshire moors. Heathcliff, the main protagonist, resident and later the owner of Wuthering Heights, is a typical protagonist of both Romanticism and Gothic. As a Romantic character, he is an outcast who does not fit into society, and he is also deeply devoted to the love of his life, Catherine. At the same time, he is portrayed as violent, cruel, cold, and vindictive, which are the characteristics of a Gothic protagonist. Heathcliff exhibits primitive features due to his gypsy heritage. Gypsies have traditionally close connections to the natural world.

Nature plays a crucial role in the story of *Wuthering Heights*. Wuthering Heights is surrounded by wilderness and moors. The weather underlines the Gothic nature of the place because it is mostly cold, windy and rainy. Wuthering Heights is isolated, and it is difficult to reach it when the weather is bad. The fog and darkness surround this place frequently, as shown in the following passage:

> There was no moon, and everything beneath lay in misty darkness: not a light gleamed from any house, far or near – all had been extinguished long ago; and those at Wuthering heights were never visible.[253]

This passage implies the eerie atmosphere typical of Wuthering Heights. Catherine is not buried in the chapel or with other relatives but "in a corner of the kirkyard, where the wall is so low that heath and bilberry plants have climbed over it from the moor; and peat mould almost buries it".[254] Catherine loved the moors and the raw, wild nature surrounding her home all her life, so this might imply that they buried her in the proximity of the moor on purpose. On the other hand, her burial site can have something in common with the cause of death and the occurrences right before her death. While reading *Wuthering Heights*, one has a feeling that it is always cold and dark. The atmosphere of this work is projected onto the reader, and the reader experiences the cruel, raw and violent nature depicted in this work.

[253] Brontë, E. (1936). *Wuthering Heights.* Books, Inc., Publishers, pp. 154-5.
[254] Ibid., p. 198.

Typically for Gothic fiction, nature and landscape reflect the character's moods and emotions. Heathcliff's personality can be associated with the treacherous moors, darkness, and cold. He is unstable, just like the raging weather described in the work. Heathcliff spends much time in solitude, which mirrors Wuthering Heights's isolation. Catherine is unrestrained, wild and moody, reflecting the Yorkshire moors. Conversely, her and Edgar's daughter Catherine is thoughtful, sensitive and caring, which is reflected in the beauty of the moors, because the place is not always dark and cold. Nelly, a caretaker for both the Earnshaw and Linton families, describes "a golden afternoon of August: every breath from the hills so full of life, that it seemed whoever respired it, though dying, might revive".[255] Nelly takes care of Catherine, the daughter of Catherine and Edgar, and Edgar falls ill, which might be the reason for her line. She believes that nature might give him the needed strength. She goes on to say:

> Catherine's face was just like the landscape – shadows and sunshine flitting over it in rapid succession; but the shadows rested longer, and the sunshine was more transient; and her poor little heart reproached itself for even that passing forgetfulness of its cares.[256]

Wuthering Heights is considered a "regional novel" because it depicts the "landscape of an actual locality outside the metropolis",[257] namely the Yorkshire moors. It highlights "[t]he setting, speech, and social structure and customs of a particular locality" for the reason of "affecting the temperament of the characters and their ways of thinking, feeling, and interacting".[258] The characters in *Wuthering Heights* are influenced by nature and are used to live in remote locations. Daphne du Maurier's works can also be considered regional, as they depict the region of Cornwall, for instance, *Jamaica Inn* (1936), *Rebecca* (1938), or *Frenchman's Creek* (1941). The setting is also moorland and coast, typical for Cornwall, and for the Gothic genre.

[255] Brontë, *Wuthering Heights*, p. 296.
[256] Ibid.
[257] Drabble, *The Oxford Companion*, p. 844.
[258] Abrams & Harpham, *A Glossary*, p. 257.

4.4.2. Gothic stories of Edgar Allan Poe

Edgar Allan Poe is a well-known Gothic author who published numerous Gothic stories, for instance, *The Black Cat* (1843), *The Fall of the House of Usher* (1839), *The Pit and the Pendulum* (1842), or *The Raven* (1845). His works bear strong Gothic elements, such as fear, death, violence, delusions, or supernatural elements. In many of his works, the supernatural elements can be explained rationally, which will be demonstrated later.

The Black Cat is a short story describing the mental disintegration of a man that leads him to kill his wife. Nature, in this case the cat, represents the man's disintegration. He views the cat as a "fury of a demon", blaming her for his behaviour when intoxicated.[259]

The Pit and the Pendulum is set in a small dungeon and narrated by a prisoner sentenced to death. The setting plays an important role, as the narrator is isolated and deprived of food and drink. At the centre of the story is the pit, a deep hole that acts like a natural canyon. Though manmade, it reminds of natural deep spaces, playing on primal fears of unknown and the unseen. It represents an inescapable trap that engulfs the narrator. Additionally, rats, natural elements of the dungeons, symbolise decay and horrors. Nature is used to intensify narrator's fears and desperation.

An example of a story where place and natural environment play a significant role is *The Fall of the House of Usher*. In this short story, nature is depicted at the beginning, bearing Gothic elements.

> During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary track of country, and at length found myself, as the shades of evening drew on, within view of the melancholy House of Usher. I know not how it was – but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit.[260]

Throughout this story because Poe depicts nature vividly, paying attention to details. The narrator describes the gloomy atmosphere surrounding his arrival at the House of Usher. He then goes on to specify the "insufferable gloom" and his reasoning for using this phrase. He

[259] Poe, E.A. (1982). *The Tell-Tale Heart and Other Writings*. Bantam Books, p. 10.
[260] Ibid., p. 25.

describes the house and its surroundings as desolate, with "bleak walls", "the vacant eye-like windows", and "a few white trunks of decayed trees".[261] This implies the narrator's aversion to the place. He later describes the House of Usher as a "mansion of gloom".[262] The physical decay of the house parallels the declining health and mental state of Roderick Usher, the main protagonist. Additionally, the house is isolated and surrounded by decaying trees and darkness, reflecting the isolation and entrapment felt by Roderick. The sense of being trapped is not just physical but also psychological, echoing through the characters' emotions and the claustrophobic atmosphere of the text.

4.4.3. Southern Gothic and *To Kill a Mockingbird* (1960)

In twentieth-century America, a significant subgenre of Gothic, the so-called Southern Gothic, appeared. An example is Harper Lee's *To Kill a Mockingbird* (1960). This work bears some traditional Gothic features, such as violence, death, human evil, eerie occurrences, and the almost supernatural elements. What makes it different from traditional Gothic works is the racial and social injustice and inequality.

The story takes place in a fictional city Maycomb, Alabama during the Great Depression. The environment is crucial for the whole story since there is depicted racial hatred against the Afro-American community, typical for Alabama during the time of the Great Depression. Atticus Finch, a lawyer and the father of Jem and Scout defends Tom Robinson, a black man accused of raping a white girl. The whole plot is considered Gothic, as there is rape and violence. There are other Gothic elements, such as the character of Boo Radley, a neighbour that lives in an isolated, desolate and horrific house. He is viewed almost as a ghost, which is typical for the Gothic genre, because no one meets him regularly, and several superstitious stories involve him.

The motifs of death are thematised several times, in conjunction with Tom Robinson and Bob Ewell, the father of the raped girl, as both are murdered. The death of Bob Ewell takes place outside, in the dark, and seemingly without witnesses, although it is clear Boo Radley murders him. As the title suggests, the mockingbird is an important symbol. Atticus says that "it's a sin

[261] Poe, *The Tell-Tale*, p. 25.
[262] Ibid., p. 26.

to kill a mockingbird" because they are considered innocent and pure.[263] There are several characters that can be regarded as mockingbirds, namely Boo Radley and Tom Robinson.

The southern setting is essential to understand the community dynamics, such as the deeply rooted racism, importance of family, and social stratification. These elements are not only typical of the South but also to the plot and character development. Though normal for its time and place, Maycomb embodies moral, physical and societal decay through its outdated values and the moral dilemma faced by its residents. Geographically, the setting influences the story through its depiction of a rural and isolated community that is cut off from the progress seen in the North.

4.5. Landscape and nature in realist fiction

Realism is a literary movement of the second part of the nineteenth century directed against romantic fiction. Realism describes life as it is,[264] and refuses any idealisation.[265] The writers dealt with the "here and now, with everyday events, with [their] own environment and with the movements (political, social, etc.) of [their] time".[266] Realist fiction is crafted to create the impression that it accurately reflects life and society as perceived by the "common reader", making it feel like the characters could exist and that the events could occur.[267] Realism tends to avoid "poetic diction, idealisation, exaggeration, melodrama".[268]

4.5.1. Jane Austen and *Sense and Sensibility* (1811)

The roots of English Realism lie in the works of Daniel Defoe, Henry Fielding and Samuel Richardson.[269] Other authors of early Realism include Jane Austen, the Brontë sisters, and Thomas Hardy. However, Jane Austen also partially belongs to Romanticism and mainly to romance authors. Her works, such as *Sense and Sensibility* (1811) or *Pride and Prejudice* (1813), depict the social realities of that time, mainly from women's position and point of view. Some realist features are to be found in her novels, such as the realist setting.

[263] Lee, H. (2004). *To Kill a Mockingbird.* Penguin Random House, p. 98.
[264] Abrams & Harpham, *A Glossary*, p. 333.
[265] Cuddon, *The Penguin Dictionary*, p. 729.
[266] Ibid., p. 730.
[267] Abrams & Harpham, *A Glossary*, p. 333.
[268] Drabble, *The Oxford Companion*, p. 841.
[269] Morris, P. (2003). *Realism*. Routledge., p. 77.

Eleanor Dashwood, the main protagonist of *Sense and Sensibility*, represents sense and rationality, a true character of Realism and Enlightenment. In contrast, her sister Marianne is a Romantic heroine: impulsive, thoughtful and acting based on her feelings and romantic fiction as she is naïve and easily distracted. Nature and landscape play a significant role in this novel. The estates and the well-kept gardens show how the families' wealth. Some depictions of nature and landscape are noted directly by the characters. Edward, one of the story's protagonists, takes regular walks in the countryside. His description of the landscape and nature after one of his walks is apt and short. He notes that "in his walk to the village he had seen many parts of the valley to advantage; and the village itself, in a much higher situation than the cottage, afforded a general view of the whole, which had exceedingly pleased him".[270] After this, almost vague description, Marianne approaches Edward to "describe her own admiration of these scenes". However, Edward interrupts her and says that he has "no knowledge in the picturesque" and that he

> shall call hills steep, which ought to be bold; surfaces strange and uncouth, which ought to be irregular and rugged; and distant objects out of sight, which ought only to be indistinct through the soft medium of a hazy atmosphere. You [Marianne] must be satisfied with such admiration as [he] can honestly give. [He] call[s] it a very fine country, – the hills are steep, the woods seem full of fine timber and several neat farmhouses scattered here and there.[271]

Edward's description is straightforward, mostly practical and pragmatic. It appears that Edward, as well as Eleanor, is driven by reason, sense and practicality. He then goes on to note that [it] exactly answers [his] idea of a fine country, because it unites beauty with utility",[272] supporting the idea of Edward's practicality. Elinor describes Edward as "fastidious" and that his, for Marianne incomprehensible ignorance for the picturesque, is because Edward

> believes many people pretend to more admiration of the beauties of nature than they really feel, and is disgusted with such pretensions, he affects great indifference and less discrimination in viewing them himself than he possesses.[273]

Marianne agrees by saying that "admiration of landscape scenery has become a mere jargon", implying that she cannot put her feelings into words.[274] This short conversation between

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[270] Austen, J. (1896). *Sense and Sensibility.* MacMillan & Co, p. 84.
[271] Ibid., p. 84.
[272] Ibid.
[273] Ibid., pp. 84-5.
[274] Ibid., p. 85.

Edwards, Marianne and Elinor shows how different these characters are and how these differences determine their perception of and approaches to their physical environment.

4.5.2. Naturalism and *To Build a Fire* (1902, 1908)

Naturalism is a literary movement that shares many similarities, and differences with Realism. It is defined by its rejection of idealised portrayals of experience and its belief that human life is governed by natural laws. Like the earlier realists, naturalists were convinced that the everyday lives "of the middle and lower classes" in their time were deserving of attention.[275] They aimed to depict these lives as realistically as possible, avoiding any "artificiality of plot".[276] The focus was placed on how material and economic conditions impact behaviour. The influence of Darwin's theories is undeniable, as a

> human being exists entirely in the order of nature and does not have a soul nor any access to a religious or spiritual world beyond the natural world; and therefore, that such a being is merely a higher-order animal whose character and behavior are entirely determined by two kinds of forces: heredity and environment.[277]

There are many influential authors of Naturalism, such as Emile Zola, Henrik Ibsen, Leo Tolstoy, Frank Norris,[278] and Jack London. London's novel *The Call of the Wild* (1903) and the short story *To Build a Fire* (1902, 1908) are examples of Naturalism in literature. In these works, London explores the relationship between man and nature, the harsh natural conditions of nature and the survival of man in wilderness. The depiction of nature is visible at the beginning of his short story *To Build a Fire*: "Day had broken cold and gray, exceedingly cold and gray",[279] making it clear that the description of nature is not idealised but as realistic as possible. The main protagonist, who remains unnamed, struggles to survive in the harsh environment of the Yukon territory.

There are several significant themes in the story *To Build a Fire*, such as the instincts of a man, diligence, and survival. The instincts of the main protagonist are questionable because he goes on a hike in the middle of winter, despite being warned not to travel alone and knowing that the conditions would be very rough. He is, however, very determined. The man's ego and

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[275] Drabble, *The Oxford Companion*, p. 713.
[276] Ibid.
[277] Cuddon, *The Penguin Dictionary*, p. 334.
[278] Ibid., p. 538.
[279] London, J. (1994). *To Build a Fire and Other Stories.* The Reader's Digest Association, Inc, p. 1.

masculinity cause him to ignore the harsh reality. He is convinced that he can win the fight against nature. As the story progresses, he becomes aware that "[i]f he had only had a trial mate he would have been in no danger now" after snow destroys his fire.[280] London depicts the consequences of challenging nature. His descriptions are raw, rough and very realistic.

London does not focus much on plants due to the show-covered landscape. However, he offers detailed description of the snow and ice, which play critical roles in the plot and symbolise the broader, merciless nature of the environment. The story not only describes nature, but also explains natural phenomena, particularly how intense cold affects the human body and other physical processes, such as the inability to build a fire due to frozen hands. London details dangerous conditions created by the cold, for example, challenges involved in building a fire under such conditions. He also depicts the protagonist's increasing desperation and physical decline due to frostbite and hypothermia, emphasising the biological responses to extreme cold. Nature is depicted unfriendly and indifferent to human suffering. The protagonist, despite his knowledge, underestimates the wilderness's power and overestimates his ability to survive. His lack of instinct implies a disconnection from the natural world.

4.6. Ecocriticism

The term ecocriticism, a fusion of criticism and ecology, emerged in the 1970s. Also known as nature writing or green studies, ecocriticism analyses the relationship between "literature and the biological and physical environment, conducted with an acute awareness of the damage being wrought on that environment by human activities".[281]

The depictions and portrayals of ideal nature and environment have been present in the Christian teaching especially through the Garden of Eden. The nature in the Garden is pure, innocent, and filled with harmony, thereby having utopian elements. This idealised setting is closely linked with the pastoral, which idealises and romanticises the lives of shepherds and describes a "peaceful and uncorrupted existence".[282] There are various uses of pastoral; one of them is to criticise the oversimplified idealised portrayal of nature, which renders such representations "intolerable by the criteria of ecological concern".[283] That means that pastoral

[280] London, *To Build a Fire*, p. 9.
[281] Abrams & Harpham, *A Glossary*, p. 98.
[282] Cuddon, *The Penguin Dictionary*, p. 644.
[283] Gifford, *Pastoral*, p. 2.

can be used as "pejorative" and critical, suggesting that romanticising and idealising nature is just too simple and it fails to take into account the consequences of human activities.[284]

The field of ecocriticism is a modern phenomenon that emerged in the mid-nineteenth century, beginning with H.D. Thoreau and numerous other writers in both England and the United States who drew attention to "the threats to the environment by urbanization and industrialization".[285] In the second half of the nineteenth century, the "environmental movement" was formed as a reaction to the gradual destruction of nature by humans.[286] Ecocriticism became increasingly popular in the twentieth century when the environmental threats became more evident. There were two books of significant importance in the twentieth century, namely Aldo Leopold's *A Sand County* (1949) and *Silent Spring* (1962) by Rachel Carson. *A Sand County* is concerned with the deterioration of environment, and *Silent Spring* focuses on the effects of "chemical pesticides on wildlife, both on land and in water".[287] Carson describes in her *Silent Spring* that a desolate and "soundless landscape is more eerie than a disconcerting sight".[288] She puts the blame on "human greed and negligence" while defending the "nature's balance" that is "valuable, but fragile […] and vulnerable".[289] She collected scientific data to illustrate the potential hazards associated with the use of pesticides, resulting in "firmer state regulation and development of less persistent agricultural chemicals".[290]

By the end of the twentieth century, various environmental threats had been portrayed in literature, such as pollution, extinction of animal and plant species, or "depletion of forests and of natural resources".[291] Many ecocritical texts aim to increase the reader's understanding and consciousness and motivate them to take "social and political action".[292] Many ecocritics are driven by the belief that their work concerns not just happiness, comfort, security and prosperity of humans, but in the end "the survival of human life".[293]

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[284] Gifford, *Pastoral*, p. 2.
[285] Ibid., p. 98.
[286] Ibid.
[287] Ibid., p. 99.
[288] Siddall, *Landscape and Literature*, p. 77.
[289] Ibid., p. 78.
[290] Garrard, G. (2012). *Ecocriticism*. Routledge., p. 3.
[291] Abrams & Harpham, *A Glossary*, p. 99.
[292] Ibid.
[293] Ibid.

There are many approaches critical of ecocriticism, such as anthropocentrism, which describes the relationship between nature and man, in which humans are superior to nature based on "some alleged quality such as possession of an immortal soul or rationality".[294] This aspect is reportedly supported in the Bible since God entrusted Adam to have power over nature.[295] Modern movements have attempted to change anthropocentrism into ecocentrism, a perspective that "all living things and their earthly environment" hold significance and even "moral and political rights" equal to humans.[296] Another approach is androcentrism, which describes the relationship between men and women, in which men are superior to women. Ecofeminism acknowledges that both anthropocentrism and androcentrism share a similar pattern of control. It recognises that women are often linked with "nature, the material, the emotional, and the particular", while men are connected to "culture, the nonmaterial, the rational, and the abstract".[297] This association implies a shared cause between ecology and feminism.

In her 1985 novel *Handmaid's* Tale, Margaret Atwood explores the consequences of environmental degradation on women because they struggle to get pregnant. This leads to the formation of the dystopian Republic of Gilead, where women's lives are subjected to strict control and regulation. A handmaid named Ofwarren is pregnant, and the main protagonist, Offred, asks:

> What will Ofwarren give birth to? A baby, as we all hope? Or something else, an Unbaby, with a pinhead or a snout like a dog's, or two bodies, or a hole in its heart or no arms, or webbed hands and feet? There's no telling.[298]

Offred does not seem disturbed by the fact that babies can often be born with deformations; she instead comments on it, as it is expected, labelling the children as unbabies. This normality is also seen in Huxley's *Ape and Essence* (1948) because children with more toes or other deformities are thrown into a volcano and their mothers have their heads shaved as a symbol for giving birth to these babies. In *The Handmaid's* Tale, the environment before establishing Gilead is described in detail by Offred:

> The air got too full, once, of chemicals, rays, radiation, the water swarmed with toxic molecules, all of that takes years to clean up, and meanwhile they creep into your

[294] Garrard, *Ecocriticism*, p. 26.
[295] Rabkin, Atavism and Utopia, p. 2.
[296] Abrams & Harpham, *A Glossary*, p. 100.
[297] Davion qtd. in: Garrard, *Ecocriticism*, p. 26.
[298] Atwood, *The Handmaid's Tale*, p. 172.

> body, camp out in your fatty cells. Who knows, your very flesh may be polluted, dirty as an oily beach, sure death to shore birds and unborn babies. Maybe a vulture would die of eating you. Maybe you light up in the dark, like an old-fashioned watch. Death-watch. That's a kind of beetle, it buries carrion. […] Women took medicines, pills, men sprayed trees, cows ate grass, all that souped-up piss flowed into the rivers. Not to mention the exploding atomic power plants, along the San Andreas fault, nobody's fault, during the earthquakes, and the mutant strain of syphilis no mould could touch. Some did it themselves, had themselves tied shut with catgut or scarred with chemicals.[299]

As this passage shows, nature is polluted and filled with chemicals, and people take lots of medicine that they do not need. All this has consequences, predominantly for women. Gilead presents itself as a saviour, providing solutions to all these problems. In the gates of Gilead, nature is pure and innocent, farmers grow their own vegetables and fruit without chemicals, and cattle are also healthy. Gilead can be considered a perverted version of the Garden of Eden and its harmonious and unspoilt nature. The officials of Gilead are trying to convince their inhabitants of the idyll prevailing there by using to the Bible in an attempt to justify their horrendous and perverted actions.

Gilead wants to create a specific notion of controlling everything, including nature. By taking control over women's bodies and taking away their babies, psychological terror ensues for the Handmaids. They are regarded as objects and are stripped of individuality by wearing red habits with white hats. Their character and personality play no role, as they are meant to serve a single purpose: breeding. Gilead controls these women in all aspects of their lives, and by doing so, they also control the natural order. It is anthropocentrism the other way around since they want to conquer and completely change the natural conception.

4.7. Primitivism

The term primitivism has various meanings. In literature, it is defined as "a form of nostalgia for a primitive (or pre-civilized) way of life".[300] Primitivism suggests that humans are inherently good by nature and that the corruptions they experience are an unavoidable result of civilisation.[301] A primitivist is an individual who favours what is perceived as "natural", meaning something that exists before or outside of "human culture", over what is "artificial",

[299] Atwood, *The Handmaid's Tale*, p. 172-3.
[300] Cuddon, *The Penguin Dictionary*, p. 697.
[301] Drabble, *The Oxford Companion*, p. 816.

which means something "what human beings achieve by thought, activities, laws and conventions, and the complex arrangements of a civilized society".[302]

Primitivism is mirrored in the Garden of Eden, as a pre-civilised life is depicted and idealised. There are many pastoral texts where the themes of primitivism are thematised, such as Sidney's *Arcadia* (1590).[303] The primitivist concept was also apparent during Romanticism because it put emphasis on nature, "freedom", and "the natural man".[304] In the eighteenth century, primitivism was directed at "civilization, luxury, sophistication, materialism, industrialism and urban corruption".[305] People developed an interest in the concept of "primitive, simple man".[306] The primitivist approach is, in general, aimed at civilisation, materialism, progress, urbanisation and industrialisation.[307]

The concept of primitivism is often associated with utopia, since both concepts in literature idealise the simple life, nostalgia, and harmonious relationship between nature and man. This can be said, for instance, about Huxley's *Island* (1962) or Moore's *Utopia* (1516).

The noble savage is a vital part of primitivism. It is a "concept or title" that signifies the ideal of "primitive goodness, dignity, and nobility" unspoiled by the adverse and harmful influences of civilisation.[308] The roots of the concept are not clearly defined, but they likely stem from the notion "that in a primitive and 'free' state there existed innocent".[309] Adam and Eve from the Garden of Eden are examples of noble savages.[310]

5. Ray Bradbury

To be able to analyse Bradbury's *Fahrenheit 451* (1953), it is of importance to pay attention to the author himself and what influenced his writing career. Ray Douglas Bradbury was born in the United States on August 22, 1920, and died on June 5, 2012. Bradbury is best known as a fiction writer, for he wrote approximately 300 pieces of fiction. However, he also wrote over

[302] Abrams & Harpham, *A Glossary*, pp. 314-5.
[303] Cuddon, *The Penguin Dictionary*, p. 699.
[304] Drabble, *The Oxford Companion*, p. 816.
[305] Cuddon, *The Penguin Dictionary*, p. 699.
[306] Ibid.
[307] Ibid., p. 698.
[308] Ibid., p. 550.
[309] Ibid.
[310] Ibid.

150 non-fiction works. Although labelled a science fiction writer, he wrote screenplays, critics, comic strips, stage plays, scripts, and stories for pulp magazines.[311] When his stories began to be published, he was not taken seriously because, at the time of the publication of his *The Martian Chronicles* (1950), science fiction writers were, according to Bradbury himself, considered literary "outcasts".[312] He then suggested that the label science fiction to be omitted for all future editions of *The Martian Chronicles* and *The Illustrated Man* (1951).[313]

There were several events and occasions that formed and influenced his future writing career. The first significant one was the book *Once Upon a Time* (published in 1921 by Rand McNally and Company), which contained fairy tales given to him by his aunt when he was five years old. This book is said to have introduced Bradbury to the realm of fantasy. He vehemently rejected the label of a science fiction writer for many years. Instead, he insisted that he should be called a fantasy writer.[314] As we can see, his interest in reading was supported from a very young age. After seeing *The Phantom of the Opera* by Lon Chaney and reading Edgar Allan Poe's works, his fascination with horror began to unravel.[315] His mother, Ester, who was born in Sweden, introduced him to cinema, which played an immense role in Bradbury's life and writing career.[316] At the age of eight, he began reading science fiction stories in the pulp magazine *Amazing Stories*, which later published his own texts.[317] When he was twelve, he started to write his first stories about space.[318] His upbringing was shaped by the economic hardship of the Great Depression in the United States, marked by widespread unemployment and poverty. In the 1920s, the Bradbury family moved several times for financial reasons.[319]

Bradbury always had a passion for writing and reading and even at a very young age (approximately when he was fifteen), he was sending his stories to several magazines, but was rejected. His first printed work was a poem in the *Waukegan News-Sun*, published in 1936.[320] At the age of twenty-one, he succeeded in selling his first story, *Pendulum*. During his teenage years, Bradbury attempted to pursue a career in acting, but ultimately abandoned this ambition

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[311] Nolan, W.F. (1975). *The Ray Bradbury Companion.* Gale Research, pp. 16-7.
[312] Ibid., p. 7.
[313] Ibid., p. 8.
[314] Weller, S. (2005). *The Bradbury Chronicles: The Life of Ray Bradbury.* Harper Collins Publishers, p. 30.
[315] Nolan, *The Ray Bradbury*, p. 40.
[316] Weller, *The Bradbury*, p. 27.
[317] Nolan, *The Ray Bradbury*, pp. 5, 41.
[318] Ibid., p. 6.
[319] Ibid., p. 43.
[320] Ibid., p. 45.

and turned to writing instead. By the end of 1942, he managed to live off his fiction sales. His breakthrough came with the publishing of *The Martian Chronicles* in 1950, and after that, he decided not to write for "secondary markets",[321] meaning low-quality. In 1952, Bradbury was elected president of Science Fiction and Fantasy Writers of America. One year later, in 1953, he was invited to Ireland to script *Moby Dick*. Many of his works were made into movies, such as *Fahrenheit 451*, in 1966 and 2018, or *The Illustrated Man*, released in 1969. Bradbury became a renowned author, lecturing at universities such as the University of California, Los Angeles.[322]

Bradbury was influenced by his family, even the one he never knew. In 1692, in the Massachusetts Bay Colony, Mary Bradbury, his ancestor, was sentenced to death after several people accused her of witchcraft. She managed to escape mainly because her husband was a prominent citizen. This incident is mirrored in his novel *Fahrenheit 451*. Bradbury mentioned that he believed he had inherited his commitment to the pursuit of freedom from fear and his strong aversion to any form of thought surveillance or mental control from her.[323] Bradbury's grandfather and great-grandfather owned a publishing and printing business, proving that writing had been part of Bradbury's family for a long time.[324] As mentioned before, his mother Esther introduced him to the world of cinema and plays, which impacted little Bradbury and his imagination. The aforementioned aunt Neva gifted him not only the work *Once Upon a Time* (1921) but also the *Oz* series, which contains fourteen books published between 1900 and 1920.[325] This further encouraged his fascination with fantasy. As we can see, he projected many events from his life into his writing.

The work of Edgar Allan Poe (1809-1849) impacted Bradbury from a very young age. When he fell ill, his mother read him Poe's texts.[326] Bradbury shares many similarities with Poe, including the adaptation of their own texts so that they can be republished later. The themes of *Fahrenheit 451* appeared originally in his short story *The Fireman* (1951) or even in *Bright Phoenix* (1963). When Bradbury was in high school, he wrote several stories under the influence of Poe or Conan Doyle. The now omitted chapter "Usher II" in *The Martian Chronicles* was heavily inspired by Poe's story *The Fall of the House of Usher* (1839).

[321] Nolan, *The Ray Bradbury*, p. 58.
[322] Ibid., pp. 60, 64.
[323] Weller, *The Bradbury*, pp. 17-8.
[324] Ibid., p. 20.
[325] Ibid., pp. 27-30.
[326] Nolan, *The Ray Bradbury*, p. 40.

Bradbury's editor suggested omitting this chapter because, in his view, it felt disconnected and irrelevant to the rest of the work. Later, this chapter was infused in *The Martian Chronicles*.[327] Some of Bradbury's works, as do Poe's, bear Gothic features, such as *Something Wicked This Way Comes* (1962). Other influences are Bram Stoker's *Dracula* (1897), *Frankenstein* (1818) by Marry Shelley,[328] or Dorothea Brande's *Becoming a Writer* (1934).[329]

5.1. Works

Bradbury was a very prolific author but rather than list all or most of his works, I will introduce his major texts. As mentioned earlier, he became famous by publishing *The Martian Chronicles* (1950). Other works that made him a well-known and renowned author include *The Illustrated Man* (1951), *Fahrenheit 451* (1953), *Dandelion Wine* (1957), *Something Wicked This Way Comes* (1962), *Death is a Lonely Business* (1985), *A Graveyard for Lunatics* (1990), or *Farewell Summer* (2006).

The Illustrated Man, published in 1951, is a collection of eighteen short stories connected through a framed and integrated narrative. The narrator meets the illustrated man whose body is covered with tattoos, and each of these tattoos is said to predict the future. A single area on the illustrated man's skin remains untattooed, but this spot temporarily displays future events related to anyone he spends time with. Autobiographical elements are also to be found in these stories because Bradbury was scared of carnivals, and these stories explore their dangerous side.[330] Additionally, the illustrated man is so deviant that he is rejected even by carnivals, that emphasise his dangerous and frightening character. This theme is explored even further in Bradbury's other work *Something Wicked This Way Comes*. *The Illustrated Man* involves not only Gothic features such as death or fear but also science fiction elements, namely the colonisation of Mars, technological progress and the plot being set in space. Some of these stories were also printed in *The Martian Chronicles,* specifically "The Fire Balloons".[331] The framing narrative prompts readers to interpret the stories as "cautionary tale[s]" about changeable or avoidable futures.[332] Consequently, the plots and themes of these stories are connected by Bradbury's intention to caution against excessive reliance on technology,

[327] Pollin, B. (2005). Poe and Ray Bradbury: A Persistent Influence and Interest. *The Edgar Allan Poe Review*, *6*(2), pp. 31-35.
[328] Nolan, *The Ray Bradbury*, p. 5.
[329] Ibid., p. 52.
[330] Reid, R.A. (2000). *Ray Bradbury: A Critical Companion.* Greenwood Press, p. 19.
[331] Ibid., pp. 37-47.
[332] Ibid., p. 20.

governments, or capitalism and against abandoning our "past myths and supernatural literature" in favour of a "sterile and unimaginative modernity".[333] The depicted possible futures aim to avoid those outcomes.

Dandelion Wine (1957) is an autobiographical novel with its main protagonist, Douglas Spaulding, representing Ray Bradbury himself. The plot takes place in the 1920s in the Midwest and describes everyday moments from this time.[334] The central theme of this work revolves around the development of self-awareness of being alive, which is closely tied to the awareness of mortality. Douglas' journey of growth starts with a brief instant of self-realisation, or epiphany, at the start of the work when he becomes aware of his existence. This newfound consciousness of living is accompanied by a series of experiences that advise him that an essential aspect of being alive is understanding that life inevitably leads to death.[335] The theme of life leading to death is also central to Bradbury's novels *Death is a Lonely Business* and *A Graveyard for Lunatics.*

The novel *Something Wicked This Way Comes* (1962) is set in a fictional town called Green Town, which is supposed to reflect the town of Waukegan, where Bradbury grew up. The main protagonists are thirteen-year-old Jim and Will. This novel was heavily inspired by Poe as it contains several Gothic elements, namely night, darkness, carnivals and the horrors associated with them, and eerie feelings in general.[336]

6. *Fahrenheit 451*

Fahrenheit 451 was published in 1953, drew on several sources of inspiration. Bradbury loved reading books and frequently visited the library, where he discovered that the Alexandrian library of ancient Egypt had been devastated by fire. He was deeply distressed. He also responded with sorrow to learning about the burning of books under Hitler in 1933. The themes of censorship, burning of books, and forbidden books are prevalent in several of his works, namely "The Bonfire", "The Exiles", "Usher II", and "Bright Phoenix".[337]

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[333] Reid, *Ray Bradbury*, p. 47.
[334] Ibid., p. 63.
[335] Ibid., p. 69.
[336] Ibid., p. 74.
[337] Weller, *The Bradbury*, p. 199.

Bradbury's short "The Pedestrian", later developed into the novel *Fahrenheit 451,* is based on an actual event. Bradbury, with a friend, walked home and was stopped by a policeman who "was dumbfounded to see two pedestrians out late walking in a city not known for foot traffic".[338] Ultimately, the police officer told them not to walk like that again. The plot of "The Pedestrian" is set in 2053. The protagonist, Mr Leonard Mead, is a man who walks every night for hours without any particular destination in mind. One night, he is stopped by the last police car on the road. The police officer sitting inside the car asks him about his profession. Leonard responds that he is a writer, to which the policeman replies that he has no occupation. The police officer wants to know the purpose of his walk, which is simply to be outside, breathe fresh air, and observe. However, the policeman is unable to comprehend it. Consequently, Leonard is taken to the psychiatric centre.[339]

Another significant story for *Fahrenheit 451* is "The Fireman". This text was expanded by 25,000 words, transforming it from a short story into a novel. The majority of protagonists remained unchanged, although minor changes were made. Bradbury completed the majority of *Fahrenheit 451* in only nine days. The title was altered, and Bradbury wished to name his novel after the temperature at which paper burns. To find out this information, he contacted university chemistry departments, but no one knew the correct answer. Bradbury then proceeded to contact the fire department, which provided the information. The book's success was not immediate but gained popularity over time.[340]

The plot of *Fahrenheit 451* is set in feature in an unspecified city in the United States. It tells the story of Guy Montag, the main protagonist, a fireman gradually gaining awareness of some things going on in his surroundings. Guy discovers hidden realities of his time as the story progresses, while growing ready to confront them. Montag is a fireman, wearing helmet with the number 451, and his job is not to extinguish fires but to start them. When someone is in possession of books, firefighters are called to burn the books and the house with them. In the beginning, he is very proud of his job and enjoys it:

> It was a pleasure to burn. It was a special pleasure to see things eaten, to see things blackened and *changed*. With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and

[338] Weller, *The Bradbury*, p. 200.
[339] Bradbury, R. (2003). *Ray Bradbury Stories Volume 2*. Harper Collins Publishers.
[340] Weller, *The Bradbury*, pp. 201-9.

> his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history.[341]

Montag views himself as a mighty man who has the power to change the course of history by destroying it, and in the figurative sense of the word, he may even consider himself to be a God. Montag compares the hose to a python, a mythological creature that evokes fear and danger. This symbolism is used to represent the lethal power of fire. The python's venom, in this case the kerosine that fuels the fires, suggests that natural element becomes a tool of destruction. The use of *venomous* kerosine is used to destroy knowledge and culture. Fire in nature plays a role in both destruction and renewal, but in Montag's case, it serves to supress and erase. The firefighters destroy the lives of people who do not follow the rules and have books. The firemen are recognised almost immediately because they smell of kerosine. They are responsible for making sure that laws are adhered to, and that people are held accountable for their actions.

One day, Guy encounters a girl who introduces herself as Clarisse McClellan on his way home. She describes herself as "seventeen and insane".[342] Montag is uncertain how to respond to her, given her unconventional opinions and thoughts. Clarisse plays a pivotal role in Montag's character development, as she speaks to him with interest and empathy, asking him questions he does not know how to answer. Clarisse's remarks and questions result in Montag's doubts and a shift in his perception. Guy and Clarisse begin to walk together, and she explains that she likes to walk at this time because she can "smell things and look at things, and sometimes stay up all night, walking, and watch the sun rise".[343] Montag does not comprehend this since he is not used to walking aimlessly or paying attention to sunrise or nature in general.

Clarisse's perception of nature contrasts with how others see it. Clarisse is very sensitive to the environment and embodies empathy and a harmonious relationship with nature. Guy's perception derives directly from Clarisse. At the beginning of the story, he does not think about nature because there is no reason for it. His understanding and consciousness change under her influence. Her perceptiveness is evident when she points out that

> sometimes [I] 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

[341] Bradbury, R. (2008). *Fahrenheit 451.* Harper Collins Publishers, p. 9, italics in the original.
[342] Ibid., p. 14.
[343] Ibid.

> grass! A pink blur? That's a rose garden! White blurs are houses. Brown blurs are cows.[344]

She then mentions her uncle, who was arrested for driving too slowly on a highway because he wanted to see nature instead of mere "blurs". Montag feels uncomfortable because he is confronted with a reality he vehemently has ignored. He becomes irritated when Clarisse teases him that "I know something else you don't. There's dew on the grass in the morning".[345] In fact, Guy is uncertain as to whether he knows that or not. After Clarisse's remark about looking at the sky, which, again, Guy does not do, they walk in silence. Guy faces a series of confrontations from Clarisse and is unable to react.

Knowing she is different from others, Clarisse describes herself and her family as "peculiar". She confides in him that her family talk and spend time together, which is "like being a pedestrian, only rarer".[346] It is uncommon for people to walk outside, as there is no apparent reason to do so. One can be arrested for simply walking outside, as Clarisse's uncle was. After their encounter, Guy is left shocked and perplexed, unable to collect his thoughts. Clarisse is an epiphany that changes Guy's whole view on nature, society and his job. He realises her significance because they walk together for a few minutes, yet she represents for him an "immense figure […] on the stage before him; what a shadow she threw on the wall with her slender body".[347] Clarisse opposes the modern amenities. She embodies a deep connection to nature that contrasts with the technologically dominated society around her. She serves as a symbol of natural curiosity, intuition and freedom. Unlike the oppressed society she is surrounded with, Clarisse is free. Her regular walks and enjoyment of simply pleasures, like feeling the rain on her face, symbolise a harmonious interaction with the natural world.

The contrast between the natural and the artificial is evident from the story's beginning. Clarisse represents the natural world, whereas the others symbolise the artificial, controlled society. In the beginning, Montag adheres to the set rules and does not question them since he does not have the capacity for it. As the story progresses, and with Clarisse's help, his views change. Montag perceives the contrast between the outside world and his home. He describes entering his own bedroom as follows:

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[344] Bradbury, *Fahrenheit 451*, p. 16.
[345] Ibid.
[346] Ibid., p. 17.
[347] Ibid., p. 19.

> It was like coming into the cold marbled room of a mausoleum after the moon had set. Complete darkness, not a hint of the silver world outside, the windows tightly shut, the chamber a tomb-world where no sound from the great city could penetrate.[348]

His house is like an island, a self-contained entity isolated from the outside world. Everyone inside is similarly isolated, unable to communicate with anyone outside their bubble. It resembles a mausoleum for its darkness, coldness and emptiness. Before entering his bedroom, he knows that his wife, Mildred, lies "like a cold body displayed on the lid of a tomb" with "little Seashells" in her ears, unaware of her surroundings.[349] The emptiness and darkness of the room suffocate him. As he observes his wife, realising that she swallowed sleeping pills, he hears that "the sky over the house screamed", referring to "jet-bombs going over".[350] The unnatural sound of jets flying through the sky is unsettling and deafening for him. Guy realises that "the stars had been pulverized by the sound of the black jets and that in the morning the earth would be covered with their dust like a strange snow".[351] He knows that the artificial jets are destroying nature and its peace. One day, he hears the jets again and is furious about them:

> [e]very hour so many damn things in the sky! How in hell did those bombers get up there every single second of our lives! Why doesn't someone want to talk about it! We've started and won two atomic wars since 1960! Is it because we're having so much fun at home we've forgotten the world? Is it because we're so rich and the rest of the world's so poor and we just don't care if they are? I've heard rumours; the world is starving, but we're well fed. Is it true, the world works hard and we play?[352]

Guy is disgusted by the ignorance he perceives in society and attempts to understand the reasons for this ignorance. Without even pretending to care, everyone lives oblivious to their surroundings. The world outside their homes has become dull and uninteresting, and there is no reason for the inhabitants to spend time outside, as the televisions bring what they want to see inside their homes. The citizens are disconnected from the reality and societal issues, and they are so captivated by their own entertainment and domestic pleasure that they ignore larger issues.

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[348] Bradbury, *Fahrenheit 451*, p. 19.
[349] Ibid., p. 20.
[350] Ibid., p. 22.
[351] Ibid.
[352] Ibid., p. 96.

When Clarisse meets Montag for the second time, she confides in him that she is forced to see a psychiatrist because he "wants to know why I go out and hike around in the forests and watch the birds and collect butterflies" and "what I do with all my time".[353] Clarisse's behaviour is puzzling to everyone because she does not act like the others, and "I just sit and *think*".[354] Clarisse sees potential in Guy and a friend to trust because "I said something about the moon, you looked at the moon", implying that he has views similar to hers and just needs someone to say them out loud.[355] The society supresses natural human curiosity, therefore, Clarisse teaches Guy to observe and perceive nature and to be attentive to his surroundings.

Clarisse awakens Guy's curiosity, and it is as if she gives him an apple from the forbidden Tree of Knowledge, initiating his transformation. Her observations and questions about nature, the structure of society, and the beauty of nature challenge Montag to question both, nature and society. This new perspective is similar to tasting forbidden fruit, as it opens his eyes to unseen things. Just as the biblical apple grated knowledge with consequences, Clarisse's influence opens Montag's eyes to both the corruption around him and the possibility of a different way of life.

Clarisse expresses her fears of cars driving too fast, the drivers unable to enjoy the views and children dying in car wrecks. She knows how dangerous it is and wants things to slow down so everyone can appreciate the outside world. Ironically, she is hit by a car and dies, with no one to remember her since her family has moved out. Guy is heartbroken, knowing that the modern, illogical world killed her.

There is another crucial person for Montag's character development, namely Professor Faber, who is interested in literature and introduces him to reading. They meet in a park, and when Professor Faber

> finally lost his fear of Montag, he talked in a cadenced voice, looking at the sky and the trees and the green park, and when an hour had passed he said something to Montag and Montag sensed it was a rhymeless poem.[356]

[353] Bradbury, *Fahrenheit 451*, p. 33.
[354] Ibid., italics in the original.
[355] Ibid., p. 34.
[356] Ibid., pp. 97-8.

Similar to Clarisse, Professor Faber, is aware of the natural world around him and can appreciate it. He says that he "talk[s] *meaning* of things. I sit here and *know* I'm alive".[357] He is able to demonstrate deeper understanding because of books and the knowledge they contain. Faber explains Montag why books are "hated and feared", it is because

> [t]hey show the pores in the face of life. The comfortable people want only wax moon faces, poreless, hairless, expressionless. We are living in a time when flowers are trying to live on flowers, instead of growing on good rain and black loam. Even fireworks, for all their prettiness, come from the chemistry of the earth. Yet somehow we think we can grow, feeding on flowers and fireworks, without completing the cycle back to reality.[358]

Faber is referring to the fact that books reveal the truth and imperfection of life. People prefer an idealised version of reality in order to avoid the uncomfortable truth. They want to live in the comfort of their homes, not facing any problems of the outside world. Just as flowers cannot survive by feeding on other flowers and need rain and soil to grow, people cannot survive on superficial pleasures and distractions without facing the deeper and sometimes harsher truths about reality. The citizens are disconnected from the outside world. They are to believe they can evolve "without completing the cycle back to reality"; however, that is not true.[359] People do not want to question anything because it is strenuous and pointless. They have no time to think which is the goal. Faber describes how the society works:

> If you're not driving a hundred miles an hour, at a clip where you can't think of anything else but the danger, then you're playing some game or sitting in some room where you can't argue with the four-wall televisor. Why? The televisor is 'real.' It is immediate, it has dimension. It tells you what to think and blasts it in. It *must* be right. It *seems* so right. It rushes you on so quickly to its own conclusions your mind hasn't time to protest.[360]

People become overdependent on televisions and must be distracted and entertained all the time to prevent them from engaging in meaningful thoughts or dialogues. The television is here for them to tell them the truth and to dictate their beliefs and thoughts. It is more accurate than reality because there is no need to question the content.

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[357] Bradbury, *Fahrenheit 451*, p. 98.
[358] Ibid., p. 108.
[359] Ibid.
[360] Ibid., p. 109.

Knowledge holds considerable power; therefore, it must be forbidden. Books are forbidden because they contain potentially dangerous information for the system. People are not permitted to spend time outside or wander in nature. Pedestrians are arrested, and people exhibiting independent thinking are placed in asylums. The inhabitants spend time together but do not engage in deep conversations; instead, they engage in activities typical of their time, namely watching television. The houses are stripped of the front porches because people used to sit there, talk, and spend time together and "that was the wrong *kind* of social life".[361] No deep relationships are supported, so when Mildred betrays Montag for owning books, and their house must be burned down, she feels no remorse for her husband because it is her duty to report this disobedience.

Beatty, captain of the fire department and Guy's colleague knows about his relationship with Clarisse and his struggle to obey the rules. Beatty also serves as an antagonist, representing the corrupt and rotten system. He explains that Clarisse is like this because of "[h]eredity and environment", meaning the influence of her troubled family.[362] This can be removed by sending children to nursery schools from an early age. His explanation of Clarisse's behaviour and the solution of using state-controlled nursery schools to correct such behaviour, show a concerning level of state involvement in personal development and the necessity to *reprogram* human nature in order to fit in with social norms.

The mechanical hound plays a crucial role in the story. It can sense people and track them very fast. Living dogs are replaced by manmade, mechanical dogs because they are faster and more accurate. There is no need to have animals if the machines can do their jobs more effectively. After discovering that Guy owns books, his house must be burned down. However, he manages to escape and is hunted and tracked down by the mechanical hound, who, according to a reporter on television, "*never* fails"[363] because its "nose [is] so sensitive the Mechanical Hound can remember and identify ten thousand odour-indexes on ten thousand men without re-setting"![364] The mechanical hound is relentless in its pursuit. However, unlike natural forces, which operate without willed malice, the hound's malice is programmed and deliberate.

[361] Bradbury, *Fahrenheit 451*, p. 83, italics in the original.
[362] Ibid., p. 79.
[363] Ibid., p. 171, italics in the original.
[364] Ibid., p. 172.

Fire is a powerful symbol from the beginning. It destroys not only books but houses and people, and it symbolises destruction and is used to suppress knowledge. Fire is a tool of control, and Montag enjoys its destructive power, saying that it "was a pleasure to burn. It was a special pleasure to see things eaten, to see things blackened and *changed*.[365] In the beginning, Montag views his job as "simply cleaning up. Janitorial work, essentially", indicating that he has given up all accountability, and providing himself with a degree of relief. As his intuition develops, he becomes aware of the destructiveness of fire. In his self-defence, he uses the fire to kill Beatty and to escape. This causes him distress, as he considers Beatty a friend, and also, he has never had any intention of killing anyone. He knows that he has passed the point of no return.

Fahrenheit 451 depicts features of primitivism, mainly through the contrasts between the natural world and the oppressive, technological and artificial world. Primitivism in this context refers to longing for nostalgia, simpler times, and a more natural way of living. Clarisse and the group of intellectuals Montag meets at the end express their longing for a simpler life, for an earlier time when life was slower, and people lived in harmony with nature. When Montag is on the run, he reaches the river, and he

> touched it, just to be sure it was real. He waded and stripped in darkness to the skin, splashed his body, arms, legs, and head with raw liquor; drank it and snuffed some up his nose. Then he dresses in Faber's old clothes and shoes.[366]

By doing so, he avoids being tracked and hunted by the mechanical hound. He knows that he must hide his smell and merge with the surroundings. By dressing in Faber's clothes, he confuses the hound, and in fact, the hound fails to track him, which contradicts the reporter's statement that it "*never* fails".[367] Montag remains in the river and continues to be pulled

> further on its way, into darkness. Then the lights switched back to the land, the helicopters swerved over the city again, as if they had picked up another trail. 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.[368]

[365] Bradbury, *Fahrenheit 451*, italics in the original.
[366] Ibid., p. 179.
[367] Ibid., p. 171, italics in the original.
[368] Ibid., pp. 179-80.

Montag suddenly feels peaceful as the city stays behind him, and nature welcomes him and helps him to hide. He describes that "the river was mild and leisurely, going away from people" and that "it held him comfortably and gave him the time at last, the leisure, to consider this month, this year, and a lifetime of years".[369] Guy realises he can finally be alone with his thoughts, and nature provides him with comfort. He has time to observe the physical world around him, to feel it and to enjoy it. Nature is a sanctuary for him and there is no one to threaten him. It brings idyllic nostalgia and peace. He describes nature and realises that "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 would always be more than enough", referring to a coexistence with nature, his embrace of nature and his fulfilment.[370] The shift towards simplicity and the criticism of technology and artificiality are also features of primitivism.

In the wilderness, Montag meets a group of intellectuals who appreciate books and nature and hide in the countryside because of their adverse opinions and the *crimes* they have committed, such as owning a book. One of them, Granger, tells them about his grandfather who used to tell him that he

> hoped that some day our cities would open up more and let the green and the land and the wilderness in more, to remind people that we're allotted a little space on earth and that we survive in that wilderness that can take back what it has given, as easily as blowing its breath on us or sending the sea to tell us we are not so big. When we forget how close the wilderness is in the night, my grandpa said, some day it will come in and get us, for we will have forgotten how terrible and real it can be.[371]

This passage shows the need for a balance and harmony between human civilisation and the natural world. The artificial boundary between cities and nature and the disconnection between them should be erased, and people should learn to find a connection to nature and wilderness. It is essential to respect nature's power and try to coexist peacefully. The wilderness can take back everything the human civilisation has built, which implies that nature is still more powerful than man. For Montag, all this is new, and Granger, with others, shares his wisdom with him. At the end of the story, the city is destroyed by bombs and Montag and the group

[369] Bradbury, *Fahrenheit 451*, p. 180.
[370] Ibid., p. 186.
[371] Ibid., p. 201.

> lay gasping like fish laid out on the grass. They held to the earth as children hold to familiar things, no matter how cold or dead, no matter how cold or dead, no matter what has happened or will happen, their fingers were clawed into the dirt.[372]

The city is destroyed, but because nature survived, and so can they. Nature can provide them with shelter and safety. This passage shows that nature has always been here; hence, the return to it is natural. After that, Montag and the group of intellectuals want to find others who think similarly. For Montag, and humankind, there is hope.

The society in *Fahrenheit 451* is disconnected from nature, favouring artificiality, such as televisions. Clarisse, as a powerful symbol of harmony and connection to nature, represents the natural world. Clarisse's death may be seen as a symbol of the society's intolerance of nonconformity, which takes the form of silencing all disagreeing voices by the state. Her death may also serve as a motivation for Montag's transformation and rebirth of his consciousness. The contrasts between the artificial world filled with modern amenities and the natural, harmonious world are evident. These two worlds, according to the state propaganda, cannot function together and the only possible outcome is the complete destruction of the natural world. At the end of the novel, the city is destroyed by bombs, symbolising the consequences of the society's self-destructive impulses, demonstrated throughout the novel. They include, for example, superficial entertainment, and the use of drugs and alcohol. The destruction of the city may mean an ultimate collapse, but the possibility of renewal and rebirth. The city's destruction may present a new opportunity to restore a society that values knowledge, nature and individuality.

7. William Golding

William Golding was born on 19. September 1911 and died on 19. June 1993 in the United Kingdom. His mother's family came from Cornwall, and her father left for California to look for gold during the Californian gold rush. He then worked as a "mining engineer" in Australia and South Africa.[373] Golding always considered his grandfather an adventurer, although he never personally met him, thinking he eventually disappeared because he did not want to return

[372] Bradbury, *Fahrenheit 451*, p. 206.
[373] Carey, J. (2010). *William Golding: The Man who Wrote Lord of the Flies*. Free Press, p. 3.

to Cornwall.[374] According to Golding, this adventurous side had been part of her mother's family for as long as he can remember.[375]

Golding had been primarily influenced by his father, Alec Golding. Alec kept a journal, which depicts "a lonely, embittered, alienated young intellectual who passes through suicidal depression".[376] Things changed when he met his wife, Golding's mother. Alec was religious and attended the Moravian Church, a "Protestant denomination dating back to Jan Hus".[377] Although religious, he believed in the theory of evolution by Darwin, and for that, he was called an "Atheist, Sceptic, Fool and Lunatic".[378] He supported equality between women and men, and Golding's mother, Mildred, was an active member of the suffragette movement.[379] Golding's father tried to commit suicide; his mental health was deteriorating, and his doctor suggested he take time off. [380] This was especially hard for him because he loved his job as a teacher. He changed his jobs quite frequently, and in 1910, five years after his marriage to Mildred, he did his degree in botany, zoology and animal physiology in London.[381] When asked about his father and how he impacted him, Golding answered that his father's viewpoints had been "diametrically opposed to what he *said* he thought".[382] He described his father as a "very religious man" but thought he was upset about his own rationalism, such as the belief in Darwin's theory of evolution.[383] Golding admitted rebelling against his own father and his beliefs.[384]

William Golding' childhood compounded his irrational terrors, as he hated it there and was scared to live there. For many years, he had nightmares about coffins, graveyards and death because he was convinced that there was a graveyard in their garden. This directly opposed his father's beliefs, as he was a very rational man and did not believe in such things. When Golding was little, his mother read him ghost stories, which supposedly intensified his feelings of terror. This house caused Golding a strong aversion to the supernatural.[385] Altogether, Golding found

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[374] Carey, *William Golding*, p. 4.
[375] Ibid., p. 5.
[376] Ibid., p. 7.
[377] Ibid.
[378] Ibid.
[379] McCarron, K. (1994). *William Golding*: *Writers and their Works.* Northcote House, p. 1.
[380] Carey, *William Golding*, p. 9.
[381] Ibid., p. 12.
[382] Golding, W., & Baker, J. R. (1982). An Interview with William Golding. *Twentieth Century Literature*, *28*(2), p. 130.
[383] Ibid.
[384] Ibid.
[385] Carey, *William Golding*, p. 16.

his childhood unhappy because he was "over-sensitive, timid, fearful, lone, and imaginative to the point of hallucination". [386] He was estranged from his parents and brother and had no friends. This was recorded in one of his unpublished journals.

Golding always loved reading, and throughout his childhood, he found that there were not many books dedicated to children, so he read what was nearby. For his sixth birthday, he was given *The Wonder Book of Ships for Boys and Girls* (1917), written by Harry Golding (no relation to Golding).[387] Other favourite books of his childhood were Victor Hugo's *The Toilers of the Sea* (1866), and *Nat the Naturalist, or A Boy's Adventures in the Eastern Seas* (1882) by George Manville Fenn. According to his brother Jose, Golding read this book several times. Golding also adored works by Jules Verne, Alexandre Dumas, Sir Artur Conan Doyle, Mark Twain and Robert Luis Stevenson.[388]

Golding attended Marlborough Grammar School, where his father taught before he went to Brasenose College in Oxford. After two years of studying science, he began studying English literature.[389] Neither he nor his brother went to Oxford on a scholarship, so they had to work part-time to finance their studies.[390] Golding said that the years in Oxford were miserable because he felt uncomfortable between boys from "leading English public schools"; he was the only one from a grammar school.[391] This might have inspired his novel *Lord of the Flies* (1954) since the main protagonists are upper-class British boys. After graduating, he studied for a Diploma in Education and then took up acting at a theatre in Bath.[392] He was interested in drama and theatre because he was "more or less brought up on Shakespeare", which made an impact on him.[393]

In 1934, Golding published his collection of short poems called *Poems*.[394] A few years later, in 1937, he sent a second edition of his poems to his publisher but was rejected.[395] In 1938, he got a job as a teacher in Kent, where he taught English.[396] With the outbreak of the Second World

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[386] Carey, *William Golding*, p. 29.
[387] Ibid., p. 27.
[388] Ibid.
[389] McCarron, *William Golding*, p. 1.
[390] Carey, *William Golding*, p. 41.
[391] Ibid., p. 42.
[392] McCarron, *William Golding*, p. 1.
[393] Golding & Baker, An Interview, p. 131.
[394] Carey, *William Golding*, p. 61.
[395] Ibid., p. 62.
[396] Ibid., pp. 71-2.

War, Golding joined the Royal Navy in 1940, where he stayed until the end of the war in 1945.[397] He mentioned that he had always understanding for the Nazis because he is "of that sort by nature". This "sad self-knowledge" impacted him in writing *Lord of the Flies*.[398] After the war, he returned to teaching in Salisbury, which he did not enjoy, partly because he wanted to become an author.[399]

During the early 1960s, Golding stayed in the United States, which was "a turning point" for him. He felt that he stagnated, and this stay helped him to overcome his feelings. It also persuaded him to abandon his teaching career.[400] He then focused on writing, and in 1983, he was awarded the Nobel Prize for Literature.[401] His winning surrounded some controversy. One of the members of the Nobel Jury, Artur Lundkvist, a Swedish poet, expressed his disagreement with the news, mere hours after the announcement of Golding winning.[402] Golding was hurt by his words and avoided publicity.[403] In 1988, Golding was knighted and made Sir William Golding.[404]

7.1. Works

William Golding is most known for his novel *Lord of the Flies* (1954), which established his image, for which he was not grateful.[405] His first published work, *Poems* (1934), has already been mentioned. In 1954, he reached his breakthrough by publishing his novel *Lord of the Flies*, which twenty-one publishers had dismissed until publisher Faber decided to print.[406] After that, several other works were published, but sometimes, he still struggled to have his works printed. His most known works include *The Inheritors* (1955), *Pincher Martin* (1956), *The Brass Butterfly* (1958), *Free Fall* (1959), and the trilogy *To the Ends of the Earth*, which consists of *Rites of Passage* (1980), *Close Quarters* (1987) and *Fire Down Below* (1989).

[397] McCarron, *William Golding*, p. 1.
[398] Carey, *William Golding*, p. 82.
[399] Ibid., p. 111.
[400] Ibid., p. 252.
[401] McCarron, *William Golding*, p. 2.
[402] Carey, *William Golding*, p. 430.
[403] Ibid., p. 432.
[404] McCarron, *William Golding*, p. 2.
[405] Golding & Baker, An Interview, p. 135.
[406] McCarron, *William Golding*, p. 2.

Golding's novel *The Inheritors* (1955) was inspired by H.G. Wells's short story "The Grisly Folk".[407] In Wells's text, there are two groups: the "true men", who are "hunter-gatherers", and "the Grisly Folk", also named "pre-man" by Wells, who take away a child from the first group. Golding, in his story, inverted these two groups.[408] *The Inheritors* depicts two groups; Neanderthals and "Homo sapiens", referred to as "New Men". The more extensive group of homo sapiens slaughter the Neanderthals. The story is viewed through the eyes of Lok, a member of the Neanderthals, and the reader tends to empathise with Lok. However, Golding's narrative technique compels us to recognise that we are part of the homo sapiens group.[409] There is yet another protagonist important in the text, Oa, which is the "earth-mother figure".[410] Golding said, that this matriarchal worshipping and female power was something that "the natural man" would seek over the male power. *The Inheritors* also bears theme of "the natural, unconscious cruelty of the evolutionary theory when it is practised".[411]

8. *Lord of the Flies*

The original name for his novel was *Strangers from Within*, but later, he decided on the name *Lord of the Flies*. The novel received positive reviews and was praised, for instance, by C.S. Lewis, E.M. Forster or T.S. Eliot.[412] Golding got the idea for the story from bedtime reading to his children, which included, for example, *Treasure Island* (1883) by Stevenson, *The Swiss Family Robinson* (1812) by a Swiss author Johann David Wyss, or Ballantyne's *The Coral Island* (1857). He realised that all these stories take place on islands, which gave him the idea to write "a book about children on an island, children who behave in the way children really would behave".[413] Since he was a teacher, he was surrounded by boys, he understood them and knew how they behaved. His sailing knowledge, resulted from serving in the Royal British Navy, was also essential.

There was one primary inspirational source for Golding, and that is Ballantyne's *The Coral Island.* Golding wrote Ballantyne's world upside down. *The Coral Island* is about three boys who shipwrecked on an island surrounded by a reef. The schoolboys represent innocence, facing

[407] Carey, *William Golding*, p. 4.
[408] McCarron, *William Golding*, p. 9.
[409] Ibid., pp. 7-8.
[410] Golding & Baker, An Interview, p. 139.
[411] Ibid., p. 140.
[412] McCarron, *William Golding*, p. 2.
[413] Carey, *William Golding*, p. 149.

the evil around them, whereas the savages are presented as "black cannibals".[414] Ballantyne's view is optimistic, believing in the goodness of these boys. His depiction of evil is simplified, as the savages are cruel because of their "ignorance of Christianity".[415]

The story of *Lord of the Flies* begins with an airplane crashing with a group of schoolboys on board escaping the threat of an atomic bomb. The boys are not mature and behave accordingly. The older boys are approximately ten to twelve years old; however, there are also smaller boys, called "littluns", who are about six. It becomes clear that the boys are the only survivors, since the pilot is nowhere to be found. The main protagonist is a boy named Ralph, and the main antagonist is Jack. Ralph is portrayed as reasonable, and his only goal is to survive and get help. In contrast, Jack perceives himself as a strong leader with unquestionable authority. Other important characters are Piggy, Simon, Roger, Sam and Eric.

As the boys quickly realise, they find themselves on a remote and isolated island, unable to see any signs of the mainland. Ralph observes the surrounding nature, and the following passage shows what he sees:

> The shore was fledged with palm trees. These stood or leaned or reclined against the light and their green feathers were a hundred feet up in the air. The ground beneath them was a bank covered with coarse grass, torn everywhere by the upheavals of fallen trees, scattered with decaying coconuts and palm saplings. Behind this was the darkness of the forest proper and the open space of the scar.[416]

The omniscient narrator vividly depicts the forest as dark, reflecting Ralph's feelings of unease. The eerie atmosphere is supported by the presence of "fallen trees", and "decaying coconuts".[417] The term eerie is not inherently negative. The boys experience for the first time "proper" forest and are captivated by its monstrosity, comparing it to the jungle they read about in adventure stories. The term "scar" can refer to the area on the island where the boys' plane crashed, leaving a long and distinctive mark on the landscape. This could symbolise the disruption caused by the boys' arrival. Ralph's observation continues:

> Ralph stood, one hand against a grey trunk, and screwed up his eyes against the shimmering water. Out there, perhaps a mile away, the white surf flinked on a coral

[414] McCarron, *William Golding*, p. 4.
[415] Ibid., 5.
[416] Golding, W. (1999). *Lord of the Flies*. Penguin Books, pp. 3-4.
[417] Ibid., p. 3.

> reef, and beyond that the open sea was dark blue. Within the irregular arc of coral the lagoon was still as a mountain lake – blue of all shades and shadowy green and purple. The beach between the palm terrace and the water was a thin stick, endless apparently, for to Ralph's left the perspectives of palm and beach and water drew to a point at infinity; and always, almost visible, was the heat.[418]

The description does not correspond with Ralph's following behaviour. The words, such as "endless" and "infinity", suggest hopelessness and the inability to locate any signs of the mainland. This would be the feelings and behaviour of every adult marooned on a remote island. Nevertheless, Ralph is "forced at last to believe in the reality of the island laughed delightedly again and stood on his head". Then, he "jumped down to the beach" and "sat back, and looked at the water with bright, excited eyes".[419] There are no dangers for him now, but only a beach and water to enjoy, which corresponds with Ralph's behaviour, as he is a child. Upon their arrival, the boys are amazed by the island and independence they gained. They feel like they are in an adventure book, and they behave accordingly. Golding's knowledge of schoolboys mirrors in the narrative, resulting in apt depiction of their behaviour.

In the beginning, nature is described rather picturesquely for the boys. The boys are captivated by the warm sand, sea, and the forest that promises mystery and adventure. Such elements create a sense of wonder and excitement among the boys, who are initially thrilled by their surroundings. However, there are hints of danger that the boys cannot comprehend. The forest, appearing initially majestic, is also described as dark and full of strange noises. If the main characters were not schoolboys, but adults, the plot would be naturally different. Adults would first think about how to get help, food, and shelter. The boys' concerns are quite different. Ralph goes to explore the island a little bit more, discovering that

> there was more enchantment. Some act of God – a typhoon perhaps, or the storm that had accompanied his own arrival – had banked sand inside the lagoon so that there was a long, deep pool in the beach with a high ledge of pink granite at the further end.[420]

Ralph then goes swimming. All this time, Ralph is accompanied by Piggy, who seems more rational than Ralph. Piggy functions as Ralph's subconsciousness and conscience, mainly when Ralph cannot think rationally. It is Piggy who points out that no one knows where they are and

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[418] Golding, *Lord of the Flies*, p. 4.
[419] Ibid.
[420] Ibid., p. 6.

that "we may stay here till we die",[421] shattering Ralph's childish naivety because "[w]ith that word the heat seemed to increase till it became a threatening weight and the lagoon attacked them with a blinding effulgence".[422] This suggests the shift in their perception. Initially, the island is a place of adventure. But as the first night approaches, the surrounding changes, which is reflected in the boy's perception and behaviour.

Ralph's behaviour can be observed in detail since the narrative focuses mainly on him. The shift in his character is evident because, in the beginning, he behaves like an ordinary little boy, not realising the consequence of being marooned on an island. However, as the story progresses, he acts more reasonably, realising the dangers. His childish behaviour is evident when Piggy discovers a shell, and "Ralph pursed his lips and squirted air into the shell, which emitted a low, farting noise. This amused both boys so much that Ralph went on squirting for some minutes, between bouts of laughter".[423] The shell, as a symbol of nature, represents civilisation, order and rules, as it serves to summon others in order to discuss the following procedures.

As the children go to explore the island, they manage to reach the top of a mountain, and Ralph declares that "[t]his belongs to us", implying their possession of the island and their superiority over it,[424] as remarked by the narrator: "they savored the right of domination".[425] The boys are English public schoolboys from mostly wealthy families. They are privileged and spoilt, and lead to power, which is reflected in their behaviour on the island. The declaration and the boys' savouring "the right of dominion" over the island express their initial views on ownership and control, influenced by their background as English schoolboys.[426] For these boys, the idea of landing on an island and claiming it as their own may seem natural, reflecting the colonial history of England. Their initial efforts to control and rule reflect a form of colonial governance, which proves difficult in dealing with challenges of the island.

The perception of nature changes based on children's interpretation of their situations. It originates in their lack of knowledge of nature, and more importantly, their age. When a six-year-old approaches the group of the older boys to tell them about a "snake-thing" or "a beastie" he saw earlier, he is immediately dismissed by them because, as Ralph says, "[y]ou couldn't

[421] Golding, *Lord of the Flies*, p. 8.
[422] Ibid.
[423] Ibid., 10.
[424] Ibid., p. 21.
[425] Ibid., p. 22.
[426] Ibid., p. 22.

have a beastie, a snake-thing, on an island this size", because "[y]ou only get them in countries, like Africa, or India".[427] This shows their absence of knowledge on the one hand, but on the other hand, individually, they are frightened children suppressing their fears and ignoring the real threats because they do not know how to deal with them. Ralph's reaction is natural for his age. Nevertheless, Jack's immediate response is, "if there was a snake we'd hunt and kill it", indicating his violent and savage nature.[428] After the first night spent on the island, the older children note they heard the "littluns" screaming, "[a]s if it wasn't good island", and as though "the beastie or the snake-thing, was real".[429] The group mentality plays a crucial role in the perception of nature. During that time, they supported each other's paranoid remarks, resulting in complete hysteria.

Every civilisation is functional for as long as its members follow the rules. When Ralph attempts to establish a set of rules, he is silenced by the children, who are expressing their dissent by shouting "Wacco", "Bong", and "Doink".[430] This symbolises that the choice has been already made. The boys respond like animals, only making sounds, choosing savagery and nature over culture and civilisation. Whereas Ralph and Piggy want to adhere to rules in order to preserve civilisation.

The initial rule established by the children is that the boy holding the shell is the one who speaks, while the others are to remain silent. This rule is changed by Jack, who says that the "conch doesn't count on top of the mountain".[431] Piggy reminds them that they "got to have rules and obey them. After all, we're not savages. We're English, and the English are best at everything. So we've got to do the right thing".[432] His speech implies that they should behave as people, not as savages. Although Ralph is acknowledged as the leader, Piggy reminds them several times to act like human beings, not animals.

A shift in characters under the influence of nature is evident. Everyone changes because of the threats enclosing them. They have been shaped from innocent children to savages, with only a few keeping their humanity. At the story's beginning, Jack cannot kill a piglet, and they "knew very well why he hadn't: because of the enormity of the knife descending and cutting into living

[427] Golding, *Lord of the Flies*, pp. 27-8.
[428] Ibid., p. 28.
[429] Ibid., p. 43.
[430] Ibid., p. 25.
[431] Ibid., p. 33.
[432] Ibid., p. 34.

flesh; because of the unbearable blood".[433] Furious about the other boys doubting his hunting skills, Jack is sure that "[n]ext time there would be no mercy".[434] It is questionable whether Jack's obsession with hunting is caused by his good nature to feed others or, most likely, by his urge to show the others he can do it. The turning point for Jack is when he visually turns into a savage, wearing a mask and paint on his face. After he sees himself for the first time, he "looked in astonishment, no longer at himself but at an awesome stranger"[435] because "the mask was a thing on its own, behind Jack hid, liberated from shame and self-consciousness".[436] The other boys are shocked and disgusted by him. This is crucial character development for Jack, for he hides his fears behind the mask and appears on the outside as a part of the wild nature on the island. After killing his first pig, Jack "noticed blood on his hands and grimaced distastefully, looked for something on which to clean them, wiped them on his shorts and laughed",[437] and says, "[y]ou should have seen the blood"![438] This suggests his disgust with blood is disappearing.

Throughout the story, the characters struggle to maintain their humanity and civilisation. On the one hand, Piggy, Ralph, and Simon are correctly dressed, and they want to adhere to set rules and make decisions based on democracy. On the other hand, Jack and Roger turn into savages almost immediately. Under Jack's coercion and manipulation, Sam and Eric join his group under the false pretence of a 'better life', meaning an abundance of food, fire, shelter and safety. With Jack changing visually into a savage, he and his hunters start acting like actual savages:

> Some of the boys wore black caps but otherwise they were almost naked. They lifted sticks in the air together whenever they came to an easy patch. They were chanting. […] Behind Jack walked the twins, carrying a great stake on their shoulders. The gutted carcass of a pig swung from the stake, swinging heavily as the twins toiled over the uneven ground. The pig's head hung down with gaping neck and seemed to search for something on the ground. At last the words of the chant floated up to them, across the bowl of blackened wood and ashes. "*Kill the pig. Cut her throat. Spill her blood.*"[439]

[433] Golding, *Lord of the Flies*, p. 23.
[434] Ibid.
[435] Ibid., 53.
[436] Ibid.
[437] Ibid., p. 58.
[438] Ibid., p. 59.
[439] Ibid., pp. 57-8, italics in the original.

It is not only the natural environment and the presence of danger that transform them into savages; their very nature also plays a role. By behaving like animals, partially stripped of their human traits, they can more easily pretend not to be terrified little children. After a while, it is not only the island and its nature that the boys are scared of, but after some of them change into savages, driven only by the desire to power, unable to communicate reasonably, they pose a danger to the rest, as mentioned by Piggy who says that "there isn't no fear, either", "[u]nless we get frightened of people".[440] They feel the "world, that understandable and lawful world, was slipping away".[441] In the conflict between civilisation, humanity and savagery, instinct is evident and is more visible as the boys become paranoid, hopeless and frightened, as the following examples demonstrate:

> "What are we? Humans? Or animals? Or savages? What's grown-ups going to think? Going off – hunting pigs – letting fires out – and now!"
> Ralph summoned his wits. "Because the rules are the only thing we've got!" But Jack was shouting against him. "Bollocks to the rules! We're strong – we hunt! If there's beast, we'll hunt it down! We'll close in and beat and beat and beat – !"[442]

Ralph realises the senselessness in Jack's behaviour, noting that he would "like to put on war-paint and be a savage", [443] implying that it is just a game. Jack forms his own tribe because he does not want to adhere to Ralph's rules and because hunting and having fun are more important than being rescued. Ralph considers "to take a place in this demented but partly secure society",[444] feeling unsure. The last step that transforms Jack's tribe into savages entirely is the death of Simon and Piggy. After discovering that the 'beast' in the forest is just a fallen pilot tangled up in a tree, Simon wants to inform the others. As he approaches Jack's feast, the tribe dances and shouts their chant: "*Kill the beast! Cut his throat! Spill his blood*"![445] Simon is depicted as a "thing […] crawling out of the forest" who "came darkly, uncertainly".[446] The boys, absorbed by mass hysteria, assume the "beast was on its knees in the center, its arms folded over its face. It was crying out against the abominable noise something about a body on the hill",[447] suggesting that the beast is, in fact, Simon. They viciously kill Simon. Ralph and Piggy are left alone, wanting to restore civilisation and confront them with their savage behaviour. Sam and Eric are ordered to capture Ralph, and while joining Jack's tribe, they

[440] Golding, *Lord of the Flies*, p. 72.
[441] Ibid., 79.
[442] Ibid., p. 79.
[443] Ibid., p. 126.
[444] Ibid., p. 135.
[445] Ibid., italics in the original.
[446] Ibid., p. 136.
[447] Ibid.

"protested out of the heart of civilization".[448] Piggy's final speech before his death marks the end of Jack's transformation into a savage, Piggy says

> "You're acting like a crowd of kids".
> "Which is better – to be a pack of painted Indians like you are, or to be sensible like Ralph is?"
> "Which is better – to have rules and agree, or to hunt and kill?"
> "Which is better, law and rescue, or hunting and breaking things up?"[449]

Piggy's appeal represents the final opportunity to persuade them to abandon their savage and primal instincts, and to return to humanity and social norms. Piggy is not successful. After that, "Roger, with a sense of delirious abandonment, leaned all his weight on the lever", killing Piggy. Jack and his savages do not feel remorse; entirely on the contrary, they justify their actions and hurt Ralph, who protects civilisation, reason, and Piggy. Ralph realises that he is alone and isolated on an island with no rescue in sight. Ralph becomes a beast to be hunted. He would have been killed if rescue hadn't come. Jack's desire to hunt and kill Ralph may be partially caused by his newly discovered primal instincts, but more probably, he wants to kill Ralph because of power, which is a human trait.

The sublime plays an essential role in this text. The concept of the sublime is connected mainly to eighteenth-century literature and the Gothic genre. The sublime suggests infinity and immense power, beyond human understanding, often connected to supernatural and natural fears. In *Lord of the Flies*, the island as a whole represents the sublime, with the forest, mountain and ocean serving as specific examples of this. For the children, it is something they are unable to comprehend. The forest is associated with feelings of horror and danger, and the boys are convinced the beast lives there. Jack, acting courageously most of the time, confides in Simon and Ralph:

> "If you're hunting sometimes you catch yourself feeling as if–" He flushed suddenly. "There's nothing in it of course. Just a feeling. But you can feel as if you're not hunting, but – being hunted, as if something's behind you all the time in the jungle". […] "That's how you can feel in the forest. Of course there's nothing in it. Only – only – ".[450]

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[448] Golding, *Lord of the Flies*, p. 161.
[449] Ibid., p. 162.
[450] Ibid., pp. 43-4.

Jack is unable to understand his own feelings, and the sprawling forest on the island symbolises danger and feelings of fear and uncertainty. The monstrosity of the forest can be both, subjective and objective. For the boys, the forest is a place of darkness, unknown, and it hides the beast. Wherever they go, they have the forest behind them. The monstrosity of the forest is evident on various occasions, namely, "the forest stirred, roared, flailed",[451] "[t]he forest near them burst into uproar",[452] "as though the forest itself were angry with him",[453] and also "the roar of the forest rose to thunder".[454] These examples also show a certain degree of personification of the forest. According to them, the forest hides the beast, resulting in them fearing it. The forest is also associated with "darkness full of claws, full of the awful unknown and menace".[455] The ocean surrounding the island also represents the sublime, for it symbolises the remoteness and isolation of the children from the outside world. Additionally, supernatural elements are associated with the sea as one of the "littluns" describes that "the beast comes out of the sea", and immediately, the other children

Another representation of the sublime is the beast, which is more a concept than one particular entity. The beast itself is a product of children's minds and fills in the gaps the boys cannot understand. The children think of a beast if there is an animal in the forest or a shadow in the darkness. The way the boys act makes the beast come to life, and with their growing savagery, the beast appears more tangible. Sam and Eric are convinced to have witnessed the beast, describing it as "furry" with wings and claws,[456] and immediately, all the other boys believe them and go explore it. They see that "something like a great ape was sitting asleep with its head between its knees. Then the wind roared in the forest, there was confusion in the darkness and the creature lifted its head, holding toward them the ruin of a face".[457] In reality, they see a dead parachutist who is tangled up in a tree.

The characters demonstrate atavism[458] as the boys on the island exhibit primitive traits in a modern setting, namely regression to violence and survival instincts. The raw, wild and instinctive aspects of human nature are primarily emphasised in the behaviour of Jack and

[451] Golding, *Lord of the Flies*, p. 22.
[452] Ibid., p. 125.
[453] Ibid., p. 177.
[454] Ibid., p. 180.
[455] Ibid., p. 87.
[456] Ibid., p. 88.
[457] Ibid., p. 109.
[458] Merriam-Webster. (n.d.). Atavism. In *Merriam-Webster.com dictionary*. Retrieved June 19, 2024, from https://www.merriam-webster.com/dictionary/atavism.

Roger, and in the group as a whole. Their gradual descent into savagery is marked by Jack's hunting and loss of disgust by blood, painted faces, and masks. Another symbol of their descent is the Lord of the Flies, a sow's head that Jack stabbed on a stick as a gift for the beast. The fire represents the hope for rescue. However, the only ones who care about keeping the fire are Piggy, Simon, and Ralph. As their priorities shift from keeping the fire to hunting the beast, the importance of the fire diminishes. Two incidents mark the complete overthrow of rationality and the victory of chaos and barbarism: Simon's and Piggy's death. Piggy, as the voice of reason, is eventually killed, together with the shell, signifying authority and order. The boys are terrified of the beast, hunting it down only to realise that the only beasts on the island are them. The best is the personification of the inherent evil within every human. However, not all of them have come to this realisation. Simon is the first one to realise it. He suffers from seizures, and during one of them, The Lord of the Flies speaks to him, laughing at him for thinking "the Beast was something you could hunt and kill". The sow's head continues: "You knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go? Why things are what they are"?[459] After this speech, it is clear that the evil lies within them, not outside.

Features of primitivism can also be found in this work. The island symbolises a world removed from civilisation, where the boys can descend into a more natural state. The island's remoteness and isolation create a setting where social norms no longer apply, though some try to maintain social order, namely Ralph, Piggy and Simon. Primitivism sometimes romantics and idealises nature, which cannot be said about *Lord of the Flies*. However, simplicity and connection to nature play a crucial role in survival. Primitivism reveals the animalistic tendencies and violence that culture and civilisation suppress in us.

The island can be considered a paradise for its pure and innocent nature. Adam and Eve were banished from paradise because of their sin and could no longer enjoy a harmonious relationship with nature. For the boys in *Lord of the Flies*, the island is no paradise whatsoever, on the contrary. Although initially, it may seem that they can live their idyll without adults on a remote island, the paradise transforms into hell after a while. Because of the spoilt humanity and nature of Adam and Eve, their fall ensues. The boys experience the same thing, but their fall from paradise to hell is literal. Nature in the Garden of Eden and paradise are unspoilt and pure. Adam and Eve do not cause disruption; they live harmoniously with nature and theoretically

[459] Golding, *Lord of the Flies*, p. 128.

pose threats only after eating an apple from the Tree of Knowledge, which may result in them fearing wild animals. The snake the forbidden apple test Adam and Eve's obedience and because they fail, they are punished. The boys in *Lord of the Flies* find themselves in an environment without adults or social rules. This isolation removes authority, presenting the boys with a test of their nature. The island becomes a test for exploring the natural state of human behaviour without social norms and authority. On the island in *Lord of the Flies*, the test is more about whether the boys will adhere to social norms or give in to their primal instincts. The boys descend into savagery and violence, supressing their previous social conditioning. The boys gain awareness and knowledge gradually rather than abruptly. *Lord of the Flies* contains another religious parallel. Beelzebub, which translates to "a demon or devil" in the Bible, means "fly-lord" or "lord of the high house".[460] Golding used this translation for his work, making The Lord of the Flies a symbol of the devil.

Lord of the Flies has certain features of the so-called desert island fiction. The story takes place on a remote and isolated island. It usually exists outside of the real world, symbolising "the ideal, the unspoilt and the primitive". It directly alludes to the adventurous spirit and "exploratory instincts" of most people, evoking a certain nostalgia and longing for a simpler past.[461] Daniel Defoe's *Robinson Crusoe* (1719) marks the beginning of this genre.[462] Adventures, return to nature, and harmonious relationship with nature are also depicted in works of Romanticism. However, the boys do not experience a harmonious connection to nature, which might be expected given the initial unspoilt beauty of the island. Instead, their relationship with the natural environment reflects tension, fear, and a struggle for dominance, mirroring their internal descent into savagery. From the beginning, the boy's connection with nature is characterised more by disconnection rather than harmony. This is reflected by their initial amazement by its beauty and fear of its unknown elements. Initially, the forest seems like a place of potential, but in the end, it become a place of darkness, fear, hiding the beast.

The idea of returning to a natural and instinctive state of being is a utopia, and simultaneously inherently flawed. The boys' attempt to function in nature illustrates that humans cannot shed their social conditioning and inherent traits, even in the absence of civilisation's structure and rules. Despite being removed from society, the boys do not revert to a purely instinctive state;

[460] Drabble, *The Oxford Companion*, p. 80.
[461] Cuddon, *The Penguin Dictionary*, p. 216.
[462] Ibid.

rather, their actions are driven by a desire for power, indicating that their behaviour is not dictated by survival instincts, but perhaps by the beast within them. This leads to the eventual collapse of their society, and descend into chaos, anarchy, and savagery as they reject the rules they initially tried to establish. It is not possible to shed human traits, power being one of them, and to return to natural state completely. The inherent evil within humans is influenced but not dictated by nature.

9. Aldous Huxley

Aldous Leonard Huxley was born on 26 July 1894 in Surrey, England and died on 22 November 1963 in the United States. Huxley spent much of his childhood in Surrey, which he described as a place "full of wilderness".[463] He loved the countryside and felt heartbroken to see it destroyed by "suburbanisation of the twentieth century".[464] Aldous Huxley came from a prominent, extraordinary family of great names. His grandfather, T.H. Huxley, was a great scientist and his great-uncle, Matthew Arnold, was a poet and literary critic.[465] Huxley's strong interest in science and determination may have come from his grandfather's side, and his passion for literature from his great-uncle side.[466] Huxley's older brother, Julian, was the first Director-General of UNESCO. He had one more older brother, Trevenen, and a sister, Margaret, who lived with another woman and together, they managed a school.[467]

As the youngest son, Aldous had a very close relationship to his mother, who died of cancer when Huxley was only fourteen. This period was especially dark and difficult for him, as two years later, he lost his sight, which compelled him to withdraw from school. His condition slighly improved following several surgeries, although the operations only marginally improve his vision, leaving him "practically blind in one eye and severely impaired in the other".[468] His struggles did not end here, for his brother, Trevenen, committed suicide when Aldous was eighteen years old.[469] Due to his visual impairment, he was not allowed to enlist in the army

[463] Huxley, A. (1948). *Along the Road: Notes and Essays of a Tourist.* Oxford University Press, p. 57.
[464] Murray, N. (2002). *Aldous Huxley: An English Intellectual*. Abacus, p. 13.
[465] Firchow, P. (1972). *Aldous Huxley: Satirist and Novelist*. University of Minnesota Press, p. 7.
[466] Ibid., p. 8.
[467] Murray, *Aldous Huxley*, p. 15.
[468] Firchow, *Aldous Huxley*, p. 12.
[469] Ibid.

during the First World War, which caused him to miss "powerful experience shared by his contemporaries",[470] but later he thanked his impaired eyes "for saving his life".[471]

After attending various private schools, Huxley wen to Eton on a scholarship to study biology.[472] He was forced to leave Eton due to his eye disorder and until 1913, when he passed the exams for Oxford, he was educated privately.[473] At Oxford, he was studying for a degree in English.[474] While at Oxford, he became a member of the Oxford Socialist Society.[475] His texts first appeared in an Oxford magazine, the *Palestine Review*.[476]

During his years at Oxford, Huxley became a regular visitor of the Garsington Manor, which was "the intellectual and literary center of England". It was owned by Sir Philip, a member of Parliament, who expressed himself against Britain's involvement in the First World War, and Lady Ottoline Morell, a pacifist. Huxley met there various significant personalities, such as D.H. Lawrence, Lytton Strachey, the painter Mark Gertler, and his future wife, a Belgian refugee, Maria Nys.[477] Maria was bisexual and had relationships with various women, which Huxley's family was unaware of.[478] They had one child together, a son named Matthew.

After graduating from Oxford, Huxley taught at Eton for a short period of time, but eventually decided to become a journalist.[479] In 1919, literary critic and journalist Middleton Murry offered Huxley a position of second assistant editor on *The Anthenaeum.* In the next two years, Huxley's contributions made this journal popular. Every week, he wrote a column "Marginalia" under the pen name "Autolycus".[480] During this time, Huxley worked on his own texts, and also worked part time at the Chelsea Book Club. A few years later, he became a drama critic for the *Westminster Gazette*.[481] In 1920, his stories *Leda* and *Limbo* were published and in the following year, the novel *Crome Yellow.*

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[470] Murray, *Aldous Huxley*, p. 31.
[471] Firchow, *Aldous Huxley*, p. 13.
[472] Ibid., p. 12.
[473] Murray, *Aldous Huxley*, p. 35.
[474] Firchow, *Aldous Huxley*, p. 12.
[475] Murray, *Aldous Huxley*, p. 43.
[476] Ibid., p. 44.
[477] Firchow, *Aldous Huxley*, pp. 16-7.
[478] Murray, *Aldous Huxley*, p. 71.
[479] Firchow, *Aldous Huxley*, p. 14.
[480] Ibid., p. 19.
[481] Ibid., p. 20.

After travelling throughout Europe with his wife, they bought a house in France, where he wrote several influential works, among them *Brave New World* (1932) or an article "Babies – State Property", which was written for the *Evening Standard*, which concerns "the crisis in the family brought about both by individuals increasingly wanting to assert their rights and freedoms and by the standardisation imposed by modern democracy".[482] Soviet Russia served as an example, because the families there were "under attack as a locus of individual autonomy from the State".[483] These thoughts are evident in his later novel, *Brave New World*. Another article important for *Brave New World*, "Science and Poetry" written 1930, discusses "the dehumanising nature of modern factory work and its robbing of ordinary people of creativity". Huxley composed this article after visiting a coal mine, at Willington in Durham.[484]

Huxley's thinking in 1920s can be characterized as "intellectual pessimism", whereas in the 1930s, he explored "spiritual or religious dimension" of thinking, as well as pacifism.[485] In the latter half of the 1930s, Huxley became a member of "the Peace Pledge Movement".[486] In 1937, Huxley, with his wife and son, left for the United States. The influence of his friend Gerald Heard, writer and historian, is unmatched. They shared pacifist thoughts and Heard relocated with the Huxley family to America. During his stay in California, Huxley worked as a screenwriter in Hollywood, which led him to write *Ape and Essence* (1948).[487] In the 1950s, Huxley explored the Buddhist and Hindu communities,[488] and tried drugs, such as LSD.[489]

Aldous Huxley was a prolific author, and he although is most known for *Brave New World*, there are numerous other texts of his. Many works express Huxley's opinions, attitudes and thoughts and draw on his experiences. The protagonist of his first published novel *Crome Yellow* (1921) was modelled on his friend Lady Ottoline, whom he met at Garsington.[490] Another character in this novel, Brian Foxe, is loosely based on Trevenen, Huxley's brother, for both committ suicides.[491]

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[482] Murray, *Aldous Huxley*, p. 238.
[483] Ibid.
[484] Ibid., p. 247.
[485] Ibid., p. 286.
[486] Ibid., p. 298.
[487] Firchow, *Aldous Huxley*, p. 26.
[488] Murray, *Aldous Huxley*, p. 358.
[489] Ibid., p. 416.
[490] Ibid., p. 90.
[491] Ibid.

Brave New World (1932), as well as *Ape and Essence* (1968) and *Island* (1962) will be analysed in the following chapters. Other major works include *Antic Hay* (1923), *Eyeless in Gaza* (1936), *Encyclopaedia of Pacifism* (1937), *Perennial Philosophy* (1945), and *The Devils of Loudun* (1952).

10. *Brave New World*

Brave New World was published in 1932, and it took a considerable time for the book to become famous. The reviews after the publication were primarily negative since most critics rejected "the novel as weak in plot and characterization, shallows, mechanical in structure, and monotonous in tone".[492] One of the reasons for this negativity could be that it "was simply too far ahead of its time".[493] After decades, *Brave New World* gained popularity worldwide. Nevertheless, the originality of this novel was questioned, and Huxley was asked on various occasions about Zamyatin's *We* (1924) since these two novels share several similarities. However, Huxley repeatedly replied that he did not know about *We* while writing his *Brave New World*.[494] The similarities will be discussed at the end of this chapter.

The narrative of *Brave New World* is set in the future, specifically in the year 632 A.F., which stands for 'after Ford'. This designation is derived from the name of the twentieth-century industrialist Henry Ford. The main protagonist, Bernard Marx, lives in the World State and experiences considerable difficulty fitting in and functioning within the society. The society of the World State is characterised by a high degree of control, predictability and organisation. There are ten World Controllers in the leadership of the World State, and his "fordship" Mustapha Mond is one of them.[495] The World State exercises control over every aspect of people's lives and personalities, which is evident from the beginning. The story begins at the "CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE", and the process of fertilisation is explained.[496] One of the goals of the society is to suppress individuality, thereby creating a perception of citizens as members of their caste, each fulfilling a pre-determined role. The population is divided into five categories, designated as Alphas, Betas, Gammas, Deltas and Epsilons. The fertilisation process is not a natural process; instead, it is carried out in

[492] Harper Perennial Modern Classics. (2006). Too Far Ahead of Its Time? The Contemporary Response to *Brave New World*, p. 8. In: Huxley, A. (2006). *Brave New World*. Harper Collins Publishers.
[493] Ibid.
[494] Booker, *The Dystopian Impulse*, p. 48.
[495] Huxley, *Brave New World*, p. 34.
[496] Ibid., p. 3, capital letters in the original.

hatcheries with the help of technology. An important aspect of this process is "Bokanovsky's Process", by which Gammas, Deltas, and Epsilon's eggs

> will bud, will proliferate, will divide. From eight to ninety-six buds, and every bud will grow into a perfectly formed embryo, and every embryo into a full-sized adult. Making ninety-six human beings grow where only one grew before. Progress.[497] […] By which time the original egg was in a fair way to becoming anything from eight to ninety-six embryos—a prodigious improvement, you will agree, on nature. Identical twins—but not in piddling twos and threes as in the old viviparous days, when an egg would sometimes accidentally divide; actually by dozens, by scores at a time.[498]

Technology allows the state to defy natural processes in order to control and accelerate natural growth and development. The natural Darwinian evolution is dismissed as because it is too ineffective. Natural processes are supposedly inherently unpredictable and uncontrolled, and thus, it is inevitable that the controllers will seek to exercise control and dominion over nature. Bokanovsky's Process allows them to create millions of "identical twins" working millions of "identical machines", and the "principles of mass production [are] at last applied to biology".[499] It is not economical to wait "thirty years for two hundred eggs to reach maturity";[500] through the use of technology the "whole of a small factory [is] staffed with the product of a single bokanovskified egg" quite quickly.[501] There are women who can get pregnant naturally; however, the percentage of these women is about thirty per cent, and the rest are sterile, called "freemartins".[502]

In order to maintain strict control, the society is divided into pre-defined classes, or castes. Social conditioning plays a significant role in the organisation of the castes. Members of the castes wear specific colours so they can be recognised easily. For instance, Deltas wear khaki, Gammas green, Alphas grey, Betas dark red, and Epsilons wear black colour. Epsilons are considered to be workers without "human intelligence".[503] Alphas work hard, and their intelligence is very high, while Betas are under them. The class system is a form of social control, supporting the rigid class structure by constantly reminding citizens of their place in society and thus reducing the likelihood of dissatisfaction. The process of conditioning is of

[497] Huxley, *Brave New World*, p. 6.
[498] Ibid., p. 7.
[499] Ibid.
[500] Ibid., p. 8.
[501] Ibid., p. 7.
[502] Ibid., p. 13.
[503] Ibid., p. 15.

great importance, for each caste represents specific characteristics and mentality. In the "NEO-PAVLOVIAN CONDITIONING ROOMS", the children are conditioned to hate flowers and books.[504]

> Books and loud noises, flowers and electric shocks – already in the infant mind these couples were compromisingly linked; and after two hundred repetitions of the same or a similar lesson would be wedded indissolubly. What man has joined, nature is powerless to put asunder.[505]

This type of conditioning is performed on Deltas. Again, the complete dominion of men over nature is evident. The children age with "an 'instinctive' hatred of books and flowers. They'll be safe from books and botany all their lives".[506] It is highly efficient for them to *program* children to fear leisure time activities, primarily from lower castes, because it increases their productivity and prevents them from engaging in activities that allow them to observe nature or gain knowledge from books. The Director of the hatcheries and conditioning explains that a century ago,

> Gammas, Deltas, even Epsilons, had been conditioned to like flowers – flowers in particular and wild nature in general. The idea was to make them want to be going out into the country at every available opportunity.[507]

However, flowers and "landscape, he pointed out, have one grave defect: they are gratuitous. A love of nature keeps no factories busy. It was decided to abolish the love of nature, at any rate among the lower classes".[508] The aim is always efficiency and productivity, and when the lower classes spend their free time in the countryside, they cannot work, so they "condition the masses to hate the country".[509] Nature brings joy but is superfluous. The classes are conditioned to remain loyal and to serve the state's best interests, whereas individual interests are suppressed. The process of hypnopaedia plays an essential role in the conditioning process. Hypnopaedia is essentially a form of conditioning that occurs during sleep. It is the "greatest moralizing and socializing force of all time",[510] which may symbolise the mechanisation and dehumanisation of people in the society. The children are taught to be loyal to their caste hypnopaedia.

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[504] Huxley, *Brave New World*, p. 19, capital letters in the original.
[505] Ibid., pp. 21-2.
[506] Ibid., p. 22.
[507] Ibid., p. 22.
[508] Ibid., p. 23.
[509] Ibid.
[510] Ibid., p. 28.

Hypnopaedia is also used by the World State to control natural instincts and desires. Natural human emotions and responses are viewed as threats to the stability; therefore, they need to be supressed.

Forming deeper connections and relationships is strictly forbidden, and the children are taught this from a very young age through hypnopaedia. Promiscuity is highly praised and encouraged, and if a man and a woman meet regularly, it is perceived as terrible. Lenina Crowne, an employee at the hatcheries, tells her friend, Fanny, that she has been seeing Henry Foster, an Alpha male, for four months. Fanny is disgusted and responds by saying: "I really do think you ought to be more careful. It's such horribly bad form to go on and on like this with one man".[511] Children are born thanks to technology, so the role of parents has disappeared. In fact, people are appalled by the words of 'mother' and 'father'. There is no need for families and parents because the State provides all the education and upbringing.

One of the reasons Bernard Marx, an "Alpha Plus", does not fit in is that he tends to spend time alone,[512] which is highly unusual. Although no signs of individuality are permitted, Bernard feels he is different,

> an outsider; and feeling an outsider he behaved like one, which increased the prejudice against him and intensified the contempt and hostility aroused by his physical defects. Which in turn increased his sense of being alien and alone. A chronic fear of being slighted made him avoid his equals, made him stand, where his inferiors were concerned, self-consciously on his dignity.[513]

Bernard's awareness and feelings make him different; he stands out and the others are unable to comprehend his thoughts. Bernard is not the only person who feels that way, for he meets Helmholtz Watson, "lecturer at the College of Emotional Engineering (Department of Writing)".[514] Their discontents are manifested differently: Bernard's complaints are depicted as vain and petty; however, Helmholtz's dissatisfaction is more intellectual.

Contrasts between the natural world and the technological, scientific world are evident, namely in reproduction, hypnopaedic conditioning to hate of nature, and, finally, in the Savage Reservation. The reservation is located in New Mexico and is isolated from the rest of the

[511] Huxley, *Brave New World*, p. 41.
[512] Ibid., p. 44.
[513] Ibid., p. 65.
[514] Ibid., p. 67.

society. People living in the Reservation include native Americans as well as other groups who maintain various aspects of historical, pre-modern lifestyles, including marriage, natural childbirth, religion, and aging. The Reservation covers "five hundred and sixty thousand square Kilometres, [and is] divided into four distinct Sub-Reservations, each surrounded by a high-tension wire fence" to prevent the savages from escaping.[515] Bernard is granted permission to visit the Reservation, limited to a select few, and he takes Lenina on a vacation. Bernard is looking forward to the holiday, but Lenina is uncertain about leaving the civilised world because it is "lovely here [in the civilisation] because … well, because progress *is* lovely", and she cannot quite understand the desire to visit the savages.[516] The Warden of the Reservation describes the conditions in the New Mexico Savage Reservation:

> about sixty thousand Indians and half-breeds … absolute savages … our inspectors occasionally visit … otherwise, no communication whatever with the civilized world … still preserve their repulsive habits and customs … marriage, if you what that is, my dear young lady; families … no conditioning … monstrous superstitions … Christianity and totemism and ancestor worship … extinct languages, such as Zuñi and Spanish and Athapascan … pumas, porcupines and other ferocious animals … infectious diseases … priests … venomous lizards.[517]

Nature is preserved in the Reservation, and so are family and natural birth. In the World State, the occurrence of deadly diseases has been eradicated; however, they persist within the Reservation. The paragraph also illustrates that animals are present within the walls, which is not the case in the World State, where "there aren't any flies or mosquitoes to sting you. We got rid of them all centuries ago", as well as many other extinct animal species.[518] The savages are displeased when the Controllers interfere and try to get "rid of everything unpleasant instead of learning to put up with it", which reveals their lack of tolerance and resistance.[519] It is easier for them to eradicate whole species of animals instead of learning to coexist with them.

Lenina, and almost everyone living in the World State are overdependent on technology and the amenities of the civilised life. She does not enjoy being in the Reservation because the savages smell, and she hates walking because "you feel so small when you're on the ground at the bottom of a hill".[520] She is used to city, tall buildings and broad streets filled with people.

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[515] Huxley, *Brave New World*, p. 101.
[516] Ibid., p. 100, italics in the original.
[517] Ibid., p. 103.
[518] Ibid., p. 238.
[519] Ibid.
[520] Ibid., p. 108.

Mountains, hills and other monuments of nature cause her fear and unease, representing the sublime. There are other things entirely shocking for Lenina, such as aging or not being dressed properly. Aging is a natural process; however, the State prevents people from looking and feeling old by "preserv[ing] them from diseases. We keep their internal secretions artificially balanced at a youthful equilibrium".[521]

The Reservation is portrayed as a poverty-stricken, dirty and obscene place with spreading diseases, where a "dead dog was lying on a rubbish heap; a woman with a goitre was looking for lice in the hair of a small girl", and Lenina is terrified and disgusted.[522] The inhabitants wear almost no clothes and perform various rituals, such as being hit with a whip "to make the rain come and the corn grow. And to please Pookong and Jesus".[523] Religion, particularly Christianity, has no place in the civilised world because it contradicts their beliefs. Because of Christianity, "[w]omen were forced to go on being viviparous",[524] meaning they gave birth to their children. In the World State, Henry Ford is the only deity, only Lord is replaced with Ford. The citizens despise everything that is not scientific or technologically oriented. The absence of Christianity simplifies the control of the population. The citizens are to believe in everything rational and tangible, and religion is full of superstition, so it must be abolished. The Reservation is portrayed as a dangerous and primitive place where emotions and natural human experiences are allowed.

Lenina and Bernard encounter various savages in the Reservation, with Linda and John being the most memorable. Linda comes "from the Other Place", meaning the World State, while John was born on the Reservation. His father is Tomakin, the Director, who visited the Reservation with Linda on a holiday. However, Linda was pregnant with John at the time, and the Director subsequently abandoned her in the Reservation, later claiming that she had disappeared and was never found. The Director, while promoting the technological advancements and moral superiority, shows hypocrisy and cruelty to avoid the consequences. John does not fit into the Reservation because his mother is different from the others. Linda was used to the amenities of the modern and civilised world and was forced to raise her son without "*soma*" and a clean environment. Soma is a "[e]uphoric, narcotic, pleasantly hallucinant".[525] It is a drug that helps

[521] Huxley, *Brave New World*, p. 111.
[522] Ibid., p. 112.
[523] Ibid., p. 117.
[524] Ibid., p. 46.
[525] Ibid., p. 53, italics in the original.

one to "[t]ake a holiday from reality whenever you like, and come back without so much as a headache".[526] Soma helps the citizens to escape the reality, even at the cost of reducing their lives.

John, named John the Savage, becomes a subject to be studied. He is taken out of his natural habitat, observed and forced to adapt and accept all their beliefs. John can be regarded as a noble savage, a term used to describe a person who lives in harmony with nature and is unspoilt by modern amenities. He enjoys reading Shakespeare, which is strictly forbidden in the World State, loves nature, is monogamous and rejects taking soma. Bernard exploits John by studying him and writing texts about him to rise his social status. The only person who does not take advantage of John is Helmholtz Watson. They share a deeper connection, and their conversations are meaningful and thoughtful. John, having spent a period of time in the civilisation, states to "ate civilization" that "poisoned me; I was defiled" and then "I ate my own wickedness".[527] He then proceeds to perform a cleansing ritual in order to "purify" himself.[528] John decides to leave the city to live in an "abandoned air-lighthouse", a location that is isolated from the city. John works in the garden, spends time in the woods, and hunts animals to eat. However, his peace is interrupted by reporters and helicopters, at which John shoots arrows. He is treated like an animal at the zoo, shouted at and feared when he fights back. Unable to defend himself, under the weight of civilisation, he takes his own life. He is discovered by reporters who see "[j]ust under the crown of the arch dangled a pair of feet".[529] John symbolises deep and complex human nature before it was destroyed by technological and scientific control. He is a tragic hero for he belongs to neither to the Reservation nor the World State. Because of his mother, he is never fully accepted by the inhabitants of the Reservation, although he adopts their values, beliefs and way of living. When in the World State, he suffers profoundly. John embodies the tensions between the cultured and the un-cultured.

Mustapha Mond, the most influential figure of the World State, is a proponent of everything scientific but reads the Bible and Shakespeare, which contradicts his beliefs. He tells John about

> the Cyprus experiment [when the] Controllers had the island of Cyprus cleared of all its existing inhabitants and re-colonized with a specially prepared batch of twenty-

[526] Huxley, *Brave New World*, p. 54.
[527] Ibid., p. 241.
[528] Ibid., p. 242.
[529] Ibid., p. 259.

> two thousand Alphas. All agricultural and industrial equipment was handed over to them and they were left to manage their own affairs.[530]

This experiment resulted in a civil war in which the majority of the Alphas died. Mond's example demonstrates his attitude and relationship to people, treating them as scientific subjects. For Mond, the most essential aspect of a functioning state is stability. Feelings and emotions disrupt the stability. However, he admits that "[e]very discovery in pure science is potentially subversive; even science must sometimes be treated as a possible enemy"[531] and that "science is a public danger".[532] Mond is a visionary who employs the citizens as subjects in his scientific experiments and challenges the laws of nature in order to alter the course of future events. Nevertheless, the direction of scientific progress can be influenced when the appropriate individuals are in charge. This statement cannot be made about nature, given that it is inherently unpredictable. As a result, it is being gradually destroyed and erased. All natural elements are replaced with artificial products designed to ensure stability and conformity.

In *The Brave New World*, the World exercises control over every aspect of human lives. Everything that is natural is suppressed. Natural landscapes are replaced with artificial environments, genuine human relationships are replaced by superficial interactions and the natural learning processes are replaced by an artificial method hypnopaedia. It is motivated by the state's desire for control and uniformity over authenticity and individuality. The society in the World State society promotes promiscuity and hates monogamy. Children are conditioned from a young age to engage in casual sexual relationships as frequently as possible. Monogamy and strong emotional bonds might threaten the order, that is why they are forbidden. In numerous cultures, monogamy is associated with modern civilisations. The World State presents itself as modern, scientific and highly advanced organisation. Ironically, they promote seemingly *animalistic* and *uncivilised* behaviour, meaning promiscuity. In wilderness, animals do not normally have one partner and they are driven by instinct. The irony of a highly civilised and controlled state is that people are encouraged to follow their *animal* instincts.

As mentioned before, Huxley was asked on various occasions about the similarities between his *Brave New World* (1932) and Zamyatin's *We* (1924). The civilisation of *We* is highly controlled. The technology and science play an essential role, and individuality is suppressed.

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[530] Huxley, *Brave New World*, p. 223.
[531] Ibid., p. 225.
[532] Ibid., p. 227.

The social live is organised by the "Book of Hours", implying control over the inhabitants' social lives. Unlike *Brave New World* where the citizens are encouraged to have sexual contact whenever they want, in One State of *We*, this aspect is highly controlled. The main protagonist, D-503, cannot comprehend the attitude to sex in the past, commenting that it was

> absurd that the state (it dared to call itself a state!) could leave sexual life without any semblance of control? As often and as much as anyone might wish. … Totally unscientific, like animals. And blindly, like animals, they bore their young.[533]

The One State exercises control over every aspect of their lives. D-503 comments on the lack of control over sexual activity, comparing them to animals. The One State views the natural aspects of humanity as something to be suppressed or controlled. In the context of *We*, and similarly to *Brave New World*, the ideal society is one where every aspect of human existence, including reproduction and sexual activity, is regulated according to science in order to increase efficiency and suppress unnecessary emotions or feelings. The citizens in the One State, as well as in the World State, feel disgusted by natural birth.

The One State is separated from nature and wilderness by the Green Wall. D-503 describes that

> [d]uring the Two Hundred Years' War, when all the roads fell into ruin and were overgrown with grass, it must at first have seemed extremely inconvenient to live in cities cut off from one another by green jungles. But what of it? After man's tail dropped off, it must have been quite difficult for him at first to learn to drive off flies without its aid. In the beginning he undoubtedly missed his tail. But now – can you imagine yourself with a tail? Or can you imagine yourself in the street naked, without a coat? […] And so it is with me: I cannot imagine a life that is not clad in a Green Wall.[534]

This paragraph demonstrates the adaptation of human societies to the civilised environment. The Green Wall is a barrier that separates the controlled environment of the One State from the outside world. Nature, as in Huxley's *Brave New World*, is considered unpredictable and chaotic as opposed to the highly controlled and predictable society of the One State. The Green Wall symbolises the protection against the wilderness outside and it is said to isolate "our perfect mechanical world from the irrational, hideous world of trees, birds, animals".[535] The world of D-503 is characterised by scientific and technological control, rationality and logic. Nature

[533] Zamyatin, *We*, p. 13.
[534] Ibid., p. 11.
[535] Ibid., p. 93.

disturbs their pursuit of a perfectly ordered society and represents irrationality, chaos, freedom and individuality. In both novels, almost all natural processes are suppressed in favour of artificial and controlled environment, and the natural world is directly opposed to the artificial one.

These novels, because sharing numerous themes, are often compared and Huxley was accused of borrowing ideas from Zamyatin. Although it is true that these novels share various features, they are, in my opinion, both unique. Huxley's background influenced his approach to *Brave New World*, coming from a family with significant scientific influence, namely his grandfather. His descriptions of artificial reproduction are very detailed, as well as the process of social conditioning or hypnopaedia, reflecting his interest in and knowledge of science. Zamyatin is more concerned with the emotional and psychological struggle of an individual in an oppressed society.

11. George Orwell

George Orwell was born as Eric Artur Blair on 25 June 1903 in Bengal. When he was one year old, he returned with his mother and sister, Marjorie, to England.[536] Although he was too young to remember his life in India, he appreciated being born there and "was fascinated by the romance of the East – inspired and sustained by a youthful passion for Kipling – and then driven by the conviction that the British presence in India was morally wrong".[537]

When he was little, he enjoyed walks in nature with his mother, learning to "recognise trees and flowers and various forms of wildlife". He then joined a group of boys who perceived the woods as "an adventure playground, where one could collect bird's eggs, use a catapult to knock down a nesting bird, chase rabbits, climb trees, and, above all, fish"![538] He remembered these times in the outdoors and for him, the landscape "came to symbolise something spiritual – a Garden of Eden".[539] In his memories, those day spent in nature were always sunny, with rivers and pools swarming with fish. Throughout his life, he returned to the experience, maintaining a close proximity to nature and seeking a getaway "whenever possible on fishing trips or

[536] Rodden, J. (2007). Chronology, p. xii. In Rodden, J. (2007). *The Cambridge Companion to George Orwell*. Cambridge University Press.
[537] Bowker, G. (2004). *George Orwell*. Abacus, p. 12.
[538] Ibid., p. 24.
[539] Ibid.

excursions into the countryside".[540] His pen name Orwell probably came from the River Orwell, where he spent much time,[541] or from a village Orwell in Norfolk where he went camping. However, the origin of his pseudonym remains questionable. The first name George originated most likely from George Gissing, a novelist he admired.[542]

At the age of eight, he enrolled at St Cyprian's "private preparatory school" in Sussex.[543] Orwell portrayed his school years at St Cyprian's "as an unpleasant amalgam of snobbery, bullying and petty acts of tyranny".[544] However, he later admitted that he had exaggerated. After St Cyprian's, he went to Eton, where his experience was more agreeable. During his school year, he defied all types of authority, driven by a conviction he did not belong. In 1921, he graduated from Eton and a year later joined the Indian Civil Service and served as a policeman in Burma until 1927. During his time in Burma, his political convictions gradually radicalised and he "moved further to the left, to an identification with the poor and the downtrodden".[545] At the end of the 1920s, Orwell lived in Paris and started working on his writing. He struggled to have his works printed, therefore he worked for a short time "as a kitchen hand in a luxury hotel".[546] Between the years 1932 and 1933, he was engaged as a teacher at a private school in Middlesex. In 1933, he also taught French at the College in Middlesex.[547]

Orwell said that his decision to become a writer was formed approximately at the age of five or six. At age of four or five, he recalled composing a poem, possibly written down by his mother.[548] His writing career began already in 1914, when his poem "Awake! Young Men of England" was published in *Henley and South Oxfordshire Standard*. While at Eton, he contributed to *College Days* and *The Election Times*.[549] In the first half of the 1930s he wrote three novels, several essays and reviews of books. *Down and Out in Paris and London* (1933) and *Burmese Days* (1934) contain autobiographical features and reflect Orwell's political inclination. The third novel from this time was *A Clergyman's Daughter* (1935). Victor Gollancz, Orwell's publisher, asked him to travel to north of England to "study the conditions

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[540] Bowker, *George Orwell*, p. 25.
[541] Ibid., p. 68.
[542] Ibid., p. 142.
[543] Rodden, Chronology, p. xii..
[544] Rossi, J. & Rodden, J. (2007). A political writer, p. 1. In Rodden, J. (2007). *The Cambridge Companion to George Orwell*. Cambridge University Press.
[545] Ibid., p. 3.
[546] Davison, P. (2013). *George Orwell: A Life in Letters*. Liveright Publishing Corporation, p. 3.
[547] Rodden, Chronology, p. xii.
[548] Bowker, *George Orwell*, p. 20.
[549] Rodden, Chronology, p. xii.

of the poor and unemployed", which resulted in *The Road to Wigan Pier* (1937).[550] Thanks to this novel, he was recognised as a critic of capitalism and his inclination to socialism deepened. This work is divided into two parts, the first describing conditions of unemployed people in the north of England, and the second focusing on why socialism failed.[551] Orwell described himself as socialist and his political views are evident in many of his texts.

A turning point for Orwell was the civil war in Spain, where he fought on the Republican side, specifically on the Catalonia front. First, he was amazed to see that the "class distinctions seemed to have disappeared" and that "the working classes were in control".[552] However, his amazement was shattered when he became aware of the manner in which the Communists exercised control over the "Republican forces".[553] It was his experience in Spain that made him so depressed about the future. In 1938, *Homage to Catalonia* was published, reflecting his anger, political opinions and generally his experience during the war in Spain. Before the outbreak of the Second World War, Orwell was reconsidering his writing career, since many of his fictional novels did not sell well. However, "his documentary, semi-autobiographical, non-fiction revealed unique qualities".[554]

During the Second World War, Orwell wanted to join the army, but was rejected due to his health, therefore in 1941, he joined the BBC where he remained for two years. Subsequently, he expressed his remorse for his decision to join the BBC, suggesting that it had ultimately proved "wasted".[555] However, his time at the BBC inspired "the Ministry of Truth, some elements of Newspeak, and the ghastly cafeteria" in his later novel *Nineteen Eighty-Four* (1949).[556] Orwell then became editor for *Tribune*, which he enjoyed since he had time for his writing as well. After the publishing of *Animal Farm* (1945), he became finally "famous and financially comfortable" after struggling for fifteen years.[557] On his last novel, *Nineteen Eighty-Four*, Orwell worked from 1946 to its publication in 1949. A year later, in 1950, George Orwell died at a hospital in London at the age of 46.[558]

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[550] Rossi & Rodden, A political writer, p. 3.
[551] Ibid., p. 4.
[552] Ibid., p. 5.
[553] Ibid.
[554] Ibid., p. 6.
[555] Ibid., p. 8.
[556] Ibid.
[557] Ibid.
[558] Ibid., p. 10.

12. *Nineteen Eighty-Four*

Nineteen Eighty-Four, published in 1949, gained an immediate success. There were several inspirational sources, namely Orwell's time at the BBC, experiences in Spain and his political convictions. He worked on *Nineteen Eighty-Four* from 1946 until the end of 1948. The name of the novel is "a play on reversing the last two digits of the year he finished the novel".[559] Orwell's apt depiction of Russia under Stalin and the portrayal of "very real horrors" are what made this novel successful.[560] This text also reflects the Nazi regime under Hitler in Germany.[561]

As the title suggests, the narrative of *Nineteen Eighty-Four* is probably set in the year of 1984. The main protagonist is Winston Smith who works for the "Ministry of Truth", situated in London, "chief city of Airstrip One" which is "the third most populous of the provinces of Oceania".[562] Other two world powers are Eurasia and Eastasia. The reader perceives the narrative through the eyes of Winston and experiences his struggles and rebellion with him. Winston lives in a highly controlled society where no form of rebellion is permitted. The control is evident on various levels, but the most prominent control is that of language. This element has been briefly touched upon in the chapter dedicated to dystopian writing. Orwell created his own language system which is used to manipulate the citizens. The language itself is full of paradoxical phrases and the citizens are not to question them, even though they contradict themselves. The oxymoronic nature of the official language and the degree of manipulation are demonstrated in the slogans of the ruling "Party":

> WAR IS PEACE
> FREEDOM IS SLAVERY
> IGNORANCE IS STRENGTH.[563]

These slogans are to be found almost everywhere so they are constantly visible for the citizens. For the citizens, they make perfect sense. Other examples are the ministries,

> between which the entire apparatus of government was divided: the Ministry of Truth, which concerned itself with news, entertainment, education and the fine arts;

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[559] Rossi & Rodden, A political writer, p. 9.
[560] Booker, *The Dystopian Impulse*, p. 69.
[561] Booker, *Dystopian Literature*, p. 213.
[562] Orwell, *Nineteen Eighty-Four*, p. 5.
[563] Ibid., p. 5, capital letters in the original.

> the Ministry of Peace, which concerned itself with war; the Ministry of Love, which maintained law and order; and the Ministry of Plenty, which was responsible for economic affairs. Their names, in Newspeak: Minitrue, Minipax, Miniluv, and Miniplenty.[564]

Winston, employed at the Ministry of Truth, is responsible for permanent alteration of the past. Sometimes, the alterations he makes appear insignificant for him, yet they are of great importance to the Party. It was his job to "rectify the original" messages to make them suit the Party's interests and propaganda. Because of these constant alterations, the citizens are unsure what to believe. However, the majority seem to have no interest in this subject. The constant change of history is to make the Party credible and to show complete domination over the minds of its citizens. One of the Party's slogans reads: "Who controls the past […] controls the future: who controls the present controls the part".[565]

"Doublethink" plays a crucial role in the Party's propaganda. Doublethink means essentially the possibility "to hold simultaneously two opinions which cancelled out, knowing them to be contradictory and believing in both of them, to use logic against logic".[566] Complete loyalty and devotion to the Party is essential to its functioning, and those who exhibit signs of rebellion or autonomy are punished. The Party views its citizens as subjects to be manipulated and tests their limits to see how far they can go without serious consequences. Independent thinking is strictly prohibited for all thinking is done by the Party. Independent thinking is called "thoughtcrime" and as Winston notes, "*thoughtcrime is death*".[567] Even talking in one's sleep is considered a criminal offence, particularly if the conversation is targeted against the interests of the political party in power. To ensure the citizens behaving according to the rules set by the Party, there are "telescreens" and the "Big Brother". Every household is obliged to possess a telescreen at home, which is essentially a camera for spying. The entity known as Big Brother is not a person but rather a concept, and his face is displayed on numerous posters throughout the city. The caption "BIG BROTHER IS WATCHING YOU" is displayed beneath his face.[568] The aim of the Party's propaganda is to exert complete and total control over every aspect of the citizens' lives.

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[564] Orwell, *Nineteen Eighty-Four*, p. 6.
[565] Ibid., p. 35.
[566] Ibid., p. 36.
[567] Ibid., p. 29, italics in the original.
[568] Ibid., p. 3, capital letters in the original.

As sexual intercourse can result in the formation of deeper connections, it is stripped off any any pleasurable experiences. Consequently, the Party attempts to portray any physical contact as repulsive and the sole purpose of intercourse is "to beget children for the service of the Party".[569] The objective of the Party is "not merely to prevent men and women from forming loyalties which it might not be able to control", its true aim is "to remove all pleasure from the sexual act".[570] Any couple who displays any signs of physical attraction to one another are prohibited from marrying. It is the Party that determines who may marry. The natural desires are suppressed and controlled.

Winton often dreams about "the Golden Country" as he calls it; however, he is unsure whether it is a product of his imagination or whether he had experienced it in real.

> Suddenly he was standing on short springy turf, on a summer evening when the slanting rays of the sun gilded the ground. The landscape that he was looking at recurred so often in his dreams that he was never fully certain whether or not he had seen it in the real world. In his waking thoughts he called it the Golden Country. It was an old, rabbit-bitten pasture, with a foot-track wandering across it and a molehill here and there. In the ragged hedge on the opposite side of the field the boughs of the elm trees were swaying very faintly in the breeze, their leaves just stirring in dense masses like women's hair. Somewhere near at hand, though out of sight, there was a clear, slow-moving stream where dace were swimming in the pools under the willow trees.[571]

The Golden Country represents for Winston a place where he feels alive, calm and connected to his own humanity. The vivid portrayal of various elements, for instance, "elm trees were swaying", "their leaves just stirring", and "clear, slow-moving stream", implies the harmony and dynamism of nature. The described environment evokes a utopian paradise, where people live in harmony with nature, that is uncorrupted, pure and innocent. The setting is vividly pastoral and serene, described as an old pasture with signs of natural life like rabbit bites and molehills. This is a stark contrast to the oppressive urban environment of London under the Party's control. The pastoral setting embodies Winston's longing for a life beyond the control of the Party, reflecting his deeper desires for personal freedom and intimate connection, themes that are central to his relationship with Julia. The Golden Country offers a glimpse into the

[569] Orwell, *Nineteen Eighty-Four*, p. 66.
[570] Ibid., p. 65.
[571] Ibid., p. 31.

personal utopia Winston holds within his mind. The Golden Country is his safe space and when he is tortured, he revisits this place in his mind in order to calm himself.

Walking alone is perceived as "slightly dangerous".[572] Walking may be perceived as superfluous and waste of time, simultaneously when walking alone, one has time to think and to form for the Party dangerous thoughts. Although there are telescreens on the streets, the Party might feel lack of control over the individuals outside. For them, it is better to be at home in front of the telescreen. Yet on one evening, Winston decides to go for a walk. After feeling the air, looking at the warm sky, "suddenly the long, noisy evening at the Center, the boring, exhausting games, the lectures, the creaking camaraderie oiled by gin, had seemed intolerable".[573] The activities in which Winston is forced to participate appear to be unbearable compared to being in nature. Winston continues walking and after a while, he finds himself in "brown-colored slums", where the streets are dirty, widows of the houses are "broken and boarded up", and the general environment is unpleasant.[574] This part of the city is characterised by poverty and is populated by the working class, "the proles", who view Winston as "some unfamiliar animal".[575] The city is unsafe to walk in, destroyed by bombs, polluted and full of rats. This is the connotation the Party wants for the people to absorb in order to discourage them from walking outside. Rats, pollutions and ruins symbolise destruction, and lack of care. The social status of the proles is reflected directly in their surroundings. Kept uneducated, they do not pose any threat to the Party, which does not care about them and the conditions they live in. Paradoxically, despite living in homes with rats, the proles have more freedom than Winston.

Julia and Winston decide to meet outside the city, in the countryside. She describes him a place to meet freely and without telescreens. She

> outlined the route that he was to follow. A half-hour railway journey; turn left outside the station; two kilometres along the road; a gate with the top bar missing; a path across a field; a grass-grown lane; a track between bushes; a dead tree with moss on it.[576]

[572] Orwell, *Nineteen Eighty-Four*, p. 81.
[573] Ibid., p. 82.
[574] Ibid.
[575] Ibid., p. 82.
[576] Ibid., p. 117.

However, one cannot "assume that you were much safer in the country than in London".[577] It is mainly because of integrated microphones in the tree trunks and spies lurking everywhere. However, their desire to spend time alone is stronger than their fear of being caught. While he is waiting for Julia, Winston "went on picking bluebells. It was the best things to do".[578] Such simple activity as picking up flowers makes him happy and brings him pleasure. In the city, under supervision of telescreens, such simple pleasure may be viewed with suspicion. The lives of the citizens are planned, and they should not have time for such pointless activities. Winston meets Julia and they walk deeper into the woods. Winston observes nature and the "sweetness of the air and the greenness of the leaves daunted him", and "the May sunshine had made him feel dirty and etiolated", because he is not used to fresh air and blooming nature.[579] He realises that it is probably the first time for him to experience "broad daylight in the open".[580]

The contrasts between the natural world and the oppressed city are evident. Winston's surroundings are directly reflected in his perception. When he is in the city, everything seems bleak, gloomy and grey. His workplace is seen as "vast and white[, towering] above the grimy landscape".[581] His perception of London is characterised by decay and sense of bleakness. He describes the environment in London as full of "rotting nineteenth-century houses, their sides shored up with balks of timber, their windows patched with cardboard and their roofs with corrugated iron, and their crazy garden walls sagging in all directions".[582] The decaying houses, and "bombed sites" reinforce his perception of the city as a place, where, despite being surrounded by people, he experiences a sense of isolation and constant monitoring. In every corner there are large posters of Big Brother, which symbolise the oppression and surveillance of the inhabitants. In the countryside with Julia, they are safe, surrounded by trees that are not "big enough to hide a mike in".[583] Winston and Julia enjoy their time in nature, free and alone.

The Party organises community hikes outside the city, which are carefully planned and controlled. Winston recalls that he participated in a hike with his wife Katharine, with whom he is no longer in a relationship. They took a wrong turn and got lost. Katharine felt uneasy, because she was breaking rules, whereas Winston wanted to enjoy nature and flowers. For him,

[577] Orwell, *Nineteen Eighty-Four*, p. 119.
[578] Ibid.
[579] Ibid., p. 120.
[580] Ibid.
[581] Ibid., p. 5.
[582] Ibid.
[583] Ibid., p. 121.

the *paradise* is not a specific location, but rather a place where he feels secure, unobserved, and without the rules of the Party. He rents a room above an antique shop. The room is unclean, infested with rats and insects, yet for Winston, "the room was paradise"[584] and "sanctuary".[585] Nature provides him with a sense of comfort and a sense of sanctuary, but not for its symbolic meaning. Rather, it is because he is undisturbed and alone.

Nature contrasts with the highly controlled and oppressive environment maintained by the Party. For the Party, nature means something untamed and dangerous. Attempts to control nature have been made by the Party, namely the control over sexual lives. The Party also attempts to gain control in the outside spaces, and although there are "no telescreens" in the woods, or generally in the countryside, "there was always the danger of concealed microphones by which your voice might be picked up and recognized".[586] This suggests that the citizens are not free anywhere.

When Winston gets a hold of the forbidden book "THE THEORY AND PRACTICE OF OLIGARCHICAL COLLECTIVISM", he is convinced of its truthfulness.[587] It is said to have been written by Emmanuel Goldstein, an enemy of the Party. However, it is given to Winston in order to manipulate him. Among others, the book mentions the practises of the Ministry of Peace that has hidden "experimental stations" around the world, namely "in the Brazilian forests, or in the Australian desert, or on lost islands of the Antarctic" that are involved with

> planning the logistics of future wars; others devise larger and larger rocket bombs, more and more powerful explosives, and more and more impenetrable armour-plating; others search for new and deadlier gases, or for soluble poisons capable of being produced in such quantities as to destroy the vegetation of whole continents, or for breeds of disease germs immunised against all possible antibodies; others strive to produce a vehicle that shall bore its way under the soil like a submarine under the water, or an aeroplane as independent of its base as a sailing ship; others explore even remoter possibilities such as focusing the sun's rays through lenses suspended thousands of kilometres away in space, or producing artificial earthquakes and tidal waves by tapping the heat at the earth's centre.[588]

[584] Orwell, *Nineteen Eighty-Four*, p. 151.
[585] Ibid., p. 152.
[586] Ibid., p. 119.
[587] Ibid., p. 185, capital letters in the original.
[588] Ibid., p. 195.

The Party strives for absolute control over all aspects of society. As this passage shows, the work of the Ministry of Peace aims at a decline in moral standards and a dehumanisation of society, because of their relentless pursuit of technological advancements for warfare and control. Technological progress is misused and targeted to cause harm, pain, and ultimately, destruction. Additionally, scientific advancement is an instrument of terror and fear. The Party considers itself to be more powerful than the natural world, for they want to defy and alter the laws of nature for their own purposes.

After being captured, Winston is tortured with the intention to adopt the Party's beliefs and values. His torturer wants Winston to "get rid of those nineteenth-century ideas about the laws of nature. We make the laws of nature".[589] He attempts to persuade Winston that he has never seen bones of extinct animals, implying the nonexistence of mammoths and other animals, and that the "Earth is the center of the universe. The sun and the stars go round it".[590] He fabricates various events and, by torturing Winston, demonstrates that natural laws are irrelevant because he has the exclusive power to control Winston's life and things such as gravity or history are irrelevant. If the Party claims "the Earth is flat", or that "two and two make five", Winston is not to contradict it.[591] In the end, after being tortured for a very long time, Winston gives up and accept the lies of the Party.

In the society depicted in *Nineteen Eighty-Four*, the Party exercises complete control over all aspects of the citizen's lives. The natural world and the laws of nature are perceived as something untamed; however, the Party manages to detach his citizens from them and reduce them to areas they are able to dominate. Although they do not *own* or *control* nature, the citizens are made to believe otherwise. The Party presents itself as an entity larger than God. When Winston is with Julia in the countryside, deep in the woods, they believe that they are alone, and they finally feel happy. However, the sense of being observed is evident as they cannot stay for too long and revisit the same place for the second time after a short period of time. For the main protagonists, nature does not necessarily mean sanctuary, paradise, or a place of freedom, rather, it is a refuge, and a place to rest.

[589] Orwell, *Nineteen Eighty-Four*, p. 268.
[590] Ibid., p. 269.
[591] Ibid., p. 281.

In his article, Piere H.G. Stephens explores the relationship of human freedom to external natural world and internal nature of human beings in relation to Orwell's *Nineteen Eighty-Four*. A strong division has developed, with human freedom seen as separate from a determined, valueless natural world. However, the author argues in favour of a different concept of human liberty, one that does not depend on ownership but instead sees nature as a point outside human control. Stephens supports this argument by examining the natural scenes and elements in *Nineteen Eighty-Four*, showing how they relate to ideas of nature, freedom and fulfilment. The connection between nature, human liberty and fulfilment has its roots in "the Greek notion of *kosmos*", implying a spontaneous and "beautifully harmonious process" that differs from the corrupted life in the city.[592] The passage, describing Winston dream of the Golden Country represents for Stephens

> inspiration, initiation, and final moment of his rebelling, a rebellion of thought based upon authentic feeling, and it is at these key moments that the imaginary of nature is called upon as the touchstone of liberty, sincerity, and spontaneity.[593]

When Winston is tortured, he dreams of this Golden Country, which helps him to preserve his individuality and to express his rebellion by thinking. Julia plays an essential role as she is symbolising "a revolt of spontaneous instinct against imposed collective political will", reflecting Winston's desire and the submission to his primal instincts.[594] Nature, in its different forms, acts as a subtle but crucial force opposing political power. The Golden Country is a location outside the Party's surveillance and control, where Winston can gain a broader perspective and where his rebellion can start. It represents a safe space for him. According to Stephens, nature exists outside humans and their control, and functions as a counterweight to the highly controlled artificial environment. By dreaming unintentionally of the Golden Country, he experiences freedom of thinking. The Party wants to control thinking processes of its citizens; however, dreaming cannot be suppressed. In this context, imaginary nature functions as an impetus forcing and encouraging people to rebel and helping them to retain their liberty. Natural processes, forces and subconscious impulses and instincts create hope, which is central to dystopia. In the novel, hope is expressed through the appendix on Newspeak, which,

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[592] Stephens, P. H. G. (2004). Nature and Human Liberty: The Golden Country in George Orwell's 1984 and an Alternative Conception of Human Freedom. *Organization & Environment*, *17*(1), p. 78, italics in the original.
[593] Ibid., p. 84.
[594] Ibid., p. 85.

as Stephens points out, is written in the past tense. The Golden Country's is significant for it is linked to the retrieval of nature in connection to freedom, and the options it offers.[595]

13. Nature and dystopia

Nature plays an essential role in dystopian literature. Its significance in dystopian texts varies considerably, from a prominent position to a relatively minor role. The aim of this closing chapter is to compare the use and treatment of nature in the four primary texts analysed above, and to consider my findings in relation to other dystopian texts. In some dystopian works, it is difficult to determine whether the portrayal of nature is purely positive or negative due to changes or ambivalence in the narrative perspective, and often there is no clear boundary. Similarly to other genres, nature and landscape can perform various functions in dystopian texts. The basic function is to provide a physical setting for the plot. It appears that in dystopian fiction, natural spaces are often environments that provide a refuge or sanctuary for the protagonists where they experience harmony, peace, and sanctuary. Nature can also be used as concept, for example as a dangerous force. In this case, nature may be employed as a means of controlling or advancing the interests of the ruling regime. Finally, it can also work as a symbol.

In the novels *Fahrenheit 451*, *Lord of the Flies*, *Brave New World* and *Nineteen Eighty-Four*, nature plays different roles but it is often placed in opposition to human civilisation or societal control. The depiction of nature varies from being a sanctuary and a symbol of purity to a place of danger and chaos, reflecting the complex relationship between humans and their environment.

In most studied texts, nature is perceived as a positive element and force for the oppressed individual or a group of individuals because it represents those aspects of life that are untouched by, or can escape, the controlling mechanisms of the dystopian society. Nature symbolises freedom and provides a physical escape from the oppressive systems. To the oppressed societies where individual actions and thoughts are strictly regulated, the natural world offers a place where characters experience a sense of autonomy and relief from surveillance. It is an environment where they experience peace, safety, and freedom. In Bradbury's *Fahrenheit 451*, for example, Montag manages to escape from captivity, and his primary destination is nature. He jumps in a river, hides in woods and nature provides him with shelter. The protagonist is

[595] Stephens, Nature and Human Liberty, pp. 92-6.

liberated from the oppression and experiences feelings of safety. A physical escape from the oppressed world to the natural world is employed in a similar way in Orwell's *Nineteen Eighty-Four* or E.M. Foster's *The Machine Stops* (1909).

The escape to the natural world need not be merely a physical flight; for numerous protagonists, it can be an imaginary relocation that brings internal freedom, peace, and calmness. In this case, nature often in the form of a pastoral idyll, is a concept or imagined entity felt as a positive force that helps the protagonists cope with their unbearable reality. The protagonist finds liberation in their mind or subconscious, including dreams and imagination. In dystopian environments, where humanity, individuality, and independence are crushed by oppressive regimes, nature can offer spiritual and emotional healing. This is the case in *Nineteen Eighty-Four* where Winston, while being tortured, resorts to the imaginary Golden Country, thus exhibiting signs of independence, individuality and autonomy which are rejected by the Party.

In *Lord of the Flies*, the island is initially perceived as a place of adventure and associated with positive force. The place embodies a sense of freedom and adventure, offering the boys an apparent escape from the structured, adult-controlled world they have left behind. This natural setting, which is untouched and removed from civilisation, offers at first vast potential for exploration and enjoyment. A holiday idyll, the island resembles a utopia where the boys are free from rules and restrictions. The natural surroundings, including beaches and jungle, provide a perfect *playground* for them. This changes, however, as the story progresses, and the place becomes transformed by fear. Reflecting the boys' fears and violent impulses, the surrounding landscape becomes in their eyes a dark and dangerous, evil-harbouring place.

The oppressive and ruling parties view nature as a negative force for it is untamed, chaotic and uncontrolled, hence posing a serious threat to the stability of their regimes. Although they are able to control some aspects of the natural world, including reproduction, as in *Brave New World, The Handmaid's Tale, Nineteen Eighty-Four*, or animals by keeping them closed, or eradicating them, such as in *Brave New World*, and *We*, they cannot control it as a whole. This is the reason why dystopian governments or regimes try to detach people from nature because these uncontrolled and uncontrollable areas may provide loopholes for revolt or breakout. Either nature is depicted as a hostile force within the texts, or the regimes depict nature as hostile. The concept of nature as an enemy abuses natural human concerns about the dangers of uncontrolled environments, the challenges of survival, and the psychological fears associated

with the unknown. The challenges of survival are demonstrated in *Lord of the Flies*, but also, for Linda in *Brave New World*.

Numerous dystopian texts employ the contrasts between natural and artificial worlds. The natural world is depicted as untamed, chaotic, and primitive, whereas the artificial world is controlled and usually technologically and scientifically advanced. The dystopian society is situated in an enclosed space, separated from the natural world. One of the reasons is mentioned above. Another, seemingly beneficial, reason is protection from primitive savages, wild animals and other dangers. This is the case of Huxley's *Brave New World* and Zamyatin's *We*. In his novel, Huxley places the primitive savages in the Reservation, which can be perceived as a closed zoo from which the subjects cannot escape. The contrast between the highly controlled, artificial, scientific society of the World State and the Reservation may represent threat to the regime. If the citizens are allowed to experience the savages' way of life, some of them may appreciate it. Similarly, the society of the One State in *We* is separated from the natural world by the Green Wall. The rational world is kept within the boundaries of the Green Wall while the wild, untamed, irrational, and uncontrolled nature exists outside. By keeping the Reservation closed off, the World State ensures that its citizens remain within a controlled environment where everything can be managed, and unpredictable influences are minimised.

The boundary between the dystopian and the free world is frequently represented in an island, thanks to the clear physical barrier of the sea separating it from any other land. The island may serve to distinguish between the natural and the artificial worlds. In utopian fiction, societies are placed on islands for various reasons, including the avoidance of outside influences and the outside world in general, intimacy, and reluctance to share the utopian mentality with others, as is the case of Huxley's *Island* or More's *Utopia*. In numerous dystopian worlds, the oppressed society, although situated on the mainland, may be experienced by the citizens as a remote island due to its isolation.

Consequently, one of the primary objectives of dystopian regimes is to disrupt the ability of individuals to perceive and interact with nature. There are many methods that can be employed to achieve this objective. The oppressive systems may physically punish their inhabitants for spending time in the natural world. Alternatively, the ruling system may provide something that encourages citizens to remain inside. This form of *bribery* serves to control the citizens, without resorting to physical punishments. The citizens have no need to leave their homes, as all

necessary items are available indoors, as evidenced in *Fahrenheit 451*. Another method to disrupt the ability of inhabitants to appreciate and interact with nature is through conditioning. If the citizens are taught from an early age that the natural world is useless, hideous and dangerous, they are made to believe it without contradiction. This way, the systems exercise their control over its citizens, as is the case of *Brave New World* or *Fahrenheit 451*, where modern amenities encourage people to remain indoors, while the lack of access to knowledge results for most of them in being uneducated, shallow and vain. Without books and visits to the countryside, they are unable to appreciate the beauty and healing qualities of nature. It is easier for the ruling system to control and manipulate uneducated citizens.

This pattern appears also in Huxley's *Brave New World*, whose citizens exhibit no need to spend time out of doors either. The lower classes are conditioned to view nature as an obstacle to productivity. Anything that does not result in productivity is perceived as useless. Nature cannot provide simple pleasures, as it is not economical. The natural world is depicted as disgusting or annoying, with examples including natural birth and many animal species that have been eradicated. The society functions as a factory where individuality and everything natural is suppressed. For the World State, nature represents chaos and unpredictability. The principles of the World State are deliberate order, efficiency, and control, which differs in the natural environment, since the control and order are not organised. Nature, with its uncontrollable forces including weather, diseases, and wildlife, represents a threat to the stability and predictability. Physically, the regime controls the natural environment to the extent that even human reproduction is a laboratory process. Ideologically, the regime teaches that the controlled conditions and the principles of the World State are superior to natural processes. This scheme is also adopted in *Nineteen Eighty-Four*, where even the language that contains emotional phrases, or names for all kinds of natural processes, are gradually erased and replaced by an artificial language.

The concept of control is a prominent theme in *Nineteen Eighty-Four*. The Party exercises control over the citizens in a number of ways, including the suppression of natural instincts, such as sexual and deep relationships, the prohibition of independent thinking, and the control over their free time and relationships. While being tortured, Winston is forced to accept the Party's beliefs that contradict the natural laws. The Party positions itself as God, capable of modifying the laws of nature as they say. The Party does not care about the environmental

conditions under which its citizens live. The inhabitants are expected to be grateful and loyal and accept the notion that their happiness is a result of the Party's influence.

While humans can exhibit a great deal of power through technology and societal control, nature ultimately emerges as a more powerful force. It provides the characters with physical and spiritual sanctuary, symbolises hope and renewal and offers a counterbalance to the destructiveness of human actions. Nature's subtler but deeper power has the capacity to heal, renew, and preserve. This is evident in *Fahrenheit 451*. The oppressive systems seek to exercise control over the natural world, and the citizens are led to believe that it is the state, party, or system, that controls the natural laws and processes. However, the government comes to the realisation that it is unable to control the untamed wilderness and all natural processes. Consequently, it either attempts to eradicate it or to separate it.

In the novels *Fahrenheit 451*, *Nineteen Eighty-Four* and *Brave New World*, nature functions as a symbol of rebellion. In dystopian literature, protagonists frequently attempt to rebel against the regime in various ways. Montag, Winston and John challenge the homogeneity of the dystopian society by exhibiting signs of independent thinking. All three protagonists are able to both physically and imaginatively escape from their respective dystopian societies. Winton flees to the countryside with Julia, and to the Golden Country in his imagination. Montag escapes emotionally and intellectually when he is with Clarisse, as he does not need to pretend or hide. Ultimately, he flees the city to wilderness. John is brought into the World State and subsequently moves to a remote lighthouse in order to avoid the city.

In *Brave New World*, the natural setting of the Reservation is used to illustrate the loss of humanity and basic freedoms in exchange for stability and superficial benefits. The loss of humanity is manifested through controlled society where free will, emotional depth and genuine relationships are sacrificed for social stability. Natural human processes, such as childbirth, aging, and death are hidden, suppressed or eradicated. In *Lord of the Flies*, the loss of humanity is explored through the descent into savagery of a group of boys marooned on a remote island, caused by the collapse of the social order and structure. The island, initially a place of unspoilt and natural beauty and a symbol of purity and harmony, becomes a setting for acts of violence and cruelty that reflect the boys' loss of innocence and humanity. It appears that the only remaining human trait is the lust for power. In *Nineteen Eighty-Four*, the loss of humanity is reflected, for example, in Newspeak, which eliminates personal thought, or in the homogeneity

of the citizens. *Fahrenheit 451* addresses the loss of humanity through the suppression of literature and numbing effect of the media. Their meaningless conversations and superficial pleasures lead to a disconnection from themselves.

In *Nineteen Eighty-Four, Brave New World, Lord of the Flies* and *Fahrenheit 451*, natural landscapes and spaces are often portrayed in ways that significantly reflect the themes and contexts of each dystopian narrative. While there are similarities between the works, differences in depiction and style are also evident among these texts. All four authors depict nature vividly, paying attention to details. They use a third-person omniscient narrator, which sometimes describes the surrounding world and events through a character's perspective. This is evident in *Brave New World*, where the description of the Reservation reflects the beliefs and convictions of the World State, but it is through John's perspective that the reader can get a glimpse different from the official propaganda. Golding benefits from his experience as a teacher of schoolboys and reflects this to the depiction of nature. His description corresponds with how children tend to perceive nature. If they feel say they see it as being mysterious, eerie, but also adventurous and amazing. Once they stop feeling safe and comfortable, nature turns into a hostile world. Orwell and Bradbury both describe nature as a positive force, as opposed to the unpleasant, bleak and gloomy city. While describing the city, Orwell uses traditional images of dystopian cities such as rats, pollutions, and ruins. Whereas when describing the Golden Country, or the place in the countryside where Winston and Julia meet, he pays attention to details, portraying a pure and idyllic landscape. Bradbury eventually destroys the oppressed city with all its modernities, and only nature is preserved.

Conclusion

The thesis has delivered a comparative analysis focused on the use and treatment of nature in four seminal dystopian novels, *Fahrenheit 451*, *Lord of the Flies*, *Brave New World* and *Nineteen Eighty-Four*. The aim was to reveal any shared patters or, on the other hand, identify any major differences in the portrayal of nature and physical environments in the novels.

Fahrenheit 451 examines various themes, including the consequences of an illiterate population, the manipulation and control exercised by those in power, and the oppression of the citizens. Guy Montag is initially a typical citizen of the oppressive regime. However, after meeting Clarisse McClellan and experiencing an epiphany, he becomes typical dystopian protagonist experiencing feelings of uncertainty. Nature is contrasted with the controlled environment of the city and is portrayed as useless. The objective of the regime is to prevent citizens from spending time outdoors by offering theme indoor activities, including televisions and radios. Due to their lack of literacy, vanity and the prohibition of outdoor activities, the citizens are unable to appreciate nature. Ultimately, nature emerges as a force bigger than human interventions, offering Montag hope and protection.

In *Lord of the Flies*, the portrayal of nature mirrors the boys' age. Initially, nature on the island is depicted as utopian paradise and a place of adventure for the English schoolboys. As the narrative progresses, the natural environment becomes mysterious place hiding the beast. The beast represents threat that the children are unable to comprehend, as well as the evil that exists within every human being. Golding explores the themes of a complete return to nature and the human as a fully natural being, which shows to be impossible.

The natural world is in opposition to the artificial in *Brave New World*. The World State represents scientific and technological progress, and the state exercises control over all aspects of human life, including reproduction. One of the objectives of the World State is to prevent its citizens from being unproductive and vain. This is achieved through conditioning. The World State portrays nature in the Reservation as a source of terror for its citizens. The inhabitants in the Reservation live in an enclosed place, unaffected by outside influences, similarly to utopian societies.

Nature depicted in *Nineteen Eighty-Four* reflects Winston's perception. As he wanders through London, he characterises it as a place of darkness, gloom, and destruction. Nevertheless, his description of the utopian land of the Golden Country is vivid, vibrant, and evokes a sense of harmony and liberty, similarly to the Reservation in *Brave New World*, nature in *Fahrenheit 451*, and initially in *Lord of the Flies*. The Party wants to exercise control over all natural processes. Despite the impossibility of such scenario, the Party attempts to persuade the citizens otherwise.

The analyses of the novels have revealed that there are several repeating patterns. In the novels *Fahrenheit 451* and *Nineteen Eighty-Four*, nature is depicted as sanctuary, symbolising freedom, and liberation from the oppressive regimes. While nature offers a temporary respite in *Nineteen Eighty-Four*, it ultimately fails to provide a lasting sanctuary or hope. This differs in *Fahrenheit 451*, as there is hope for Montag and the humanity in the return to nature. For Montag in *Fahrenheit 451* and John in *Brave New World*, the connection to nature and natural processes are crucial for they symbolise true freedom and preservation of humanity.

The similarity is apparent in the depiction of nature by the oppressive regime. For the regimes in *Nineteen Eighty-Four*, *Brave New World* and *Fahrenheit 451*, nature is perceived as hostile, useless and needs to be eradicated or suppressed.

All four texts exhibit a common pattern of nature as a contrast to corrupted human society. In *Lord of the Flies*, nature is opposed to the structured public school environment and a society built on similar principles and rules. In contrast, on the island, there are no authorities. Nature in *Nineteen Eighty-Four*, *Brave New World* and *Fahrenheit 451* is presented as a symbol of freedom, in contrast to the oppressive societies depicted in the novel.

Nature reflects characters' psyche in *Lord of the Flies* and *Nineteen Eighty-Four*. Initially, the boys are amazed, feel adventurous; however, as the story progresses, so does their perception. In *Nineteen Eighty-Four*, Winton's perception and depiction correspond with his physical environment. In *Fahrenheit 451*, physical contact with landscape and nature brings relief and pleasure.

Lord of the Flies and *Brave New World* explore the theme of nature reviving animalistic instincts. For the boys in *Lord of the Flies*, the evil lies within them, and the primitive and

animalistic instincts are developed in the natural environment. For John in *Brave New World*, the connection to and understanding of nature are crucial, as he is unable to function in the World State.

In *Nineteen Eighty-Four*, *Brave New World* and *Fahrenheit 451* nature is employed as a symbol of rebellion against the oppressive regimes. For all three protagonists: Winston, Montag and John, nature represents rebellion in two distinct ways, often overlapping in each text: as a physical escape and as an imaginary place that resembles sanctuary.

The themes of control and power are of central importance in all four texts. The regimes attempt to exercise control in *Fahrenheit 451*, *Brave New World* and *Nineteen Eighty-Four* over nature and natural processes. This proves to be successful in *Brave New World* and *Nineteen Eighty-Four* but unsuccessful in *Fahrenheit 451*. In *Lord of the Flies*, the boys exercise control and power over each other, rather than over nature.

As shown, there are numerous differences and similarities between the four texts. Most similarities are shared between *Nineteen Eighty-Four*, *Brave New World* and *Fahrenheit 451*, as they all depict totalitarian regimes *Lord of the Flies* differs the most due to its different focus.

I selected this theme for my diploma thesis, because I have great interest in dystopian novels. During my reading of dystopian novels, I have consistently observed the role of nature and have been intrigued by the possibility of identifying shared patterns and the extent to which nature is a significant element in dystopian fiction. In the course of my reading and study of secondary sources, I encountered numerous dystopian texts that are not as frequently discussed as the four novels that I have analysed. These could be subjected to further analysis in a subsequent work.

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