

***Brave New World* in the Light of Culture Industry and Loss of Individuality**

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ABSTRACT

When Theodore W. Adorno and Max Horkheimer, two of the most prominent figures of Frankfurt School, published their work *Dialectic of Enlightenment* in 1947, the Second World War had shaken the world and almost all hopes for humanity's salvation were lost. The grand narratives such as Marxism, which had previously announced the coming of a fair and just revolution for the oppressed, and Humanism, which pointed the way to a harmonious existence of all humans, were all abandoned because the wars had shattered humanity's hope in its own capabilities to achieve these ideals. Adorno and Horkheimer feared the dangers totalitarian and capitalist societies imposed on their citizens. Their assertion that late capitalism created a 'culture industry' which is used for the stupefaction and subjugation of people by turning them into uncritical masses is exemplified in Aldous Huxley's novel, *Brave New World*. Huxley illustrates some of the key points that critical theory scholars make, such as commodification of culture, and alienation and reification of the individual. It is the aim of this research to analyse *Brave New World* in terms of Adorno and Horkheimer's concept of 'culture industry', as specified in *Dialectic of Enlightenment* and the aforementioned key concepts of critical theory.

Keywords: Alienation, Brave New World, Commodification, Critical theory, Culture industry, Loss of individuality, Loss of family values, Reification

INTRODUCTION

Adorno and Horkheimer (2002), two prolific thinkers of critical theory, coined the term "culture industry in *Dialectics of Enlightenment*" (p.111). Indeed, it makes an analogy between literature, music and art on the one hand, and the required consumer goods on the other, regarding the mass production. Adorno and Horkheimer were opposed to this trend of objectification of culture since they are of the opinion that this trend not only devalues culture, but it also holds people back from possessing personal tastes and priorities when it comes to art and music. For these thinkers, "the culture industry created a type of false consciousness in people which made them unable to realise the exploitative nature of the capitalist system" (Adorno & Horkheimer, 2002, p.104). Additionally, they postulate that the culture industry serves only the ideals of capitalism via having authority over the ordinary people's spare time activities.

In the light of capitalist system emerged as culture industry, masses were granted effortlessly attainable pastime and got distracted them from the true color and viciousness of the ruling

system. "Entertainment is the prolongation of work under late capitalism. It is sought by those who want to escape the mechanized labor process so that they can cope with it again" (Adorno & Horkheimer, 2002, p.109). With that being said, the mass or popular culture turned into a safe Nirvana to recourse to once individuals went through daily arduous tasks. Nonetheless, this in turn paved the way for the workers to become excessively preoccupied with its products. Hence, they failed to contemplate for themselves which culminated in losing their individuality. Adorno and Horkheimer theorised the concept of culture industry by examining the popular culture of the USA. They were both of Jewish origins, and during the reign of the fascist and totalitarian regime of the Third Reich, they had to move out of Germany. (Wiggershaus, 1995, p.36)

"They went to Los Angeles, where they directly witnessed the rise of massified popular culture and Hollywood cinema" (Wiggershaus, 1995, pp.42-48). In America, culture developed and altered to such a degree that a considerable change of shopping attitude took place from the items such as food, clothing, house, cars etc. to purchasing cultural products namely books, films, music, painting and so forth. this means cultural items were treated the way main consumer products were again by the dominant class in their own ideological factories:

"The montage character of the culture industry, the synthetic, controlled manner in which its products are assembled–factory-like not only in the film studio but also, virtually, in the compilation of the cheap biographies, journalistic novels, and hit songs" (Adorno & Horkheimer, 2002, p.132). Thus, it would result in a public confusion as to what is a genuinely cultural creation to appreciate though they would still pay for it regarding it as an essential item for consumption, so to speak. "Adorno and Horkheimer's fear was that the commodification process would lead to the effacing of independent thought and criticism, in the end, turning individuals into mere consumers of capitalism" (Wiggershaus, 1995, p.139). For a similar reason, Huxley criticised the consumer society in *Brave New World*. Prior to the writing of this novel, Huxley had read the wealthy American industrialist Henry Ford's book, *My Life and Work*, in which Ford explained his ideology of mass production. (Woiak, 2009, p.117).

"Huxley deduced that Ford's principles were already being applied into the commodification of culture" (Meckier, 2002, pp.430-431). Huxley, in his novel, draws the picture of a society every single person of which is born by breeding through artificial inoculation. Then, their character is formed along with idiosyncratic individual traits in the assembly-line product of this factory. This product, counterfeitedly produced humans, gets indoctrinated robotically via imposed principles and meticulous monitoring to serve the pre-set goals of the capitalist system to run on. Having done this, they are converted into automatons that carry out their duties based upon pre-assigned programs with no sense of individuality. As a matter of fact, Huxley warns human beings of ever-growing capitalism that is striving to reign over every single part of our life making people obedient robots with no ambitions and expectations. This inquiry attempts to utilize *Brave New World* in the light of Adorno and Horkheimer's critical perspectives on the loss of individuality and the capability to think critically in a society where the notion of culture is articulated the way a factory product is manufactured in the assembly line. Moreover, the current study tends to put forth the concepts such as objectification of cultures, sense of estrangement and depersonalization of human as well as women's status in an ideal capitalist society by tangible examples from the novel.

LITERATURE REVIEW

"Brave New World is one of Huxley's most popular novels, yet it encountered a lot of negative criticism after its initial publication in 1932" (Barr, 2010, p.849). "Many of its critics argued that it painted a misguided picture of scientific societies and condemned its carefree approach to sexual relations" (Barr, 2010, p.850). "In 1958, Huxley wrote a collection of essays under the title, *Brave New World Revisited*, in which he explained why he wrote the novel" (Baker, 1975, p.494). "He stressed that he wanted to draw people's attention to the dangers of mass culture and a blind allegiance to scientific knowledge and pointed out that these would be the end of critical thinking" (Huxley, 2004, p.18). "Huxley, coming from a noble family of scientists, was already well-acquainted with the emerging scientific developments such as cloning, artificial insemination and ectogenesis, as well as Pavlovian conditioning and psychedelic drugs" (Firchow, 1976, pp.301-304).

Being obsessed with the inevitable repercussions of such a dystopian post-world war (I) society, Huxley, due to his profound philosophical dexterity, prognosticates the evils of this phenomenon if individuals do not take it seriously. At the onset of the novel, students accompanied by a tour are in "Central London Hatching and Conditioning Centre, where humans are created in test tubes and grown outside the womb in a special liquid that is similar to the amniotic fluid in a pregnant woman's womb" (Huxley, 2007, p.12). "The world is controlled by a central state which is called World State, and it has a couple of selected main Controllers" (Huxley, 2007, p.25).

And they celebrate Henry Ford's launching of a revolutionary new model of car as the beginning of their calendar, naming the dates as A. F., or After Ford. The society is divided into five castes: Alpha, Beta, Gamma, Delta and Epsilon. (Huxley, 2007, p.14). "Alphas are the physically and mentally most superior humans and they occupy professions that acquire a certain level of intelligence while Betas are lesser than Alphas in their such qualities" (Huxley, 2007, p.14). "The other lower castes co-exist performing more menial tasks than Alphas and Betas" (Huxley, 2007, pp.14-16).

Humans are created and given physical and mental qualities according to their caste through direct interference in their development both in the foetal stage, such as the injection of alcohol to stunt their development, and Pavlovian conditioning to direct them into certain desired behaviours. (Huxley, 2007, p.23)

"Knowing nothing of family or commitment, people engage in recreational casual sex with multiple partners, which they learn to do during their childhood" (Huxley, 2007, p.42). "When they feel depressed, they take a psychedelic drug called soma, which replaces religion in soothing their worries" (Huxley, 2004, p.46). "People also visit feelies, where audio-visual pleasure of the cinema is combined with all the other senses" (Huxley, 2007, p.59). "People go to the feelies to stimulate whatever pleasant experience is being offered them, and they usually involve sexual activities" (Huxley, 2004, p.82). Since individuals perceived the notion of death truthfully and plainly, they are not afraid of it. This novel is composed of a dual plot. First, it commences with the Mystic Alpha male named Bernard Marx. He intelligently probes into the philosophy of existence and that how human desires can be stuffed in such a peculiar world. "He takes Lenina Crowne, a beautiful Alpha female who perfectly fits into the society, to a Savage Reservation, where they keep the uncivilised" (Huxley, 2004, p.91). After this point, the

plot moves toward John the Savage and his worldview; there is a massive conflict here though that is John's birth from two humans rather than artificial incubation. Accordingly, multiple conflicting aspects of the novel are scrutinized from John's standpoint.

"Brave New World is a quotation from Shakespeare's *The Tempest*, when Miranda, the daughter of Prospero, exclaims upon seeing the 'new world', America" (quoted in Beauchamp, 1991, p.63). "Miranda's exclamation stems from her fascination with the wondrous spectacle she says as well as the possibilities a new, unconquered land can offer to newcomers" (Huxley, 2004, p.63). This is an expression made by John the Savage upon hearing the wonders of the world and its ongoing state. "People there never go hungry or wanton of needs" (Huxley, 2004, p. 79). As soon as they become anxious, they get "soma, delicious soma, half a gram for a half-holiday, a gram for a week-end, two grams for a trip to the gorgeous East, three for a dark eternity on the moon" (Huxley, 2007, p.39). "They get whatever they desire and immediately satisfy their urges, for which purpose soma is designed, because the World State wants its citizens to conform endlessly to the system" (Huxley, 2004, pp.47-52).

What is more, neither aging, nor its vicissitudes influence them. The next significant point that has to be taken into account is about the lifestyle of John's mother, Linda and his father, Thomas. To illustrate, quite contradictorily, Linda went through a life replete with destitute circumstances in the Savage Reservation; however, his father was of an incredible life; that is to say, he never got old but stayed and looked astonishingly younger and physically strong which demonstrates the efficacy of the mechanisms World State applies when it comes to wrestling with the biological debilities of mankind. It goes without saying, science is capable of untying many knots human comes across; nevertheless, when knowledge is exploited by despotic governments as in the case of the World State in *Brave New World*, then and only then, it will benefit the superior and commanding doctrine. Consequently, it is overwhelmingly distressing the path that science is taking.

In other words, Huxley is deeply concerned about blending heredity with politics; in actuality, he divulges the irreparable repercussions of "science without conscience" could bring about (Firchow, 1976, pp.305-306). Being exposed to the ever-increasing developments in the world inspired Huxley to prepare the required material for the authorship of *Brave New World*. Furthermore, the names of his characters have been taken from the most distinguished historical figures of his era among whom Marx, Lenin and Mond, an "important industrialist-politician" (McGiveron, 2004, p.93). "However, Henry Ford, the wealthy American industrialist, is one person whose ideas form the basic ideology of the World State. His famous quote that history is bunk summarises the World State's philosophy" (McGiveron, 2004, p.94). As for consumerism, past is never revered on account of being futile and ineffectual. Individuals are expected to purchase the latest items, use them and then try other recent objects.

In addition, nothing should be consumed more than once because individuals have infinite access to a wide variety of brand-new items. "Since Henry Ford's assembly line method ensures the mass production of goods in the fastest way possible, it also stimulates them to consume these goods quickly" (Woiak, 2007, p.112). Here, the consumerist philosophy of Ford comes into play according to which, the facetious and petty habits of civilians are not only authorized and justified, but also prompted in the World State. To enumerate, their relationship quality and period are just as transitory and trifling as they buy and consume those materials. "For

example, a minor character named Henry Foster dates Lenina and he advises his friends to “have her, much like the way a person recommends his friends to use a brand of technological device or a shaving cream” (Huxley, 2007, p.33). Lenina turns into a commodity as in “Talking about her as though she were a bit of meat ... Have her here, have her there. Like mutton. Degrading her to so much mutton” (Huxley, 2007, p.34).

Regarding the above, Fordism seems to be like a religion or ideological school with followers as if the civilians of the World Estate have been captivated by this consumerist philosophy just like God: “Oh, Ford’s sake”, Our Ford, His fordship Mustapha Mond, and so on” (Huxley, 2007, p.42). As can be seen in this novel, Fordism is tantamount to consumerism and is considered to be the religion of all the characters. Not to mention, Huxley cautions humans about the autocratic regimes menace of holding sway over people's life and hindering them from autonomous and critical thinking. As stated by Huxley, “such a control could be easily maintained by the unrestrained practice of science, which was actually done by Nazi Germany and USSR” (Huxley, 2007, p.32).

In other words, whenever moral standards are placed aside on the way of scientific advancements, tyrannical governments find it quite suitable to take the most out of this chance. A case in point is, in the novel, it is the World State that designates the precise number of people who will be produced annually; they even go further to such a degree that they determine the next generation of each individual via a mechanism named “bokanovskification”: By which time the original egg was in a fair way to becoming anything from eight to ninety-six embryos– a prodigious improvement, you will agree, on nature. Identical twins–but not in piddling twos and threes as in the old viviparous days, when an egg would sometimes accidentally divide; actually, by dozens, by scores at a time. (Huxley, 2007, p.5)

With this in mind, nature obviously interferes in the cycle of unorthodox human reproduction. The result is a group of people normally of lower social class who are like primary materials of the factory to keep manufacturing. This, in turn, helps the survival of capitalism. Needless to say, the World State plays a crucial role here by assessing their social rank and supplying them with required information by means of “sleep-teaching, or hypnopædia” (Huxley, 2004, p.24). Moreover, these human-like creatures’ perception of themselves takes shape by virtue of conditioning. The compelling evidence for this can be the following from the director of the hatcheries:

Oh no, I don't want to play with Delta children. And Epsilons are still worse. They're too stupid to be able to read or write. Besides they wear black, which is such a beastly colour. I'm so glad I'm a Beta. (Huxley, 2007, p.18)

Or elsewhere Lenina remarks: “I'm glad I'm not a Gamma” (Huxley, 2007, p.36). The peculiar thing is, these factory-made humans as a result of conditioning, do and say exactly the same things they have been conditioned even in their sleep; on the negative side, this way of human cultivation changes them into absolutely submissive beings with no power or freedom to ask for the intrinsic worth of their existence. *Brave New World* is replete with examples by which Huxley tries to awaken the readers of the hazards of this uncurbed trend of science.

DISCUSSION

The Mechanics of Culture Industry in *Brave New World*

Initially, Huxley holds a cynical attitude for the not-too-distant future of the world. In line with him, these dictatorial systems have always abused scientific technology to implement their evil plans and dictate their own rotten ideology on the public. On that account, the folks turn into passive and obedient creatures because of the detrimental impacts of consumerism. As for the notion of 'Culture Industry', it can be realized that, this concept reveals itself in *Brave New World* portrayed in the form of mass production of culture and innate consumerist pitfalls. As the discussion goes further, the objectification of culture along with the culture industry in the novel under discussion, will be explored. What is more, to drive the point home, some instances with respect to consumerist victimization of women will also be provided. Later on, once again by giving more examples in the novel, the detachment and commodification of human will be inspected.

In the words of Adorno and Horkheimer (2002), "capitalism not only produces goods of physical consumption and utilisation such as food, clothing and technological devices, it also produces cultural goods in the same manner as these" (p.79). For the most part, art, music and literature are also remolded and recreated by the domineering ruling system so as to be appealing to the masses. It should be pointed out that both Adorno and Horkheimer (2002) look down on the movie industry because they argue "it offered even an easier gratification of senses than other forms of entertainment" (p.102). By and large, capitalism fabricates cultural articles that apparently protect the buyers right of various choices, nonetheless, what is certain is that all spring from an exclusive private origin.

The process these items go through to be generated is by no means artistic; rather, it solely serves the profits of the controlling belief system. Besides, these products follow the ideals of capitalism as they have no end but profit. As argued by Adorno and Horkheimer, "under monopoly all mass culture is identical, and the lines of its artificial framework begin to show through" (quoted in Protherough, 1999, p.136). Simply put, under capitalism as the maker of culture industry, anything produced lays the foundation for converting individuals into only consumers of that prescribed culture. Come to think of *Brave New World*, one can easily figure out that any individual who is the direct outcome of this consumerist society will naturally turn back to literature namely Shakespeare or will not admire the art anymore by extension simply because they have no value and benefit the way interpreted by the World State. On the subject of Shakespeare again, since these people have almost lost their emotions, they can no longer touch and sense the gentle, subtle and delicate nature of Shakespeare's dramatic and poetic art. As stipulated in "everybody belongs to everyone else" (Huxley, 2004, p.52), affection and infatuation are sort of lost among people so much so that they can easily have sexual intercourse with anyone they wish anywhere and anytime; indeed, Shakespeare in particular and art in general are not appreciated by people whatsoever because this aesthetic void has already been filled by their material desires and priorities. It is such a senseless, tedious and lackluster world in which there is no sign of excitement and hot love between the lovers; it is as if as soon as one's emotional hunger and thirst are satisfied physically, everything is over let alone read and take pleasure of Shakespeare. Love stories such as *Romeo and Juliet* have long gone into oblivion and be outdated owing to the fact that there is no such thing as 'family' in the first place to expect to have sense of belonging and attachment.

In truth, it is for the World State that does not allow this kind of scenes to be seen in that “the flood is feeling, the flood is passion, the flood is even madness” (Huxley, 2004, p.28). In order to halt and suppress any human genuine sensation and enthusiasm, any used-to-be exciting feeling is treated quite normally. “For the purpose of providing stability, which is the most important part of the World State motto “COMMUNITY, IDENTITY, STABILITY”, the situations that would cause such feelings are eliminated.” (Huxley, 2004, p.7). In *Brave New World*, it appears as if humans have encountered identity loss in the wake of being subdued with the compliance. Anything and everything are merely material and worldly. Public aesthetic taste and perception have dramatically dwindled and feed the physical appearance and beingness.

In like manner, this is an inseparable characteristic of autocratic regimes to abuse science but devalue the art. In his dystopian novel, Huxley depicts the ultimate goal of consumerist society, i.e., pleasure which is in clear contrast with the objective of science; that is, seeking truth, to be exact. In this grotesque society created by the World State, civilians make use of technology while they have no idea what it is and how it came to being. In a conversation, Mond elucidates the ideology of the World State to John: “Mass production demanded the shift. Universal happiness keeps the wheels steadily turning; truth and beauty can't. And, of course, whenever the masses seized political power, then it was happiness rather than truth and beauty that mattered” (Huxley, 2004, p.110).

Mass production has devastated the personal creativity as no one has to make any object for themselves nor do they need to grow their own food. It is all due to the mass culture and mass production that result in ignorant and indolent masses. That being so, it can be obviously observed and claimed that these so-called humans are truly incompetent in the absence of technology. By way of illustration, “when Linda gets stranded on the Savage Reservation, she cannot take care of herself or her child. She cannot sew clothes or cook for her child, so John goes around in rags all the time” (Huxley, 2004, p.61). “All the World State citizens are conditioned in this manner because they are not needed to question their positions nor they are required to think independently and differently from others” (Holzer, 2008, p.126). Mustafa Mond in the following quote sheds light on the reasons for subjugating people through state-run technology: “All our science is just a cookery book, with an orthodox theory of cooking that nobody's allowed to question, and a list of recipes that mustn't be added to except by special permission from the head cook” (Huxley, 2004, p.108).

Under such tyranny, it is not science and reality but submissiveness that brings prosperity. Having lived in a way that simply gratifies physical and sexual cravings, these individuals become presumably indifferent to life quality; thus, they will be just like robots with no power of critical reasoning. Admittedly, Adorno and Horkheimer were strongly against the deceptive essence of consumerist culture that has made people aimless, unprincipled and unscrupulous. These folks have been molded based upon the criteria and priorities of the caste: “The culture industry can only manipulate individuality so successfully because the fractured nature of society has always been reproduced within it” (Adorno & Horkheimer, 2002, p.126). To put it another way, these individuals are nothing but stagnant inheritors of the mass products for “pleasure becomes an object of manipulation for them” (Huxley, 2004, p.83).

By the same token, in *Brave New World*, whatever citizens do is under the very close monitoring of the state including their hobbies, clothes, mindset, etc. To illustrate my point, “there is a

popular game called obstacle golf, which is played outdoors usually by Alphas” (Huxley, 2004, p.49). Alphas are also very much intrigued about obstacle golf and as soon as the weather gets fine, they go for it. “After Lenina Crowne and Bernard Marx go for a date, seeing the weather perfect for it, Lenina suggests Bernard to play that game. And when Bernard rejects, she goes with Henry Foster” (Huxley, 2004, p.52). Among them, Lenina is extremely submissive to such a degree that she abides by any rule dictated to her and carries out her duties based upon precisely what she has been instructed.

To point out, there were few individuals who bravely expressed their individuality and show signs of personal deliberation. They have been so consumerized that they tend to do fake activities just to show off such as playing golf to which they have already been conditioned and addicted rather than spending an afternoon in a lovely weather as a natural and real delight. In a word, whatever they do is deeply interwoven with consumerist culture. As went above, neither Adorno and Horkheimer nor Huxley is fond of films and movie theaters simply because they offer phony pleasure. For Adorno and Horkheimer, this kind of artificial hobbies generates an inaccurate picture of mitigated existence that can easily be exploited and tampered by the ruling system: “The familiar experience of the moviegoer, who perceives the street outside as a continuation of the film he has just left, because the film seeks strictly to reproduce the world of everyday perception, has become the guide” (Adorno & Horkheimer, 2002, p.99).

In his dystopian novel, Huxley expresses an adverse vantage point about the movies since cinema for him is a major part of machinery consumerist culture which acts as a reliever of the viewers’ feelings. The “feelies” (singular “feely”) in *Brave New World*, are his conjectures about what cinemas would become in the future (Huxley, 2007, p.36). The feelings are of two different operations: Firstly, they satiate and arouse human physical longings and secondly, they hold back rationale. The adolescent get encouraged to go there rather than spend their time on learning real life lessons such as reading, writing, doing sports, personal development, etc. “If our young people need distraction, they can get it at the feelies. We don't encourage them to indulge in any solitary amusements” (Huxley, 2004, p.82). “All of people’s needs are met easily and their passions are appeased immediately so the people do not see it necessary to question the system” (Rebentisch & Trautman, 2019, p.28). “Huxley’s such conjectures stemmed from his observations in the USA when he witnessed the spirit of consumerism at its beginning in the 1920s” (Firchow, 1976, pp.262-263).

Adorno and Horkheimer express their concern about the unchecked repercussions of consumerist culture and its aftermath on the psyche of society. His novel portrays this fact by reproving the structure and totality of capitalism which pursues the dream of a society with mentally deficient folks with no free will. Furthermore, *Brave New World* mirrors how meaningless and unappreciated their lives have become that when, for instance, one of the house appliances gets broken, instead of repairing it, they discard it. They also do the same with their clothes.

“We always throw away old clothes. Ending is better than mending, ending is better than mending, ending is better ...” (Huxley, 2004, p.24). “Living simple lives without consuming is punished. Apparently, there have been people who opposed the idea to waste the resources endlessly and these people have tried to start a trend called “Back to Nature” (Huxley, 2004, p.32). “They have tried to incite people to spend less and produce by themselves more by

turning to nature's way of arranging itself peacefully, however, they have been brutally repressed by the totalitarian regime" (Huxley, 2004, p.33).

The autocratic ruling system conditions all individuals to act in a certain way. If they resist, they get subjugated brutally. "At the same time, we see to it that all country sports entail the use of elaborate apparatus. So that they consume manufactured articles as well as transport" (Huxley, 2007, p. 16). From this, it can be easily comprehended that World State's abusive and evil intentions concerning the leisure activities as this is one of the best ways to dominate people to indulge in the consumerist cultures and serve the wicked, unprogressive purposes of capitalism. In view of the above, Adorno and Horkheimer accentuate the imminent jeopardizes of capitalism.

Under big industry love is annulled. The decline of middle-class property, the downfall of the free economic subject, affects the family: it is no longer the celebrated cell of society it once was, since it no longer forms the basis of the citizen's economic existence. (Huxley, 2004, p.84)

Seeing that the institution of marriage has lost its true meaning on grounds of fancy-free, temporary relationships with no commitment, Huxley depicts how politics abuses science at the cost of a generation: "Everybody belongs to everyone else" (Huxley, 2007, p.22). "Family, monogamy, romance. Everywhere exclusiveness, a narrow channelling of impulse and energy" (Huxley, 2007, p.29). Besides, people do not seem to be appreciative to anything and anyone. Marriage has been a thing of the past let alone make babies. Backed up and propagated by the capitalist system, these concepts are viewed as repulsive phenomena as found in Mustafa Mond's speech on the significance of not settling down and making family:

And home was as squalid psychically as physically. Psychically, it was a rabbit hole, a midden, hot with the frictions of tightly packed life, reeking with emotion. What suffocating intimacies, what dangerous, insane, obscene relationships between the members of the family group! Maniacally, the mother brooded over her children (her children) ... brooded over them like a cat over its kittens; but a cat that could talk, a cat that could say, "My baby, my baby," over and over again. (Huxley, 2007, p. 27)

Having lived under such anti-human and alienating circumstances everyone regardless of gender, has almost been apathetic to others around and secluded from society.

In advanced capitalism, both men and women become unthinking consumers of every mass produced good available. Women's reproductive labour is further exploited because they are confined to the domestic sphere by producing offspring to add new members to the system. (Rhode, 1990, pp.618-620)

In Huxley's dystopia, women do not give birth because the concept of birth has been eliminated with in vitro fertilisation and artificial wombs. Since there are no families, women do not need to stay at home and look after children, instead, they work outside the home and contribute to the working of the system. However, they are still exploited more than men because they are considered only as objects of sexual gratification. (Miller, 2008, p.20)

To clarify, "Lenina Crowne, being a beautiful Alpha woman, has sex with a lot of men as she is expected to do" (Huxley, 2007, p.32). As previously stated, for men, "she was a bit of meat"

(Huxley, 2007, p.33). And to her chagrin, “she thinks of herself as meat” (Huxley, 2007, p.38). The “hypnopaedic propaganda” conditions citizens to take “sport, women, communal activities” as their given rights to gratify their urges and fulfil all their desires” (Huxley, 2007, p.41). Such an outlook vindicates these folks’ behavior towards each other; nevertheless, when Lenina meets John the Savage, he approaches her with the conventions he has learnt from Shakespeare’s works. He idolises her as a virtuous and chaste woman at first, much like the way Romeo would adore his Juliet (Huxley, 2007, p. 79).

Immorality and free sexual relationships have reached such a level that Lenina sleeps with John anytime she prefers without even having any feelings to him. This degree of degeneracy even pesters John so that he calls her “Whore! Impudent strumpet!” (Huxley, 2007, p. 86). Lenina has virtually turned into sex object to simply quench her and men’s physical needs. The same holds true for Linda, the parallel character to Lenina. “When Linda finds herself in the Savage Reservation where there are still old-fashioned families, she has a hard time adapting to her surroundings” (Huxley, 2007, p.70).

Unable to comprehend monogamy and loyalty to just one partner, she promiscuously has sexual relations with many of the men in her society. Eventually, the wives of these men attack and punish her for her such actions, yet she never fully understands why they have beaten her. (Huxley, 2007, p.74)

In truth, both Linda and Lenina manifest the notion of ‘meat’ because what they do refers to their conditioning. They see themselves only as fleshly creatures to use their body and let others take advantage of them as well. In the artificial world created in *Brave New World*, there is not much difference between life and death; and children since birth get conditionally programmed by the World State to merely be obsessed with pleasure and passive life.

Death conditioning begins at eighteen months. Every tot spends two mornings a week in a Hospital for the Dying. All the best toys are kept there, and they get chocolate cream on death days. They learn to take dying as a matter of course. (Huxley, 2007, p.79)

According to Adorno and Horkheimer (2002), “an individual’s only role in advanced capitalism is to keep the system running” (pp.123-126). In the same fashion, in his novel, Huxley underscores the fact that the term ‘human’ is the least important thing because if every individual is born under laboratory conditions and then gets programmed based upon pre-set genetic codes and mental operations for the preordained ideals of the World State. Needless to say, this sort of regeneration makes individuals feel they are “used up until they wear out” (Adorno, 2001, p.42). Characters of the novel such as Lenina and Henry think and speak of death in a sheer scientific and material way rather than its spiritual and mystical aspects: “Fine to think we can go on being socially useful even after we are dead. Making plants grow” (Huxley, 2004, p.40). This kind of mindset originates from being conditioned since birth and being indoctrinated as emotionless commodities.

Alienation and Reification of the Individual in *Brave New World*

“Every individual that is a part of advanced capitalism turns into a commodity within the system” (Wolff & Cullenberg, 1986, p.130). “Adorno and Horkheimer, whose thoughts on the economic structure of society were heavily influenced by Marx’s theories, imply that mass

culture commodifies people by alienating them from themselves" (Gunster, 2000, p.47). "According to Marx, people are estranged from themselves as well as the society they are in, by the hand of the capitalist system" (Wolff & Cullenberg, 1986, p.132). The government has divided society into various groups. For example, factory laborers, as proletariat class, are exempt from being born in laboratories because they already meet the needs of the capitalist system by working. These workers do drudgery just like robots. They do not feel responsible for or appreciate their work as though they are self-alienated and estranged from themselves.

Marx refers to this as alienation: "man in fact alienates his essence from himself and he alienates himself from his essence" (Petrović, 1963, p.421). "According to Marx, assigning every worker his/her own task limits them and keeps them from realising their own potential" (Petrović, 1963, p.422). If this trend proceeds, individuals will gradually be a consistent section of the capitalist dominant class and by extension, will get detached from themselves. "This process of alienation leads them to feel unsatisfied with their own being, which in turn, transforms humans into numb and lifeless objects—as, things or commodities" (Honneth, 2004, p.19). "Marx called this phenomena reification, which is the treatment of humans as such" (Honneth, 2004, p.20). To wrap up, Horkheimer posits that "the apparatuses used by totalitarian regimes such as bureaucracy, separation of labour and its mechanical nature, and mass culture, all contribute to the reification of the individual, turning them into commodities that can be used and discarded" (Draenos, 1982, pp.157-158).

Over and above, as Adorno and Horkheimer underline that "being is apprehended in terms of manipulation and administration" (p.176). "Everything-including the individual human being, not to mention the animal-becomes a repeatable, replaceable process, a mere example of the conceptual models of the system" (Draenos, 1982, p.65). *Brave New World*, in a word, reveals the objectification of individuals that contribute to the system to prolong its capitalist policies. Here, human beings do not spend any time to discover themselves or find out anything more valuable than commodity. Their lives are restricted to sex, machinery and monotonous life, drugs, sluggishness and being conditioned.

Bernard Marx and his friend Helmholtz Watson are such individuals who are not fulfilled by this lifestyle. Bernard is physically stunted and, in a society, where physical appearance is so much valued, he is usually overlooked by others. He gets very few women to go out with him and is usually left out in conversations about sports. (Huxley, 2007, p.28)

Considering this, Bernard loathes the consumerist system that solely keeps him and others away from the real and more precious things about humans and life. "Bernard, who is a specialist on hyphopodia, already knows how these techniques work in conditioning people to adopt whatever thought is purported" (Huxley, 2007, p.30). Taking the above into account, suffice it to be unoriented and ostracized from the government which he unknowingly served. "His friend Helmholtz, who works in making up feely scenarios, is the opposite of Bernard in appearance and popularity" (Huxley, 2007, p.39). Nevertheless, like his friend, Bernard, he finds himself an odd one out:

A mental excess had produced in Helmholtz Watson effects very similar to those which, in Bernard Marx, were the result of a physical defect. Too little bone and brawn had isolated Bernard from his fellow men, and the sense of this apartness, being, by all the current standards, a mental excess, became in its turn a cause of wider separation. That which had made Helmholtz

so uncomfortably aware of being himself and all alone was too much ability. (Huxley, 2004, p.40)

In the end, not only Bernard, but Helmholtz realize that they were losers who failed to catch on themselves and their genuine worth as human. Now, they feel it to the bone that they had never been treated as a human but as a commodity. Deep down in their mind and heart, they have perceived how much they have been deprived of things that can by no means be replaced by “sport, women, communal activities” and other sorts of distraction (Huxley, 2004, p.41). In the final analysis, “they are sent to a remote island where the World State sends all the dissenters” (Huxley, 2004, p.187). The capitalist doctrine the World State strives to promulgate wouldn't be capable of controlling and molding those who are cognizant of their individuality and tend to express its out loud, so to speak.

CONCLUSION

In *Brave New World*, Huxley presents a scary and hair-raising face of capitalism that exploits science and thus creates a sinister future. In fact, this novel is the embodiment of culture industry put forth by Adorno and Horkheimer in their epochal work *Dialectic of Enlightenment* in keeping with Adorno and Horkheimer, it is capitalism that engenders culture industry to reconstruct and reidentify the individuals for the greater good of capitalist ideals. These scholars condemned the new world's pleasures and leisure apparatuses namely mass media, art and literature for the reason that they do not adhere to the standards of aestheticism and ethics. From their viewpoint, this would lead to the creation of cultural products which are like factory mass productions.

Under such political system, cultural products are considered the same as purchasers' goods. These two theorists anticipate and foreshadow the imminent menace of capitalism and mass culture in the long run that proves the Machiavellian essence of culture industry. For Adorno and Horkheimer, since people have to blindly follow the state- set rules, they will not be able to think critically due to the dominant capitalist structure. Furthermore, the skyrocketing consumerist culture, which is the gift of culture industry, would culminate in identity loss. Other than that, the objectification of human along with the sense of estrangement are the side effects of this imposed phony culture. In actuality, Huxley's *Brave New World* warns us of the catastrophic reverberations of growing capitalism. Intelligent and curious population is always a massive threat for this kind of dictatorial systems. All they need is overly subservient people who cannot and must not express their individuality or even opinions. Put it differently, they want only mechanical individuals who simply conform to the dictated principles with no right of choice or complaint. In a nutshell, Huxley's dystopian novel is highly compatible with Adorno and Horkheimer's theory of culture industry picturing a world without humanity and real humans.

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