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## Emerging Globalised Trends through Huxleyan Dystopia

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### ANNOTATION

The concept of a Huxleyan dystopia, derived from Aldous Huxley's novel "Brave New World," has gained increasing relevance in the context of contemporary globalized trends. This abstract explores the intersection of dystopian themes with the emerging socio-cultural, technological, and political landscapes of the world. It delves into the analysis of how various aspects of Huxley's dystopia, such as the devaluation of individuality, rampant consumerism, and the omnipresence of technology, are finding parallels in modern society. In this exploration, we examine the impacts of globalization and technological advancements on individual freedom and identity. The growing interconnectedness of societies through global trade, digital platforms, and social media has led to both empowerment and erosion of personal agency. This paper scrutinizes the effects of these trends on cultural diversity, personal values, and the sense of community. This paper highlights the challenges posed by a consumerist culture driven by mass production and instant gratification. It delves into the consequences of conspicuous consumption and its implications for environmental sustainability, mental well-being, and economic disparities. The analysis explores how modern advertising and media manipulation parallel Huxley's themes of conditioning and mind control. This paper also addresses the omnipresence of technology and its influence on human behavior, privacy, and social relationships. By drawing parallels with the technological advancements portrayed in Huxley's dystopia, this paper seeks to unravel the ethical and moral implications of artificial intelligence, surveillance, and data-driven decision-making in the modern era. Ultimately, this abstract aims to provide a comprehensive understanding of how Huxleyan dystopian themes are manifesting in the complexities of the 21st-century globalized world. By identifying and analyzing these trends, we can gain insights into potential challenges and opportunities for shaping a more equitable and sustainable future.

**KEYWORDS:** Emerging, Globalized Trends, Huxleyan Dystopia, Individuality, Consumerism, Technology, Conditioning, Mind Control.

### INTRODUCTION

Over the course of the last half century, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) has published three landmark reports on education, all of which show trust in the viability of democratic politics as a means of achieving both peace and development. The process of becoming: The current and future landscape of the educational system The hidden richness that lies inside each of us, as well

as reimagining our shared futures: A revised agreement between society and the educational system. The publication of these studies has successively followed the political unrest of the late 1960s, the conclusion of the Cold War, and, most recently, the creation of the Sustainable Development Goals by the United Nations. The humanistic ideals that these historic papers advocate for, on the other hand, seem to be in an increasingly precarious position as the 21st century develops. The persistent predominance of neoliberalism as a "world-making project" that has profoundly impacted the landscape of global economic and educational governance continues to be a significant obstacle for humanism in the present and the future. While a great deal of attention has been paid to the negative consequences that neoliberalism has had on education, very little has been written about the ramifications of neoliberalism, a more recent ideological framework that is closely tied to neoliberalism. Neoliberal theories about the importance of markets in treating social issues are combined with neoliberal beliefs about human nature that are apparently established in the behavioral, psychological, and neurological sciences. This combination is referred to as neoliberalism.

In spite of the fact that we have no intention of criticizing neuroscience in and of itself, we do wish to make a case against "neuromania," which we define as "the complete identification of persons with their brains and the misguided hope that a better understanding of the brain will tell us how to live well." Functional magnetic resonance imaging (fMRI) has given rise to a profusion of "neuro" areas, such as neuroeducation and educational neuroscience, which investigate the "neurological underpinnings" of processes that were previously evaluated from the perspective of the humanities and social sciences. Examples of these fields include neuroeducation and educational neuroscience. Whenever it is argued that these neuro fields would yield new and unique insights into people that will dramatically revolutionize a certain sector (for the sake of this discussion, education), Fernando Vidal believes that these sectors display a behavior known as "ahistorical triumphalism." The view that the brain is the primary or sole focus for analysis of teaching, learning, and other functions of the concept of "the cerebral subject" is called neurocentrism. We attempt to counter the trend toward a more neurologically focused tone in international policy discourse by drawing on a number of related theoretical perspectives that are critical of neurocentrism. Neurocentrism is a philosophical stance that asserts the human brain should be the primary focus of attention when investigating how individuals learn and are taught. Using ISEEA and its Summary for Decision Makers (SDM) (Duraiappah, as an exemplary case of neoliberalism, our goal is to investigate the political, ethical, and material implications of the ideology of "brainhood," and more specifically of a neoliberal imaginary of education, for the pursuit of Sustainable Development Goal 4 (which mandates the equitable achievement of "quality") in education.

### **New Trends in Dystopian Literature**

The expanding field of dystopian fiction, as the word is defined in this book, includes a wide variety of subgenres, such as climate fiction, young adult (YA) dystopias, dystopian graphic novels, dystopian digital games, and dystopian cinema, to name just a few examples. There has also been a significant spike in the number of dystopian graphic novels that have been published. What originated as satirical maps of unfavorable societies and futures in the secular literature of the nineteenth and early twentieth centuries has expanded into a myriad of linked genre traditions that interact with one another as well as other genres and forms across a wide variety of media. These traditions may be found in a multitude of different genres and forms. For the purposes of this anthology, we use the word "dystopian fiction" in a general meaning, as an umbrella term that embraces a number of literary subgenres that share common conceptual ground and often intersect within particular fictional works. We use the term "dystopian fiction" in a wide sense, as an umbrella term that encompasses a variety of literary subgenres that share common conceptual ground. We include in

our definition of dystopian fiction any and all time periods throughout the history of the genre, as well as apocalyptic and post-apocalyptic dystopian fiction,<sup>1</sup> a significant portion of what is known as climate fiction (imagining the future course of climate change in part in tandem with environmental sciences), and any subgenres of these categories that are geared toward a particular audience and designed to appeal to that audience (such as young adult dystopia). Post-apocalyptic fictions are defined as narratives of a world changed by some global cataclysm. However, post-apocalyptic fictions do not need to always be overtly dystopian. Instead, they may portray ostensibly idyllic back-to-nature scenarios or ideologically loaded and typically masculinist fantasies of survival (intermixed with outright dystopian elements). What Keith Booker and others have said on the definition of "dystopian fiction." Even while it may be claimed that a post-apocalyptic setting does not exactly fit into the description of the dystopian genre, the fact that such a setting is, in general, dystopian cannot be changed by this argument. In a previous article, Claire B. Curtis contrasted between utopian and dystopian post-apocalyptic literature. the latter uses the destruction of the world to "usher in a new and potentially better one." <sup>2</sup> "Narratives of catastrophe" and "narratives of anticipation" are the two categories of climate fiction that Sylvia Mayer (2014) proposes should be differentiated from one another. "Cli-fi" This distinction is logical and serves a practical purpose. See Mayer (2014), page 26 for several examples of the latter case. According to Kingsolver (2012), "Large-scale catastrophe is envisioned, if at all, only as a possibility." This potential is often signified by the portrayal of weather anomalies and their socio-economic implications, both of which reflect the influence of global warming. Even while it is possible for many forms to combine, such as through the use of flashbacks or numerous temporal frames, stories that deal with obviously catastrophic climate change are the ones that most fully fulfill the definition of a dystopia. Stories that investigate geo-engineering on other worlds (such as Kim Stanley Robinson's Red Mars trilogy, which was released between and stories that are distinctly odd (such as Jeff VanderMeer's Southern Reach trilogy, which was published in 2014) are both typically categorized as examples of climate fiction. These stories could or might not have a dystopian undertone running through them.

### **Genres of the Anthropocene**

The Bible and even older literature include depictions of authoritarian civilizations and apocalyptic calamities, which lends the imagery a sense of cultural familiarity. The Bible was written in the Hebrew language. In spite of this, current dystopian genres have been appearing and developing for the most part since the end of the nineteenth century. These genres are able to represent and capture visions, concerns, and hazards that are characteristic of our day, typically resulting from the growth of science and technology. For example, the majority of dystopian nations rely heavily on advanced technology to maintain control over their populace, and the natural disasters that are so prevalent in apocalyptic, postapocalyptic, and climate fiction are frequently Baker, R. S. (1995). at least partially caused by human technology. In this regard, one might think of dystopian fiction as a subgenre of novels that are critical of the effects that science and technology have. As a result, it forms a pushback against the overarching narrative of the Enlightenment, which views advancements in science, technology, and education as the means by which a better future for humanity might be created. Science and technology often serve or generate unwanted or ethically questionable aims and consequences in dystopian literature. Sometimes these purposes and effects are disastrous.

Since the turn of the millennium, there has been a lot of talk about the prospect of a new geological epoch called the Anthropocene. This epoch would be distinguished by the broad influence that humans have had on the whole globe. According to the definition provided by experts, the "Anthropocene" epoch is one that "in which humans have become the single most potent force in shaping terrestrial and marine ecology, global

geology, and the atmosphere." Alan points out that the vast majority of academics concur that the era began sometime towards the end of the eighteenth century; despite this, different timeframes have also been investigated. Because of the intertwined growth of science and technology over the past several centuries, which has given us the capability to harm the planet for the first time in the history of humanity, the influence that humanity has on the environment is expanding at a rate that has never been seen before. The concept of dystopian fiction emerged during the time that was thought to be the beginning of the period known as the Anthropocene. The primary focus of this type of fiction is frequently on imagining the disastrous effects that human technology and science will have on human civilizations and the natural environment. As a result, the authors of these works use fiction as a jumping off point from which to investigate the threats posed by technology Bedford, S. (1973). as well as the impacts of human activities on the environment of Earth. Specifically, the climatological research that serves as the motivation for the debate of the Anthropocene has an obvious relationship to climate fiction. This is because the Anthropocene is considered to be the beginning of the Anthropocene. Despite the fact that academic and societal settings frequently relate dystopian literature to talks about technology, environment, and the Anthropocene, dystopian literature is still fiction that appropriates aspects from a wide variety of cultural traditions in order to create its own distinctive worlds. This is still the case despite the fact that dystopian fiction has linkages to technical, ecological, and Anthropocene-related worries about social issues.

Because of this, it is essential to investigate these subgenres not just in the context of broader conversations about topics such as the environment and technology, but also as individual forms of literary and cinematic expression in their own right. Because of this perspective, we are able to recognize some recurring tendencies. The concepts of dystopia have been utilized in a number of well-known book and/or film series produced in the twenty-first century. These series show civilizations that are either in decline Baudrillard, J. (1994). or getting worse, and the protagonists struggle against these societies. The Lord of the Rings, Star Wars, Harry Potter, and The Hunger Games are only some examples of them. As a result, contemporary audiences will be familiar with the story framework.<sup>7</sup> It would appear that dystopian literature has created its own cultural identity, freeing itself from the historical, thematic, and narrative links that it had previously shared with science fiction. Because of this, it is no longer necessary for readers to have knowledge of science fiction or other forms of speculative literature in order to appreciate it. This is one of the unanticipated outcomes that has resulted Birnbaum, M. (2006). from the stratospheric growth in popularity of dystopian fiction.<sup>8</sup> It's possible that the popularity of contemporary dystopian literature can be attributed, at least in part, to the fact that several of these subgenres date back centuries, such as utopia and religious catastrophe.

### **Societal dystopias**

The collection *Fresh Perspectives on Dystopian Fiction in Literature and Other Media* contains chapters that propose new readings of works that have received less attention than others in the genre or that study dystopian classics from new angles. Other chapters in the book investigate dystopian classics from new viewpoints. This book gives insight into features of modern dystopian fiction in television, graphic novels, and digital games. While the majority of the chapters concentrate on literature as a medium for dystopian visions, this book also provides insight into these contemporary forms of dystopian fiction. This book devotes the first six chapters to an analysis of numerous different fictional depictions of dystopian nations. Before delving into the many of angles from which this book addresses its subject matter, it is essential to provide a concise history of the social dystopia subgenre. The readers will have a better understanding of the development of the field throughout the course of time as a result of this. It is acceptable to conclude that

"modern apocalyptic fiction," a subgenre of dystopian literature that can trace its origins back to the early nineteenth century, has the distinction of "oldest" dystopian genre.

The social dystopia subgenre of dystopian fiction was not the first type of dystopian fiction written, despite how popular it is. Yevgeny Zamyatin's "My (We)," which is often recognized as the first work of social dystopia, has never had more than a single version translated into the English language. There were works that had been published before to the genre, but they did not even begin to establish the canon that is now associated with the genre. The novel "The Time Machine" by H.G. Wells Bloom, H. (2011). is an excellent illustration of this type of writing since it not only narrates a story about time travel but also depicts a dystopian world that is inhabited by morlocks and eloi. It is very evident that the dystopian society that has been shown here is one in which the servant class of morlocks has become more intelligent than their masters and has begun to exploit the situation. On the other hand, this is not a classic dystopian society in the sense that it does not focus on depicting a tyrannical government and a rebel group. When doing an analysis of literary works published at a later time that represent evil civilizations, it is important to Bloom, H. (2009). keep in mind that these depictions are typically subordinate to the primary storyline. This is an important consideration that must be given. It is not impossible for the civilization that is being described to vary from the standard that has been set by traditional (and influential) dystopias.

The focus of apocalyptic and postapocalyptic literature is typically on presenting either catastrophic disasters or post-cataclysmic struggles for survival. As a result of this focus, apocalyptic and postapocalyptic literature may, more frequently than not, represent groups and cultures that are dystopian, even if not in the traditional sense. The intimate relationship between the genres that are collectively referred to as dystopian literature is demonstrated by the fact that many classic or critical works of dystopia are really positioned in reference to the end of the world. In these tales, the decline of society is brought on by calamitous events such as global warming, nuclear war, or an environment that has been severely polluted. For example, in Margaret Atwood's novel Bloom, H. (2003). *The Handmaid's Tale*, the civilization of Gilead evolves as an attempt to preserve order in the face of a failing environment and a never-ending war with a state that is next to it. This occurs in the context of Gilead's conflict with the neighboring state of Offred. The events described below occur in the novel "The Handmaid's Tale." In the novel by Aldous Huxley, the only two choices left after the Nine Years' War and the great Economic Collapse were total annihilation or global control, and it was the latter option that led to the establishment of the World State. In this context, it is important to highlight the fact that apocalypses are frequently portrayed in works of fiction as concurrently bringing about the establishment of utopian civilizations. One such piece of literature is titled "Herland" and was written by Charlotte Perkins Gilman. In this particular story, the male Booker, M. K. (1994b). population is obliterated by an eruption of a volcano, and the women who are left behind build a wealthy civilization. On the other hand, the tendency that is more widespread is to connect a tragedy with an unfavorable society. This association is so prevalent that it scarcely comes as a surprise when it is made.

### **From feminist dystopias to potential utopias**

The first part of this book consists of chapters that disclose an unexpectedly high number of works depicting wicked civilizations that are developed in the tradition that Zamyatin established. Hanna Samola demonstrates in her chapter how the famous Finnish author Johanna Sinisalo used Margaret Atwood's *The Handmaid's Tale* as inspiration for her own feminist dystopia, which is titled *Burgess*, O. A. (2010). *Auringon ydin*. In addition, Samola's chapter sheds light on the ways in which dystopian genres have been adopted by a variety of different literary traditions. It is interesting to note that dystopia has always been considered to be a global

literary genre, with its classic works originating from a broad variety of writing styles. This is something that should be taken into consideration. In this chapter, Jyrki Korpua analyzes two political dystopian graphic novels written in English: Bryan Talbot's *The Adventures of Luther Arkwright* and Alan Moore's *V for Vendetta*.

He does this in order to evaluate the extent to which these works represent the issue of English identity in the modern day. The stories in each of these graphic books are told through an English-language narrative. The dystopian societies depicted in these two graphic books are both controlled by totalitarian regimes that are harsh to their citizens. Both Korpua and Samola draw attention to the fact that there may be parallels between the works under consideration and the current political environment, specifically the growth of nationalism and neoconservatism in recent years. In her chapter, Kaisa Kaukiainen concentrates on young adult dystopias, and her study demonstrates that this literary tradition has many similarities with traditional dystopias in a variety of ways. In both types of dystopia, authoritarian control and rigid social stratification are common features. In point of fact, the link between young adult fiction and the history of dystopia is a natural one, and it is without a doubt one of the factors that accounts for at Coale, S. (2005).least some of the young genre's phenomenal success: Dystopian fiction provides an intriguing arena for the treatment of topics that are central to young adult literature, such as individual identity and the effects of society's institutionalization of those ideologies. This is accomplished by depicting families and parental figures that are either dysfunctional or nonexistent, as well as systems of rigid authority and hostile environments that force individuals to struggle and form alliances in order to survive. In a post-apocalyptic and dystopian society, the manner of life of the older generation frequently sets a negative example for the lifestyle choices that the younger generation should make. Each new generation is tasked with navigating its own way, which often necessitates going against the grain of the existing order in order to pave their own way.

### **From Utopia to Dystopia**

This study's fundamental goal is to demonstrate that the dystopian literature that emerged in the 20th century had its origins in a utopian vision that strives to build a flawless and ideal society by investing in human imagination. (Note 1) Utopia as a notion invites everyone to look at organizational standards and find ideal structures that might improve people's lives. It might be overwhelming to think about how the myth of Eden laid the groundwork for modern utopian literature and thought. Plato's *Republic*, widely regarded as one of the first utopian writings, is sometimes seen as the origin of utopian ideology. Utopia Davis, T. (2001). is a phrase first used by Sir Thomas More, who in the 1500s wrote a book of the same name in which he described a utopian community that existed on an isolated island. What Fátima calls the "tension between the affirmation of a possibility and the negation of its fulfilment" was first articulated by More, making his utopia the first real one.

Utopia is an appealing concept, but it has never been realized. Utopia, from the Greek for "no place," is More's vehicle for satirizing his own civilization and demonstrating the impracticality of a perfect state. More places his paradise on a remote island, but he gives it all the trappings of the modern world. He paints a picture of a world in which private property is abolished, everyone has access to higher education, sex discrimination is eliminated, and religious freedom reigns supreme. Utopian literature, in More's view, economy."

We can trace the roots of technologically dystopian literature back to M.H. Foster, as Tom suggests. Moylan names M. H. Forster as a prototypical dystopian author in his book *Scraps of the Untainted Sky*. While *A Room with a View* and *A Passage to India* have made Forster a household name, *The Machine Stops* has

established him as an early dystopian author. we disagree with Firchow's characterization of dystopian fiction, which, in our view, often takes a critical stance against the present quo and calls for change. Dystopian literature, at its core, is a cry to awaken us from the falsehoods and unreal elements of our life, to make us aware of the truth and reality of our own existence. Significant contributions to the growth of the dystopian genre may be seen in the works of Huxley, Vonnegut, and DeLillo. Huxley, Vonnegut, and DeLillo's dystopian books continue to provide insightful commentary on life's most basic concerns. They use dystopian fiction to warn against the dangers of technology that threatens human dignity. Among the factors that have altered the human mind and body, in their view, are genetic engineering, war, consumer culture, an automated society, and hyperreality.

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