

T.C.
İSTANBUL AYDIN UNIVERSITY
GRADUATE INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE



**THE THEME OF ALIENATION IN TWO DYSTOPIAN NOVELS:
BRAVE NEW WORLD AND FAHRENHEIT 451**

M.A. Thesis

EYLEM ALTUNTAŞ

İstanbul-2013

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SUPERVISOR
ASSIST. PROF. DR. GORDON MARSHALL

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APPROVAL PAGE



T.C.
İSTANBUL AYDIN ÜNİVERSİTESİ
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DEDICATION

This thesis is dedicated to my parents.
For their endless love, support and encouragement

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ÖZET

Altuntaş E. İki Distopyan Romanda Yabancılaşma Teması: Cesur Yeni Dünya ve Fahrenheit 451. İstanbul Aydın Üniversitesi Sosyal Bilimler Enstitüsü, TR. Yüksek Lisans Tezi. İstanbul. 2013.

Cesur Yeni Dünya ve Fahrenheit 451 adlı her iki roman da teknolojinin insanoğlu üzerindeki etkisi hakkındadır. Cesur Yeni Dünya, insanların bilimsel olarak üretildiği bir geleceği resmeder. Fahrenheit 451 ise itfaiyecilerin kitapları yakmak maksadıyla yangınları söndürmek yerine başlattığı bir gelecek hakkındadır.

Huxley'nin ve Bradbury'nin romanları her şeyden önce yabancılaşma teması ve bundan etkilenen insanlar hakkındadır. Bu çalışmanın amacı, Aldous Huxley'nin Cesur Yeni Dünya'sındaki ve Ray Bradbury'nin Fahrenheit 451'indeki yabancılaşma temasını sosyolojik ve psikolojik açıdan incelemek ve bu çalışmanın amacını destekleyecek kanıtları sunmaktır. Bu çalışma beş bölümden oluşmaktadır. İlk bölüm yabancılaşma, distopya ve kitle kültürü kavramlarına, ve Savaş Sonrası Edebiyat Dünyasına girer. İkinci bölüm, Huxley'nin ideal toplumundaki yabancılaşmaya neden olan özelliklere değinerek Cesur Yeni Dünya'daki yabancılaşma kavramını açıklamakta ve yabancılaşma kavramının romandaki üç karakterde nasıl ortaya konduğunu ele almaktadır; son olarak, yabancılaşma temasının ilişkilendirilebileceği izolasyon ve toplumdaki dışlanma sorunlarına odaklanmaktadır. Üçüncü bölüm Fahrenheit 451'deki yabancılaşma kavramını sunmakta ve Bradbury'nin ideal toplumundaki yabancılaşmaya neden olan özelliklere değinmektedir; son olarak, yabancılaşma temasının ilişkilendirilebileceği izolasyon ve toplumdaki dışlanma sorunlarına odaklanmaktadır. Dördüncü bölüm her iki romanda yabancılaşmaya neden olan özelliklerdeki benzerliklere ve farklılıklara odaklanmaktadır. Beşinci bölüm ise çalışmadan çıkarılan sonuçları içeren bir özet sunmaktadır.

Anahtar Kelimeler: Distopya, Yabancılaşma, Teknoloji, Tecrit, Dışlanmış.

ABSTRACT

Altuntaş E. The Theme of Alienation in Two Dystopian Novels: Brave New World and Fahrenheit 451. Istanbul Aydın University, Institute of Social Sciences, English Language and Literature. İstanbul. 2013.

Brave New World and Fahrenheit 451 are both about how the influence of technology affected mankind. Brave New World depicts a future where people are produced scientifically. Fahrenheit 451 is about a future where firemen start fires instead of extinguishing them, in order to burn books.

Huxley's and Bradbury's novels are above all about the theme of alienation and people that are affected by it. The aim of this paper is to analyse the theme of alienation in Aldous Huxley's Brave New World and Ray Bradbury's Fahrenheit 451 from sociological and psychological viewpoints and to present evidence that support the paper's purpose. The paper is divided into five chapters. The first chapter is an introduction to the concepts of alienation, dystopia and mass culture, and the Postwar Literary World. The second chapter explains the theme of alienation in Brave New World; dealing with the features of alienation in Huxley's ideal society and discusses how alienation manifests in three characters in Brave New World; finally focuses on the issue of isolation and being outcasts from society which the theme of alienation also can be linked to. The third chapter presents the theme of alienation in Fahrenheit 451; deals with the features of alienation in Bradbury's ideal society and discusses how alienation manifests in three characters in Fahrenheit 451; finally focuses on the issue of isolation and being outcasts from society which the theme of alienation also can be linked to. The fourth chapter focuses on similarities and differences between features of alienation in both novels. The fifth chapter is a summary of this thesis, including the conclusions drawn from the study.

Key Words: Dystopia, Alienation, Technology, Isolation, Outcast.

1. INTRODUCTION

1.1. The Theme of Alienation

Alienation can be defined as an individual's estrangement or distancing oneself from s/he relates to: the society, the environment, the world or even one's own self. So it refers to different types of isolation such as psychological, economical, and social. No matter how it is regarded, Kenneth Keniston suggests that all types of alienation "share the assumption that some relationship or connection that once existed, that is 'natural,' desirable, or good, has been lost" (Khan 6).

The concept of alienation is made obvious by Hegel and is also dealt with by Kierkegaard and Marx in the 19th century. Hegel suggests that Spirit (Geist) suffers a kind of alienation since it is separated from the objective world. So if you separate your own consciousness from the universal consciousness, you feel alienated. Self-consciousness means seeing the external world and your consciousness are not separate, and then you can overcome your alienation. Doğan comments on Hegel's notion of alienation as well, saying that:

For Hegel, alienation leads spirit to be self-consciousness. In other words, consciousness obtains its existence by way of the process of alienation... In the first step alienation obtains between the individual and other (such as the social institutions, other individuals and nature) and then this alienation is overcome by surrendering the self and thus unity is achieved. (131)

Daronkolae and Hojjat provide insight in the same vein, explaining that alienation "is central to Hegel's account of the development of spirit, and thus of the process of human 'self-development'" (202). Abuzeid adds that Hegel basically points out that "man's spiritual life involves both distinct individuality and participation in a social and cultural community" (11).

Like Hegel, Kierkegaard also considers that the individual is alienated. However, he argues that the individual is alienated not because he or she is not

integrated with the world, but that integrity causes the alienation. The individual is suppressed to conform to society which destroys both subjectivity and individuality. To overcome your alienation, you should become authentic and unique. To become the real you, you must relate to the Absolute. Selfhood is possible only through God.

While Hegel and Kierkegaard deal with alienation ontologically focusing on the existence of the human being, Marx discusses the alienation in economic terms and stresses the external causes of alienation such as economic and political forces. While “the alienation subject of Hegel is the “absolute spirit”, it is “the free and conscious labor” for Marx (Jiang 100). Marx criticizes capitalism for alienating the worker. After the Industrial Revolution in the 19th century, through mass-production the worker becomes alienated from the product he produces since the “mode of production [is] based on private property and the resulting class divisions” (Doğan 137). He is reduced to an isolated part in the production and also alienated from the activity of producing since he is replaced by the machinery of mass-production. Furthermore, the alienation of product and labour results in the alienation of men from each other. Alienation can only be overcome through communism which is the only type of modern production not allowing human be alienated from his nature. Erich Fromm comments on Marx’s concept of alienation, saying that his philosophy “represents a protest against man’s alienation, his loss of himself and his transformation into a thing; it is a movement against the dehumanization and automatization of man inherent in the development of Western industrialism” (iv). So Marx doesn’t just talk about the division of labour, but about the type of work which destroys the individuality, his transformation into a thing and while becoming a slave to things.

The concept of alienation develops further in the 20th century through theorists such as Heidegger and Sartre. Heidegger focuses on ontological alienation and argues that if an individual lives in the crowd, he cannot make his own decisions and doesn’t ask questions about his existence, then he or she becomes alienated. In order to overcome this alienation or “inauthenticity” as Heidegger calls it, the person must be able to be his own self and make his decisions freely. In short, alienation occurs when we let others direct our lives. Sartre deals with alienation in ethical terms. For Sartre, we

become alienated when we don't accept our free will or the responsibility of the consequences of our actions. Sartre believes that it's not God who makes our lives meaningful since it doesn't exist, but it's us. It's our choices which lead our lives. If we reject this responsibility, alienation happens. To overcome alienation, we must accept the fact that it's us who creates ourselves and take responsibility for our choices. Influenced by Marxist philosophy Adorno and Horkheimer, Frankfurt School theorists, develop the theory of alienation and argue that it's not the economic system but an individual's role in the economic system that makes that person alienated. According to them, alienation results from "invasive social control and the manipulation of needs by the mass media" (Musto 85). In their work, *The Dialectic of Enlightenment*, Adorno and Horkheimer claim that "[f]or enlightenment, anything which does not conform to the standard, or calculability and utility must be viewed with suspicion" (3), further, they put the blame for alienation not on capitalism or totalitarianism, but on the idea of the Enlightenment, which creates a rational world crushing everything about human feelings.

After relating the feeling of alienation to "an individual's social isolation within an evolving "mass society" or powerlessness within large-scale political systems, or with a sense of meaninglessness engendered by the perceived devastation of religious faith by science" (Stableford 17), these problems become the main focus of both 20th century literature and literary criticism. This search for one's authentic self is the main focus of 20th century literature, especially in novels which take as their focus fictional future dystopias. Within these dystopias, technology, science and new means of communication are presented as dehumanizing and alienating sources since "anxieties regarding technological development gradually overtook and partially eclipsed twentieth-century political disputes" (Stableford 134). Instead of leading to a better world, scientific progress makes the world a worse place to live in, because the ones who have the power oppress the others in the name of creating or maintaining a stable society under their own absolute authority. Thus, alienation generates feelings of helplessness, powerlessness and meaninglessness in human beings. Later in the 20th century, dystopian novels such as Zamyatin's *We* or Aldous Huxley's *Brave New World* indicated another danger coupled to alienation: the annihilation of individualism in an

attempt to eliminate alienation. In addition, the concept of alienation is also dealt by psychologists after World War II. Those psychologists see alienation from Freud's perspective, claiming that "man is forced to choose between nature and culture, and that to enjoy the securities of civilization he must necessarily renounce his impulses" (Musto 85). The individual in this conflict feels discontented from himself since he has forsaken his individuality for a civilized life, thus becoming alienated from himself. In the mid-twentieth century, Seeman explains alienation through five different terms: powerlessness, meaninglessness, normlessness, isolation, and self-estrangement. In the sense of powerlessness, the individual feels that he is not in control of his own life, but is instead "dependent upon external conditions, such as chance, luck, or the manipulation of others" (Seeman 785). Thus, the individual doesn't feel that they can do anything to change it. Senekal claims that "[i]n literature, the antihero is a depiction of powerlessness" (25). He seems disinterested in what is happening or just complains about things without doing anything, however, in the end that person becomes the victim whom everything happens to whether he wants to participate or not in circumstances. The second variant of alienation, meaninglessness, can be interpreted as the individual's lack of sense of what to believe and that the individual "cannot predict with confidence the consequences of acting on a given belief" (Seeman 786). The individual loses faith in his ability to predict outcomes. In an environment where outcomes are unpredictable, the individual feels meaninglessness. Normlessness refers to a wide area including "personal disorganization, cultural breakdown, reciprocal distrust, and so on" (Seeman 787). Briefly, the individual believes that he can reach his goals only if he behaves against social rules or expectations. Thus, sexual promiscuity in which individuals are seen as a commodity and loss of family relationships instead of intimacy become prevalent. The isolation in alienation means the individual's or the intellectual's being separated from society since his values and those of society clash. Seeman claims that such isolation is closely associated with rebellion and that this rebellion "leads men outside the environing social structure to envisage and seek to bring into being a new, that is to say, a greatly modified, social structure" (789). In literature, the intellectual outsider is an example of being socially isolated. The last usage of alienation, self-estrangement, means more than the alienation from the self. According to Seeman, it refers to "the loss of intrinsically meaningful

satisfactions...[such as] the worker who works merely for his salary, the housewife who cooks simply to get it over with, or the other-directed type who acts "only for its effect on others" (790). Senekal adds that "[a]t the heart of the problematic of self-estrangement is the problem of identification with others...the self can only exist in relation to its environment, and thus a mis-identification with the environment can lead to self-estrangement" (49).

Through to the end of the 20th century, Jean Baudrillard interprets alienation as a problem inherent within capitalism, claiming that consumption is the main reason for alienation (Kellner). People cannot decide on their true needs anymore. He notes that in a society where everything is seen as commodity, alienation is inevitable. Thus, objects dominate people by eliminating individual thought. Capitalism controls people and destroys individual freedom, creativity and thought.

In science fiction literature, there are three common types of styles of alienation: an individual's alienation from himself, his alienation from the society or the world he lives in, and his alienation from nature. In the modern age, an individual finds it difficult to be himself and becomes a stranger to himself. In addition, he becomes estranged from other people in the society he lives together with. There is no social attachment; human beings are very close to each other in modern world but feel remarkably alone at the same time. Also, since the stories take place in the modern machine age, the human beings are alienated from nature.

1.2. Dystopia as a Literary Genre

As stated in the encyclopaedia, *Science Fact and Science Fiction*, the term dystopia was first used in 1868 by John Stuart Mill "as an antonym of Utopia, tacitly construing the latter term as "eutopia" (good place), rather than "outopia" (no place), as Thomas More originally intended" (Stableford 133). Mill describes dystopia as the worst situation or chaos we confront while we are expecting a utopia which we desire.

Jameson highlights the fact that the desired utopias can become a nightmare, saying that “[a] plurality of Utopias? But what if one misguided group embraces patriarchy, or something even worse?” (219). Akay notes, “[w]hile Utopias are considered as the heavens on Earth, Dystopias are commented as the flip side of the coin” (vi).

Darko Suvin (1972) describes dystopia as a method in science fiction to depict a dominant society in which human freedom and thought are eliminated. In dystopias, we see a totalitarian society and a very strong control mechanism which dominates the citizens and dehumanizes them. Beyazoğlu claims that the reason for dehumanizing is that “a human being is regarded as a potential threat... [which can] make a mistake against the state...[and] destroy their state for their benefits...By defamiliarization and alienation people are isolated from all contact” (16). According to Suvin, while reading authentic science fiction, readers should set aside their usual assumptions about reality “in order to construct new sets that are sufficiently coherent and elaborate to reveal new social and intellectual possibilities” (Stableford 18). Dystopias present unfamiliar things as if familiar, and we separate or “estrangle” us from the knowledge we have about the real world. Through the unfamiliar world in dystopia, we start to question reality. Suvin argues that dystopia creates a cognitive estrangement in reader like “a shocking and distancing mirror above the all too familiar reality” (Taylor 5). Parrinder comments on cognitive estrangement as well, saying that “by imagining strange worlds we come to see our own conditions of life in a new and potentially revolutionary perspective” (4). It is worth noting that Taylor describes dystopia as a way to “map possible outcomes for the species as a whole if existing trends continue unabated or go unchallenged” (6). Agreeing to Suvin who claims that there are some cognitive elements in dystopia which creates estrangement in the reader, Tom Moylan (2000) adds that there is also an alienated protagonist whom the reader can relate himself to in the way of “developing an awareness of their surroundings until they eventually are able to recognize “the situation for what it really is”” (Taylor 10).

Until the emergence of dystopias in the twentieth century, utopia was used in literature as a method of mocking modern society, criticizing the inconsistencies and flaws in that society. Akay points out the difference between utopia and dystopia:

Utopian writers try to make us believe that the era we live in has many illnesses such as inhumane working hours, wage distribution, political and social systems of which the societies of the future will treat but dystopian writers, on the contrary, try to convince us that the future will be much worse and they ground their thesis to the same illnesses of the era we suffer. (28-29)

David Sisk also explicates the difference between utopia and dystopia in such:

Utopian fiction explores the perfectibility of human society through hypothetical advancements in technology, philosophy, and social structures, resulting in perfect or near-perfect communities located in distant lands or in the future. Dystopian fiction, utopia's polarized offspring, turns human perfectibility on its head by pessimistically extrapolating contemporary social trends into oppressive and terrifying societies. Utopia's optimistic portrayal of advancement toward stable human societies gives way, in dystopia, to totalitarian stagnation. (Akay 17)

In 20th century literature, dystopias are used to depict a nightmarish vision of the totalitarian society of the future in which technology and science have unfortunate consequences. Uncontrolled industrialization, capitalist prevalence, excessive practices of totalitarian regimes such as Nazi Germany and Stalin's Russia, World War II and subsequent tension over the threat of nuclear war and rapid technological development led to the spread of dystopian works in the 20th century: the more notable being, *We* (Yevgeni Zamyatin, 1921), *Brave New World* (Aldous Huxley, 1931), *1984* (George Orwell, 1948) and *Fahrenheit 451* (Ray Bradbury, 1953) accepted as masterpieces of dystopian literature. As Şeran points out, "the disappointments of people in both science and politics might turn these happy dreams into scary nightmares, taking the form of 'dystopia'" (1). Dystopian writers warn us about these negative consequences such as totalitarian regimes, eliminated individualism, restricted freedom, exploited technologies if nothing is done to stop it. They try to raise the consciousness of the reader. Dystopian works "are against the enslavement and alienation of human beings on the way to a just, advanced and ideal society" (Şeran 54).

1.3. Issues of Mass Culture and the Postwar Literary World

Although the term “mass” was first used for communication, after World War II it was used to refer to the cultural production of modern capitalist society. According to Lang, mass is used to describe “a society that consists of people somehow connected by communication while, at the same time, also dispersed in space and essentially detached from one another” (998).

In the 19th century, culture ceased to be unique to upper-class thanks to political democracy and free public education. With the advances in technology, it became possible to produce cheap books, pictures, magazines, etc. Modern technology also led to mass-production of new types of media such as television and motion pictures. It is at this point that the mass culture became fully realized. Loventhal relates the emergence of mass culture with “[t]he decline of the individual in the mechanized working processes of modern civilization” (14). It is worth noting that according to Shils modern man was so alienated and uprooted that he was willingly dragged “into the trivial, base and meretricious culture provided by the radio, the film, the comic strips, the television, and mass-produced goods” (601). Mass culture can be defined as the more “commodified” forms of popular culture such as films, radio programmes, magazines; these media technologies are used to create a mass society which can be easily handled or managed. Lang points out the wide use of mass culture as “commercially marketed arts and entertainment packaged to appeal to people” (1014). Wilensky defines mass culture as “cultural products manufactured solely for a mass market” (176). Gottdiener adds that “[a] mass cultural "object" can include everything from perceptual products (a television program) to highly substantial experiences (Disneyland)” (979). So it’s about pure entertainment, pleasure; nothing to do with creativity or critical thinking. This mass culture challenges the high culture, which has “rich and subtle meanings requiring cultivation” (Lang 1014). Shils also agrees that “creative high culture is still endangered by the pressures of society but whereas before it was the specific pressure of the contradictions and crises of capitalism, now it is the result of modern industrial society-namely mass culture-which endangers high culture” (593). The industrially produced culture prevents people from thinking and creates

masses without imagination and creativity. The masses are satisfied with the easy pleasure created by capitalism and they start to think that what is presented to them are their real needs, so mass culture creates false needs. Lowenthal claims that “all media are estranged from values and offer nothing but entertainment and distraction” and adds that “wherever revolutionary tendencies show a timid head, they are mitigated and cut short by a false fulfilment of wish-dreams, like wealth, adventure, passionate love, power, and sensationalism in general” (14). Shils also comments on these revolutionary tendencies, saying that mass culture “prevents its victims from striving to achieve the socialist ideal...it deadens and deforms the capacity to conceive of a better world, i.e., to participate in revolutionary movements” (592).

Theorists such as Adorno, Horkheimer, Marcuse, and Benjamin, who are the members of the Frankfurt School, stand against mass culture and highlight the significance of the media in creating social consciousness. Arguing the critics of mass culture were once Marxists, Shils explicates the differences between what theorists of mass culture including the members of the Frankfurt School and Marxists stand against the idea that:

They [the critics of mass culture] no longer criticize the ruling class for utilizing the laws of property and religion to exploit the proletariat for the sake of surplus value; instead they criticize the "merchants of kitsch" who are enmeshed in the machine of industrial civilization and who exploit not the labor but the emotional needs of the masses-these emotional needs themselves produced by industrial society. They no longer criticize modern society for the hard life which it imposes on the majority of its citizens. They criticize it for the uninteresting and vulgar life which it provides. They criticize the aesthetic qualities of a society which has realized so much of what socialists once claimed was of central importance, which has, in other words, overcome poverty and long arduous labor. (590)

Theorists of mass culture criticize the Enlightenment, which focused on scientific progress and rationality, because the critics saw the use of science as a threat to human freedom and individual critical thinking. They claim that modern societies use the culture industry such as movies and books to control the mind and actions of people. People are given false needs and they feel satisfied. They don't realize their real needs like expression, love, freedom, genuine happiness. In mass culture, individuals are regarded as consumers since the goal is to make a profit. Wilensky claims that mass

culture is standardized since “it aims to please the average taste of an undifferentiated audience” (176). In his *Dialectic of Enlightenment* (1950), Adorno sees high art as the saviour and believes that only with the power of art can this modern rationality created by the Enlightenment, which led to the killing millions of people under both the Nazis and Stalin’s regime of terror, be destroyed. Adorno thinks that the real aim of the Enlightenment was human’s desire to dominate nature. But because it means the domination of morality, it resulted with the man’s domination by the others and the society.

In the industrialized world, individuals are forced to perform their tasks assigned them by society while adjusting to the role set out for the individual. This is a system that leaves no space for individuality. The individual must accomplish his task or can be replaced with another, as all people are seen as interchangeable. Thus, while individuals try to become fully accepted by society while becoming a successful member of it, they are, at the same time, alienated from their human character. Adorno claims that “the repetitiveness, the selfsameness, and the ubiquity of modern mass culture tend to make for automatized reactions and to weaken the forces of individual resistance” (Adorno, *Mass Culture* 476). Furthermore, the individual is also a successful consumer, which is a central part of the success of any modern industrialized society. To get the wheels turning, there has to be steady growth in the system’s economy. So the system not only produces goods to be consumed, but also creates the need for these products by manipulating the desire of the people. Individuals consume more to satisfy their artificial needs created by the capitalist system. What is more, they start to believe that these needs are a part of their basic needs such as clothing, food, etc. In mass culture, individuals feel that they are presented many choices and actually possess the freedom to choose. In fact, this is nothing but the freedom to buy what is offered. The manipulation of desire and creation of want is the role of mass media. With advertisements, people are provoked to consume. This mass culture and the rationality brought by the use of technology, not only substitutes individual critical thinking, but could also lead to isolation. Individuals lose their ability to become social and love. There is only competition between individuals. McGiveron argues that “[m]ass exploitation is...the result of the public’s active desire to avoid controversy and difficult

thought in favor of easy gratification and, eventually, intellectual conformity” (“What “Carried the Trick?”” 249). Industrialization has some dehumanizing effects and it is a temptation for people to destroy everything positive or natural in the name of short-term advantage.

2. AN ANALYSIS OF THE THEME OF ALIENATION IN BRAVE

NEW WORLD

Brave New World is a dystopian novel written by Aldous Huxley in 1931 and it is also a critique of the media and mass-culture. It depicts a future high-tech British society whose members are created scientifically in a laboratory “for a particular purpose and social rank” (Evans 20) and conditioned to perform certain tasks and respond to events in a certain way. This society is run by the World State with World Controllers in different regions. The World State uses advanced biological and psychological technologies to insure its stability and the superficial happiness of its citizens. In this world, everything old including art, history and books are suppressed since “[h]istory is bunk” (29). Because knowing the past makes people gain awareness and then they would want to change their future. Family relationships have been eliminated and human emotions are suppressed. Open sexuality prevails and is encouraged from childhood. People are happy because they are controlled by drugs. The only people who still have a traditional way of life are primitives restricted to reservations. Huxley’s aim in writing the novel was to warn British society, and the world in general, about the possible dangers arising from advances in science and technology. In the book, he questions the ideal society created by scientific methods, examining the psychological state of individuals living in such a society. The title of the novel comes from Shakespeare’s play *The Tempest* and has passed into English “as a descriptor for any development, or any imagined future, based on biotechnological attempts to enhance or transform human nature, or even just nature” (Derbyshire 38). In *Brave New World* people are alienated from their true nature through the combined use of science, technology and media which Althusser calls the Ideological State Apparatuses. Althusser’s explanation of the reason that the exploited continues to be exploited is these apparatuses are used by the State to dominate its citizens and impose its ideology on the people (Ferretter 83). People in the novel don’t question anything,

they are not curious anymore. This is in opposition to the natural inquisitiveness of people. They become the slaves of the government for the sake of comfort. Although they are believed to be free, they don't have true freedom. That is, the freedom to think and express their feelings. They don't think over things, they just do what is told them. Books are banned since they are regarded as dangerous and diverting; they "might undesirably decondition one of their [people's] reflexes" (18) and now nobody cares enough to read. Technological scientific progress doesn't necessarily mean freedom and happiness. As Postman notes in *Amusing Ourselves to Death*:

As he [Huxley] saw it, people will come to love their oppression, to adore the technologies that undo their capacities to think...What Huxley feared was that there would be no reason to ban a book, for there would be no one who wanted to read one...Huxley feared those who would give us so much that we would be reduced to passivity and egoism...Huxley feared the truth would be drowned in a sea of irrelevance...Huxley feared we would become a trivial culture, preoccupied with some equivalent of the feelies, the orgy porgy, and the centrifugal bumblepuppy... In *Brave New World*, they [people] are controlled by inflicting pleasure...Huxley feared that what we love will ruin us. (4)

In fact, this is the most important issue in the novel. People actually do want to be told what to do and what to think because it is easier to live this way. Instead of taking responsibility for their own decisions and choices in their lives, they let the government lead their lives. Because of this life style, people in the novel experience alienation similar to that described by Heidegger and Sartre.

Edward Young says "[t]omorrow is a satire on today, and shows its weakness" (Anderson 168). Criticism of contemporary society or the world in general while the setting of the story in an imagined future is a common reason for writing sci-fi novels. The author avoids being labeled as unpatriotic or dangerous. While Huxley was writing about a possible future in the novel, he was actually criticizing contemporary society. He aimed to show the weaknesses and flaws in people. He depicts what might happen if technology gets into the wrong hands in a modern society. He shows how far human evolution could go if we let technology into our lives too far. Furthermore, the advancements of technology do not, necessarily, always advance the species— often, quite the opposite, occurs. In the novel, with the advancement of technology, family bonds are dissolved. Feelings other than the sexual are de-emphasized.

Huxley also worried that these rapidly developing science and technologies could be used to manipulate people who threaten to destabilize the system by totalitarian regimes like fascism and communism. McGiveron claims that “[r]ather than taking the best aspects of both capitalist Right and socialist Left, the World State has taken the worst: from the former the subordination of the individual to the supremacy of the collective State, and from the latter the reduction of the individual to compulsive consumer” (McGiveron, “Huxley’s Brave New World” 28). Spierings and van Houtum agree with McGiveron that “the dystopian future was an apocalyptic forecast and mockery of these modern totalitarian regimes—of communism (everything and everyone belongs to each other), fascism (the mass-production of “pure” humans within a strict hierarchical order) and modern capitalism (i.e. Fordist mass-production)” (900). So both systems restrict the freedom of citizens in some way no matter what their intention is. No system is perfect. All systems have drawbacks and it’s just a matter of time before these drawbacks are employed for the good of someone else or even the government itself.

In the novel, the State conditions its citizens in a way not to threaten its stability. Everyone is happy superficially and devoid of feelings which can break that stability. The State’s stability requires individual stability: “No civilization without social stability. No social stability without individual stability” (36). However, people sacrificed everything which makes them human: the ability to think and question, their feelings. There is no place for such things which have the possibility of creating strong emotions in citizens such as love or hate. That’s why there is no true love between individual men and women and also why there is no parenthood; everyone is created in fertilizing rooms. The State’s control makes people superficially happy but truth disappears. This, too, is one of the sacrifices. As a result, people choose the easy way and give over the responsibility for their lives into the hands of the government. People do what they are told, so they don’t have to think things through and make decisions that might impact their lives negatively or positively. They want comfort and a quiet life, the state wants stability; so there is mutual benefit. The result is a society full of people totally alienated and isolated.

2.1. Features of Alienation in Huxley's Ideal Society

2.1.1. Eradication of family

In the novel, the year is 632 A.F. (after Ford) which stands for Henry Ford, who invents the mass production of automobiles and creates an economic and social system based on mass production named Fordism. It aims to improve productivity using the assembly line and people working automatically without using their skills and brain much since the production process is standardized. With Fordism, a new era of capitalism starts. Mass production feeds mass consumption leading to more production. More is produced in a shorter time thanks to the invention of Ford. So in a way he standardizes the mechanization of the production process. With the same technique Ford uses in production of automobiles, humans are manufactured in the novel. They are produced faster but without souls. They lack the emotions and ability for critical thought that are essential to being human. Thus they are alienated from their true nature.

In the novel, in the 700th century A.F., heredity and environment are determined beforehand through science and technology. Babies are not born naturally, but created in tubes artificially. They are produced from fertilized eggs and “decanted” into bottles. Then they are subjected to conditioning. Women don't give birth anymore. Some women are sterilized before they are born; and the others are made to practice birth control with Malthusian belt. The point is to control the “quality” of the future generations. Pregnancy is considered “obscene”, and marriage is replaced by officially encouraged promiscuity. Being only with one person is absurd in this world. Family life is beyond reason and imagination. Furthermore, family relationships are believed to be dangerous and insane. They don't have parents and talking about parents is considered obscene. Father and mother words are considered swears. Paden asserts that the reason why childbirth and parenthood is regarded this way is “because new citizens must be programmed so as to fit tightly into rigidly defined social roles” (216). Byfield also comments on the reasons for the eradication of family in *Brave New World* stating that families “produce self-sacrifice, unpredictable idealism, strong personal identity, intellectual independence, unbreakable personal alliances and (worst of all) a spiritual vision that can transcend and transform human society” (9). One of the reasons for the

eradication of parenthood is that parents are the biggest influence on children. They may disrupt the children's point of view easily which threatens the stability of the government. To be able to direct the populace easily, the government must be the only one which has an effect on children. Creating people through decanting is also advantageous economically because it takes time for a person to be physically capable of working in natural ways. In the novel, albeit not yet successful, they are working on trying to find ways to create individuals capable of working at an earliest age. Individuals fully-grown at six and a half were created at Mombasa, however they were too stupid to do even the simplest tasks. The World State controls the child's birth and upbringing, and thus eliminates the Oedipus complex in children. According to Freud, the Oedipus complex describes the desire in children for sexual involvement with the parent of the opposite sex and a growing rivalry with the parent of the same sex. Buchanan asserts that the World State eliminates oedipal desire by making "everyone so infantile that he still feels as if he were in the womb/decanter" (77). But they still have an awareness, a "latent knowledge", which is hidden deep in their mind. Although that latent desire never fully emerges, it shows itself as a reflexive like a feeling that something is wrong as depicted in the novel when Lenina blushes turning away when she sees women giving their breasts to their babies at the Savage Reservation. The love-talk between mother and child "my baby, mother, my love, my one and only, precious" (Huxley, *Brave New World* 35) makes people shudder. On the other hand, we see oedipal desire in John who is raised by his mother on the Reservation. He attempts to kill Pope, one of the native men who sleeps with his mother. Moreover, even though he knows that he will not be welcomed by the citizens of the World State, he ruins the Director by calling him "father" in public, and humiliating him. These incidents show that John sees anyone close to his mother as a rival and wants to destroy them. Buchanan emphasizes that "such powerful attachments are not normal any longer in a world of obligatory contraception and institutionalized promiscuity [but]... they are normal emotions (at least in Freud's mind) to be recognized and overcome" (78). Thus the government in the novel tries to eliminate a normal human emotion and alienate people from their natural feelings by removing natural child birth.

Promiscuity is the inevitable and a constructed outcome of being alienated from any sense of family or connectedness outside of citizenship in the World State. The World States encourages promiscuity in order to prevent jealousy and conflict. In *Brave New World*, feelings and family connection are marked as immoral while sex without feelings is promoted as a moral act. People see each other as commodities to be consumed as evidenced in the following discussion between Henry Foster and the Assistant Predestinator.

‘Lenina Crowne?’ said Henry Foster, echoing the Assistant Predestinator’s question as he zipped up his trousers. ‘Oh, she’s a splendid girl. Wonderfully pneumatic. I’m surprised you haven’t had her.’

‘I can’t think of how it is I haven’t,’ said the Assistant Predestinator. ‘I certainly will. At the first opportunity.’ (37)

....

‘Yes, I really do advise you to try her,’ Henry Foster was saying. (39)

As Baudrillard and Marx argue, in a society where everything is seen as commodity, alienation is inevitable. Such alienation results in alienation of human beings from each other and the degradation of human beings into commodities themselves. As Bernard also states, men see women as flesh, a bit of meat “degrading [them] to so much mutton” (39). What is more, both women and men accept this, thinking that monogamy is so horrible that it must be abstained from. Fanny warns Lenina to be careful because “it’s such horribly bad form to go on and on like this with one man” (34). The World State tries to suppress emotions and feelings in its citizenry. Bode comments on promiscuity in the World State, remarking that “the citizens of *Brave New World* are encouraged to have promiscuous sex without any deeper emotional detachment, because that and the ensuing perturbations of passion and jealousy would pose a threat to social stability” (352). When you’re angry or in love with someone, that disrupts your balance. You can’t focus on your work or anything you’re supposed to do. This is definitely not good for a government whose aim is social stability. These kinds of imbalances are not welcome in a stable society, so encouraging promiscuity is a good way to generate stability.

2.1.2. Conditioning

In *Brave New World*, there is a caste-like society which is accomplished through physical and mental conditioning. Electrical shock and hypnopaedia, or sleep learning, are employed to make people believe that the state is necessary to ensure social conformity.

Babies are given an electrical shock if they crawl towards flowers and books which are dangers to state's conformity socially and economically. Alarm bells and electric shocks teach them to stay away from books and flowers, which prevent people from fully participating in a consumerist society. As the Director explains, "[t]hey'll grow up with what the psychologists used to call an 'instinctive' hatred for books and flowers. Reflexes unalterably conditioned. They'll be safe from books and botany all their lives" (17). If people like flowers or books, they stop spending money. As Mond, Resident Controller of Western Europe, states, "[y]ou can't consume much if you sit still and read books" (42). Meckier points out the fact that the World State "creates good by attaching pleasure to certain objects and actions. It designates evil by connecting them with pain...The only criterion for morality in Ford's London is whether or not an act or item promotes the general happiness" (5). General happiness is equated with consumerism in the novel. Only the acts and objects which are potential to provide money are valuable. The World State uses electrical shock on babies, and thus changes their natural reflexes, alienating them from their instincts. Books are also dangerous and diverting since they have the potential to decondition the people from higher castes and make them aware of things.

Hypnopedia is called "the greatest moralizing and socializing force of all time" (23). In hypnopedia, people are made to listen to the rules of the society while sleeping, so they internalize them and don't ask questions. While sleeping, people are conditioned to love their class and the job they'll do according to their class, to know that each class is necessary for the society and not to envy other classes. This is again necessary to achieve state's conformity. Each person is exposed to hypnopedia in their sleep to have opinions about other classes and those classes' purpose in life; so that "individual judgments correspond to social requirements" (Paden 216). Since each person is

conditioned to be happy in his class, there is no hostility between classes: “all men are physic-chemically equal” (63). In her thesis, Şeran describes hypnopedia as “the moralizing and socializing force of the masses” (61). The government doesn’t want anyone to question the state and their lives so that the government can control its citizens. Through hypnopedia, people’s natural feelings and the ability to think and question are eliminated.

The purpose behind all this conditioning according to the Director in the World State is: "That is the secret of happiness and virtue-liking what you've got to do. All conditioning aims at that: making people like their unescapable social destiny" (12). Via electric shock and hypnopedia, people are alienated not only from their nature but from themselves. Babies are conditioned to hate roses (and nature, in general) and books through electric shock and they are conditioned to belong to a class and love what they are supposed to do.

2.1.3. Reproductive technology

In the novel, there is a rigid caste system in which some people are superior to others. People cannot move up or down castes because their genes determine their caste. Human beings are divided into five different castes with different intelligence, body types, and different duties even before they are made: “Alphas (for leadership positions), Betas (for positions demanding high intelligence), Gammas and Deltas (for positions demanding some intelligence), and Epsilons (positions demanding no intelligence)” (Mencütekin 62). Epsilons are the ones who are mindless and occupy the bottom of the hierarchy. Alphas are on top of society and work as managers. People in the same caste look like each other since they are created from one single egg; and also they wear the same clothes. Evans asserts that Huxley’s aim in writing this bleak novel was as a “reaction to the eugenicists of the 19th and early 20th centuries who wanted to “improve” the human species by encouraging the reproduction of the “best” people and

discouraging the reproduction of “inferior” people” (20). Although predestined, people are given identity, but as if they were products, according to “[h]ereditry, date of fertilization, membership of Bokanovsky Group – details were transferred from test-tube to bottle. No longer anonymous, but named, identified...” (Huxley, “Brave New World” 10). Their intelligence and appearance are determined using drugs. A certain amount of oxygen is given to the bottle according to the class they belong to. Each person is forcibly shaped into one of these social structures at birth and then forced to accept it through hypnopedia in their sleep. People in the novel have no free will or opinions. They are forced to have opinions, or “[s]uggestions from the State” (24) as the Director calls it, which are not their own. The castes are controlled and made to serve their function properly using propaganda and brainwashing. Since even before they come to life, they have been “conditioned” to be happy regardless of their caste and think in a way that will not go against the World State’s motto, “Community, Identity, Stability.” They are no longer human in the sense we understand. Evans states that “what makes them human has been bred or conditioned out of them (23). No one possesses anything even their own bodies: “Everyone belongs to everyone else” (34). The body is a public property. Diken claims that “‘everyone belongs to everyone else’ refers, for Huxley, to a sexual communism, which leads to the disappearance of individuality along with other prohibitions (167). Individuality doesn’t exist. All people are conditioned to respond in the same way without thinking. However, some people are created defectively through lab mishaps, like Bernard, to whose blood is said to have been added alcohol by mistake. When these people are detected, they are sent away, so as not to corrupt others. People who don’t fit in the World State community are exiled to an island. That island is full of interesting individuals. Mond states that exile to the island is actually a reward and the island includes:

...the most interesting set of men and women to be found anywhere in the world. All the people who, for one reason or another, have got too self-consciously individual to fit into community-life. All the people who aren't satisfied with orthodoxy, who've got independent ideas of their own. Every one, in a word, who's any one. (199-200)

In the novel, the mass production of humans is achieved with the Bokanovsky Process. Bokanovsky Process is a process, in which 96 embryos are produced from one

single egg, thus each embryo is an identical genetic copy of the original. This process is only applied to Gamma, Delta and Epsilon classes, which are the working classes in the novel. The idea is to create “Ninety-six identical twins working ninety-six identical machines!”, “standard men and women; in uniform batches. The whole of a small factory staffed with the products of a single bokanovskified egg” (5); and it is called “progress” (4). A person's identity is taken away by the Bokanovsky Process in which people are made to look identical in order to maintain stability. After birth, children are matured over the course of two years using the Podsnap’s Technique. The aim of accelerating the process of maturing is to get citizens ready for industry as soon as possible, otherwise they won’t be useful.

Through castes and the Bokanovski process, identities of people are eliminated. They are no longer unique. All people look like each other, not just in mind, but also in appearance. They are identified according to heredity, date of fertilization and membership of Bokanovsky Group. That’s all that matters. All that is important is their place in the social structure. The aim of all this reproduction is to have citizens that are uniformly stable and easier to control. To achieve this, they are dehumanized and alienated from their true nature to such a degree that there isn’t much left what makes the human beings.

2.1.4. Elimination of emotions

Emotions are one of the main characteristics of being human. They are so intense that an individual can do anything with the help of his emotions. That’s why emotions are discouraged, monitored, and controlled in the World State and as such is another step towards complete dehumanization. According to the World State’s motto, “[w]hen the individual feels, the community reels” (81) because social stability and civilization depend on individual stability. All painful emotions are eliminated. Stability can best be achieved without those emotions, when everyone is happy.

People in the novel are not fully human because they don't love, suffer or struggle. People don't have intense feelings; they don't know anger since soma takes away all strong feelings. Relationships which are both without emotions, and short term, are regarded as "perfectly healthy and normal" (84). They don't know the real meaning of death. Death is depicted as a pleasant experience in the World State. When we think about death, we also think about God and after life. People are conditioned not to fear death from the age of eighteen months. When a person dies, others don't feel pity or sorrow. Children are conditioned to accept death "as a matter of course" (142) in the hospitals for the dying. Snow states that "through death conditioning the child associates death with such rewards as candy, and – since he has no family ties – he never feels any loss" (87). However, getting rid of anything unpleasant is against the nature of a society. All the things which are thought to be good may not be that good for life. Rebecca Johnson states that when "[t]here are no challenges in society, ...people do not need virtues in order to overcome them. There is no suffering, no need to fight; it's too easy, and thus has less worth" (4). In his conversation with Mond, John protests this by quoting from Shakespeare:

You got rid of them. Yes, that's just like you. Getting rid of everything unpleasant instead of learning to put up with it. Whether 'tis better in mind to suffer the slings and arrows of outrageous fortune, or to take arms against a sea of troubles and by opposing end them. But you don't do wither. Neither suffer nor oppose. You just abolish the slings and arrows. It's too easy... What you need is something with tears for a change. Nothing costs enough here. (211)

People should be given choices. Without choices one cannot really be bad or good, happy or sad and this is the most basic right of humanity: to feel. Besides, without being unhappy, we wouldn't be ourselves. Rebecca Johnson remarks:

It embodies the true conflict in Brave New World: it is better to have the potential to feel awful than have no say over what you feel. Not only does the risk make the endeavour worth it, but without the risk, the venture is worth little. Suffering the hurts and terrors of the world makes the beauty and joy more exalted, and gives them more value. The right to be unhappy has a value in itself as well. It is during the rough and sad times that we grow, discover our values, and who we can be. (4)

We need misery to improve ourselves. Virtue and spiritual growth cannot be attained by people having an easy life. Everything has a price, so must happiness. Actually, people in the novel pay the price: they give away everything which makes them human. The following dialogue between John and Mond is the most impressive one in the book to show what people sacrificed in the World State in return for comfort and how they forsake some of the things which makes them human and, thus became alienated from themselves in the end:

‘I don’t want comfort. I want God, I want poetry, I want real danger, I want freedom, I want goodness, I want sin.’

‘In fact,’ said Mustapha Mond, ‘you’re claiming the right to be unhappy.’

‘All right then,’ said the Savage defiantly, ‘I’m claiming the right to be unhappy.’

‘Not to mention the right to grow old and ugly and impotent: the right to have syphilis and cancer; the right to have too little to eat; the right to be lousy; the right to live in constant apprehension of what may happen to-morrow; the right to catch typhoid; the right to be tortured by unspeakable pains of every kind.’ There was a long silence.

‘I claim them all,’ said the Savage at last. Mustapha Mond shrugged his shoulders. ‘You’re welcome,’ he said. (212)

John the Savage wants his right to be unhappy, to actually be human. Mustapha Mond and John perceive happiness and unhappiness in different ways. Mond believes that the World State is better than the Reservation because there is comfort and no illness in this new society, which makes people happy. They get rid of everything unpleasant, like sorrow or hate. On the contrary, John welcomes life as it is, with all its advantages and disadvantages. He believes that a person can be happy only if he knows or experiences what unhappiness is. He thinks that people in the World State just deceive themselves by claiming that they are happy. In the World State, everything is planned beforehand and there are no worries. But John wants all those inconveniences in life. People in the World State are so alienated from themselves that they don’t even get older, ugly, or fat. Everything is under control, even your age. Your hair doesn’t get white and you don’t have ever wrinkles on your face. You don’t experience anything deeply, because you don’t feel deeply.

The Nine Year's War is described as the turning point of people's lives in the World State. During the war which involved chemical and biological bombs and a great economic collapse, people are so helpless that the only thing they want is to be returned to comfort. To achieve this, they allow the government to control everything, in exchange for a quiet and comfortable life. Mustapha Mond explains, "[p]eople were ready to have even their appetites controlled then. Anything for a quiet life" (201). People in the World State have sold their souls for comfort.

People in the book are ignorant in their artificial happiness, because they never challenge or make mistakes. Mond defines happiness as "not encountering an insurmountable obstacle, and, shortening or removing the interval between a desire and its moment of fulfilment" (38). What is more, people are not actually happy. They are just obedient and "contented with their blunted and repressed emotions" (Mencütekin 63). Johnson argues that "[t]hough many live to be happy, the true value in life comes from living through hard times, and persevering so as to become complete, whole human beings" (5). If people suffer, they ask "Why?" and then they begin to question the meaning of life in order to reach an understanding of their reality. People in the book have only fun and comfort since they can't ask questions. The ones who work in the lab and deal with the process of creating humans who don't have any depth or warmth spiritually are themselves pale and soulless. This reflects Huxley's pessimism about people's spiritual progress and potential for real happiness in such a world.

2.1.5. Annihilation of individualism

In The World State, there is no individualism. Individual differences are not permitted in modern society for the sake of stability. Meckier confirms that "Huxley expresses his fear that the future will ignore the individual in favor of the species" (110). Even individual feeling is seen as something dangerous as illustrated by the hypnopædic phrase: "when the individual feels, the community reels" (81). People are

conditioned to hate solitude from infancy. When Fanny tells Lenina that it is said that Bernard likes being alone and spends most of his time alone, there is horror in Fanny's voice (38). Lenina also thinks that doing things in private is a mania (76). Doing things alone is not allowed in dystopias since solitude means people's thinking, questioning and "remember[ing] their inner selves" (Beyazoğlu 17). Aloneness could lead to questioning which could spread. That's why it must be avoided. People shouldn't question; they just should obey. To further eliminate individualistic differences, "the two thousand million inhabitants of the planet had only ten thousand names between them" (31). There are lots of identical twins whose appearance and thought are the same. Spierings and Houtum state that this "sameness is comforting, as it produces order, identity and continuity. It is also discomfoting, as it threatens the uniqueness and wholeness of the 'I'" (903). In this sense, Lenina's belt is something which defines her as an individual showing her uniqueness. We see here her passive or subconscious effort to establish an identity. An individual's life is so cheap, as to be almost meaningless, that the Director states that "[w]e can make a new one [individual] with the greatest ease-as many as we like" (128) indicating the rows of microscopes, the test-tubes, and the incubators. As Şeran points out, "[t]echnology is used to standardize humans and make them subordinate to order and authority" (60). Thus, an individual has little value in this world starting from the name many have in common. An individual is just a mass-product created through technology. One goes, another comes.

There are some characters in the novel that show individualistic differences, which is a problem for the World State that should have been dealt with at the time of their birth. Bernard is small for an Alpha and he likes solitude. Helmholtz is too intelligent to do his job. John is genetically a member of the World State, but he is not conditioned to be one since he was born on the Savage Reservation. So he is completely the opposite of what the World State wants him to be. Mustapha Mond is also different, because he is a leader and thus has some privileges. But they all pay for their differences. Bernard and Helmholtz are exiled to the island. John commits suicide. Mustapha Mond "suppresses his own individuality in exchange for the power he has in hand" (Mencütekin 66). He pays the price by serving to ensure other people's happiness, though not his own.

2.1.6. Soma addiction

Soma is a type of drug taken by the citizens of the World State and delivered by the government itself. Through soma, the government tries to control its citizens by eliminating both their intense emotions and their connection to reality. Soma is another “technique of human control... a drug that produce[s] a mystical euphoria and temporarily eliminate[s] ambition and pride” (Stivers 248). Unpleasant thoughts or feelings like unhappiness, hate and suffering are removed through the use of government provided soma. Whenever a person is inclined to have these feelings, s/he is prescribed soma with the slogan taught to everyone: “one cubic centimeter of soma cures ten gloomy” (Huxley, *Brave New World* 46). Emotions are controlled for stability via soma. There is no war, no hunger, no pain, no conflict because there is soma. Soma is “a holiday from reality” (46). According to Laurenzano, soma is “instrumental in maintaining the frightening dystopian society of Brave New World... it serves as a means of controlling and pacifying its users by putting them entirely out of touch with reality” (16). Campbell asserts that “in Brave New World, soma is the religion of people (4). It has “all the advantages of Christianity” (Huxley, “Brave New World” 46), “Christianity without tears - that’s what *soma* is” (210). Thus, soma also represents the use of religion to control the populace. Just like religion’s offer of comfort, soma helps people rid themselves of their hardships at the expense of their individuality. Bode asserts that, “soma is used to plaster over frustration and unhappiness in case one should be confronted too harshly with an unpleasant reality - which, however, Brave New Worldians, given their conditioning and their planned environment, very seldom are” (352) as Mond also states in the novel:

And if ever, by some unlucky chance, anything unpleasant should somehow happen, why, there’s always *soma* to give you a holiday from the facts. And there’s always *soma* to calm your anger, to reconcile you to your enemies, to make you patient and long-suffering. In the past you could only accomplish these things by making a great effort and after years of hard moral training. Now, you swallow two or three half-gramme tablets, and there you are. Anybody can be virtuous now. You can carry at least half your morality about in a bottle. (209-210)

According to Mustapha Mond, old virtues and morality have been replaced by soma. Soma allows people to achieve a moral or accepting viewpoint without spending

years to achieve it as it had taken in the past. But those morals are decided by the World State. Being moral in that world means not feeling intensely, obeying the rules and not wanting to change the society they live in. Then you are moral.

Although soma is depicted as something which makes people happy, that happiness is not real but artificial. After getting angry with the children who make fun of Linda for being fat and ugly at the hospital for the dying, John sees some Delta workers waiting for their soma to be distributed. In frustration, John destroys the soma by throwing it out the window, and then chaos breaks out. A voice out of the Synthetic Music Box asks a question: “Why aren’t you all being happy and good together?” (189). This shows the inability of the World State and soma to provide real happiness. The World State fails to bring happiness no matter how hard they try. Another example of the inadequacy of soma is shown in the dialogue between Fanny and Lenina:

Fanny: ‘Don’t think of him [Bernard].’

Lenina: ‘I can’t help it.’

Fanny: ‘Take soma, then.’

Lenina: ‘I do.’

Fanny: ‘Well, go on.’

Lenina: ‘But in the intervals I still like him. I shall always like him.’ (165)

Without soma people feel unhappy and even with soma there are some who still feel unhappy. So soma is not a complete solution. No matter how conditioned they are, people still feel their unhappiness, even if it is unconsciously.

People are alienated from their nature through soma in the sense that they don’t have real feelings or a real life. In addition to being unaware of what people think and feel about anything, or what they like or don’t like, they are strangers even to themselves. They are not aware of their own feelings and they don’t think deeply about anything. They are in a kind of unreal or an imaginary world through soma. Laurenzano describes soma as “render[ing] people unable to feel genuine emotion... subordinat[ing]

the interests of the individual, rob[bing] him of the power of thought and feeling, and essentially render[ing] him unable to deal with life as it really exists (and thus even to be fully human)” (6). Schermer agrees that “soma stands for alienation, de-humanization and superficial mind-numbing pleasure...soma promotes a superficial hedonism and causes alienation from the kind of ‘real human life’ that we know” (119 and 121). By using soma, they are taken away from pain of real life and take holidays in the mind. It “raise[s] a quite impenetrable wall between the actual universe and their minds” (Laurenzano 67). They are unaware of what’s going on. The point is this. If they don’t think and question anything, it’s easier to control them. They don’t even know their own identity, how they feel, what they think, or like.

2.1.7. Elimination of culture

In addition to the loss of freedom and individualism, high culture is also devalued and then destroyed. Artificial happiness limits the value of high culture to the citizenry. Mustapha Mond defends having even sacrificed a life of freedom to serve the happiness of others: “That’s the price we have to pay for stability. You’ve got to choose between happiness and what people used to call high art. We’ve sacrificed the high art” (194).

Lowenthal claims that by abandoning the high art, “[f]rom the realm of beauty man walks into the realm of entertainment” (9). So stability must be protected at all cost in the World State. O’Neill claims that “Huxley’s citizens are essentially brain-dead – or, at least, soul-dead” (38). Since people have no soul anymore, high art fades away. According to Paden, Huxley believes that “transcendental values are not merely intrinsically valuable, they are also instrumentally valuable tools through which to understand the human condition and by which to improve our situation” (223). Instead of art and books, there are electromagnetic golf courses, feelies (movies in which the audience feels what happens on screen), television and synthetic music. They have

replaced the old books about spiritual relief through love or religion. Art, religion and science were completely removed or changed to such a degree that they cannot be recognized anymore. They are suppressed because it's easier to control people without these values for their own and society's good. They all lead you to think about the world, yourself and everything around you. They make you think and question. Absence of high art makes people alienated from their inner thoughts by removing their ability to think and question. Şeran claims that these entertainment technologies "cause mindless contentment, cultural emptiness and political passivity" (61). As Huxley points out in *Brave New World Revisited*, "the World State controls its citizens by rewards, in non-violent ways" (5). Rebecca Johnson agrees that "[i]n *Brave New World*, Huxley explores this idea of a society controlled by pleasure, ignorance, and conditioning" (1). Diken also adds that "[i]t humiliates its subjects through pleasure, not pain" (156). People are not actually happy, but they are satisfied fools. In his book *Artificial Happiness* (2006), Ronald Dworkin claims that "real happiness results from achievements, most notably from moral commitment and responsibility to others" (Stivers, 250). However, the citizens of the World State sense the feeling of being contented as happiness. Mustapha Mond defends artificial happiness, illustrating the drawbacks of actual happiness:

Actual happiness always looks pretty squalid in comparison with the overcompensations for misery. And being contented has none of the glamour of a good fight against misfortune, none of the picturesqueness of a struggle with temptation, or a fatal overthrow by passion or doubt. Happiness is never grand. (194-195)

Mond tries to say that good sides of happiness are actually drawbacks. But without those drawbacks happiness wouldn't mean something. Then it's just satisfaction, which people in the World State have sacrificed everything for.

In *Brave New World*, the State needs intellectuals, clever Alphas to direct the people, but at the same time those same Alphas mustn't question the system. That's why they need intellectuals but intellectuals without curiosity and critical thought. Mond fears that these values "might easily decondition the more unsettled minds among the higher castes, make them lose their faith in happiness and the World State" (154).

So, all these values are eliminated because Alphas are “frightfully” clever. They are extremely clever so it is also frightening. If this cleverness is not controlled, it may cause trouble for the stability of the State.

With methods like Pavlov’s, it’s believed that people love what they are supposed to do, to be managed equally, to be treated well, and be very happy. The government controls everything; beauty and truth are sacrificed for stability. The people lack free will, virtue, morals, beauty, and truth for the sake of the satisfaction of their desires. This mirrors our own contemporary society. We also consume and feed our desire for material possessions. The society in the World State is stable, and people are happy because people don’t know anything else. They don’t understand what they lack. People don’t have the intellectual capacity or ability to understand what they are missing. What’s more, even if they knew that they had another choice or way to live, they would choose the life they are living in, because it is what they know.

2.1.8. Replacement of religion with solidarity services

In *Brave New World*, people are created in tubes artificially, so the creation of life is not the purveyance of God anymore, but of human beings themselves. In addition, because there is no pain or feelings of helplessness, there is no need for God in their society. People are so-called happy in their world since their needs are met; they don’t suffer. When people suffer or when they are helpless, they call out for God. People in The World State don’t need something spiritual to comfort them because they don’t suffer. However, they worship Ford instead of God. God is replaced by Ford, who is the pioneer of technology and calling to mind Henry Ford, whose invention of mass-production has had a tremendous effect on society. They call the name of Ford whenever Christian people would do the same with the name of God: “Oh, Ford!” (24), “Thank Ford!” (68) “for Ford’s sake” (77), “Ford knows” (83), “Ford help him!” (187). Everything related to God is forbidden: “God in the safe and Ford on the shelves” (204).

They even count time, 632 A.F. (After Ford), with the name of Ford, using his T-Model as the beginning of the new era.

God's existence contradicts the industrial civilization in the World State. Mond states that "[i]f you had a God, you'd have a reason for self-denial. But industrial civilization is only possible when there's no self-denial" (209). Self-denial means refusing to satisfy your desires. However, to ensure that wheels continue to turn, you must satisfy them; nothing else will suffice for the people of an industrial civilization, they must ask more and more. God mustn't exist for the survival of supply and demand. "God isn't compatible with machinery and scientific medicine and universal happiness" (207). Science also contradicts God. Science asks questions about the meaning of life. For religion, the answer is God. It's he who created everything. Religious people don't ask questions about their place in the universe, because it's made clear to them through God. Devoid of curiosity, those people don't think critically. The death of curiosity is the death of critical thought. That's exactly what the World State tries to achieve. Since the World State doesn't want its citizens to start asking questions, people are prevented from thinking through the use of soma. Christian religion is not used, because that would make people lose their stability through experiencing strong feelings. But the wheels need "men as steady as the wheels upon their axles, sane men, obedient men, men stable in contentment" (36). If people groan, scream with pain, bemoan old age and poverty, how can the wheels turn? So universal happiness keeps the wheels steadily turning and God is seen as something which prevents that from occurring. God, like truth and beauty, is sacrificed for happiness.

We also see religion in a different shape. Instead of making a cross over the heart like Christians, people make a "T" on their stomach, which symbolizes the Ford Model T, the beginning of mass-production. Solidarity services are replaced by churches. Alphas and Betas attend solidarity services in which everyone takes soma and loses themselves in a communal orgy like some ancient ritual. This orgy is also a replacement of the communal feeling people experienced in churches. In these rituals, soma is used instead of bread and there is a president in the role of the priest. Solidarity services are another way of controlling the citizens of the World State. It allows people

to release their emotions through soma and group sex since sex is based on pure fun in the World State although in the Christian religion sex is for the creation of a new life. In The World State, there is no Christian God and religion. Normally people should be questioning their lives. But they don't because God and religion are not eliminated completely. They still exist under the name of Ford and solidarity services.

As one of the World Controllers, Mond claims that religion causes wars, pain and suffering. In the past people need God and religion when they are helpless and have to deal with problems. However, in the age of technology where all problems are solved by soma people don't need God. When John asks Mond "But isn't it *natural* to feel there's a God?", Mond replies that it's a conditioned response and there is some truth what he is saying. In our society, we are also conditioned by our family and our environment who stick to religion for many explanations about the meaning of life. In addition, according to Mond young people are independent of God and only old people turn to God for compensation. In The World State, people don't get old with the help of technology. At the age of sixty, they are taken to the Hospital for the Dying and they die still looking young. Since there is no sense of aging in modern society, religion is superfluous. If we look at our world through history, it is true that people find peace in religion, but there is also the fact that many people suffer through wars in the name of God.

Distracted by the amaze of technology and industrialism, people in the novel worship a person who is the representative of capitalism. In fact, they are so alone that coming together in solidarity services makes them feel no different than the usual and they lose themselves –hiding their true feelings and thoughts- in an orgy triggered by soma.

2.1.9. Eradication of nature

There are two different worlds in the book: the civilized World State and the primitive Savage Reservation. Nature is used as a foil against the industrial consumerist society portrayed in the novel. The reservation stands for nature which is the opposite of civilization. It is a dirty place and therefore uncivilized since “civilization is sterilization” (94). John the Savage lives in this primitive society which people live in dirt and close to nature and they are not allowed to enter the World State. In this primitive society, you can find everything that belongs to history: religion, family, love, hate, violence, books, and pregnancy. It is a world which “has not been worth the expense of civilizing” due to the shortage in natural resources and its negative geographical conditions (141). Bernard and Lenina go to the reservation for holiday and Lenina doesn't like what she sees at all:

“I don't like it,” said Lenina. “I don't like it.”

She liked even less what awaited her at the entrance to the pueblo, where their guide had left them while he went inside for instructions. The dirt, to start with, the piles of rubbish, the dust, the dogs, the flies. Her face wrinkled up into a grimace of disgust. (94)

Thus, the primitive world also reminds the citizens of the World State how lucky they are to live in the State and how hard and unfavourable life outside the World State is. At the Indian reservation Bernard and Lenina meet Linda who was a citizen of the sterile, highly urbanized, hyper-modern World State once and now is a member of this primitive reservation. She became pregnant on her holiday at the reservation, and thus she couldn't return to her life in the World State where pregnancy is believed to be “obscene” and she was ashamed of herself. She gets extremely excited and happy to see Lenina with her “civilized face” and “civilized clothes” (103). She hasn't seen someone clean and wearing nice clothes for years. But for Lenina, to see Linda isn't so exciting. Seeing a woman so filthy, fat and wrinkled disgusts Lenina. To Lenina, Linda looks like a “creature” and a “beast” (102). Since people don't get old or fat with the help of science and live in such a sterile environment, they are conditioned to believe that

everything natural, like getting old or having wrinkles, is disgusting and cannot be acceptable. Otherwise, the space of the Reservation is completely natural.

In the contrary, people in the World State who have lost their connection, their attachment to the natural world. In this society, we see human's attempt to annihilate and conquer nature in life. The World State is depicted as an artificial world with towers of at least thirty-four storeys and sterile labs. Nature is in conflict with industrialism. It's seen as a threat to disalienate people. It makes people gain awareness about their true feelings and thoughts because their minds are not occupied with the requirements of industrialism such as consumerism. Through sleep-teaching and shock therapies, what is desired naturally by human beings such as flowers is reversed in the World State, thus making people alienated from their tendency to enjoy the natural. The director of a Hatchery explains, "[w]hat man has joined, nature is powerless to put asunder" (17), showing the supremacy of technology and science over nature. Young children in the World State are trained to avoid and fear nature for economic reasons. Once, people were conditioned to love nature in order to consume transport. They consumed transport so much that they didn't consume anything else. In addition, nature is free, it costs nothing. But the wheels must turn. So they decided to condition people to hate nature but love country sports. The result is people go to countries and consume transport even if they hate countries and they also consume manufactured articles. As the Director states, "a love of nature keeps no factories busy," so they decided to exterminate nature from peoples' lives, at least from the lives of the lower classes' (18). The conditioning against nature shapes the reactions of the members of this society. For example; members of the high-class are allowed to go on a holiday in the Reservation with special permission from the World State. When Bernard offers Lenina a holiday in the reservation, she gets excited to see a different world. However, while Lenina and Bernard are waiting for their guide at the entrance of the pueblo, Lenina feels disgusted with what she sees: "the dirt, to start with, the piles of rubbish, the dust, the dogs, the flies" (94). Another example is that Helmholtz Watson and Bernard Marx feels disturbed when they hear the idea that they are going to be sent to an island. But actually the island means freedom and nature, being away from civilization, which they despise. The World State tries to erase all traces of nature in order to create a more

controllable environment since nature is wild, unpredictable and uncontrollable. By eliminating nature from life, it attempts to preserve its stability and control its citizens.

However, Huxley also makes some parallels between the civilized society and the reservation showing that the savage reservation is not much better than the civilized society. The tribal dance in Malpais shows that emotions are forced to be suppressed. While the Indians do their ritual without emotions, Lenina, who forgets to take soma, starts to cry when she sees the blood of the sacrificed young man. The ritual removes the emotions of people in the reservation and they don't care about the suffering young man without any soma effect. People have promiscuity, free sex in the civilized world and in the reservation people are sexually repressed. In the civilized world there is a hierarchical structure and the society is authoritarian in the reservation. The society in the World State makes outcasts of the Indians for their differences. Similarly, the Indians in the Reservation reject John and Linda. So both worlds are equally bad. The members of both societies can't see the problems in their lives.

2.2. How Alienation Manifests in Three Characters in Brave New World

2.2.1. Bernard Marx

Bernard Marx is an Alpha working as a hypnopedia specialist at the Hatchery and Conditioning Centre and is very intelligent. Unlike the other citizens of the World State, he is not happy with his life and the society he lives in. There are many factors that make Bernard gain self-consciousness and realize the alienation of people in general.

In the beginning, what makes Bernard realize his alienation from society is his being different in appearance to other Alphas. Although he is an Alpha himself, he is not as strong as, or as handsome as the other Alphas. He is ugly and small like someone from a low-class. There is even a rumour that "somebody made a mistake when he was

still in the bottle-thought he was a Gamma and put alcohol into his blood-surrogate” (39). He is very shy because he is short for his status group. He is also aware of the fact that he is different than the other Alphas and lacks self-confidence. Later on, we learn that in addition to his being different than the others in appearance, he also thinks different. He sees that something is wrong in their life, and everything is artificial. He questions the life they are living, which makes Lenina frightened:

Lenina was crying. “It’s horrible, it’s horrible,” she kept repeating. “And how can you talk like that about not wanting to be a part of the social body? After all, everyone works for everyone else. We can’t do without anyone. Even Epsilons...”

“Yes, I know,” said Bernard derisively. “Even Epsilons are useful! So am I. And I damned well wish I weren’t!”

Lenina was shocked by his blasphemy. “Bernard!” she protested in a voice of amazed distress. “How can you?”

In a different key, “How can I?” he repeated meditatively. “No, the real problem is: How is it that I can’t, or rather-because, after all, I know quite well why I can’t-what would it be like if I could, if I were free-not enslaved by my conditioning.”

“But, Bernard, you’re saying the most awful things.”

“Don’t you wish you were free, Lenina?”

“I don’t know what you mean. I am free. Free to have the most wonderful time. Everybody’s happy nowadays.”

He laughed, “Yes. ‘Everybody’s happy nowadays.’ We begin giving the children that at five. But wouldn’t you like to be free to be happy in some other way, Lenina? In your own way, for example; not in everybody else’s way.”

“I don’t know what you mean,” she repeated. (78-79)

He is aware of the fact that he is not free but a slave of the World State through the conditioning program. He doesn’t want to be a member of this society but he wants to be himself. He yearns for individuality and real happiness. For the citizens of the World State, freedom means happiness “reduced to pleasure” (Stivers 250). What looks like “freedom” to the people living in the World State is not, and cannot be much more than voluntary servitude (Marcuse 12-13). Evans notes that according to a tradition rooted in the ideas of Immanuel Kant, it is freedom that makes us human-to restrict our freedom is to dehumanize. He adds that while writing the novel, Huxley had the

Kantian definition of “human” in mind since the people in the novel “had lost their freedom to strive, love, have families or, most obviously, to choose the occupation they desired” (23). “Real freedom is abandoned for it invariably brings conflict, anxiety and suffering” (Stivers 248). While the other members of the society are emotion-free and so in comfort, Bernard experiences love, anger, and jealousy. He believes that his freedom to think and feel is restricted by the World State.

Unlike the others, Bernard also likes solitude. He wants to be alone all the time and hates crowds (77). He doesn’t like Obstacle Golf since it is played in a crowded environment, which is really odd and unusual for the society he lives in. He gets embarrassed when Lenina accepts his offer among others to go on a holiday. He prefers to talk in private. In order to feel united with the others, he regularly goes to a Solidarity Service, which takes the place of religious services and provides emotional release for the participants. However, he feels nothing - no excitement, no peace, no solidarity. He remains alone and unsatisfied.

Another indication that Bernard is different than the others is when he hears two men talking about Lenina “as though she were a bit of meat” (39). He doesn’t like the fact that the other men degrade women calling them a bit of meat. However, soon he finds out that Lenina herself “doesn’t mind being meat” (80). She is always worried about her physical appearance and she feels good when someone touches her breasts without showing any emotions except for sexual desire. She feels disturbed when Bernard talks about his emotions.

However, although he looks like he is questioning the world they are living in, he changes his position and begins to like that world after he brings John from the Reservation, and becomes both famous and respected by others. According to Buchanan, Bernard is “an insecure would-be intellectual who seeks to win approval and social status” (78). When John rejects seeing people, John becomes an outcast again. At this point, we find out that Bernard rebels against the system just because of his inferiority complex. Diken states that “power avenges his vanity. But since the rulers have no wish to cut throats while they can silence dissent in other ways, they exile him to an island” (170). He dislikes and criticizes the system because he is an outsider. He is

not respected as an Alpha due to his different appearance. He doesn't like that he cannot get women as easy as the other Alphas can. His worries about being rejected results in a lack of confidence. Although he wants to feel and act freely, he never shows courage or takes action. He acts cowardly in front of his superiors. After his failed attempt to use John to be popular and widely respected in the society, we realize that he is neither idealistic nor enthusiastic about his individuality, but he is interested in excelling socially. When he sees the minute hope to be popular among people, he leaves behind all his ambitions and ideals.

2.2.2. John, the Savage

John "the Savage" is a man who is born of a mother on the reservation. He experiences both worlds in the novel: the Indian Reservation, Malpais and the World State. He is an outcast in both societies. There are many factors that make him realize his alienation in both worlds.

He is born on an Indian reservation called Malpais by Linda who is left behind by her lover, the Director of the World State, who was unable to find her after a storm on their holiday in the reservation. He grows up with old fashioned moral values on the reservation. Because his complexion is different, he is never accepted by the society in Malpais. He is excluded from religious rituals. He is an outsider also because of his mother whose behaviours are disapproved. The Indians treat John cruelly because of his different appearance and race. Feeling sad and frustrated, John tells Bernard, "[b]ut they wouldn't let me [join the ritual]. They disliked me for my complexion. It's always been like that. Always" (100). However, he continues to believe and accept the culture's values. Paden claims that John is "a marginalized and ineffective member of the native community" (219). He is always rejected by the people of Malpais no matter how hard he tries. He is a total outcast. So society outside of the World State is brutal in its own

way. Instead of accepting him to the community, the Indians reject him from traditional ceremonies:

Suddenly, one of the men stepped forward, caught him by the arm, and pulled him out of the ranks...This time the man struck him, pulled his hair. 'Not for you, white-hair!' 'Not for the son of the she-dog,' said one of the other men." (118)

Considering that our society is essentially what the reservation is, this shows that our society is racist and brutal against ones who are different, too.

John is brought to a new society with his mother, Linda, by Bernard Marx who gets permission from the authorities to analyse savage life. Here John observes that the cultural and moral values of this new society are quite different than the ones he is used to. In this society the government controls everything, beauty and truth are sacrificed for stability, but no one cares because all of the people are kept busy and happy. Instead of admiring the wonders of technology in this new world, "he can respond only with initial curiosity, followed quickly by horror and disgust" (Barr 850). Brought to the World State, John meets his father, Thomas Tomakin, the Director of the Hatchery and Conditioning Centre. Excited to see his father, John expresses his love and respect with the word "Father". Instead of showing love, the Director flees in shame to Iceland. Being a father in the World State doesn't mean the same as in Malpais. When John and Linda come to the World State, Linda takes an eternal soma holiday in the Hospital for the Dying to escape reality. Death is shown to be so pleasant in the World State that people don't know or understand the real meaning of death. Children are taken to visit people who are at the edge of death in the hospital. Instead of feeling sorry for Linda, children make fun of her for being fat and ugly. John feels astonished and disgusted at the disrespect of the children. He also feels alone due to his mother's abandonment, but he rejects taking soma as the answer. Bernard attempts to use John to increase his popularity in the society. After realizing this situation, John feels disappointed and betrayed by a friend. He spends his life alienated in Malpais, and he finds himself in the same situation in the World State, too. Rejected in both societies, he is neither a member of Malpais nor the World State.

John falls in love with Lenina at first sight. When he declares his romantic love for Lenina, she takes off her clothes, which makes John shocked. He detests her casual sexual relations. There is no soul or emotion in fun and sex in the civilized world. Fun is meaningless and love is replaced by obsessive, casual sex. John wants to prove his love to Lenina, but it's impossible for her to be able to understand him:

"At Malpais," the Savage was incoherently mumbling, "you had to bring her the skin of a mountain lion--I mean, when you wanted to marry some one. Or else a wolf."

"There aren't any lions in England," Lenina almost snapped.

"And even if there were," the Savage added, with sudden contemptuous resentment, "people would kill them out of helicopters, I suppose. . . . I'll do anything," he went on, more and more incoherently. "Anything you tell me. . . I mean I'd sweep the floor if you wanted."

"But we've got vacuum cleaners here," said Lenina in bewilderment. "It isn't necessary."

"No, of course it isn't necessary. But some kinds of baseness are nobly undergone. I'd like to undergo something nobly. Don't you see?" (167)

John wants to prove his love in a masculine way. He is critical of sexism without love. But he also may be using his masculine impulse in order to disguise his impure sexual thoughts about Lenina. He doesn't have a healthy relationship with women, neither with his mother nor Lenina. Their sexual affair makes him embarrassed and angry. Because his mother has sex with a man, he tries to kill him. He also attacks Lenina after she presents herself to him sexually. So when he wants to leave civilization to his refuge at the end of the novel, he is actually running away from his thoughts about sexuality, essentially from himself. That's why, when he goes to his refuge, he whips himself. He tries to get rid of his dirty sexual thoughts by whipping himself. He also attacks Lenina when she comes to see him at his refuge, not because she is a whore, but because she arouses sexual desires in him. After this attack, he participates in the orgy. Paden claims that the reason for his suicide is that "he realizes that he cannot escape his impure sexuality" (219). He dies because of his inner conflicts. His life was no more balanced than the citizens of the World State. This shows that humanity needs a healthy, balanced society to have a balanced inner life. Society affects individuals in a positive or negative way.

The last straw is his mother's death without mourning by those around him and which leading him to respond with violence. After his mother's death, he tries to prevent some people from taking soma and is brought to Mustapha Mond for this act. In their conversation, John states his belief that religion is necessary. He wants poetry, God, freedom, the right to be unhappy, to have real feelings, and freedom. Reading Shakespeare displays his desire of freedom and individuality since he can use his imagination, express his emotions and gain consciousness through reading. Instead of punishing him, Mond tells him the history of the World State and sends him back to the civilization in the World State. John moves to an abandoned place in order to stay away from the civilization. He wants to be alone, so he isolates himself, living in a lighthouse. He wants to be purified and to mourn for his mother. But the curious media of the World State doesn't allow him live alone. Curious people come to see the savage whipping himself. One day fascinated by "the horror of pain and, from within, impelled by that habit of cooperation, that desire for unanimity and atonement, which their conditioning had so ineradicably implanted in them" (228), people start to beat each other singing Orgy-Porgy. Feeling frustrated, John loses himself in the crowd of people and participates in the orgy. When he regains his self-control, he realizes that there is no way to escape from the World State, there is no way out, and he kills himself. What makes John realize his alienation is Lenina's promiscuity, her comfort with sexual relationships, his mother's taking soma, the doctor's approval for this although they know that it will kill her, and his friend Bernard's abandonment.

2.2.3. Helmholtz Watson

Just like Bernard, Watson is also from the high-class and one of the rebels of the World State and looks for a more intense and meaningful life. He realizes that the society he lives in is too shallow. He is different than Bernard in the sense that he is an outcast although he has no problem with his appearance. He is well-built and handsome. All women find him attractive. It is said that he "had had 640 different girls in 4 years"

(58). He is also very good at sports. Unlike Bernard, he is respected and well liked. While Bernard is too weak for his social position, Watson is too strong and intelligent. Watson is aware of the fact that he is different than the other Alphas and this awareness leads him to the idea of individuality. Because of his remarkable intelligence, he realizes his alienation choosing to live isolated from the others. He is bored with meaningless sex and soma. He is unsatisfied with his life and his job. He feels that he has an interest in something else, but he doesn't know exactly what that is. He has something to say, but just can't find the words to say it. He is a professor at the College of Emotional Engineering and an Emotional Engineer. He writes slogans for the government. But he feels what he writes is "something about nothing" (60) and wants to write something more important, more intense, and more violent. Here, Huxley may be criticizing fashionable modern art, music, and literature, as they don't demand much thought or critical thinking from their consumers.

Watson and John become very good friends. Both like poetry, and both are intelligent and critical of the system of the World State. Watson appreciates *Romeo and Juliet*, but when John reads some part from it, he can't help laughing because of the mother and father words, which are seen as ridiculous and vulgar in the World State. Although Watson is an intellectual in the society, he is after all a product of that system and shaped by its culture. However, he also admits that:

. . . one needs ridiculous, mad situations like that; one can't write really well about anything else. Why was that old fellow such a marvellous propaganda technician? Because he had so many insane, excruciating things to get excited about. You've got to be hurt and upset; otherwise you can't think of the really good, penetrating, X rayish phrases. . . . We need some other kind of madness and violence. (161-162)

He writes a poem about being alone and reads it in his lecture. Then he is threatened with being fired by the Director and becomes a marked man. At the end of the novel, he is banished to an island for being unfit for society, just like Bernard.

2.3. Isolation, Alienation and Being Outcasts from Society

2.3.1. Bernard Marx

Bernard doesn't conform to the society in the World State because of his thoughts, and he is alienated from the society. His awareness leads to his isolation and he is cast out to an island in the end.

Bernard likes solitude, which is very odd to other people in the society of the World State. He doesn't want to be in a crowd and prefers loneliness. That's why he doesn't play Obstacle Golf which is a very popular game among people. He goes to a solidarity service and urges himself to feel united with other people but what he feels is only more loneliness. He finds out that "the individual is unalterably alone in spite of his being surrounded with other individuals almost twenty-four hours a day" (Larsen 508). He refuses to take soma unlike others. He prefers to be "[him]self and nasty. Not somebody else, however jolly" (77). Since he doesn't take soma, he always lives in reality, accompanied by real feelings. Unlike the others, who take soma, he is generally angry, jealous, and resentful. Soma creates "stable" citizens who conform to societal norms. But Bernard criticizes the principles of the World State and questions the conditioning that he is subjected to. While it's OK to change partners, Bernard doesn't want to be with anyone but Lenina. He tries to forbid her from taking other partners violating the social mores of the World State. Further, he feels embarrassed when talking about private things with Lenina in front of others.

However, we soon realize that what he cares about is not his supposed ideals, and that further he is not actually against the system of the World State. Like John, who is rejected because of his different complexion by the Savages, Bernard is not fully accepted or respected as an Alpha because his appearance is different from the other Alphas in the World State. He is not as tall as or as handsome as the other Alphas. Bernard himself also has a complex about that. He feels that he doesn't get the respect he deserves as an Alpha. He feels like an outsider. People look at him with doubt. Women don't want to sleep with him, because he talks about weird things which are against the motto of the World State: "Everyone belongs to everyone". For example,

Lenina isn't sure if she wants to see him at first, because he always wants to be alone with her, which sounds odd to her and makes her uneasy. That's why he lives isolated from the others. He is rejected and not respected. He seems to act bravely in front of his superior, the Director. The director, hearing of Bernard's strange behaviour, threatens to send him to Iceland. Since he thinks that the Director wasn't serious, he doesn't take the threat seriously. Once on the reservation in New Mexico, Bernard calls his friend Helmholtz Watson, who tells him that the Director's threat was genuine. Bernard, feeling appalled and fearful, takes two grammes of soma. Although he criticizes soma-taking, he takes soma when he feels insecure. Moreover, it doesn't take long for us to realize that Bernard is really more interested in excelling socially than in defining his individuality. When his connection to the Savage functions as his ticket to popularity, Bernard doesn't hesitate to leave behind his grand ambitions of unorthodoxy and rebellion. One day the Savage refuses to participate in a party, which is going to increase Bernard's popularity. Because of this incident Bernard's glory doesn't last for long and he becomes again the outsider he was before.

Bernard is banished to the island because of his thoughts and because he is noisy and difficult to control by the end of the novel. He is exiled to an island where he will live with other people "who have got too self-consciously individual to fit into community-life" (200). Exile to Iceland is the punishment for non-conformists in *Brave New World*, "where Man's Final End can be discussed among like-minded intellects, without pestering "normal" people - in a sort of university, as it were" (Atwood). The World State exiles Bernard to an island as a solution to cope with his individuality. When Bernard learns that he is going to be sent to Iceland:

"The words galvanized Bernard into violent and unseemly activity. "Send me to an island?" He jumped up, ran across the room, and stood gesticulating in front of the Controller. "You can't send me. I haven't done anything. It was the others. I swear it was the others." He pointed accusingly to Helmholtz and the Savage. "Oh, please don't send me to Iceland. I promise I'll do what I ought to do. Give me another chance. Please give me another chance." The tears began to flow. "I tell you, it's their fault," he sobbed. "And not to Iceland. Oh please, your fordship, please ..." And in a paroxysm of abjection he threw himself on his knees before the Controller. Mustapha Mond tried to make him get up; but Bernard persisted in his groveling; the stream of words poured out inexhaustibly.

In the end the Controller had to ring for his fourth secretary. "Bring three men," he ordered, "and take Mr. Marx into a bedroom. Give him a good soma vaporization and then put

him to bed and leave him."The fourth secretary went out and returned with three green-uniformed twin footmen. Still shouting and sobbing. Bernard was carried out.

"One would think he was going to have his throat cut," said the Controller, as the door closed. "Whereas, if he had the smallest sense, he'd understand that his punishment is really a reward. He's being sent to an island. That's to say, he's being sent to a place where he'll meet the most interesting set of men and women to be found anywhere in the world. All the people who, for one reason or another, have got too self-consciously individual to fit into community-life. All the people who aren't satisfied with orthodoxy, who've got independent ideas of their own. Every one, in a word, who's any one. I almost envy you, Mr. Watson. (199-200)

Bernard is just a coward abandoning his ideals as soon as he realizes the threat. He is a hypocrite and a fool that doesn't have the sense to comprehend the freedom he is being offered.

2.3.2. John, the Savage

Whose parents are from the World State but born and raised on the Reservation, John carries the characteristics of both societies, but is rejected by both. He is alienated from both Malpais the reservation and the World State. His alienation leads to his isolation and he starts to live in a refuge far from the civilization of the World State, but on the borders of the state until realizing that he cannot escape from the civilized world and commits suicide.

John is born on an Indian reservation of a mother from the World State. Since his complexion is different, he is not accepted by the savages living in the village. He is not allowed to undergo religious rituals for Indian boys to enter adulthood. He goes to the wilderness alone and tries to enter adulthood in his own way, torturing himself. He insists on truth and beauty unlike Mond who stands for happiness and comfort. Atwood claims that "John is the only character in the book who has a real body, but he knows it through pain, not through pleasure" ("Everybody is happy now"). He whips himself to purification. He volunteers to be tortured in the ritual for a great purpose. In addition, he

is from another culture or another world through his mother, Linda. His mother comes from the civilized world and she cannot abide by the rules on the reservation. She sleeps with other women's men, which is considered immoral on the reservation. Because of his mother, he is rejected by society, so he is an outcast on the reservation. He is not one of them.

When John is brought to the civilized world, he cannot adapt to this world either. Everything is so different, so immoral to him. Culture, sports, rules, relationships, etc. All relationships are shallow. People live in a trance-like mood through soma. No one is allowed to be themselves. His values and the ones of the society completely clash and make him feel alienated. John realizes the World's State effort to annihilate his individuality. He confesses, "[i]t poisoned me; I was defiled...I ate my own wickedness" (213). When he is not allowed to go to the island with Bernard and Helmholtz, he decides to leave the World State and live in an abandoned lighthouse. He wants to separate himself from the society, wish[ing] to break with civilization (Spierings and Houtum 908). He isolates himself for purification and to maintain his identity. While going to the abandoned place, the shopman persuades him to take some "pan-glandular biscuits and vitaminized beef-surrogate" with him. Later on, "he bitterly reproached himself for his weakness. Loathsome civilized stuff!" (217). He admits his failure to overcome his own vices and begs God for forgiveness and whips himself. He rejects society and its values. We see his rejection when he replies to a reporter in the language of Indians: "Kohakwa iyathtokyai!" (221). But curious people from the World State come to see the Savage whipping himself. They don't let him live alone. One day fascinated "by horror of pain and, from within, impelled by that habit of cooperation, that desire for unanimity and atonement, which their conditioning had so ineradicably implanted in them" (228), people started to beat each other singing Orgy-Porgy. John loses himself in sex and drugs, too. He wakes up the next morning, "stupefied by soma, and exhausted by a long-drawn frenzy of sensuality...lay for a moment, blinking in owlish incomprehension at the light; then suddenly remembered – everything" (228). Understanding his failure to protect his identity from the corruption of the World State, he hangs himself.

Both societies try to maintain their stability and eliminate his individuality in two opposite ways. While the Reservation attempts to isolate, the World State tries to integrate him. The Reservation excludes him from group ceremonies, but in the World State he is drowned in social activities like feelies or orgies. John realizes, “[a]t Malpais he had suffered because they had shut him out from the communal activities of the pueblo, in civilized London he was suffering because he could never escape from those communal activities, never be quietly alone” (207). Firchow explains that “in neither society...does any provision for such a being [as him] exist. Both societies have abolished individuality in order to become either subhumanly bestial or subhumanly mechanical. Both have paid far too high a price for social stability” (35). Both societies try to maintain their stability in different ways, but both ways cause people to lose their humanity and become further alienated from themselves.

Martinez claims that “[i]n formulating the Savage as an individual devoid of a homogenous national identity, Huxley creates a hybrid capable of deconstructing the utopias of Malpais and the World State while exemplifying the larger opposition between the community and the outsider” (16). Since his mother is from the World State, he is ethnically or racially different from the savages in Malpais, one of the Savage Reservations. John wants to escape from the hostile, oppressive society in Malpais but he finds worse in the World State. The World State denies everything John holds dear: individual freedom, unique expression, romantic love, natural living, sacrifice, pain, the possibility of true pleasure, God or the infinite being, etc. (Burgmann 32). John is an outsider in both societies and his individuality is rejected by both. Both worlds are equally bad. Both try to separate by type in a brutal way and reject the different. Unable to survive in either society, John is alienated and isolated from other people.

2.3.3. Linda

Linda is a Beta-minus who is left behind during a visit to the reservation on a stormy day by her lover, the Director, who considers her dead. She is neither accepted by the society in Malpais, nor in the World State when she is returned to her homeland by Bernard.

Linda has some difficulties in conforming to the rules of society in Malpais. The Reservation is a monogamous society. Because Linda has had sexual intercourse with their men, some women attack her: "One of the women was holding her wrists. Another was lying across her legs, so she couldn't kick. The third was hitting her with a whip" (108). Linda cannot understand why they beat her because promiscuity is encouraged in the World State. Her conditioned promiscuity makes her a social outcast. Martinez claims that "[t]he conflict between the World State values imposed on the Savage by his mother and the social standards of the Reservation inevitably lead to the natural utopia's attempt to isolate itself from the outsiders, protecting the community from individuality" (10). In the World State, when clothes are worn, they are thrown away and new ones are bought because it is a consumerist society. In Malpais, people mend their clothes. John recalls that "Sometimes, too, they laughed at him for being so ragged. When he tore his clothes, Linda did not know how to mend them. In the Other place, she told him people threw away clothes with holes in them and got new ones" (112). This society is completely new and strange to Linda since she is conditioned in completely the opposite way. She faces cultural and moral challenges in Malpais. She could never engage the culture here, so she becomes isolated and causes her son's isolation, too. By excluding Linda, people in the reservation try to protect the stability of their society.

When she suffers rejection in Malpais, she tries to endure those humiliations with the help of alcohol and mescal, a kind of hallucinogenic drink, which she uses in mass quantities to escape from her at the Savage Reservation. When she goes back home, to the World State, with her son, Linda cannot face rejection by the people because of her appearance and takes a long soma holiday until she dies. Whenever people cannot face or deal with any inconvenience in the World State, they take soma.

After long years of suffering and shame in Malpais, she shortens her life with soma. Because death becomes a release for her.

2.3.4. Helmholtz Watson

Although Helmholtz has everything that a man in the State World could wish for—he is from an upper-class, an Alpha male; he is good-looking and a sportsman; lots of women admire him, but he is not satisfied with his life and also with his job. He is alienated from the society he lives in and he is exiled to an island because he refuses to live according to the rules: being promiscuous, sociable and indulgent.

Helmholtz is very intelligent and critical of the World State. He writes slogans for the World State, but he feels that what he is writing is not meaningful and he can write something better or more powerful. Once he writes a poem about solitude and reads it to his students. So he protests the World State courageously in public. Although he is determined in his actions, he is after all a conditioned member of the World State. He loves literature, but he can't help laughing when John reads some lines from Shakespeare including the words mother and father. He doesn't intend to change society, but merely challenge it.

McGiveron argues that it's not so easy to “free the individual from the tyranny of the collective and from the seductions of hedonism” and “all characters fail to make any positive change in society... only by preserving our humanity and individuality can we avoid the same failure” (“Huxley's Brave New World” 29). Mond is an intellectual, but prefers to sacrifice his scientific works for universal happiness and comfort. Although Bernard is aware of things going wrong, he is too selfish to care about the rest of the world. All he thinks about is his popularity in society. Watson seems like an intellectual when he says that “words can be like X-rays if you use them properly” (60). However, he is just interested in linguistic beauty, he finds the content of Shakespeare “irresistibly comical” (161). He does nothing to advance his knowledge. At the end of

the novel, he is sent to an island to live with other intellectuals and write something not empty.

2.4. Conclusion

Huxley demonstrates how man could be exploited and dehumanized with the progress in technology and science. He implies that man could be controlled and enslaved by science and technology if they don't serve for humanity. So-called progress in *Brave New World* is achieved at an enormous cost: freedom, individuality and love are eliminated together with disease or poverty. Human interaction is limited to superficial talk. People are devoid of love, family life and spirituality. Since emotions are considered to prevent consumerism, they are limited to sexual intimacy. Thus people are detached from their natural instincts as well as natural environment. They are not allowed to express their thoughts and experience emotional contact.

In the novel, we have some characters that are aware of their oppression and alienation. However, as Rogan points out, "critical consciousness of oppression does not necessarily translate into a tool for change... it translates generally into a life at the margins, albeit a life freer" (84). Although Bernard, Helmholtz and John have consciousness of their oppression and alienation through the end of the novel, it's only John who tries to change the society, trying to make Alphas aware of their dependence on soma, which prevents them from thinking.

Paden claims that the World State emerges "out of specific identifiable tendencies present in our society" (217). Huxley's invention of soma has the same effects of addictions like drugs or television in today's world. They keep people away from awareness of what's going on around. In the world state, people are distracted from politics by drugs and entertainment.

3. AN ANALYSIS OF THE THEME OF ALIENATION IN

FAHRENHEIT 451

Fahrenheit 451 is a dystopian novel written by Ray Bradbury in 1953. The novel depicts American society in a future that “has become more vapid, more interested in mindless entertainment than knowledge, understanding, and critical thought” (Brown 56). Having lost their feelings and ability to think, the citizens of the future society are alienated psychologically and socially. They don’t love, hate or cry. They just do what they are supposed to do like robots. There are no intimate relationships even between mother and husband or mother and child. It is also difficult to imagine other types of relationships such as friendships. People in the novel have lost their individuality and are conditioned to do anything but work and consume through media. Everyone accepts the rules of the government without question. In this society, books are outlawed and firemen burn all the books in houses, which are fireproof. Books are believed to have false information which makes people confused; and some of them make people sad with their content. Since books appeal to people’s emotions and make them aware of their inner feelings, books are to that can de-alienate the reader, thus they are dangerous to the stability of the state. Books also make people question and criticize things. In this society, no individual has the desire for critical thought. So people are alienated from both their emotions and the ability to think which makes them human.

Like all dystopian novels, *Fahrenheit 451* was written as a warning. Ray Bradbury claims that the purpose of *Fahrenheit 451* was not to prophesy. “I wasn’t trying to predict the future,” he says. “I was trying to prevent it”. He explains, “[t]here is no reason to burn books if you don’t read them. The education system in this country is just terrible, and we are not doing anything about it”. Thus, not reading has nothing to do with censorship from the top by a cruel government. Instead, it is indifference that stops people from reading. People have a lack of desire encouraged by the government. At this point, I believe that Shils this situation best: that in mass exploitation, people are

alienated to such an extent that they willingly accept and desire mass culture, endangering high culture represented by literature in the novel. McGiveron comments on mass exploitation as well, saying that “[t]he disseminators of mindless escapism are to some extent to blame, and the consumers of this escapism are guilty as well” (“What ‘Carried the Trick’?” 249) since the consumers allow to be exploited. The fire chief Captain Beatty tells that the mass exploitation starts “around a thing called Civil War” (51) and increases with the mass communication technology such as “films and radios, magazines, books levelled down to a sort of paste pudding norm” (51) in the twentieth century. The reason why the classics were shortened to “fifteen minute radio shows”, “a two-minute book column” and “a ten- or twelve-line dictionary resume” is explained by Beatty: “*now at least you can read all the classics; keep up with your neighbours*” (52). So the responsibility for mass exploitation rests with the public, who want easier and shorter reading in order to keep up with the neighbours. What they care about is not real culture; they just don’t want to seem less cultured or well read than their neighbours. Mass culture means mindless consumerism and competition; and consumption is another reason for alienation. People in the novel have lost the sense of understanding their real needs.

In *Fahrenheit 451*, people lose their connection with each other, thus live alienated from society. They live in rooms with walls of television. The characters in TV series become their family, relatives. Parents don’t have intimate relationships with their children. For them, to grow up a child is just a kind of housework to do such as “washing clothes; stuff laundry in and slam the lid” (93) which doesn’t require critical thought. They give birth to children just because the world needs reproduction. School is just a place for parents to “plunk the children in school nine days out of ten” (92).

People also are alienated from nature by failing to enjoy it in favor of mass media. They forget to look at trees and nature in general. They forget to enjoy a walk in the rain. Technology distracts people from nature. In “The Life of the Mind and a Life of Meaning: Reflections on *Fahrenheit 451*”, Smolla asserts that the novel is not only about burning books or censorship or freedom of thought, but essentially “about [the] essence of humanity, about that which makes life worth living” (906) and about the

forces which diminishes a life of meaning including “separation from the written word; separation from the simple senses of taste, smell, sight, and touch; and separation from the virtues of leisure, respite, and reflection” (907). In addition to forgetting to enjoy nature, people in the novel have also forgotten to use their five senses which is an inseparable part of human nature. They are alienated since they live far away from everything which makes them human: emotions, critical thinking, relief, a short break from their routine. They need to stop for a moment and breathe in order to gain consciousness; but the state doesn’t want this for the sake of stability.

In the novel, people are unwilling to leave their pleasures, think about anything deeply and go against the rules in the society. Independent thought is replaced by conformity through “technology, mass exploitation and minority pressure” as stated by Captain Beatty (55). Technology encourages the mass exploitation and mass exploitation is the main threat to free thought. McGiverson provides some insights in the same vein, saying that “technology itself does not cause the decline of thought, for people still make the important decisions. Controllers of mass communication and other producers of entertainment decide which ideas they will censor and which they will disseminate, and the public decides what it will enjoy, what it will believe, and how it will act” (“Huxley’s Brave New World” 246). That’s true that televisions are used for brainwashing. However, that’s people themselves who allow it to be. Faber and other intellectuals who also have televisions are examples for this argument. Faber also states that the information in the books “could be in the ‘parlor families’ today. The same infinite detail and awareness could be projected through the radios and televisions, but are not” (78). This shows the misuse of technology by people. So that’s not the technology itself which is responsible for the destruction of the society, but that’s people themselves who use the technology in a wrong way.

3.1. Features of Alienation in Bradbury’s Ideal Society

3.1.1. Burning books

In the novel, books are believed to contain painful and conflicting half- truths. “Because books disturb people by posing questions and contradicting each other” (Trout

3), people want the books to be burned and it is firemen's job to destroy them. Burning books represent the destruction of knowledge and freedom of thought. The novel's villain, Fire Chief Beatty explains to Montag that the fire burning didn't begin with the government, but with the people: "It didn't come from the Government down. There was no dictum, no declaration, no censorship, to start with, no! Technology, mass exploitation, and minority pressure carried the trick, thank God. Today, thanks to them, you can stay happy all the time, you are allowed to read comics, the good old confessions, or trade journals" (55). So it was people themselves who demanded thought control and protection the government from knowledge. Lawson agrees that people in the novel just want to "be spared the vexations of political responsibility and independent thought" (135). Instead of examiners, critics, knowers, and imaginative creators, schools had runners, jumpers, racers, tinkerers, grabbers, snatchers, fliers, and swimmers. Then the word "intellectual" becomes a swear word. "You always dread the unfamiliar" (55), Beatty goes on:

We must all be alike. Not everyone born free and equal, as the Constitution says, but everyone made equal. Each man the image of every other; then all are happy, for there are no mountains to make them cower, to judge themselves against. So! A book is a loaded gun in the house next door. Burn it. (55-56)

In this education system, people are standardized. There is no room for individual differences. Wilensky argues that "mass education is a source of standardization" (187). According to Beatty, burning books is a way to make people equal and firefighters are "the official sensors, judges, and executors" (56) of the society, protecting the citizens' happiness. This happiness doesn't mean freedom in any sense of the word. Happiness means pleasure for people as Beatty states "[t]hat's all we live for, isn't it? For pleasure, for titillation?" (56). So pleasure giving tools such as televisions, seashells or speedy cars in this society are designed to help people avoid any kind of intense emotions or critical thought. Then they become shallow indifferent and conforming members of society. They live for pleasure and aren't bothered by being alienated from their human character while forsaking everything for it. Although Beatty claims that everyone is happy, people are so shallow and devoid of love, violence is

everywhere on the streets and on televisions; jet planes throwing bombs continuously fly in the sky.

In the novel, books are compared to nature through similes such as “the flapping pigeon-winged books” (1), “a page...like a snowy feather” (34), “the books... like great mounds of fishes” (35). Technology alienates people from nature and books; and people start to spend their time in front of television rather than outside in nature or reading books. There is also a link between books and senses in the novel. When people forget to see the sky or smell the grass, they also forget to go to the libraries and smell the books, they forget to take their time to read and critique. Smolla agrees that “Bradbury links the burning of books to the ignoring of taste, smell, sight, sound, and touch, and he links the loss of both reading and sensation (you told me to replace it with another word. But this word belongs to the quote. Should I really? Or can I?) to a decline in our humanity. The link between the senses and books is a link between sense and *thought*, between sense and the taking of *time* to think” (910). Just as Faber tells Montag that what he needs is not just books, but the leisure time to read them (80); people need time to become aware of their feelings and thoughts. However, since free time leads people to questioning and that would break stability of the society, everything which can de-alienate people, including the senses, free time, and books, are taken from them.

3.1.2. The mechanical hound

In the novel, people are monitored in every phase of their lives through technology. As Smolla notes, “[s]urveillance and monitoring devices blanket the city” (896). One of the monitoring devices in the novel is the mechanical hound. The mechanical hound is an evil man-made creature which kills the people who don’t obey the rules set by the government. It can detect and memorize the scents up to 10.000 people. It uses its needle on its nose to poison and kill the victim. Smolla suggests that it

“is ruthless and insentient, all wires and circuits and electricity, but it still seems to have acquired consciousness of some kind - a malevolent will that is more than merely mechanical - and is seemingly invincible” (896).

The hound represents the control of government over society and manipulated technology so it is the bad side of technology. The government uses the hound to kill people before they can contaminate others with their ideas against the stability of the government. The hound stands as the undefeatable power of the government.

The mechanical hound also represents the absence of nature and natural things. It's totally mechanic and man-made. However, it is described as a living thing while it just exists. Montag comments on the mechanical hound:

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

The mechanical hound is used to designate people's alienation in society. They cannot see the difference between life and technology. They totally live outside of any reality. What they believe to be real is nothing more than technology.

3.1.3. Commercial advertising

Commercial advertisement is everywhere in the novel: on the subway, in the train's sound system, on televisions, and as also stated by Smolla, “[c]ommercial advertising and political propaganda are as ubiquitous as the screeching bombers” (896). Roadside billboards are two hundred feet long so that they can be seen by fast drivers. Clarisse explains that this is because the previous advertisements couldn't be read by racing cars, so they were stretched out (7). These advertisements distract people

from nature and their natural needs. They give people false needs and make them consume to meet their new nonessential needs. If the advertisements can't be seen by people, that means the end of mass production. However, since it's an industrialized world, the wheels must turn.

There is also the Denham's Dentrifrice advertisement on the train which repeats again and again, while the other people in the train tap their feet to rhythm, keeping Montag from memorizing the Bible and showing how easily people can be controlled. It shows the commercial exploitation on the general population. It's worth noting that according to Adorno the reason why the media is everywhere and repetitive is to make people react the same way automatically, then there would be no risk of individualism (*Mass Culture* 476). Through advertisements, the government manipulates its people by encouraging them to consume without thinking consciously. This dehumanizes people and destroys everything natural making people alienated from each other and from themselves.

3.1.4. Televisors

Televisors are interactive wall-sized televisions in parlours of the houses and they represent mindlessness and isolation. Having televisors on all four walls is expensive and something everyone wishes. By creating demand, the government makes people work to earn money to buy these things. This "mindless consumerism" (Lawson 95) is depicted in the character of Mildred, Montag's wife. Mildred wants a televisor on the fourth wall which costs the one third of Montag's yearly salary. As Baudrillard argues, consumption is the main reason of alienation (Kellner). This technological object dominates people by eliminating individual thought and divesting them of their human qualities; thus alienation becomes inevitable.

Televisors also symbolize propaganda. Through them, the government spreads its propaganda amongst the people, creating an unreal world to manipulate the opinions

of people, which further alienates them from reality. One example for this is Montag's chase by the government on television. While he successfully escapes from the city after killing Captain Beatty, it is announced on television that he has been caught by the mechanical hound. In reality, just an ordinary man walking on the street is arrested to maintain the illusion of the government's power.

Furthermore, televisions demonstrate people's obsession with technology. Wilensky claims that "[w]e must first grasp the fact that the mass media are the core of American leisure and that television has become the core of media exposure" (181). There is a superficial unity in society and also loneliness. People are so close to each other but so much alone at the same time, alienated from each other, which is a problem of modern age. People don't have intimate relationships with their own family. Instead, they have close relationships with "the uncles, the aunts, the cousins, the nieces, the nephews, that [live] in those walls" (41). As a result, "[n]obody knows anyone" (14). With televisions on all walls, Mildred is alienated from both society and her husband. They barely talk since she communicates with the characters on television more than with her husband. People in the novel watch mindless TV series such as "Clara Dove five-minute romance" or "the gibbering pack of tree-apes that [say] nothing, nothing, nothing and [say] it loud, loud, loud" (41). This creates a society where people "all say the same things" (28). According to Grossman, "[t]he purpose of this mass programming is ...to perpetuate a state of false equality" (136). As Captain Beatty says "[w]e must all be alike. Not everyone born free and equal..., but everyone *made* equal" (55). In fact, everyone is made the same. No one has individual thought, individual feelings, or individual freedom. Individuality is destroyed; alienated citizens are created by media.

The televisions are also interactive. Mildred tells Montag that she is going to have a part in a play broadcasted on the television, in which she gives "mindless answers to meaningless questions" (Barlow 68). However, when Montag asks questions about the play, she cannot answer them. She doesn't even know what the play is about. This scene shows us how technology can overtake our lives. It also makes clear the government's aim: to make people feel good without doing anything, while making

them believe that they are doing something serious. All Mildred's time is taken up watching TV. She believes that the characters on TV are her family and she talks to them. She loses her sense of real relationship completely. She is corrupted and isolated by the unreal social aspects of technology and she becomes a totally mindless and alienated person.

Jameson claims that "people are immobilized by their media satisfactions and spend their lives in what is called bed-ecstasy, artificially imbibing media pleasures" (132). The media in general aims to keep the citizens happy and ignorant of the facts. They keep talking about a war going on which no one knows anything about and how successfully they repel the enemies even if that's not the case. The television is also used to show the police chase and give wrong information which makes people sleep safe, thus creating a fictional reality. One example of this is when the police fail to catch the fugitive Montag, they blame someone else walking on the street and claim that they have caught the fugitive for people, enabling them to sleep comfortably. Another example is that people who are not aware of what's going on in reality remain in the city while the city is bombed at the end of the novel. Spencer argues that the media is to blame for, remarking that:

[t]he ignorant oral-culture [in which culture is transmitted orally since there is no written literature] citizens, radios tampered securely in their ears, remain in the city to be blown up by an enemy they could easily have escaped, if it weren't for the fact that their monolithic media preferred to keep them ignorant and happy. (335)

Since the ongoing war is glorified and not covered honestly in media by the government, the citizens talk about war as if it's a game, they don't understand the real meaning of war and the severity of death. War, the horrors of which are hidden, is reduced to a mindless entertainment by the media.

3.1.5. Seashell

The seashell is a portable radio that people put in their ears while walking, working, and even sleeping. Nobody listens to anyone in this world. Nobody talks about their feelings, their life. They just name things. They put in their seashells and isolate themselves from the world they are living in. They don't communicate. Montag's wife, Mildred is especially good at lip-reading since she always wears the seashells. She is completely out of the world "listening to far [off] people in far places, her eyes wide and staring at the fathoms of blackness above her in the ceiling" (39). The seashell prevents people not only from listening to other people but also from their inner thoughts and feelings, thus alienating them from their human qualities. Because of technology, they don't have even one second to listen to themselves, to their heart or thoughts. They live in unreality as described with Millie drifted off to sea in the novel:

And in her ears the little Seashells, the thimble radios tamped tight, and an electronic ocean of sound, of music and talk and music and talk coming in, coming in on the shore of her unsleeping mind. The room was indeed empty. Every night the waves came in and bore her off on their great tides of sound, floating her, wide-eyed, toward morning. There had been no night in the last two years that Mildred had not swum that sea, had not gladly gone down in it for the third time. (10)

She is so miserable that she escapes from reality by putting her seashell in her ears, watching three-wall televisions or taking sleeping pills. Thus, she stays unaware of her dissatisfaction.

In the novel, these ear -thimble sized- radios are defined as "a hidden wasp" (9), "electronic bees" (16) and "a praying mantis" (45) to show that it's an unnatural man-made technological item that buzzes in the ear and prevents communication between people. So technology makes people anti-social and prevents people having any sort of real connection with others, thus making them alienated from each other. In this world, if people are not watching their televisions, they are listening to their seashells. They are completely shut off to human communication. As a result, nobody really knows anyone. That's a world full of strangers.

3.1.6. Eradication of nature

People in the book have no relationship with nature, thus are totally alienated from it. They forget all about nature a long time ago. They live so fast that they don't stop and appreciate the beauty of nature. As Clarisse states, "drivers don't know what grass is, or flowers, because they never see them slowly...If you showed a driver a green blur, Oh yes! he'd say, that's grass! A pink blur? That's a rose-garden! White blurs are houses. Brown blurs are cows" (6). They drive too fast to see and appreciate nature. Technology distracts people from nature. They hardly ever spend time outdoors; and when they do, they do it fast. They lose their identities in this fast-paced world of the future. Clarisse is a reminder of nature. She appreciates nature. She loves to walk in the rain. She knows the morning dew on the grass and the man in the moon because she really looks at them. Montag's first connection with nature and awakening occurs when he tastes the rain on Clarisse's advice. Along with the positive depiction of nature, we also see it represented as a gigantic and terrifying power by Montag after he escapes into the wilderness. He sees "a great juggernaut of stars threaten[ing] to roll over and crush him" (133). Wilderness is depicted as a "great black creature without eyes or light, without shape, with only a size that went a thousand miles without wanting to stop, with its grass hills and forests that were waiting for him" (134-135). So nature is not only described as something positive but also something enormous and threatening because people are taught to think so. Since nature in the city is spoiled because of technological manipulation, it is shown negatively. Burning books that look like birds flying away, the tool which saves Millie from dying of an overdose is compared to a snake, and the salamander which is the symbol of firemen show us the importance of nature in life. But the mechanical hound or seashell are also depictions of the manipulation of nature by people. People should appreciate nature and know their place in it. McGiveron comments on it by stating that: "The humanity of Clarisse and Faber and Granger and Montag illustrate the benefits of understanding this—and the suicidal

tendencies of the anesthetized Millie and the bitterly jesting Beatty reveal the grave dangers of forgetting it” (“Do You Know the Legend of Hercules and Anteus” 108). Nature is depicted negatively in the novel until Montag crosses the river into the wilderness. When Montag gets out of the water, he sees a deer but he thinks that it is a mechanical hound. After realizing his mistake, he absorbs the peace and beauty of nature. He feels that he is like “an animal come from the forest, drawn by the fire...a thing of brush and liquid eye, of fur and muzzle and hoof, ...a thing of horn and blood that would smell like autumn if you bled it out on the ground” (139). Then he becomes a part of the nature which is “strange” and “familiar” at the same time (138). He embraces nature and his human character, thus ridding himself of the alienation he suffered in society.

3.1.7. Encouraging sports and contests

Sports and contests take the place of individual thought in the novel. They are considered mindless entertainment that requires little thought. Education is so simplified that “[a]n hour of TV class, an hour of basketball or baseball or running, another hour of transcription history or painting pictures, and more sports” (27) is all education is about. Beatty explains that “[m]ore sports for everyone, group spirit, fun, and you don’t have to think, eh?” (54). The reason education contains so much sport is that the “simplification of education reinforces the public’s existing desire to avoid difficult thought” (McGiveron, “What "Carried the Trick"?” 252). The people in the novel just want pure entertainment without critical thought. So sports become an alienating tool in the hands of the government to control people. Sports prevent people from thinking critically and make them conforming and alienated members of the society.

Contests are also very important for the people in the novel. They want to “dance faster than the White Clown, shout louder than ‘Mr. Gimmick’ and the parlor ‘families’” (83). Beatty explains the importance of contests to Montag:

...give the people contests they win by remembering the words to more popular songs or the names of state capitals or how much corn Iowa grew last year. Cram them full of noncombustible data, chock them so damned full of 'facts' they feel stuffed, but absolutely `brilliant' with information. Then they'll feel they're thinking, they'll get a sense of motion without moving. (58)

Like interactive programmes on the televisor, contests are used to make people feel that they are doing something, and thus making them feel satisfied. Even having babies is regarded as a kind of race in this society. One of Millie's neighbours, Mrs. Bowles comments on having children, "[t]he world must reproduce, you know, the race must go on" (92). It's just reproduction so that the race, meaning ethnicity, in the world could move on. As a result of all these sports and contests in every field of life, people alienated from themselves and from reality, making them easier to control.

3.1.8. Drug use

Another thing which makes people prevent from thinking and alienates them from the world they are living in is the use of drugs. Captain Beatty counts heroine as one of the things which makes people happy: "So bring on your clubs and parties, your acrobats and magicians, your dare-devils, jet cars, motorcycle helicopters, your sex and heroin, more of everything to do with automatic reflex" (58). So we understand that drug use is common among people, making the people superficially happy through reflex rather than thinking. It is said that the most important thing which distinguishes people from animals is the ability to think. So people in the novel are no different than animals because they have lost their ability to think due to constant drug use. This lack or inability to think makes people alienated from their inner selves and also from the world. They don't know what they actually feel about anything; they don't have an idea about what's going on around the world. They just absorb the information what is told them through media and they accept that opinion as if it's their own. Another kind of drug in the novel which prevents people from thinking is sleeping pills. Montag's wife,

Millie overuses sleeping pills and Montag finds her overdosed on sleeping pills one night and has to call the medical technicians. The medical technicians tell Montag that they face “these cases nine or ten a night” (13). So it’s a common problem. We never learn if Millie attempts to suicide or if it is only because of her absent mindlessness. She remembers nothing about the overdose or she may just not want to talk about it. According to McGiveron, the people in the novel “occupy their time with mind-altering drugs” (“What "Carried the Trick"?" 253). They don’t spend their time doing anything worthwhile it; instead they engage in pure entertainment which helps them avoid thinking critically, protecting them from becoming aware of truth, since the truth hurts. They don’t want to be hurt, they only seek comfort. In fact, the reason for using drugs or sleeping pills is that people try to suppress their depression brought on by their empty lifestyles and abstain from realization of how alienated they are from each other and from themselves.

3.1.9. Danger and violence

People at all ages love danger and violence which prevent them from thinking about the problems in their lives. People drive very fast and ones who drive slowly are punished. Clarisse’s uncle once “drove forty miles an hour and they jailed him for two days” (6). Free time makes people think about the problems and question the system. Individual thought is discouraged in this society. The government doesn’t want its citizens to have even one second to think about anything. While driving in the country, the drivers enjoy hitting rabbits and dogs. They also enjoy going to the “Fun Park to bully people around, break windowpanes in the Window Smasher place or wreck cars in the Car Wrecker place with the big steel ball” (27). School age children kill each other, which makes Clarisse scared. They like to drive over pedestrians and the possibility of killing the pedestrian doesn’t matter to them. They just do it for fun. After learning that Montag keeps books secretly in his house, Beatty forces Montag to burn his house before sending him to jail. Instead of his house, Montag burns and kills Captain Beatty.

Montag not knowing where to go after killing Beatty just walk along the pavement. Suddenly, a carful full of children aged between 12 to 16 run over him and try to get him just for adventure and fun. Montag summarizes the point very clearly: “They would have killed me, thought Montag, swaying, the air still torn and stirring about him in dust, touching his bruised cheek. For no reason at all in the world they would have killed me” (122). Indeed, citizens of this society have no sense of the seriousness of violence and death. It also shows the flaw in this system. People are so unhappy and dissatisfied with their lives that they are emotionally unstable and violent.

3.2. How Alienation Manifests in Two Characters in Fahrenheit 451

3.2.1. Guy Montag

We see Montag as a firefighter who is proud of his job at the beginning of the novel. It's a pleasure for him to burn books “because he [feels] that he [is] preserving an ideal by “changing” dangerous books into harmless ashes” (Valentine 84). While burning books, he feels he is like an “amazing conductor playing all the symphonies of blazing and burning” (1). He likes to smell the kerosene required to flame books. He enjoys wearing his uniform and carries it on him proudly. Like other firefighters, just for sport, he bets on which of the small animals they let loose for Mechanical Hound will be caught and killed first. While he is depicted as a stereotype of this future American society at the beginning, soon things change for him through many subsequent incidents where he comes to realize that things are not as they seem.

The first incident which makes Montag gain consciousness of his alienation happens when he meets a girl named Clarisse while going home from work. She talks to him and listens to him unlike other people, especially his wife. He says “[n]obody listens anymore. I can't talk to the walls because they're yelling at me. I can't talk to my wife; she listens to the walls” (78). She asks him questions that he has never thought

about before like if there is dew on early-morning grass or if he is happy or not. According to McNamee, that's when he "begins to ponder his situation, having been asked by a precocious and potentially dangerous teenage girl whether he's happy" (882). Her questions make him realize the existence of a real world that he is alienated from and forces him to question what happiness is. Hoskinson argues that she "is 'catalytic' and 'dominant' in Montag's growth to awareness" (348). Clarisse helps Montag to be aware of both the natural world and his place in it. Grossman, takes this step a further, noting that "it is through her that he comes to know his world for what it really is – an inhuman monstrosity" (135). She shows him the harshness of the society he lives in. Clarisse makes Montag question his job, his life and values of the society he lives in.

What carries his new state of mind to a higher position is his wife Mildred's overdosing on pills. Mildred seems to live in a trance-like state because of the televisions in every corner of the house. She always has a plastic smile on her face. Millie lives on in body, but she is dead in mind and spirit. Montag and Mildred don't seem to talk much or touch. He is restless about his marriage to Mildred. That she goes on in her life as if nothing has happened the day after Montag finds her nearly dead because of sleeping pills is when Montag begins to question his marriage and his feelings about his wife. He realizes that he can't remember where he met his wife. He begins to question his life in general and be curious about things. He begins to gain consciousness of his alienation from his inner feelings and thoughts.

We soon realize that he is also restless about his chosen profession. Another incident which makes Montag gain consciousness is when his team of firefighters intends to burn a woman who collects books, together with the books in the house. He cannot forget this incident and tells Millie that "[t]his fire'll last me the rest of my life" (48). The woman prefers to burn with her books rather than let the firefighters burn them. Montag secretly rescues some of the books from burning and hides them in his house. For the first time he thinks about the efforts of people who write these books. He also begins to be curious about how the book burnings started. He gains consciousness about his alienation from what makes him a human being: the ability to think

independently. This incident becomes the cornerstone of Montag's incremental rebellion.

After the night that Millie takes an overdose of sleeping pills, we learn that Montag hides books behind the ventilator grill at home. We can infer that Montag's transform already started before Millie's swallowing of the sleeping pills, Montag's meeting Clarisse and Montag seeing the woman who prefers to burn with her books. But these incidents are the starting point, hastening his discovery of the facts and joining a rebellion against the dehumanizing and alienating system of government.

3.2.2. Clarisse McClellan

Clarisse is Montag's seventeen-year-old neighbour who loves life and nature. She is introduced through natural characteristics in the novel: "The autumn leaves blew over the moonlit pavement in such a way as to make the girl who was moving there seem fixed to a sliding walk, letting the motion of the wind and the leaves carry her forward" (3). She is unlike any other people in society in many ways, making her alienated from others, but certainly not from herself.

Clarisse is representative of nature. Smolla points out that she "is turned on by the stimulations of nature and the joys of the senses" (897). She happily appreciates nature and knows her place as a human in the natural world. She "let[s] the motion of the wind and the leaves carry her forward" (3), in a way she "allows her human nature to guide her" (McGiveron, "Do You Know the Legend of Hercules and Anteus" 103). She likes to walk in the forest, watching the birds and collecting butterflies. She loves to walk in the rain and even loves the taste of it. She tells Montag, "[r]ain even tastes good" (19). She shows a dandelion to Montag and impresses him with the smell, colour and feel of a dandelion. She rubs it under her chin and says that if the yellow colour rubs off on her skin, it means she is in love. When she tries it under her chin, it rubs off. However, it fails to rub off on Montag's chin. Clarisse claims that Montag is not in love

although he will not admit it. She asks why Montag and his wife do not have any children and continues with questions about his job like how he decided on his job even though it “doesn’t seem right for [him]” (21). She shows Montag an aspect of his emptiness he otherwise could not see (McGiveron, “To Build a Mirror Factory” 283). In the days that follow she leaves a bouquet of flowers, a handful of chestnuts and some autumn leaves on his door, all of which remind Montag of nature. She tells Montag that old leaves smell like cinnamon while giving him an old leaf to smell for himself. She tries to help Montag to recover his desire to feel by making him smell, taste, see and touch. Smolla agrees that “a life without the senses is a life without memory, without meaning, without sensibility” (909). She is a reminder to Montag of what he has missed. Unlike others in the society, she appreciates nature as it is and knows her place in it. She takes the time to enjoy it. She is aware of her feelings as a human being while others ignore the beauty of nature and human sensations.

She is also a representative of an earlier culture. Thanks to her uncle, she knows many things about the past, especially how things were different. Knowing the two opposing societies raises her awareness which “frees her from blindly accepting the social and conventional 'truths' that comprise the present state of reality” (Valentine 79). With her knowledge about the past, it is Clarisse who tells Montag that firemen used to extinguish fires, not start them. Montag tells her that she “sound[s] so very old” and she admits that she is “ancient” sometimes (27) implying her dissatisfaction and disappointment with the fact that people hurt each other now unlike in the past. She states that all the pictures in the museums are abstracts. But her uncle told her that a long time ago they “said things or even showed people” (28). Just like in contemporary art, people say nothing worthwhile to each other. However, Clarisse really listens and tries to understand the person she talks to; and she talks about meaningful things such as the meaning of life. She knows that children didn’t kill or hurt each other before because they believed in responsibility a long time ago. To prove that she herself is a responsible child; she tells Montag that she does the shopping and cleaning at home *by hand*. She is completely different from other people in the sense that she both embraces and respects the old culture and history.

What makes her realize the alienation of people is the way she is brought up and her uncle's influence on her up-bringing. Unlike other people, Clarisse's family sits around and talks; sharing many things with each other. They are a real family: they love, talk and listen to each other. Clarisse cannot be assimilated into society because her family "[has] been feeding her subconscious" (57). As Captain Beatty claims, although "[they] have lowered the kindergarten age until now [they]'re almost snatching them from the cradle, ...home environment can undo a lot you try to do at school" (57). Parents do have a very important impact on a child's character. Clarisse is different and cannot be made one of the others in the society since her family eliminates everything the government tries to impose on its citizens through education.

3.3. Isolation, Alienation and Being Outcasts from Society

3.3.1. Guy Montag

After incidents such as Millie's overdose, meeting Clarisse and rescuing books from the fires he starts, Montag gains consciousness, and as such, his whole life and point of view changes. He understands that most of the people are alienated from their human nature. He starts to look at the society from a different perspective. Montag tries to make Mildred aware of the severity of the war going on and the use of propaganda in media with which the government has made them lose their senses and ability to think. He tells Mildred "[h]ow 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 2022!" (69). However, Mildred doesn't care, not responding, while continuing to wait for the White Clown on TV. So his attempt to enlighten Mildred about reality fails.

Beatty understands that there's something wrong with Montag and he warns Montag that "[a]ny man's insane who thinks he can fool the government and us" (31).

Despite Beatty's warnings, Montag decides to resist and asks for help from a retired English professor, Faber. While Montag and his ally Faber make plans to rebel, Montag is revealed to the authorities, by his wife, as a possessor of books in his home. Montag kills Beatty, who has come to his house to arrest him and force Montag to burn his own house. He then flees city, escaping to the countryside and the wilderness. By abandoning the artificial world, he leaves "a stage behind and many actors" (133). After crossing the river which is a kind of borderline between the city and the nature, he enters the real world. Touponce agrees that Montag returns to "the real natural world" and where there is "a non-alienating relationship to nature" (qtd. in McGiveron, "Do You Know the Legend of Hercules and Antaeus?" 105). He finds a group of people who are exiled by the government, each given the task of memorizing a book to keep knowledge intact and safe for use when the right time has come. That right time is when the war which is going to destroy the whole city has started has ended, and when the people start to ask questions and wonder "what happened and why the world blew up under them" (146). Until that time, this group of people decides to pass the information in books from generation to generation orally, at the risk of losing some of the information, and waiting for the time people will be curious and ask questions about the truth. For people to be able to see reality and their alienation from nature including their own human nature, the city must be destroyed. Then a new literate society will be created by writing down every piece of knowledge that people can recite. Just a short time after Montag meets this group of intellectuals, the war begins. McGiveron asserts that "Bradbury creates an unthinking society so compulsively hedonistic that it must be atom-bombed flat before it ever can be rebuilt" ("To build a Mirror Factory" 282). They watch the city collapsing. Then the leader of the book-memorizing group, Granger talks about the legend of Phoenix, indicating that humans will be born again out of their ashes. As Smolla notes, "Bradbury leaves us with the promise of human redemption" (900). In addition, like Phoenix, Montag is born again as an outcast of society by "releas[ing] himself from being a function and object of power" (Valentine 87). At the end of the book, we don't know for sure what happens to Clarisse, Faber and Montag. Smolla believes that "Bradbury seems to be insisting that while it may be possible to incinerate a book, killing the book will not kill its ideas. The life of the mind endures" (901). So ideas cannot die; that is the hope of humanity. There is optimism for the task

of recivilization. Since the end of the novel contains symbols of hope and it's open-ended, it is worth noting that Moylan's theory about the endings of dystopias, which aim to "reconcile the principle of hope and the principle of reality by leaving formal closures cognitively open-ended" (Taylor 10), prevails here. What Spencer says about the progressive concept in the novel supports this argument: "[A]s long as any remnants remain there is always a base, however small, on which to build a better and wise world" (335). Granger tells Montag that they are "going to go build a mirror-factory first and put out nothing but mirrors for the next year and take a long look in them" (157). It is worth noting that McGiveron agrees that "we need this self-examination to help avoid self-destruction" ("To Build a Mirror Factory" 287). To get rid of alienation and stop making the same mistakes again and again, they should first look at themselves in the mirror. They should discover the shortcomings in themselves and then in society. Even if these shortcomings such as pride, ambition or insensitivity cannot be fully overcome, they should face, accept and try to fix them as much as possible. To judge others, first you should judge yourself. As Socrates says, you should "Know thyself" meaning examine yourself, question who you are, what's your place in the world and then you can create a better world.

3.3.2. Clarisse McClellan

Clarisse is a seventeen-year-old girl and very different from the other children of her age at school. It is said that she is anti-social. To her, being social means talking to people, rather than simply watching and listening to media or acting out violently. She doesn't have friends because she is afraid of children her own age. She explains the reason that "everyone [she] know[s] is either shouting or dancing around like wild or beating up one another... They kill each other" (27). Since she is different and "a time bomb" (57), she is made to see a psychiatrist not to corrupt others with non-conformist ideas. She is diagnosed as being totally isolated from society and thus, she is forced to be a member of the society with the help of her psychiatrist. She is also dangerous in

Captain Beatty's eyes since "she [doesn't] want to know *how* a thing [is] done, but *why*" (57). Unlike Clarisse, children of her age never ask questions at school and never criticize or question things.

As a result of being different and "odd" in other people's eyes, she doesn't have any friends. She lives her life alone. She walks in the rain, shakes the trees, knits sweaters, collects butterflies, but all alone. In a short time after meeting Montag, she disappears. Later on, Mildred tells Montag that she has been run over by a car and may be dead now; and her family has moved somewhere else. Since Mildred is not sure of herself, we don't know exactly what happens to Clarisse in the end. Montag gets frustrated with Millie's indifference to Clarisse's possible death since Millie gives this important information to Montag days after. Clarisse's disappearance makes Montag feel a deep emptiness and all alone since she was the only one who listened to him. Her absence makes him more isolated in society.

3.3.3. Professor Faber

Faber is an old retired English professor "who had been thrown out upon the world forty years ago when the last liberal arts college shut for lack of students and patronage" (70-71). This is another reference by Bradbury, to show that the intellectual world is destroyed by the people themselves in the novel; it is not a governmental but social issue. Like many other intellectuals, Faber is an outcast in this society.

Faber represents the literate society which allows the intellectual world transform into a mechanized and repressed one. He admits that cowardly people like himself are responsible for the current situation of society since they could have prevented it when they had a chance to do so. He accuses himself of being a coward for not saying anything when intellectual life was destroyed. With a feeling of guilt and remorse, he lives isolated from the rest of society. After Montag starts to hide books in his house and gains consciousness, he calls Faber whose name he had recorded in his

wallet for future investigations. Faber is unwilling to help Montag at the beginning partly because he is scared and partly because he has no hope for the future. He looks at Montag with faded eyes and thinks that “it’s too late” (78) to do something. When Montag threatens Faber by saying he will rip up the pages of the last copy of the Bible, Faber can’t stand the idea of allowing another book be destroyed although he is not a man of religious faith and agrees to help him. Faber becomes Montag’s inner voice through an ear radio that Faber himself designs. He tells Montag what to do and what to say out in the world and Faber tries to understand the weaknesses of the firemen’s world while sitting at home comfortably and without danger. After Montag is betrayed by his wife Millie and kills Beatty, he goes back to Faber’s house. Faber does everything he can for Montag. He offers to delay the police while Montag runs away. He feels that he is doing the right thing for the first time in his life. Montag doesn’t want to put Faber in danger and runs away to the wilderness. At the end of the story, like Clarisse, we don’t know what happens to Faber. He may have been killed when the nuclear bombs dropped on the city or he may have caught the bus to escape from the city as he had planned. Clarisse and Faber stand as foils for Montag to complete his transformation into a conscious human being who rebels against the government’s dehumanizing applications.

3.4. Conclusion

Bradbury shows how people’s ignorance could lead to their enslavement and dehumanization by technology and media. The fear of knowledge allows these weak-minded people to let the government think for them and lead their life while they live an easier life of illusion provided by television that occupies their free time. Emotions and freedom of thought are sacrificed for so-called happiness in *Fahrenheit 451*. People are distracted from reality through media. Their addiction to technology makes people less sociable and people stop caring about others. Valentine asserts that since citizens in the novel “are constantly occupied by empty technological distractions [,] the majority of

people have not developed beyond an infantile level” (82). Thus these people who lack the ability to judge are easily manipulated by the government through propaganda.

When we read *Fahrenheit 451*, we notice many similarities between our contemporary society and the one in the novel. *Fahrenheit 451* indicates that a life without sensations is meaningless. People in the novel live so fast that they forget to appreciate natural beauties and lose their critical thinking abilities. Smolla asserts that “[p]ausing to smell, see, feel, listen, and touch is the precondition to pause to reflect, critique, brood, and invent” (910). Today, we are also too busy to use our senses: to smell flowers or to taste the rain. We look but we don’t see; we touch but we don’t feel. We are all in a rush to stop for a moment and think. We have lost our connection to nature and our natural human characteristics such as love and freedom to think. We spend less time outside or with our families or friends. We spend more time with technological items surrounding us such as television, internet, cell phones or iPods rather than reading, thinking or interacting with other people. There is little intellectual discourse in our world today and the level of critical thinking has been decreasing. The houses are filled with insane television programmes. People lose their interest in reading day by day. Books are replaced by television and other forms of media. Just like the society in *Fahrenheit 451*, it is the people themselves who stop reading in 21st century. Although there is no need for firemen to prevent people from reading yet, it is noteworthy that ban on books started with people’s ignorance and by their own will in *Fahrenheit 451* as well. However, book burning may not be needed in our society in the future since control over transmission of information is directed through controlled media in cooperation with the government and sometimes that information is not even delivered. So our society will not ban books because it won’t have to. Instead of improving ourselves and expanding our minds, we prefer to sit in front of a box for hours as if our eyes are glued to it. Undoubtedly, that box keeps us from finding and seeing the truth. We are blissfully ignorant.

4. COMPARING ALIENATION ON THE TWO NOVELS

We have discussed two dystopian novels *Brave New World* and *Fahrenheit 451* in terms of alienation. In these two novels, people are alienated from each other and from their individuality. Through these novels, the techniques used to create an effect of alienation have been demonstrated. When compared, it is observed that they have some common features to give us a shared sense of alienation in both the period and its literature.

First of all, *Brave New World* and *Fahrenheit 451* are both books set in the future. Both Huxley and Bradbury attempt to create a dystopia in which citizens are dehumanized and alienated by the state through technology. They warn contemporary society about the possible dangers of advanced technology, little value in human relationships and the ban on free intellectual thought. In both novels, people lost their sense of freedom and individuality; they are conditioned according to the wishes of the state. When we look at the concepts which are used for alienation in both novels, we see many similarities.

In both societies, books are banned and people are ignorant. Books of the past are destroyed so as not to disrupt the stability of society. Knowing and happiness do not go hand in hand. Reading is not allowed anymore, because books raise awareness and makes people ask questions that will lead to question the state and threaten the stability of society. Thus the intellectual thinking through reading books can be dangerous, and the government doesn't want to face this danger. In both societies, beauty and truth are only superficial and sacrificed for happiness and stability. Although life is designed to distract people from asking questions, we have some characters whose beliefs don't conform to the norms of society. However, if anyone starts to question the purpose of such a life and look for answers in the books or in nature, they become threats since their questions might cause other people to ask questions, which is dangerous for the stability of the government. Therefore people who express their individuality become either outcasts or in real danger. Bernard and Helmholtz in *Brave New World* are exiled to an island, and Guy Montag in *Fahrenheit 451* has to flee far away from the city.

What happens to Clarisse, who is a real danger in the eyes of the government, stays a mystery and there is a possibility that she has been killed.

Some characters in *Brave New World* and *Fahrenheit 451* suffer from a crisis of identity, causing their alienation from themselves and the society they live in. They fail to function properly both internally and externally. An example of this inauthenticity of self in *Brave New World* is Bernard whose alienation is depicted in his effort to become a member of the system by dictating orders to his inferiors while criticizing people's conditioning by the World State. Helmholtz tries to regain his authenticity by attempting to write a poem about solitude in order to find his hidden self and to prove his beingness. In *Fahrenheit 451*, Millie is preoccupied with TV, and tries to conceal her guilt, irresponsibility, and inauthenticity by using sleeping pills. She relies on pills in order to distance herself from the pain of consciousness. Her vigorous excitement about participation in a screenplay stems from her subconscious effort to revive her own authenticity. On the other hand, Clarisse is alienated from society from the very beginning. She depends on her senses while others on technology. The characters have the lack of authenticity and they refuse to accept the responsibilities of the ways they have chosen for their lives. But in contrast to all this inauthenticity, the traces of hope and authenticity are demonstrated with the group of intellectuals in *Fahrenheit 451*. They see the tendency toward denial as self-destruction, and suggest that it is better for people to face their flaws and accept their guilt in order for life to go on as stated by Granger, the leader of the group: "Come on now, we're going to go build a mirror-factory first and put out nothing but mirrors for the next year and take a long look in them" (157). According to Granger, every human in the city has to be bombed in order to be born out of his ashes, in order to be real and find their authenticity. Lost authenticity is hoped to be regained in *Fahrenheit 451* in contrast to that of *Brave New World*.

Another striking similarity between *Brave New World* and *Fahrenheit 451* is the rejection of family values. In *Brave New World*, individuals don't have parents since they are not born from their mothers but created in tubes scientifically. Parenthood is regarded obscene and disgusting. In *Fahrenheit 451*, although they are born from their

mothers, parenthood doesn't exist. Children live with their parents only three days a month and the rest of the time they are at school. Giving birth is thought to be necessary only for the continuity of race and it is preferred by Caesarean section since a baby is not worth all the pain that occurs in natural birth. In the works of Huxley and Bradbury, parents don't play role in the education of children. Any kind of emotional relationships are forbidden so as to keep the individual under control. They live alienated and isolated from any emotional contact. In *Brave New World*, this alienation is clearly perceived in the Director's reaction when John calls him father by kneeling in front of him: "Pale, wild-eyed, the Director glared about him in an agony of bewildered humiliation. My father! The laughter, which had shown signs of dying away, broke out again more loudly than ever. He put his hands over his ears and rushed out of the room" (132). Similarly, in *Fahrenheit 451*, this alienation is illustrated in Mrs. Phelps' talk about her children as if they are one of the chores: "I plunk the children in school nine days out of ten. I put up with them when they come home three days a month; it's not bad at all. You heave them into the 'parlour' and turn the switch. It's like "washing clothes; stuff laundry in and slam the lid" (93). In both novels, people are conditioned not to have any emotional attachment since strong feelings break individual stability and so the stability of society and the state. People are alienated from their human nature and even their basic instincts such as a mother's love for her baby.

Products of advanced technology and science are other alienating tools in both novels. What is accomplished using soma in *Brave New World* is done through television in *Fahrenheit 451*. As quoted by Robert MacNeil, "Television is the soma of Aldous Huxley's *Brave New World*" (Postman 110). In using soma, the point is to make people like what has to be done. Citizens regularly use soma in order to cope with daily life, to have a life free from misery and pain. Thus, they are alienated from their human emotions and life itself. However, in *Fahrenheit 451*, it is rather to make people believe that leisure is the real point of life and it is accomplished through the addiction of television. Citizens lose their connection with real life and nature. Smolla asserts that "For every forward movement in science and technology that improves the physical quality of human life, there is a *potential* backward movement in the spiritual quality of human life... in the broader sense of the quest for a life of meaning" (911). In both

novels, people sacrifice their ability to think and feel deeply in order to have a comfortable life. Science, technology and media are used to make people believe that state is necessary for social conformity.

In both novels, it is the people themselves who are responsible for their alienation both internally and externally. In *Brave New World*, as Mustapha Mond explains, it was the citizens who allowed the government control of their lives; it wasn't a top-down decision. Likewise, in *Fahrenheit 451*, Faber explains to Montag that it was people who abandoned a life of high culture, preferring to remain unaware of the world; and now the government is just giving them what they want: "The public itself stopped reading of its own accord. You firemen provide a circus now and then at which buildings are set off and crowds gather for the pretty blaze, but it's a small sideshow indeed, and hardly necessary to keep things in line ... People are having fun" (78). Freethinking is abandoned in favour of conformity and life is degraded for fun.

5. CONCLUSION

In the beginning it was stated that the aim of this thesis is to compare the methods of alienation in selected dystopian works to demonstrate how alienation is depicted in literature. Both dystopian novels which have been analyzed in this thesis present a bleak future, pointing out the negative effects of scientific and technological development on human being and their relationship with nature. Aldous Huxley's *Brave New World* and Ray Bradbury's *Fahrenheit 451* claim that when advanced technology is abused by the ones who have the power in order to maintain their stability, there will be some consequences which will affect humanity in a negative way. Both dystopias claim that stability without emotions, individualism and free thought just leads to a darker and inhuman world. Hoping to have a comfortable and stress-free life with the help of technology and science, man agrees to give the reins to the government and sacrifice their human characteristics such as love and freedom. Both novels try to shock the reader and raise awareness in that reader by contrasting aspects of society such as family and marriage through an unfamiliar depiction and the use of negative language. Both writers criticize their own societies depicting a dark future world in which human interaction has lost its meaning since it's replaced by technology.

In the 20th century, we see that man sacrifices individuality and deep moral values for the hope of a better future. This collapse and lack of identity in modern man caused psychological and social problems resulting in meaninglessness of the life. This alienation, inauthenticity and death of moral values were depicted in many science fiction novels. In the books *Brave New World* and *Fahrenheit 451* the alienation of man with men is clearly depicted and people are warned about the consequences of their ignorance. Both novels try to raise people's awareness about both the state's abuse of power and the use of technology at the expense of human individuality.

The popularity of these books does not rule out the possibility of such a society coming into existence in the future, however. The state of people is not about to change, and their ignorance will continue regardless of the harshness of the wake up calls issued.

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