

**AN ECOCRITICAL ANALYSIS: THE INFLUENCE OF  
NATURE IN *BRAVE NEW WORD* BY ALDOUS HUXLEY**

**THESIS**



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AN ECOCRITICAL ANALYSIS: THE INFLUENCE OF NATURE IN *BRAVE  
NEW WORD* BY ALDOUS HUXLEY

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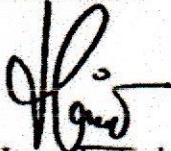
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## ABSTRACT

Author, A. N. (2023). *An Ecocritical Analysis: The Influence of Nature in Brave New World by Aldous Huxley*. English Literature Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya. Advisors: Sufi Ikrima Saadah, M.Hum.

This study aims to analyze environmental issues and their relationship with humans in the novel *Brave New World* by Aldous Huxley. This study uses literary eco-criticism, an approach to literary criticism that considers the relationship between humans and their environment in literary works. The formulation of the problem in this study is divided into two: how is the representation of the environment in the novel and how is the relationship between humans and their environment in the novel.

This study uses a qualitative descriptive method approach with content analysis techniques to collect data from the novel. Descriptive study in text analysis is applied in this research to analyze the data in the novel. Data is collected by interpreting the quotations and conversations in the novel.

The results of this study indicate that the representation of the environment is depicted through environmental issues in the novel, such as the natural and artificial environment. The relationship between humans and their environment in this novel is described through nature, the environment by humans, and the artificial environment created to satisfy human needs. In conclusion, this study showed some of data findings: the portrayal of environmental issues, the portrayal of artificial environment, nature as provider of human need, and human exploitation towards nature.

**Keywords:** Literary Ecocritic, Environment, Human.

## ABSTRAK

Author, A. N. (2023). *Analisis Ekokritik Sastra: Pengaruh Alam dalam Novel Brave New World Karya Aldous Huxley*. Program Studi Sastra Inggris, Fakultas Adab dan Humaniora, UIN Sunan Ampel Surabaya. Pembimbing: Sufi Ikrima Saadah, M.Hum.

Penelitian ini bertujuan untuk menganalisis isu lingkungan serta hubungannya dengan manusia dalam novel yang berjudul *Brave New World* karya Aldous Huxley. Penelitian ini membahas tentang analisis ekokritik sastra, yang merupakan pendekatan kritik sastra yang mempertimbangkan hubungan antara manusia dan lingkungannya dalam karya sastra. Rumusan masalah dalam penelitian ini dibagi menjadi dua, yaitu bagaimana representasi lingkungan dalam novel dan bagaimana hubungan antara manusia dengan lingkungannya dalam novel.

Penelitian ini menggunakan pendekatan metode deskriptif kualitatif dengan teknik analisis isi untuk mengumpulkan data dari novel. Studi deskriptif dalam analisis teks diterapkan dalam penelitian ini untuk menganalisis data dalam novel. Data dikumpulkan dengan menginterpretasi kutipan-kutipan maupun percakapan yang ada dalam novel.

Hasil penelitian ini menunjukkan bahwa representasi dari lingkungan digambarkan melalui isu lingkungan yang ada dalam novel seperti lingkungan alami dan buatan. Hubungan antara manusia dengan lingkungannya dalam novel ini digambarkan melalui pemanfaatan alam dan lingkungan yang dilakukan oleh manusia serta lingkungan buatan yang diciptakan digunakan sebagai pemuas kebutuhan manusia. Sebagai kesimpulan, penelitian ini menunjukkan beberapa temuan data: gambaran isu lingkungan, gambaran lingkungan buatan, alam sebagai penyedia kebutuhan manusia, dan eksploitasi manusia terhadap alam.

**Kata Kunci:** Ekokritik Sastra, Lingkungan, Human.

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# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

Environmental issues are related to increasing awareness of the importance of maintaining and protecting the environment. In recent decades, the scientific study of environmental issues has progressed rapidly, especially with a better understanding of human impacts on ecosystems. Human activities such as deforestation, pollution, climate change and the unsustainable use of natural resources have serious consequences for our planet (Buell, 2005, p. 30). The study of environmental issues does not only focus on identifying problems, but also on finding innovative solutions that can help overcome these challenges. Ecocriticism is the most suitable theory for analyzing ecological problems and ecological changes in literary works.

Ecocriticism is the study of the relationship between literature and the natural environment. It focuses on the earth as an approach to the study of literature (Glotfelty, 1996, p. xviii). Ecocriticism observes the relationship between humans and non-humans. The point is that Ecocriticism does as an attempt to find nature as nothingness and silence in the text and interpret environmental representations as relevant literary categories. Ecocriticism provide changes in canonization through literary works that bring about natural issues. Ecocriticism is a “literary and physical studies environment” (Glotfelty, 1996, p. xix).

In ecocritical social and environmental theories made as the root of this theory, theorists and critics agree to use a literary analysis approach to test Social,

political, psychological, philosophical, and human needs for environmental interaction. For the first time, ecocriticism was known as the different focus theory, which became its development. Historical trends in movement through changes in pastoral care have been followed by Garrard from the structured working relationship between humans and nature. While much ecocriticism covers scientific disciplines and trajectories of research aspects, ecocriticism “generally ties their cultural analysis explicitly to green moral and political agenda” (Garrard, 2004, p. 3).

Literature is a form of creative or imaginative writing, not stating that philosophy, history, and natural science are not creative and not imaginative (Eagleton, 1996: 2). A work like a novel is made with several aspects and several structures such as plot, theme, character, language style, and point of view. Each of these aspects is connected to creating literary works. Novels are stories created through human imagination. Stories in novels always have characters, and the characters interact to develop plots. Apart from being a subject, the character becomes an object in the story.

Nature has long been part of the representation of many literary works. Nature is often not only the setting for fictional stories in literary works but can also become the main theme in a literary work. The choice of diction, such as water, trees, rivers, waves, clouds, and other words, shows that writers use nature to describe the setting or content in the literary work itself (Olaofe and Okunoye, 2008, p. 19). So it is with the author of the novel. Nature becomes a bridge for

writers and writers of literary works to convey the atmosphere, image, setting, or the big theme in literary works such as environmental issues.

One novel about the relationship between humans and nature is *Brave New World* by Aldous Huxley. This is a novel that was first published in book form in 1932 from several novels. Located in England, this novel is one of the most popular and is seen as a dystopian novel. This novel talks about the shadow and imagination that occur in the future through genetic engineering, where all creatures' lives feel free and never feel significant pain.

The literature review is in the form of several previous studies that have been carried out to support this research. One is a study conducted by Fajrin (2022) about the moral contradiction of the government's actions in Aldous Huxley's *Brave New World*. The second study is conducted by Fajrin (2019) on the process of human creation in the novel *Brave New World* by Aldous Huxley. The third study is conducted by Arrozi (2016) about manipulating social classes in the novel *Brave New World* by Aldous Huxley.

The difference between this study and previous studies is in the theory used to analyze and the object of study. This study, written by the researcher, used the study of literary ecocritic theory on the object of study in the form of a novel entitled *Brave New World* by Aldous Huxley. As far as the knowledge of the researcher, no one has taken up this research yet. In this novel, the state of the environment, which includes something in the universe, such as the creation of humans and their environment, is described clearly and in-depth. The research related to the relationship between humans and their environment in this novel is

very important. Therefore, the researcher is interested in conducting this research about environmental issues and their relationship with humans.

Based on the description of the background of the problem above, this study aimed to identify the representation of nature and the relationship between humans and nature in the novel. The approach used by the researcher to analyze is ecocritical theory. The researcher formulated two focus research questions; the first is how the representation of nature, and the second is how the relationship between humans and nature.

## **1.2 Problem of the Study**

There are two problems of the study related to the research question formulated by the researcher below:

1. How is the representation of nature in *Brave New World*?
2. How is the relationship between humans and nature depicted in *Brave New World*?

## **1.3 Significance of the study**

The researcher, theoretically, hopes that this study can contribute to developing a study of ecocritic and that the readers of this study can also broaden the treasures of their knowledge in the field of literature and increase their knowledge about an environmental issue in literary work. Furthermore, this study can be made as reference material for literary students, especially those conducting further research on a work that refers to human and nature issues in literary work. Practically, the researcher hopes that this research can help the



## CHAPTER II

### THEORETICAL FRAMEWORK

#### 2.1 Ecocriticism

Ecocriticism is a criticism of nature, where every living creature on earth must be close to nature, for example, with the land because the land where they live and build houses (Glotfelty, 1996, p. xix). Ecocriticism is a general term in which various approaches fall, which will be difficult to understand. Literary ecocriticism studies the relationship between literature and the physical environment. Ecocriticism wants to trace ideas and ideas about the environment and its representations. In simple terms, ecocriticism is the study that connects literature and the physical environment (Glotfelty, 1996, p. xviii).

In the 1980s, Ecocriticism appeared on the shoulders of the environmental movement that began in the 1960s with the publication of Rachel Carson's *Silent Spring*. Ecocriticism at the time became instrumental in the earth-centered approach because the relationship between environment and culture believes that "the culture that humans do is connected to the physical world, which affects and is influenced by it" (Glotfelty, 1996, p. xix). Ecocriticism is a study that connects collaboration between natural scientists, literary critics, writers, historians, anthropologists, and more. Ecocriticism asks us to introspect ourselves and the world around us, to criticize how we represent, interact, and create an environment, both natural and man-made.

Ecocriticism emerged in the 20<sup>th</sup> century and at the beginning of the first decade of the 21<sup>st</sup> century. Since then, ecocriticism has begun to smell literary







situation more perfectly. Poetry is a certain type of knowledge, namely knowledge through experience (Luxemburg, Hartoko, 1989, p. 52).

New Criticism argues that a literary work is a finished entity, an objective aesthetic phenomenon. Literature is very avoiding from subjective nature. According to Wimsatt (in Hartoko, 1989, p. 52), poetry should not be mixed up with the impression (affect) obtained by the reader. If we follow the affect fallacy, we fall into subjectivist and impressionist criticism. According to Brooks (in Hartoko, 1989, p. 53), the unity characteristic of a poem cannot be paraphrased or described in an “ordinary” way. A poem can be likened to a drama. Even in a poem, something is staged. There are tensions between the elements, which are resolved through conflict.

The basic idea of New Criticism is the concept of structuralism which cannot be separated from psychological theory. Jean Piaget gave three kinds of structural characteristics, (1) the overall idea, (2) intrinsic coherence, (3) the idea of transformation that allows the formation of new interpretations, (4) the idea of self, which means that the structure is autonomous (Hawkes, 1977, p. 141).

Roland Barthes (in Damono, 1979, p. 40-49). mentions the characteristics of this approach, namely (1) attention is focused on the whole in totality, (2) not only examines the surface (outward) structure but also the inner structure, (3) the structure is anti-causal, that is, it does not relate literary works to anything else. Furthermore, Propp (in Teeuw, 1984, p. 64) says a reciprocal relationship exists between one structural element and the other elements in the overall structure.

Maren Griscbach provides three characteristics of the structure, namely: (1) in structure, there is an interrelationship of the elements of a literary work which is a system of interaction between its constituent elements, (2) in structure, there is something abstract that unites different things to obtain universal law, (3) structure does not involve historical review (Junus, 1985, p. 17).

Teeuw (1984, p. 123) mentions the principles of structure: unity, wholeness, roundness, and entanglement. This understanding shows that the elements in a structure form a totality and that there are intertwined meanings between the elements in a structure. The other elements determine the meaning of one element and are also determined by the meaning of its totality. These elements form a unified whole and round unity with still visible elements.

The principles underlying the New Criticism analysis technique are (1) the structure aims to dismantle and describe as carefully, thoroughly, in as much detail, and as deep as possible the interrelationships that form the overall meaning, (2) the structure does not add up the elements, (3) structure seeks to semanticize the structural relationships that exist in poetry. This structural relationship is usually marked by a cohesive relationship both at the level of morphological structure, syntactic structure, and semantic structure, and (4) structure assumes that the whole meaning of a literary work is in the integration of the total structure.

New Criticism directs attention to the literary work itself. Analyzing literary works only analyzes composition and organization (structure). Literature is built by the components of literary texts, which are related to each other to form a

system. Typical use of grammar, such as irony, paradox, and ambiguity, are also noted. New Criticism always starts from the context of the text as the first step in understanding the meaning of a literary work. New Criticism in analyzing literary works is more objective.

### **2.2.1 Character and Characterization**

According to Sudjiman (1988, p. 16), what is meant by characters are fictional individuals who experience events or occur in various events in the story. Meanwhile, according to Abrams (in Nurgiyantoro, 2012, p. 165), story characters (characters) are people who appear in a narrative work or drama which the reader interprets as having certain moral qualities and tendencies as expressed in speech and what is done in action.

The story characters in a narrative text will not immediately appear to the reader. They need a tool that makes their presence possible. Readers can understand the characters in the story through the depiction of the characters presented by the author. There are two ways of depicting characters in prose: the expository and dramatic techniques. The two techniques are explained as follows (Nurgiyantoro, 2013, p. 279-283).

Panuti Sudjiman (1988) reveals that a character who holds a leadership role is called the main character or protagonist. The protagonist is always a central figure in the story. The protagonist can also be determined by paying attention to the relationship between characters. The protagonist is related to other characters, while the characters themselves are not related to one another.

The character who is the main opponent of the protagonist is called the antagonist or opposing character. The antagonist includes the central figure. In traditional literary works such as folklore, the conflict between the protagonist and antagonist is usually very clear. The protagonist represents the good and the praiseworthy because that usually attracts the reader's sympathy, while the antagonist represents the evil or wrong side. As a source of value, folklore always wins over the protagonist, who becomes the role model.

According to Sudjiman in the book *Understanding fictional stories* (1988, p. 23), these characters are the author's invention, so only the author "knows" them. The characters need to describe their physical and mental characteristics and attitudes so that the reader also knows their character. What is meant by character is the quality of the character, the quality of his reasoning and soul that distinguishes him from other characters. The definition of characterization is broader than the definition of character because it simultaneously includes the problem of who the story characters are, what characterization is, and how they are placed and described in a story so that they can give a clear picture to the reader (Nurgiyantoro, 2012, p. 166).

Good characterizations are characterizations that successfully describe the characters and develop the character of these characters that represent the types of people desired by the theme and message (Esten, 1978, p. 27). The story characters in novels are usually presented more completely, for example, those related to physical characteristics, social conditions, behavior, traits and habits, and so on, including how the relationship between the characters is directly or

indirectly described. All of this will provide a clearer and more concrete picture of the situation of these characters. That is why the characters in the novel can be more impressive (Nurgiyantoro, 2013, p. 16).

From the above opinion, it can be concluded that characterization is the physical and mental depiction of the characters through their behavior and ideas in carrying out the wheel of life of a story. Characterizations can present figures of actors who can bring events in a story to life. They need “means” that make their presence possible. There are two ways of depicting characters in prose works: expository and dramatic (Nurgiyantoro, 2013, p. 279-283).

The painting of story characters using expository techniques, also called analytical techniques, is done by giving direct descriptions or explanations. The author presents the story’s characters to the reader in a straightforward manner but just like that and immediately accompanied by a description of their personality, which may be in the form of attitudes, traits, characters, behavior, or even physical characteristics.

The appearance of story characters in dramatic techniques is done indirectly. The author does not explicitly describe the nature and attitudes, and behavior of the characters. The author allows (read: manipulates) the characters in the story to show their self-sufficiency through various activities, both verbally and non-verbally, through actions or behavior and the events that occur.

### **2.2.2 Setting**

The setting is the place where the story occurs. The story’s scene can be related to physiological, sociological, and psychological dimensions. Setting can

also be related to place and time (Waluyo, 2006, p. 10). Abrams argues that the setting, also known as the fulcrum, refers to the sense of place, time relationships, history, and the social environment in which the events are told (Nurgiyantoro, 2013, p. 302).

The setting does not just highlight where it happened and when it happened. A short story or novel must occur in a place and time (Sumardjo and Saini, 1997, p. 75). This opinion is strengthened by the fact that the setting is the background of events in fiction, whether in the form of the place, time, or event, and has a physical and psychological function (Aminudin, 2002, p. 67).

The setting provides a concrete and clear footing for the story. It is important to give a realistic impression to the reader, to create a certain atmosphere as if it existed and happened. Thus, the reader feels facilitated and facilitated to “operate” his imagination power, besides being allowed to play a critical role concerning his knowledge of the setting. It is as if the reader feels he has found something in the story that is a part of him. This will happen if the setting can elevate the local atmosphere and local color, complete with its unique characteristics, into the story (Nurgiyantoro, 2013, p. 303).

Setting elements can be distinguished into three main elements: setting, place, and time. Although each offers different problems and can be discussed separately, these elements are interrelated and mutually influence one another (Nurgiyantoro, 2013, p. 314).

The setting of place refers to the event’s location that is told in a work of fiction. The elements used may be placed with certain names, initials, or locations

without clear names. The use of backgrounds with certain names must reflect or at least not conflict with the nature or geographical conditions of the place. Each place, of course, has characteristics that distinguish it from other places.

The use of many or few settings is not related to the literary content of the work in question. The success of the setting of a place is more determined by the accuracy of its description, function, and integration with other elements of the setting so that all of them are complimentary. The success of the appearance of the background element itself can be seen, among other things, in terms of its coherence with other fictional elements and with the demands of the story as a whole.

The setting of time relates to the problem of “when” the events told in a work of fiction occur. The problem of “when” is usually associated with factual time, a time that is related to or can be associated with historical events. The reader’s knowledge and perception of historical time are then used to try to enter into the atmosphere of the story.

The setting of time in fiction can become dominant and functional if it is worked out carefully, especially if it is related to historical time. Adopting historical elements in works of fiction will cause the time that is told to be unique and typical and can become very functional so that it cannot be replaced with another time without affecting the story’s development. Setting of setting becomes very coherent with other story elements.

Based on the explanation above, it can be concluded that setting is the time and place where an event in a work of fiction takes place, which has a physical



and psychological function, as well as an atmosphere that can express a story and, in the end, can support the values of the literary work. Setting can also be interpreted as events related to time, space, and atmosphere in a literary work.

### 2.3 Previous Studies

There are some previous studies used in this research. The previous studies are conducted in the same novel but using different theories, and the others use the same theory but different objects. Fajrin (2022) conducted a study on technological interference by the government on society in Aldous Huxley's novel entitled *Brave New World*. The main purpose of this research is to find out whether the action is morally justified. Marxism study is used as a theory in analyzing this novel. This research uses a descriptive qualitative method. The results of this study indicate that the government has unconsciously manipulated people in the World State to fulfill the obligations given without feeling forced.

Fajrin (2019) studied the human creation process in Aldous Huxley's novel *Brave New World*. The main aim of this study was to discover the process of human creation, which was controlled by the government, which has a policy in a country where humans were created using machines. A mimetic study was used as a theory in analyzing this novel. This study used the descriptive qualitative method. This study indicated two phases in the process of human creation. The first phase was before the pouring process, and the second was after. The process of obtaining eggs, storage, fertilization, bokanovsky, bottling, and social destiny were some of the processes before pouring. In contrast, the process after pouring

was the process of electric shock and hypnopedic. The process would result in the human caste system, free sex life, and sad or happy individuals.

Arrozi (2016) studied the manipulation of social classes in the novel *Brave New World* by Aldous Huxley. The main focus of this novel was to reveal several problems, including the manipulation of what social class described in the novel, what conflicts occurred, and how the lower classes struggled in dealing with the manipulation of social class. Marxism theory was used in this study. This study used the descriptive qualitative method. The result of this study indicated that the manipulation of social class was described in the process of embryo formation, which was placed into several tubes according to social class. This process was the process of human creation. The conflict was a protest from Bernard, who was dissatisfied with the manipulation process because his friend had suffered life and violence. Finally, the struggle was carried out by him not to use the manipulation process again in creating humans.

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## CHAPTER III

### RESEARCH METHOD

#### 3.1 Research Design

To analyze this novel entitled *Brave New World* by Aldous Huxley, the researcher used qualitative and descriptive methods chosen for, which is qualitative as a method observed by researchers as an object of research, and the descriptive as an explanation to describe the situation or event related to natural criticism in the novel. The qualitative descriptive method serves to view and describe the data contained in the novel.

Qualitative research is research that intends to understand phenomena about what is experienced by research subjects, such as behavior, perceptions, motivations, actions, and others, holistically and through descriptions in the form of words and language, in a special context that is natural and using a variety of scientific methods. This research is a particular research design within the social sciences fundamentally dependent on human observation.

The choice of this method follows the characteristics of this study, namely (1) the researcher acts as the reader that can understand the novel entitled *Brave New World* by Aldous Huxley, (2) data analysis or the processing is carried out as it is without treatment and without statistical calculations to gain understanding, and (3) the results of the research negotiated with relevant experts.

## **3.2 Data Collection**

### **3.2.1 Research Data**

The research data used in this study uses an analytical approach. An analytical approach is an approach that seeks to find and understand the author's ideas, responses, and attitudes toward life. In this case, the ideas, responses, and attitudes will enrich the reader's spiritual life. In this case, the analytical approach is used to analyze or find out the literary eco-critic contained in the novel *Brave New World*.

### **3.2.2 Data Source**

The primary data used in this analysis is from the novel *Brave New World* by Aldous Huxley, written in 1932. The novel consists of 18 chapters and 312 pages, while the researcher only takes a few pages from some of them included in the data. The data is in words in sentences, paragraphs, narratives, dialogues, and sentences corresponding to categories or types of literary ecocriticism, environmental issues, or the relationship between humans and nature. The secondary data are taken from books, journals, articles, and other sources related to this study to support the primary data.

### **3.2.3 Data Collection Technique**

Data collection in this study used literature study techniques that aimed to obtain relevant materials, then these materials were used as a reference and to validate the research. In collecting data, the researcher used a descriptive method that follows the five steps below:

1. The researchers searched for and then downloaded the novel *Brave New World* by Aldous Huxley Burnett online.
2. The researcher read the novel and understood the story's contents to get accurate data.
3. The researcher collected several accurate quotations from the novel, including environmental and natural criticism.

### **3.3 Data Analysis Technique**

The data analysis technique used in this study is a flow model analysis technique, namely an analysis process consisting of three activity flows that occur simultaneously, namely data reduction, data presentation, and conclusion examination or verification. In conducting this analysis, the researcher followed the technique that is divided into three steps below:

1. The researchers divided several selected quotations from the novel into two, environmental issues and their relationship with humans.
2. The researchers described the environmental issue represented in the novel with ecocriticism.
3. The researcher described the relationship between humans and nature in the novel.
4. The researcher concluded the data findings and analysis.

## CHAPTER IV

### ANALYSIS

#### 4.1 The Description of Nature in Aldous Huxley's *Brave New World*

##### 4.1.1 The Portrayal of Environmental Issues

Knowledge of nature and the surrounding environment has existed since the baby's mind. Even since in the womb, babies have started to receive stimulation from the surrounding environment, such as sound, light, and movement. After birth, the baby continues to absorb information from the surrounding environment through the senses it has, as quoted below:

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. (p.19)

The quotation above shows that nature and the environment cannot be separated from human life since he was born. In their development, babies show interest and curiosity toward objects such as leaves, flowers, and animals. They also begin to understand basic concepts such as the difference between life and death, objects that move and those that do not, and learn cause-and-effect relationships. Over time, babies begin to develop skills and abilities to manipulate objects around them and explore the environment more actively.

Naturally, humans have a tendency to connect with nature and the surrounding environment from before they are born, as quoted below:

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. (p.10)

The above quotation shows that the creation of humans and nature is truly pure. This is supported by human interaction with nature, which can provide positive physical and mental health benefits. Therefore, parents and caregivers need to provide opportunities for babies and children to get to know nature and the environment from an early age, for example, by taking them to parks or forests, introducing animals and plants, and facilitating activities involving interaction with nature.

Interaction with nature can also strengthen the human connection with nature and increase human awareness of the importance of protecting and preserving the natural environment, as quoted below:

Patently the D.H.C. explained. If the children were made to scream at the sight of a rose, that was on grounds of high economic policy. Not so very long ago (a century or thereabouts), Gammas, Deltas, even Epsilons, had been conditioned to like flowers—flowers in particular and wild nature in general. (p.20)

The quotation above shows that since childhood, humans are allowed to interact with nature, such as seeing flowers and other natural beauties. Interaction with nature can benefit one's physical and mental health. In addition, humans can feel calm and happy, which can help reduce stress and anxiety and improve social and study skills. Therefore, humans need to interact with nature responsibly and sustainably.

















The above quotation explains that the incubator functions as a container to store embryos and places them in different tubes depending on their respective social classes. This is the initial stage of the manipulation process to create the desired artificial environment. Different and optimal temperatures are maintained for each embryo stored in the incubator. Furthermore, this process aims to create the expected society, which is a society that has identity, community, and stability.

In the created artificial environment, to achieve prosperity for society, the principles in that world stipulate that every individual has an identity and community that has been predetermined since the beginning, as described in the following quotation:

How the eggs which it contained were inspected for abnormalities, counted, and transferred to a porous receptacle, how this receptacle was immersed in a warm bouillon containing free-swimming spermatozoa at a minimum concentration of one hundred thousand per cubic centimeter, after ten minutes, the container was lifted out the liquor and its contents re-examined. How the fertilized ova went back to the incubators, where the Alphas and Betas remained until definitely bottled, while the Gammas, Delta, and Epsilons were brought out again after only thirty-six hours to undergo Bokanovsky's Process. (p. 3)

The above quotation explains that in the created world, social position within the societal class is a crucial factor for the bourgeoisie class because it determines their identity and social status in the future. Therefore, every individual is arranged through manipulation and strengthening processes within the predetermined class. Social position in society is divided into upper and lower classes, which include alpha, gamma, delta, and epsilon. Each individual in these













































The success of Mr. Savage in opening the minds of the Delta class has made them realize that this excessive conditioning of the environment and society is not good for their future, as quoted below:

Mustapha Mond shook hands with all three of them, but it was to the Savage that he addressed himself. So, you don't much like civilization, Mr. Savage, he said. The Savage looked at him. He had been prepared to lie, to bluster, to remain sullenly unresponsive, but, reassured by the good-humoured intelligence of the Controller's face, he decided to tell the truth, straightforwardly. No. He shook his head (p. 192).

The above quotation shows that Mr. Savage reunited with Bernard Marx, and they went to the Centre for Social Conditioning to try to effect change in their country. There, they meet Mustapha Mond, a high-class Resident of Control. Mr. Savage conveyed that he disliked the civilization of society and the stability of the environment it created. He chose to live in freedom.

Mr. Savage realizes how difficult his efforts to save society are like a quotation: 'But how useful! I see you don't like our Bokanovsky Groups, but I assure you, they're the foundation on which everything else is built' (p. 195). The bourgeois class believes that social manipulation is the right solution to overcome the problems faced by society. This is evident from their debate with the director of social predestination, who also has strong arguments for manipulating people for society's benefit. Social class manipulation is considered the foundation for achieving the desired stability, identity, and community. Mustapha Mond defends his argument and says that the Bokanovsky Process is the foundation of everything.

Mustapha Mond felt confused by the very strong argument he had, so he thought of rebuilding the argument to cancel the manipulation process, such as quotations: 'I was wondering, said the Savage, why you had them at all- seeing that you can get whatever you want out of those bottles. Why don't you make everybody an Alpha Double Plus while you're about it?' (p. 195). A very influential Resident Controller in Western Europe knew everything about the manipulation process. Mr. Savage then questions the Resident Controller about stabilizing between classes while the controller can get whatever he wants from the vials. It tries to reach people with identity, stability, and community based on the motto of the World State. However, the controller can do anything to fulfill that purpose without tolerance or reason.

The Resident Controller has always rejected the way proposed by Mr. Savage to undo the process of manipulating the environment and society with the claim that Mr. Savage has no decision to do so, as quoted below:

An Alpha decanted, Alpha conditioned man would go mad if he had to do Epsilon Semi-Moron work go mad, or start smashing things up. Alphas can be completely socialized, but only on condition that you make them do Alpha work. Only Epsilon can be expected to make Epsilon sacrifices, for the good reason that for him they aren't sacrifices, they're the line of least resistance (p. 196).

The above quotation shows that although Mustapha Mond gave strong reasons, Mr. Savage disagreed. He explained that in every process of conditioning the environment and society, the Alpha class is always set to be better than the other classes. They would be dissatisfied if they had to do the same work as



Mr. Savage argues that life has no freedom because everything is conditioned. His argument is solely to save the proletariat from manipulation. However, he realized that his broken state was not easily changed. Although Bernard Marx and Mr. Savage fought hard to find social justice and believed everyone should live in freedom, the Resident Controller, with strong arguments, won the debate. He claims that he has mastered everything since humans were still in embryonic form.

At the end of the story, Mr. Savage and Bernard Marx return to their respective places of residence, hoping that there is another way to achieve the freedom they desire from the conditioned environment and society. A few days after their protest against the Resident Overseer, Mr. Savage suddenly passed away. Bernard Marx was devastated by losing his best friend and could not believe it. Even so, Marx still respects Mr. Savage's struggle in seeking freedom from the manipulative conditions imposed by the bourgeois class. Marx tried not to be conditioned by the rules imposed by the bourgeoisie and continued to struggle to find truth and social justice.

## CHAPTER V

### CONCLUSION AND SUGGESTIONS

#### 5.1 Conclusion

This study has been focused on two primary data findings. The first topic attended to discuss was the representation of nature in *Brave New World* by Aldous Huxley. The second topic explores the relationship between humans and nature in the novel. These topics are directly connected to the research question introduced at the beginning of this study.

The natural environment refers to the environment that has developed through natural processes without human intervention. This environment is vital for the survival of all living beings on Earth, including humans. Despite its importance, the natural environment faces numerous threats, such as increasing technological advancements. Identifying the roles and responsibilities of individuals in society is crucial to preserve the natural environment. In order to achieve this goal, it is essential to adopt environmentally friendly practices and take steps towards conserving the natural environment.

Humans' manipulation of the artificial world has been a premeditated process, planned even before birth. The privileged upper classes, who have access to social incubators and predestination, are responsible for governing all aspects of the future society's social class structure. The upper classes designed these plans to establish a stable society, a unique identity, and foster a sense of community, in line with the World State's guiding principle of being a good

citizen. However, this process has led to conflicts and social class struggles as the lower classes protest against the established social structure.

The constructed world provides basic human needs such as the freedom to engage in sexual activity, visit desired places, and consume soma. This highlights the lack of personal responsibility in relationships. In this society, people can switch partners without any long-term commitment or obligation to maintain a permanent relationship. This lack of commitment makes individuals exempt from being accountable for their partners. Hence, they derive pleasure from being in multiple relationships without restrictions or limitations.

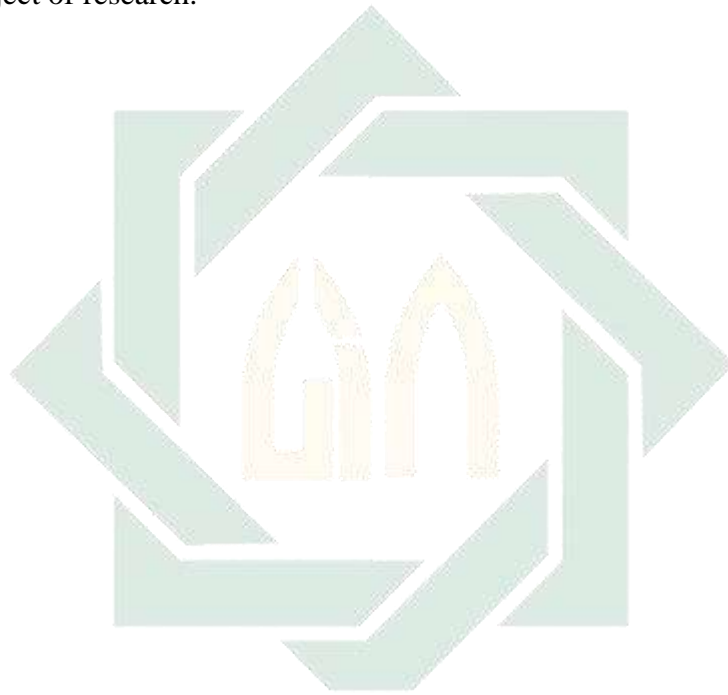
Towards the conclusion at the end of the story, Mr. Savage and Bernard Marx return to their respective residences, hoping to find a way to break free from the societal conditioning and constructed environment. A few days after their protest against the Resident Overseer, Mr. Savage passed away suddenly, leaving Bernard Marx devastated and in disbelief. Nevertheless, Marx held Mr. Savage's struggle for freedom in high regard, recognizing the challenges of seeking liberation from the constraints imposed by the bourgeois class. Marx resisted the conditioning of societal rules and dedicated himself to pursuing truth and social justice.

## **5.2 Suggestion**

From the results of this study, several things can be used as suggestions to the readers, especially students of the English Literature study program, so that they can use the results of this research as input material in increasing insight about literature concerning literary eco-criticism, especially those related to



environmental issues and human relations, with nature in the novel. For the next and other researchers, it is suggested to be able to conduct a different study considering the issue of environmental wisdom is only one element of the entire story of the object of research.



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