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Ethical Crossroads of Genetic Engineering in Huxley's *Brave New World*

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Abstract

This article critically reads Aldous Huxley's novel *Brave New World* to analyze how it portrays the futurity of human society that is contemporarily relying greatly on technologies. Progress of science and technology has tremendously upheld the human society on the one hand, but it has simultaneously desensitized natural instincts of human beings, particularly through genetic engineering on the other. Huxley's narrative manifests that the promotion of science and technology has turned human life topsy-turvy playing a spoil sport to detach human beings from natural world. Unlike natural way of reproduction, human beings are artificially produced in a lab like manufactured goods, and they are socially conditioned. Their individuality is suppressed and a drug (Soma) is given to provide artificial happiness. Human beings are produced in hatcheries. They lack moral values and emotions. Meanwhile, the savage lifestyle and wilderness meet their tragic end in the artificial society of the World State, fabricated by the genetically modified citizens. The narrative functions as ethical mirrors, reflecting society's desire to commodify human life. It echoes current unchecked issues of manipulating of human genome unethically. Using theoretical ideas from ecocriticism, particularly the idea of Ecological Self by Arne Naess, this article explores how human emotions, happiness and pain are relatively interconnected with nature, to make human life stable and equilibrium with natural ecology. The finding shows that technological advancement led by consumer society does not only deteriorate nature but also manipulates natural life course of human beings towards mechanized components of a sterile and emotionless society. This article contributes to understanding ethical responsibilities in the field of genetic engineering and psychological conditioning.

Keywords: Deep ecology, dystopian, ecocriticism, ethical crossroads, genetic engineering

Introduction

This article examines Aldous Huxley's classical fiction, *Brave New World* (1932) to critically analyze the ethical implication of genetic manipulation, through an ecocritical endeavor. In the context of growing technological domination over natural inherent entities human emotions and natural process of birth and death no longer remain biological. Rather, such natural processes are

removed from everyday life and replaced with industrial procedures. In this respect, the article investigates how technological domination of natural life leads towards the domination of human emotional life. It further highlights how consumerist and capitalist ideologies exploit biotechnology of genetic engineering to commodify human life, and how advance progress of modern science and technology can influence sensitive interconnectedness between nature and humankind.

Huxley's fiction foregrounds an enduring critique of technologically managed lifestyle. It represents genetic engineering as an instrument of social stability and economic sufficiency. It predates contemporary debates of bio-ethical issues. Simultaneously, it alarms for a bitter concern and consequences of advancing unethical bio-technology since the imaginative construction of artificial reproduction, biologically cultured lifestyles, and psychological conditioning have caused unescapable drawbacks. The World State drives away human beings towards a synthetic society of artificial world from natural organic world, leaving no sign of proper U-turn.

In the Central London Hatchery and Conditioning Centre mass-production of human infants takes place in test tubes like commodities. In the World State human babies are produced through the Bokanovsky Process. It is method of producing numerous embryos from a single egg. The director of hatchery explains this, "One egg, one embryo, one adult-normality. But a bokanovskified egg will bud, will proliferate, will divide. From eight to ninety-six buds . . . every embryo into a full-sized adult. Making ninety-six human beings grow where only one grew before" (7). This extract exposes how human natural process of reproduction is commodified through genetic engineering, for economic efficiency. By transforming a single egg into multiple embryos, the World State reduces human uniqueness into mass production. It further treats human genomes as industrial resources, despite preserving human dignity based on biological integrity.

In this context where human genome is systematically manipulated to maximize economic efficiency Huxley's fictional framework profoundly advocates urgent ethical concerns regarding the degradation of human life, for synthetic commodification of organic biological entities. Therefore, the research problem of this study is to examine how genetic manipulation in the text functions as an economic tool to prioritize productivity not only human dignity but also over human emotional depth and moral autonomy.

The theoretical insights of ecocriticism developed by Cheryl Glotfelty (in general) and the idea of 'Ecological Self' conceptualized by Arne Naess have been used to analyze the text. Glotfelty illustrates, "[E]cocriticism takes an earth-centered approach to literary studies" (xviii). The focus of eco-criticism is entirely based on the well-being of the entire ecosphere. She anticipates for possible "cross-fertilization" (xix) that intersects environmental discourse with literary studies.

With the same respect, Arne Naess' concept of 'Ecological Self' considers human identity cannot exist in absolute isolation, rather this ecological philosophy emphasizes a broad sense of selfhood, where human identity is constituted through deep rationality of natural world. Therefore, all ecocritics assume that there is a close interconnectedness between human world and physical environment. The researchers of ecological ethics consider nature and its entities are important factors along with socio-cultural aspects in their studies. Regarding this concept of interconnectedness, Ursula K. Heise's study asserts, "how the nonhuman interacts with the human culture: how ecological conditions shape cultural expression and, conversely, how culture shapes the perception and uses of natural environment" (638). According to Heise, ecocritical studies advocates the collective interaction of nature-human interplay. Therefore, ecocriticism is an interdisciplinary study for it studies the impacts of science and technology, and socio-economic activities on nature and ecology, through eco-centric perspective.

Huxley's story presents the Central London Hatchery and Conditioning Centre as a highly controlled, industrial space where human embryos are modified, manipulated and standardized. This setting symbolizes the conversion of life from an organic process into a technological operation. As per Naess' lens of 'Ecological Shelf' such transformation disconnects human life from the natural cycle of birth, growth and interdependence with nature, for 'Ecological Shelf' recognizes oneself

embedded within natural process. This sect of ecocritical study is closely associated with the term 'literary ecology' which is considerably acknowledged as a biological segment in literary study. Joseph W. Meeker introduces this term to study the biological aspects of human species and their relationships with the physical environment. For him, the term 'literary ecology' refers, "the study of biological themes and relationships which appear in literary works. It is simultaneously an attempt to discover what roles have been played by literature in the ecology of the human species" (qtd. in Glotfelty xix). Therefore, ecocriticism is a broad umbrella term that accommodates multiple sectors of human (and non-human) beings associated with natural world.

Genetic engineering is a technology that involves in altering the constitution of an organism. Colin M. Howles defines this term as: "Genetic engineering is a technology allowing the manipulation of DNA/genes in various ways to achieve certain goals in both pure and applied science and medicine" (182). The two terms: ecocriticism and genetic engineering seem antagonistic; however, in Huxley's narrative they appear together.

In his research paper, Erik Fredriksson discusses similar issue related to genetic engineering in the field of environment literature. His prime focus is on the conditioning environmental system in the World State where human fetuses are developed, within narrow synthetic environment. Fredriksson recapitulates the connection between genetic engineering and environments as: "Although the topic of biological engineering in *Brave New World* is often discussed in terms of genetic engineering or eugenics, the most forceful engineering described in the novel is the environmental conditioning of the developing foetuses" (13). This extract elaborates the fact that Huxley's novel has discussed about environmental conditioning to develop fetuses in it, although it (the novel) uses the term genetic engineering. His paper does not advocate for the preservation of nature and natural instincts of human genome, which are unethically manipulated for economic efficiency. This very gap has gone astray in his research and still remains as an unexplored domain in the sector of eco-literary criticism.

The research investigates how consumer-driven genetic engineering, as represented in the novel, accelerates ecological harm and contributes to the moral deterioration of human biological integrity. It further explores the ways in which unethical biotechnological practices, which are responsible to degrade natural ecosystems and erode the organic emotional values that shape human identity. The research aims to analyze critically the depictions of genetic engineering, as a market-oriented force that disrupts ecological stability, biological ethics and organic emotional values of human beings. Along with this, it examines how such interventions deteriorate the intrinsic value of nature and human ethical sensibilities.

Literature Review

Ecocriticism

William Rueckert is often credited for coining the term 'eco-criticism.' According to Cheryll Glotfelty, Rueckert defines eco-criticism as: "[T]he application of ecology and ecological concepts to the study of literature" (xx). The concept of ecocriticism remained unacknowledged for a long era, i.e., more than two centuries until Glotfelty resuscitates it in her seminal work. Thus, she is remembered as the father of ecocriticism. As ecocriticism studies "the relationship between literature and physical environment" (xvii). Huxley's text hardly talks about deterioration of physical environment and its impacts on human and non-human beings. However, it reflects the growing alienation of human beings from nature in complex technocratic societies and unethical manipulation of human life through genetic engineering. In this respect, natural instincts of human emotions are chemically regulated and technically controlled for collective conformity.

Natural ecology affects multifaceted sectors of human institutions. The study of growing ecological concerns is conducted through varied perspectives, in multiple disciplines. Ecological criticism is based on the philosophy of natural ecology. In this respect, William Howarth defines ecocriticism as, "an interdisciplinary science [of] ecology . . . applied philosophy of ethics . . .

[l]anguage theory [and] [c]riticism . . ." (71). Howarth considers this branch of study assimilates applied philosophy of science, and the theory of ecocriticism consists multiple fields. Therefore, ecocriticism is an interdisciplinary scholarship to study the relations of human and non-human organisms and to their physical surroundings, guided by moral principles of what is good and bad, legal and illegal, virtuous and vicious, right and wrong for the smooth functioning of ecological balance.

As Huxley portrays the demonstration of genetic engineering is unethical practices since it violates natural process of human life, it defames biological life to commercial imperatives. From ecocritical standpoint manipulation of human genome along with natural ecology disrupts the sensitive balance between nature and humanity. Such practices chip away at ecological integrity by subordinating organic mechanism of nature to technocratic controlled by modern consumer culture.

Engineering Humanity: Critical Debates on Ethics in Huxley's *Brave New World*

In their study, Yousaf et al. explore how trans-humanism and social control are interconnected in Huxley's *Brave New World*. They discover "[T]rans-humanism is intricately connected to the themes of social control and manipulation of human nature" (34). While analyzing the text through the prismatic tangent of trans-humanism they recapitulate their finding as: "[T]he pursuit of perfection (of artificial utopia) leads to the commodification of human life and the suppression of individuality" (34). Human desire for perfection creates artificial utopia and destines him to suppress individuality. Likewise, John Lynch sees, "both proponents and opponents" that are treated as "references to the novel as a legitimate rhetorical strategy" (33). His survey discovers the debate in Huxley's narrative that addresses the issues of embryonic cell and cloning.

Applying Freudian concept of psycho-social ideology in Huxley's *Brave New World*, Peter Firchow illustrates the crux of issue mentioned in the text. Firchow discovers that the foundation of the twentieth century society is based on the discontentment and conflict. He puts: "Freud, to be sure, is aware that civilization as we know it in the twentieth century rests on a foundation of discontent" (314). The current proceeding course of civilization is based on the discontent mindset of human beings.

In contrast to these debates, Erinda Papa regards technological progress always remains in juxtaposition of social problem. She states this as: "This is reflected in Huxley's novel, where technology used unethical purpose" (263). Papa further clarifies this, "The novel forms a basis for examining today's technological progress in different fields, demonstrating their pitfall, especially due to unchecked scientific progress" (263). In Huxley's narrative, she discovers technological advancement accelerates malpractices in society like manipulating human genome and natural entities.

W. Malcolm Byrnes's paper regards genetic technology, particularly embryo selection and germline engineering are both unethical. His research shows that embryo selection "acts to alter the human gene pool" (63) and reduces genetic diversity as well. Moreover, germ-line engineering directly alters "the genomes of engineered individuals" (63). Therefore, these both activities are unethical and unwise because they reduce "our survivability as a species, (and disrupts) our relationship with the natural world (and destroys) vary basis of that which makes us human" (63). It affects adversely the human species by reducing the survivability skills and by eroding relationship with nature.

Several critics have interpreted the text form various perspectives. Yousaf et al., for example, examined it through transhumanism, Peter Firchow examined it through Freudian concept of psychoanalysis and so on. However, the profound study of unethical treatment towards natural ecology and human genome have gone unexplored. This study tries to fill a gap in existing scholarship, foregrounding ecological as well as ethical consequences of treating human genome as an instrument of economic optimization.

Research Methodology

The research design for this study is qualitative since the nature of the research is based on systematic methods of describing, analyzing, interpreting and evaluating the persuasive force of message, rooted within the text. 'Ethical crossroad' is a phrase profoundly used to show a critical point of decision based on conflicting values. Literally, it suggests an intersection where two or more roads meet and force a traveler to take a decision, and the choice determines his destination. In the context of this study, the metaphoric expression of 'ethical crossroads' denotes a decisive moral juncture between confrontation of modern scientific invention and traditionally established human values associated with nature. It signifies a point where genetic engineering forces society to choose between technological efficiency and preservation of natural reproduction, human dignity and ethical responsibility.

Ethics and Genetic Engineering

Scientific study of genetic engineering and ethical issues are burgeoning paradigms in the field of literary studies. Kaite Mschane states that ethics investigates not only moral values of rightness and wrongness, goodness and badness but it also examines the causes and consequences underneath them. Ethics, she considers has become "a subfield of philosophy . . . a growth of environmental consciousness and social moment of 1960s" (407). Similarly, Sings et al. describe ethics as: "[A] branch of philosophy that seeks explanation and views regarding the morality" (5). However, these researchers are not much optimistic that the present human society can preserve this achievement of science and technology appropriately since they are losing their faith in ethical responsibilities. They elucidate this doubt as, "Although the scientific and technological achievement has brought a revolutionary change in our lifespan but during this duration, we are losing our value of life" (3). Because of their narrow mindset and selfish nature driven by technocratic and capitalist society, human beings are losing their holistic value of their own life. Their unethical behaviors towards their fellow beings and ecology are responsible for all kinds of such issues seen in the field of genetic engineering and ecology.

Since wellbeing of human beings is interconnected with the wellbeing of their surrounding ecology, ill effects on ecology adversely affect the entire earthly creatures. Such interconnectedness has been propagated by Arne Naess who coined the term "ecosophy" to suggest an "ecological harmony and equilibrium [which] contains norms, rules, . . . not only scientific description and prediction" (100). Naess' ideology of 'Deep Ecology' is based on the intrinsic value of nature, and it advocates for ecological harmony. His idea of 'Ecological Shelf,' has been found foregrounded from his well acknowledged concept of 'Deep Ecology' that emphasizes interconnectedness of ecosystem and values biodiversity. It is an expanded sense of identity, in which an individual recognizes deep identification with all biotic and abiotic components and natural processes. Naess believes that nature should be appreciated for its own sake, regardless of how humans use it for their purpose. He believes in balanced ecosystem and biodiversity, which can only maintain equilibrium. All forms of biological components play a significant role to maintain ecological harmony and equilibrium. For him, predators and preys both are essential. Correspondingly, wilderness is an indispensable component to sustain organic quality life of human beings that Huxley's the World State degrades.

With unequal regard of the process of genetic manipulation in the World State, in his article, John C. Fletcher advocates the importance of genetic engineering for he considers that this technology helps diagnose human hereditary diseases that transfers through their genes. He illustrates this as: "Many scientists and physicians believe that genetic approach to the treatment of human disorders will soon be technically feasible" (515). However, Fletcher is aware of ethical aspects behind such practices as reflected in the expression "These prospects raise both moral and ethical issues" (515). Likewise, human genome has been shaped through several processes of evolution. W. Malcolm puts up this as, "Our genome has been formed through the wondrous process of evolution, which has

involved myriad complex interactions among the inhabitants of Earth's biosphere over millions of years. And, we are still evolving. As a species, we *Homo sapiens* are at a crossroads" (68). Therefore, manipulation of human gene is not only a moral issue but also a threat to the extinction of entire human beings.

Human beings are ambitious by nature and they are always guided by their ever-satisfying ambitions for more progress and technological advancement. They intend to possess more for themselves for their own benefit neglecting the wellbeing of other creatures and the natural world. For example, Vandana Shiva reveals the fact how the western industrialized nations steal gene of local vegetation, particularly food crops of developing countries. According to her, Westerners genetic technology is responsible to destroy "biodiversity or by unintended biological pollution of species and Ecosystems" (90), and risks to increase genetic pollution. She illustrates this as: "[T]he tools of genetic engineering are designed to steal nature's harvest by destroying biodiversity, increasing the use of herbicides and pesticides, and spreading the risk of irreversible genetic pollution" (90). Shiva complains that the genetic technology is responsible to destroy biodiversity and ecosystem, and risks to increase genetic pollution.

Ecological Self Under Genetic Control: Ethical Intersection in Biotechnology

Huxley's narrative presents a dystopian future of human society where genetic engineering, psychological conditioning and techno-friendly governance led by consumer society eradicate natural instincts of human beings unethically. Further, it highlights the drawbacks of consumer capitalism and degradation of ecofriendly livelihood. For this purpose, the text exhibits two worlds, distinctively diverse i.e., artificial and natural. The artificial fictional society of the World State promotes the activities of unethical bioengineering.

In this concern, Jay Clayton concentrates his study on how growing scientific technology has influenced human culture. He asserts this as, "Huxley's dystopia has had enormous cultural impact. Every one of the biotechnologies Huxley described has been held up by subsequent commentators as an emblem of science run wild" (889). He regards the growth of scientific technology has run wild, beyond the control moral norms. The trends of genetic technology juxtapose harsh natural world of the Savage Reservation, where nature harbors live in extreme adversity. Nonetheless, the growth of science and technology dehumanizes human beings of both worlds. The supreme authority of the World State serves the state interests and corporate culture at the expense of eco-ethical integrity.

The authority of the World State manipulates the technology of genetic engineering as a tool of capitalist control. In the World State, human beings are no longer born naturally. They are psychologically conditioned to detest books and flowers. The novel illustrates this, "They'll grow up with what the psychologists used to call an 'instinctive' hatred of books and flowers. Reflexes unalterably conditioned. They'll be safe from books and botany all their lives" (17). The World State does not provide the children any occasion to learn about nature and literature since it believes that "A love of nature keeps no factory busy" (17). In this way, they are completely manufactured as factory workers. In contrary to the Savage Reservation, they are manufactured in hatcheries like commodities. In order to construct them fit with predetermined social rules they are genetically modified.

In order to reinforce consumerist behavior in its citizen the World State promotes the activities of brainwashing them, through hypnotization. It persuades children to think for collective work. The director keeps up explaining the value of collective goals. Citing hypnopædic proverb he recapitulates his clarification, "But every one belongs to everyone else" (29). The World State brainwashes the babies for collective works and shapes their emotions by using medicines. The administration provides a happiness induced drug called Soma to the babies to manipulate their emotions. Its motto, "Ending is better than mending," (35) ensures exploitation of human psychology for economic growth. Thus, the capitalist regime of the World State enhances perpetuate consumption, and commodifies not only human mindset but also human genome.

Huxley's text shows the domination of technology over wilderness and people living in remote tribal landscape. Advance technocratic people construct techno-friendly regime to triumph over nature and replace organic human existence with controlled mechanism. The "Savage Reservation" has been represented for untamed wilderness and stands in contrast to hyper-industrialized society of the World State. During her visit to the savage reservation Lenina doesn't like the place. She repeats her aversion, "I don't like it . . . I don't like it" (74). The text illustrates her irritation as: "The dirt, to start with, the piles of rubbish, the dust, the dogs, the flies. Her face wrinkled up into a grimace of disgust. She held her handkerchief to her nose" (74). The wilderness of Savage Reservation is treated as a grotesque relic. These inscriptions show the both worlds are pole apart. Thus, the novel suggests wilderness cannot go along with technology.

Moreover, the Savage Reservation is manifested as a symbol of Suppressed nature. Life in it is under the influence of the World State. Here, the life is full of suffering. Birth is natural and painful. People's suffering is not cured and most often, they are looked down upon by so called civilized society of the World State. Bernard reacts their terrible lifestyle, "As though we were living on different planets, in different centuries. A mother, and all this dirt, and gods, and old age, and disease" (83.) People from the World State visit there like spectator at a zoo ignoring their basic responsibilities towards them. The World State reflects nature and wipes out natural landscapes and finally, it replaces them with artificial environment.

Huxley's fiction is a portrayal as the tragedy of nature and savage lifestyle. It critiques modernity's relentless process of industrialization by depicting society artificially constructed and seeking stability in synthetic world. The World State does not provide a space for human natural lifestyle (driven by their free will power) in it. Mechanical production of people increases crowds, pollution and mushrooming urbanization which are responsible for degrading the aesthetic beauty of natural world. Beyond this, mass production of people in hatcheries go against the process of natural reproduction. In this accord, the guiding principle of the World State is based on the notion of civilization formulated by Henry Ford, who emphasized the advantages of mass production by manufacturing motor cars. This activity stabilizes the foundation of consumerism. The controller of the World State exposes this fact to John, "Our Ford himself did a great deal to shift the emphasis from truth and beauty to comfort and happiness. Mass production demanded the shift" (155). In Fordian society, individual is not free to exercise his free will. In this respect, Peter Firchow elucidates, "In the Fordian society, the individual is no longer free to endanger himself or his group by refusing to indulge his impulses" (77). Thus, mass production is the major source of pollution and urbanization by deteriorating natural environment and genetic engineering degrade the organic quality of human gene.

John the Savage is a product of natural world, and he embodies savage lifestyle with organic thoughts. He has no existential identity in the artificial society of the World State. He is always savage in his father's land. He loses his mother and lives under extreme alienation. His organic idea of living does not sit well with the mechanically reproduced citizen. Mustapha Mond regards nature is crude and mess. He further justifies the mechanical production of human beings as: "Nature? Nature's a crude, inefficient mess We've Stamped it out" (210). This extract inscribes the war of the state against nature, promoting organic and natural lifestyle as undesirable. He despises wilderness and natural landscape because he is a conditioned citizen, like other residents of synthetic society.

Likewise, Lenina expresses her disgust against the natural world in the similar way. Her reaction to the ocean landscape is discouraging: "It's horrible . . . Why don't they clean it up?" (120). Such disgusting reactions reflect her unconscious ideas about ecology. It is instinctively reasonable for them to react nature in this way since the World State considers nature as a secondary part. Rather, they regard nature as their opponent. Along with these both characters (Mond and Lenina) and all the citizens of the World State are unaware of the intrinsic value of nature. In his 'The Land Ethic' Aldo Leopold illustrates the value of nature as: "The land ethic simply enlarges the boundaries of the community to include soils, water, plants and animals, or collectively: the land" (204). This extract

broadens our concept of community. According to Leopold, all forms of biotic and abiotic components of nature actually forms a community as the life in wilderness and human activities in the World State come under the same influence of nature in the novel *Brave New World*.

John the Savage is a symbolic representation of eco-ethical being. His inherent concern is deeply rooted with the intrinsic entities of nature as he was born in the wilderness of savage world. In contrary to his father, John the Savage stands as a symbolic resistance to the artificial realm of the World State. His natural lifestyle, unconditional emotional responses and exposé of Shakespearean literature situate him as an ecological being. He is against of soma drug, and urges people to get rid of it and finally throws it away. He is much annoyed by this drugs that kills the organic value of pain and screams aloud: "Don't take that horrible stuff. It's poison, it's poison. . . Throw it all away, that horrible poison" (145). He does this because he is still stimulated with ecological footprint in his subconscious mind.

John commits a crime for going against the principles of the World State, i.e., throwing away soma drug and inspiring people to give up Soma consumption. The administration sends him to a light house, away from the World State as a punishment for his misconduct. Ana-Maria Torkos regards John a good savage, ". . . a symbol of the primitive pitted against utopia, the old pitted against the new world order he is not accepted, he still values human emotions, art, literature, and family ties. Unable to accept the cold conformity and promiscuity of the new world, John really has no place" (533). This citation infers that John at complex juncture, finds himself miserably alienated, between devil and deep blue sea. Out of despair and intense conflict between his beliefs and the society he is unable to assimilate with. He goes through psychic pressure, and he is also driven by the guilt of his conflicted feeling about Lenina and his mother death. In an effort to purify himself from what he perceives as the corrupting influences of the World State, he indulges himself with internal torment, through fasting and self-flagellation.

Finally, he commits suicide out of isolation and frustration from automated lifestyle. His revolution, against capitalist commodification, is ecocritical at its core because he realizes the value of pain and suffering, which are organic and essential. While in the light house he hits himself to experience the pain, as he was accustomed to be with it in savage reservation. Whereas, while in the World State he rejects artificial stability and reclaims human rights to suffer and to engage with nature for the sake of holistic approach of life. Lela Zhamurashvili considers John's tragic death logically finds spiritual value in the doomed world of synthetic society. She states, "John's suicide is logical end of the anti-utopian tragedy deprived of human; and the character starving to find the human and spiritual values in the world like this doomed to failure forever" (153). Thus, his tragic demise underscores the death of ecological ethics and his ecological self as well. This incident shows that nature cannot sustain in artificial world, where technologies are designed to suppress it. Therefore, his suicide is not simply a personal failure, rather metaphorically it represents the extinction of natural ecology and wilderness in the capitalist society.

John and Linda's struggle for survival turns to sour grapes. John's mother Linda was once citizen of the World State. Like other citizens she was born artificially, and her genome was manipulated and she was even conditioned technically. However, she was mistakenly left into the deep and dire end of wilderness. When she gets pregnant, she goes through the adversities of catch-22 in the savage land. Linda covers her face with her hands as she describes her condition in savage reservation, "They're so hateful, the women here. Mad, mad and cruel" (82). She is in dilemma there. She was even tabooed and despised for her pregnancy before marriage. According to the native ethics, it is an immoral act in the savage reservation. This incident shows that like the citizens of the World State, the residents of the savage reservation have strict moral codes. When she returns the World State, she is vulnerable with her age and contaminated. She dies of overdosing soma. Her death symbolizes punishment for immoral sexual freedom as per savage principle.

Likewise, John the savage is considered a doomed outsider in the World State. Although he was brought up in the savage reservation he is genetically linked to the director

of the hatchery. When Bernard asks him to go with London with Bernard, he feels like over the Moon since his mind was occupied with the Shakespearean romantic images of it. He agreed in no time since he has created a utopic vision of it. He recites a quotation from *The Hamlet*, "To think it should be coming true-what I've dreamt of all my life. Do you remember what Miranda says?", . . . "O wonder!" (and) . . . "O brave new world that has such people in it . . ." (92-93). However, when he experiences the reality of the World State, his expectation of utopian world capsizes like a nightmare of dystopian world.

John's existence has entangled between the two worlds. As his mind is shaped by savage culture and romanticizing philosophic concepts of Shakespearean literature his ideas of life and death, love and disgust, and happiness and grief never fit with the apple pie order principles of the World State. When he realizes the emptiness of the civilized society of the World State his initial fascination towards it turns to dust. Out of depression he utters, "But I don't want comfort. I want God, I want poetry, I want real danger, I want freedom, I want goodness. I want sin" (163). Metallic coziness and routine artificial lifestyle of the World State frustrate him and make him go back to nature. He does not only discard the shallow hedonism of the World State but also, he rebels against it to safeguard his authentic emotions.

Beyond this, the text craftfully undertones the illusion of civilization. The World State credits itself for eliminating the brutalities of the past like war, diseases, poverty and bearing physical pain. In this consensus Mustapha Mond, the controller of the World State states the principles of The World state as: traditional rituals, religion and suffering from emotional desires are some of the symptoms of backwardness. Blowing his own trumpet, he explains, "There was the thing called Christianity, there was the thing called cross . . . People were dying of cancer . . . Syphills by the thousands" (237). Here, in his extract, Mond contrasts the supposed savagery of the natural world with civilized society of the World State. He remarks as if the scientists of metallic world have acquired the Midas touch to convert problems into prosperity. However, the World State can be conspicuously discovered as uncivilized, for it dehumanizes human being by suppressing their free will and manipulates human genome, unethically.

The philosophical debate between John the Savage and Mustapha Mond on the issues of social structure, faith in God, and human suffering exposes the reader towards the deeper connotation. Such conflicting intellectual debates expose readers beyond their simplistic binaries and further contemplate the nuances of the existence of human beings regarding freedom and pursuit of the goals of life. Their conversation focuses on the ultimate freedom, religion and societal norms and also importance of suffering in human life. Mustapha Mond credits the achievement of science and technology for the modern civilization. He puts his arguments for the motion as, "God isn't compatible with machinery and scientific medicine and universal happiness. You must make your choice. Our civilization has chosen machinery and medicine and happiness" (159). Whereas John expresses his repulsive thoughts towards him and the societal norms incorporated by the World State. He makes his intention clear stating, "But the tears are necessary. Don't you remember what Othello said? If after every tempest came such calms, may the winds blow till they have wakened death" (162). Mond further provocatively claims that John is advocating the right to be unhappy. Ultimately, John admits Mond's assertion that all forms of adversities in life like poverty, sickness, fear and so on are essential components of life. He does this because he envisions life in holistic form. In the past, while in savage reservation, he has experienced life in natural form, particularly in suffering, religion and rituals.

Therefore, this critical juxtaposition posed through the debate illustrates the stark contrast between a life absolute comfort and life in freedom with its inherent suffering. These distinct and diverse world views dichotomy can be remarked as the climax of Huxley's narrative and further it leads the readers to ponder upon the possible middle ground, between controlled mechanism and freedom.

Huxley's Story in *Brave New World* shows the World State is detrimental to nature and all its components. It serves as a dire warning on ecological and biological roots. In order to serve consumer society, the World State stripes away natural instinct of human survival, their emotional authenticity and reproduction by using the tool of genetic engineering. Erik Fredriksson evaluates the text as, "It has shown how Huxley's imagined society dehumanizes people through bioengineering and scientific planning, and how this relates to the environment" (30). Fredriksson regards Huxley as a farsighted novelist to imagine how modern society is in the course of dehumanization natural biotic mechanism for economic affluence.

Thus, Huxley's narrative presents a distorted and deformed world view where technology has not only taken over human biology, psychology and socio-cultural structure but also it has erased completely human natural instinct like feeling and emotion. This dystopian vision of the text foresees the future of the totalitarian government and unimpeded growth of technology

Conclusion

In *Brave New World*, Huxley envisions a future of human society where human reproduction is deceitfully industrialized and their individuality is eradicated. Huxley raises an ethical issue of science, ecology and capitalism, portraying cause and consequences of genetic engineering. His text displays how genetic engineering serves as capitalist agenda and remains as a cause to disrupt emotional, and ecological balance in advance human technocratic society. Beyond a critique of totalitarianism, his narrative can be considered as a lament for the death of nature and its entities. Along with this, the tragic death of the characters John the Savage and his mother Linda symbolize the extinction of human organic existence in the face of world led by unethical manipulation of technological control. His prophetic warning about unethical practice of genetic engineering is clearly observed in the text and it appeals for eco-ethical intervention against unethical genetical manipulation.

Consequently, Huxley's narrative undertones a message that technology must be utilized to serve humanity and to save the complex entity of natural ecology, despite controlling both for the sake of authority led by consumer culture. Such outcome paves the way towards a multi-perspectival approach of ecocritical study that can prove the problematic relationship between the contemporary techno-friendly cultural practices and human natural lifestyle to help live an ecological equilibrium lifestyle. Thus, this study has argued that the text represents the contemporary practice of genetic engineering as a critical juncture, under technoscientific control of modern trends of capitalism, and it appeals for eco-ethical consideration.

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