

**Paulo Coelho's *The Winner Stands Alone* and Aldous Huxley's
Brave New World: A Marxist Approach**

المنهجية الماركسية في الروايتين باولو كويلو "الرابح يقف وحيداً" و "عالم جديد
شجاع" لألدوس هكسلي

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Authorization

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Dedication

I dedicate this work to my dear family; To my beloved father, who always believed in me. To my graceful mother who taught me valuable life lessons. To my affectionate and intelligent sister, Razan. To my delightful younger sister, Rayan, and to my loving youngest brother, Hussein.

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Paulo Coelho's *The Winner Stands Alone* and Aldous Huxley's *Brave New World*: A Marxist Approach

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Abstract

This thesis aims to analyse Paulo Coelho's *The Winner Stands Alone* and Aldous Huxley's *Brave New World* using Marxist criticism. The thesis deploys the Marxist theories in each novel by analysing the economic power, psychological problems, materialism, and class conflicts. Although Coelho and Huxley live in a different period, they both saw how false consciousness and social ideology can be manipulated to maintain the economic and social structure. The thesis also explains how Coelho and Huxley use different themes and literary devices that aim to find social corrections to influence the world for a better living, far from injustice and discrimination through their novels. The thesis concludes the results from the Marxist analysis of each of *The Winner Stands Alone* and *Brave New World*. In addition to the clarifying the connection between Karl Marx's social philosophy and the both novels as well as the ideology of each the writer and the social ideology in their works.

Keywords: *The Winner Stands Alone*, *Brave New World*, Ideology, literary criticism, Marxism.

المنهجية الماركسية في الروايتين باولو كويلو "الرابح يقف وحيداً" و "عالم جديد

شجاع" لألدوس هاكسلي

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الملخص

تهدف هذه الرسالة إلى تحليل رواية باولو كويلو "الرابح يقف وحيداً" و "عالم شجاع جديد" لألدوس هاكسلي باستخدام النقد الأدبي الماركسي. تستخدم الرسالة النظريات الماركسية في كل رواية من خلال تحليل القوة الاقتصادية والمشاكل النفسية والمادية والصراعات الطبقيّة. على الرغم من أن كويلو وهاكسلي عاشوا في فترة زمنية مختلفة ، فقد رأى كلاهما كيف يمكن التلاعب بالوعي الزائف والأيديولوجية الاجتماعية للحفاظ على البنية الاقتصادية والاجتماعية. تشرح الرسالة أيضاً كيف يستخدم كويلو و هاكسلي موضوعات وأدوات أدبية مختلفة تهدف إلى إيجاد تصحيحات اجتماعية للتأثير على العالم من أجل حياة أفضل ، بعيداً عن الظلم والتمييز من خلال رواياتهم. تختتم الرسالة نتائج التحليل الماركسي لكل من "الرابح يقف وحيداً" و "عالم شجاع جديد". بالإضافة إلى توضيح العلاقة بين فلسفة ونظريات الماركسية الاجتماعية والروايتين وأيديولوجية كل من الكاتب والأيديولوجية الاجتماعية في رواياتهم.

الكلمات المفتاحية: الرابح يقف وحيداً، عالم جديد شجاع، إيديولوجيا، النقد الأدبي، الماركسية.

Chapter One

1.0 Introduction

This study seeks to examine the two selected novels by Paulo Coelho and Aldous Huxley by adopting the Marxist approach. It also explores the ideology in both novels, through Karl Marx's ideology concept on how the false social consciousness is formed. In this chapter, the researcher will introduce the concepts and philosophies related to Marxist literary criticism in the background of the study, along with the two selected novels and their authors. Other sections will be included as a: statement, objectives, questions, significance, limits, and limitations for further explanation of the study's purpose. Then this chapter ends with the definition of terms to explain related terminologies.

1.1 Background of the Study

Literary criticism plays a beneficial role on analyzing literature. It is the art of interpreting and investigating the functions of literature. Also, it aims to study the conclusions, objectives, and impact of literary works. Literary criticism is a constructive analysis that aims to enhance literature and not only to improve recent and future authors, but society as well.

Marxism is one of the literary criticism forms. Originally, Marxism is the social, economic and political theories by the German philosopher, Karl Marx. It is also an economic system. Based on Wolff (2019) definition, Marxism is "Marx's criticism of the capitalist economic system... since capitalism is today's global system". He also added that "Capitalism's way of producing and distributing goods and services retains the basic structure, dynamic, flaws and injustices that Marx so acutely criticized". While Eagleton (1976) states "Marxist criticism analyses literature in terms of the historical conditions".

He also explains that “To understand ideologies is to understand both the past and the present more deeply”. In other words, history and the current economic and social condition are important elements in evaluating an ideology.

Marxist principles majorly concern historical materialism, the consequences of Capitalism, and the productive forces. Marxism and Capitalism are both sets of social, political, and economic theories that have dominated the organization of society since the nineteenth century. Adams (2017) explains that “Capitalism is based on the principle of economic individualism, or the right to own private property and exercise autonomy in making economic decisions.” In contrast to Marxism, Adams (2017) further explains that it is “based on the theory that class conflict will eventually result in the establishment of a society where the public owns the means of production.” She also added, “The two theories are historic enemies, and their differences are most acute when examining their attitudes toward individualism, private property and profits.”. Additionally, most Marxist theories aim to investigate the negative aspects that result from the capitalist system such as the class system and property ownership. Karl Marx intends to establish social equality and eliminate classicism.

Karl Heinrich Marx (1818 - 1883) was born in Germany. He was known to be a revolutionary, sociologist, historian, and economist. His father, Heinrich, a successful lawyer, was a man of the Enlightenment and devoted to Kant and Voltaire. According to Feuer (2019), Marx’s family were Jewish and converted to Christianity for job-related demands. Karl was baptized at the age of six years old. But still, he experienced prejudice and discrimination which led him to question the role of religion in society. Feuer (2019) added that Marx's desire increased to search for social adjustment because he was influenced by the Enlightenment.

Friedrich Engels (Marx's friend and co-author) was a German Philosopher, communist, social scientist, journalist, and businessman. His father was an owner of large textile factories in England and Prussia. Marx and Engels developed Marxism, and Engels supported him financially to complete his research and *Das Kapital* (1867). Most of Marx's work was published after his death with the help of Engels. In 1845, He published *The Condition of the Working Class in England*, based on personal observations and research in English cities. Karl Marx and Friedrich Engels jointly authored numbers of books; *Das Kapital* (1867) included two volumes, commenting not only on the capitalist system, communism, and socialism but on art and literature as well. *The German Ideology* (1845) and *The Communist Manifesto* (1848), both show clear articulation of their views on the nature of reality. Ironically, without the financial aid of Friedrich's father, who maintained a factory, their works would have never been published. In which supports Marx's belief on how any social circumstances and historical events can be analysed through its economic system.

Marxism as a literary theory can be defined as the study of the relationship between a text and the society that peruses it. Marxism does not merely interpret the hidden meaning of written works, but it also aims to understand and comprehend a text by considering historical terms, as well as, setting social, economic, and political ideas. This literary theory also attempts to explore scientific, concrete, and rational experiences with observable facts and to save the imperfect life from meaningless living and alienation through humanity.

Novels are literary works that can reflect human conditions. Tukam (2015) believes that novels consist of intrinsic and extrinsic elements. It can also reflect the relationship between the people and their environment and vice versa. In other words,

novels show a specific relationship between society and literature. Since novels are one of the best ways to identify living conditions, two narratives were selected for this study, *The Winner Stands Alone* by Paulo Coelho, and *Brave New World* by Aldous Huxley. Both authors may and may not intend to use the Marxism concept in their works. However, Marxist theories and the consequences Karl Marx claim to happen are viewed in both novels.

1.1.1 *The Winner Stands Alone* by Paulo Coelho

The Winner Stands Alone is a contemporary novel published in 2008. Contemporary books are traditionally set with realistic fiction, creating imaginary characters and situation which depicts the real world and society. The themes mostly focus on confronting personal and social matters and issues through developing a character who aims a more constructive change and self-development. Brouillette (2007) constructed some of the contemporary novels' characteristics which are the tendency to emphasize the human fragmentation experiences in the postmodern culture through exploiting an artistic tragedy. It also challenges the readers' ability for better self-understanding and the surroundings. She also states that the contemporary novel uses real-life struggles for the readers to discover a more significant meaning either through science or faith.

The Winner Stands Alone is a realistic fiction which is set in the Cannes International Film Festival with a timeline of twenty-four hours only. Coelho selects one of the most supreme events in the fashion industry to address the obsession with materialism and shallowness. The author capitalizes on fame, money, and power to explain his ideas and opinions regarding the troubles people face today. It includes the price a person pays to follow his/her dreams, and how ambitions become superficial and

materialistic, as well as how success performs a temporary fulfilment and frequently relies on impressing others instead of ourselves.

Paulo Coelho's novels and writings are mostly described as spiritual and uplifting. While he was authoring this book, he interrogated famous people Elie Saab, David Rothkopf (the inventor of the term "Superclass" to represent another new classicism within the ruling-class), and many more. Since mass media can manipulate perspectives and ideas (ideology) of the society. Coelho chooses fame and fashion as a theme to alert his readers about those manipulations.

1.1.2 *Brave New World* by Aldous Huxley

Aldous Huxley, the author of *Brave New World*, used both reality and imagination to achieve his literary art; the reality of the present and how he imagined the future would be based on the consequences of mankind's action, such as advanced technology that can replace human beings. Aldous as a former scientist creates a new experiment in his *Brave New World*. His background, as the son of a writer (Leonard Huxley) also reflects in his writing. The language consists of various scientific terms and detailed descriptions, in addition to phrases which he invented such as "Emotional Engineer" and "Neo Pavlovian Condition" referring to the Russian psychologist Ivan Petrovich Pavlov.

The novel has several themes. It speaks about alienation, the danger of biology, and technology advancement (if controllers intend to use it as a repressive instrument). His science fiction has a strong reaction against propaganda, social and political views. He uses Shakespeare to defend and support his views and perspective. This indicates that as the son of a writer and grandson of the famous zoologist (Thomas Henry Huxley), he was able to break free from old literary forms and techniques and succeeded in his experiment.

The novel is set in a futuristic society “The World State”. The form of government is totalitarianism which means that the ruling class demonstrates complete control of the society. The civilization’s ideology is being manipulated and the caste system is predetermined, which is relevant to some of the Marxist theories including the value of human life and how it dramatically decreases over time due to how materialism decides and controls the economic world view. Marx addressed the role of productive forces ‘technology’ is easily replacing mankind. On the other hand, another form of productive force can be factories which will give people a chance to work and be in labour. Lastly, Marx believed that labour could limit fundamental freedom and fears that the value of human life will decrease in either way.

1.2 Statement of the Problem

This study attempts to analyse the two selected novels through the lens of the Marxist literary approach, including dehumanization, classicism, economic power, and alienation, and other consequences Karl Marx addressed. The two selected novels were chosen because the main themes of these novels are related to Karl Marx’s social and political philosophies. Therefore, this study also attempts to seek the connection between Marx’s social philosophy and the two selected novels; *The Winner Stands Alone* by Paulo Coelho and *Brave New World* by Aldous Huxley.

1.3 Objectives of the Study

This study aims to achieve the following objectives:

1. Analyse the two selected novels; *The Winner Stands Alone* by Paulo Coelho and *Brave New World* by Aldous Huxley through Marxism criticism.

2. Investigate the influence of Marxist ideology in the two selected novels; *The Winner Stands Alone* by Paulo Coelho and *Brave New World* by Aldous Huxley.

1.4 Questions of the Study

To achieve the objectives mentioned, the study attempts to answer the following questions:

1. Do Marxist social and political theories appear in two selected novels *The Winner Stands Alone* by Paulo Coelho and *Brave New World* by Aldous Huxley?
2. Does Marx's ideology concept appear in Paulo Coelho's *The Winner Stands Alone* and Aldous Huxley's *Brave New World*?

1.5 Significance of the Study

Marxist theory is an expanded subject due to the notable connection to politics and philosophy. In other cases, some people believe that Marxism ideology no longer exists. The significance of the study is to employ the Marxist theory on literature, to investigate the social class conflicts and alienation as well as offering a comprehensive and practical view of life and history. To date, the use of the Marxist approach in a study has solely been limited to one or two social Marxist philosophy, either focusing on the class system troubles or ideology. Therefore, this study attempts to analyse more than two Marxism concepts (which are related to literature) in the two selected novels; economic systems, materialism, classicism, and psychological problems.

1.6 Limitations of the Study

This study is limited to the sample, and the selected novels. Therefore, the findings of this study cannot be generalized.

1.7 Limits of the Study

This study is conducted in Amman during the academic year of 2020/2021.

1.8 Definition of Terms

Alienation: “The concept of Alienation is considered as having three major components: Powerlessness, Normlessness and Social Isolation” (Dean, 1961). “Five alternative meanings of alienation are identified: powerlessness, meaninglessness, normlessness, isolation and self-estrangement”. (Seeman, 1959)

Capitalism: “Relatively free national and international markets for goods, services, labour, and capital – do help avoid conflicts among states in contemporary international system”. (Russett, 2010)

Dehumanization: Dehumanization became a prevalent trend in literature in the 20th century because of the influence of developed technology and culture. Dehumanization can be defined as the method of eliminating the characteristics of humans that make them human, symbolically, or literally, being like monsters, animals, or automatons. (Spirko, 2017)

Historical Materialism: The “material conditions of life” or “the mode of production of the material means of existence” defines the nature of society and its historical growth. (Marx, 1859)

Forces of Production: A term used in political economy that refers to the physical means and techniques of production to which labourers add value and turn capital into goods for sale. Production forces include manufacturing equipment and raw materials, as well as active agent-producing capabilities manifested by power, expertise, and experience. (International Encyclopaedia of the Social Sciences, 2019)

Marxism: An approach based on concepts articulated by Friedrich Engels and Karl Marx for literary criticism. Marxism is not specifically a philosophy of literature, but it can be used for the interpretation of a text. First, its adherents believe that it is a collection of social, economic, and political ideas that will help them to interpret and change their world. (Bressler, 1994)

Chapter Two

2.0 Introduction

This chapter consists of theoretical and empirical studies related to Marxism as well as the written works of Paulo Coelho and Aldous Huxley. To begin with, the review of theoretical literature includes theories about Marxist criticism and the writings of Paulo Coelho and Aldous Huxley. The purpose is to explore the indications related to the writers' ideologies as well as their selected books, aside from examining its themes and settings. Then, the review of empirical studies which are practical studies of the related subject and matter.

2.1 Review of Literature

2.2 Review of Theoretical Literature

Arora (2019) defined literary criticism as “the study, evaluation, and interpretation of literature”, and that “modern literary criticism is often influenced by literary theory”, she also described literary theories as lenses, and each literary critic has a different lens to view art, written works, and even culture. Therefore, each literary critic will have different views, assumptions, and believes which will “allow critics to consider works of art based on certain assumptions within that school of theory”.

Marxist theory can apply to literary works and texts. Bressler (2011) addressed that during Marx's lifetime, Marx used hermeneutics (known as the traditional historical approach) for interpreting a text, this methodology analyses and interprets a text, considering, the author's life, the historical settings and period of the text, and the cultural milieu of both the text and the author. Bressler (2011) added, using the Marxist theory does not only consider the sociological issues, but the economic means of production, for

example, who decides what, when, and how the text should be published, to answer questions these questions, a deep comprehension on social forces of the place and time of the written text should be achieved. Bressler (1994) stated Marx believed that literature and society are linked together, the society's condition reflects published works and literary texts can reveal the truths about social interactions.

Williams (1977) stated 'literature' is characterised as 'full, central, prompt human experience'. On the other hand, 'society' is frequently viewed as basically common and theoretical related concepts, such as, 'politics', 'sociology' or 'ideology', are essentially put and downsized, as unimportant solidified external shells compared with the living encounter of writing. Moreover, he clarified in *Marxism and Literature* (1977) that "Ideology is then, and its analysis must involve the restoration of its 'real' connections", and also concluded that "Ideology then hovers between 'a system of beliefs characteristics of a certain class' and 'a system of illusory beliefs -false ideas or false consciousness- which can be contrasted with true or scientific knowledge" (P. 55).

Identically, Eagleton (1976) explains the relationship between ideology and literary texts in his book *Marxism and Literary Criticism* and stated that "Ideology signifies the imaginary ways in which men experience the real world, which is, of course, the kind of experience literature gives us too" (P.16-17). Therefore, the social and economic structure can be manipulated through society's ideology and this is what Marx criticized in *German Ideology* (1845)

"The class which has the means of material production at its disposal, has control at the same time over the means of mental production, so that thereby the ideas of those who lack the means of mental production are subject to it. The ruling ideas are nothing more than the ideal expression of

the dominant material relationships, the dominant material relationships grasped as ideas.”

2.2.1 Paulo Coelho

The Winner Stands Alone was published in 2008, in his own words, Coelho (2008) states

“During the past decades, we have lived in a culture that has privileged fame, money and power. Many of us have been led to believe that these were the only values worth pursuing, unaware that the real, behind-the-scenes manipulators remain anonymous. These manipulators understand that the most effective power is the kind that goes unnoticed by anyone -until it is too late, and we are trapped. This book is about the trap”.

Coelho chose the settings of the novel which takes place in the Cannes Film Festival in a twenty-four-hour period only. The Cannes Film Festival is one of the most important events in the world of fashion. The Brazilian author intended to choose this event in his novel, to explain his views and opinions on Dehumanization, high-class troubles, such as fame and shallowness.

By using only, the twenty-hour period, Coelho attempt to prove his point through main characters; Igor (a Russian millionaire), Jasmine (African model), Hamid (a fashion magnate), and finally, Gabriella (who believes that fame is an ultimate supreme achievement). Each character gets manipulated by their ‘dreams’ in their own way.

Based on Coelho’s biography, he had a troubled childhood, he wanted to be a writer, but his parents refused because the writing profession had ‘no future’ in Brazil. Coelho became rebellious and was sent to an institutional care several times. He dropped

out from Law school and indulge to 'hippie life'. Coelho was jailed three times for his political activism and subjected to torture in prison.

Endraswara (2003) claims that the author's personality unconsciously reflects in his/her literary works. The unspoken anxiety or fantasy will reflect on the author's writings either the author intended or not. While Eagleton (1983) states the differences between Marx and Freud ideology related to human sufferings. Marx finds the reason why people are willingly suffering is usually because they are constantly putting tremendous effort to gain a higher position in social status. In contrast with Freud, (Eagleton, 1996) further explains "Freud looks for the implications of the repression for the physical life. Freud as a neurologist, builds his idea about psychology theory based on his experiences treating his patients who have mental problems".

Endraswara (2003), in his book *Research Methodology in Literature*, explains the importance of literature psychology. Firstly, because the literary work is a product of the author's psychology and mind, "The author's idea is from his sub consciousness (abstract form), shaped into a literary work through his consciousness (concrete form)". Secondly, the literary works' quality is based on the process of writing. The challenging part of writing is not having a strong idea, but on the way the author explains it on his/her writings. The author must have the ability to set the storyline, divide the characterization while using an understandable language. Thirdly, the philosophy or intention of the author in his/her literary works either it was explicitly or implicitly written.

Moran (1994) highlights one of the major functions of literature in the twentieth century was when the Marxists could publicity and to call people to revolt and retain Communist world view. Abrams and Harpham (2009) describe Marxist criticism in literature as the analysis of a literary work to any historical era as "products" of the economic and ideological determinants of the era. Watson (1962) clarifies that a Marxist

criticizes a text in relation to its social and political effect in society. Marxist critics reject a text that did not reflect the social and political of the society. Despite that, Marxist also agree that their ideals do not always meet in the literary texts, since that social and political language are uncommon among people and the society. Stylistics may help the Marxist to find the speech variety (tone and register) hidden in a text, as well as to locate the social and political use of language in each text.

During one of Coelho's interview, *Focus* (German Magazine), the interviewer directly asks Coelho "You used to be a fan of Che Guevara, Marx and Engels before. How much Marxism still resides in you?", Coelho replied "I believe in equal opportunity". His statement is ambiguous, although the ideology manipulation is one of the main themes in *The Winner Stands Alone*. The author seeks to help his readers through his books that concerns the issues and sufferings that people experience in real-life. For instance, *The Alchemist* (1988) is a symbolic novel about a shepherd boy who travels to find his mysterious treasure which he constantly saw in his dreams. Mysterious treasure, although is a materialistic object, symbolizes 'goal', 'passion' and the journey that shepherd boy goes through, symbolizes 'the journey of life'. Geetha and Thambi (2018) comment on *The Alchemist* (1988) that

"It appeals to readers from many different backgrounds. It conveys a very powerful message of following one's dreams. It also reinforces the idea that if one is passionate about something, the whole universe conspires in helping the one to achieve it. The novel also teaches the power of positivity in a very subtle and effective way. The novel is based on many of his own experiences as a writer and as a human being. His personal desire to travel, to read books and learn new things are expressed in the novel and he adds some imagination to make his work interesting. Through Santiago, he expresses his own self"

Generally, the literary works of Paulo Coelho can be analysed through different lens of literary criticism forms, through Psychoanalysis, Marxist criticism, Formalism, as well as through the feminist ideology. Coelho's high awareness of many common human experience and bravery results a remarkable piece of work. Coelho expresses his ideas, opinions, and feelings related to vulgar topics such as *Eleven Minutes* (2003) talks about the life of a young Brazilian prostitute who experiences self-realization through a sexual experience. His novels contain strong universal themes such as importance of love, the desire for adventure, and strong passion and fighting for one's dream. He answers some of the life's basic questions through his characters. His novels are based on many of his own experiences and he gets his inspiration from his life experiences, people he knew and the places he visited. Coelho believes that the real treasure of life is the wisdom and knowledge that a person gains through his/her experiences. In his novel, *The Alchemist* (1988) the shepherd boy asks, "Why do we have to listen to our hearts?" the alchemist replies "Because, wherever your heart is, that is where you will find your treasure."

2.2.2 Aldous Huxley

Yeoman (2012) states that "Huxley's *Brave New World* is the archetype of science fiction defined as 'a genre of fiction dealing with the impact of imagined innovations in science or technology, often in a futuristic setting'". In addition, Noyce (2010) describes *Brave New World* as a science fiction novel that portraits post humanism which defines as 'an international intellectual and cultural movement supporting the use of science and technology to improve human mental and physical characteristics and capacities'".

Britannica.com defines Science fiction as a modern genre and the term was coined by the American publisher Hugo Gernsback in the 1920's. Although literary works before 1920's, include themes like modern science fiction, there was no attempt at scientific and

technological plausibility. This feature is what distinguishes science fiction from earlier speculative writings.

According to Huxley's biography in Britannica.com, before becoming an author, Huxley was pursuing his career to become a scientist but due to his near-blindness condition he turned into writing instead. Despite of his condition, Huxley received his B.A. in English in 1916 from Balliol College, Oxford by using special glasses and one eye recovered sufficiently he was able to read. Huxley's passion for science reflects in his literary works, when describing the science fiction genre, his novels are usually mentioned along as an example. His father, Leonard Huxley, was a biographer, editor, and poet. Huxley's works are combination between his passion for science and the literature which was influenced from his family.

Grudzina (2007) explains *Brave New World* "A dystopian novel is a type of social science fiction typically set in the future (2540 A.D.—or AF 632)" In the novel, AF is the new standard for the measurement of time, and it is based on Henry Ford's development of mass production. He also added, that when a novelist creates a world that desires are fulfilled in the extreme level, it is usually because to show the reader the end of the tunnel if the society keeps going on the current path (situation/condition). The aim of writing dystopian novels is to satirize the current social and geo-political ideas.

Murray (2003) argues that *Brave New World* highlights on 'the manipulation of the citizen by mass media and modern consumer capitalism'. Grudzina (2007) also comments that

"Marxism is linked to Freudian theory by its concentration on the subconscious—Freud dealt with the individual subconscious, while Marx dealt with the political subconscious. Marx believed that oppression exists in

the political subconscious of a society—social pecking orders are inherent to any group of people.”

Hamamra (2017) critically analysed *Brave New World* through the lens of feminism, psychoanalysis, and cultural materialism with deploying the Foucault’s *theory of docile bodies and discipline and punishment*. He argues that “*Brave New World* is a representation of man’s dystopia ruled”. He also argued that

“the controllers of the word state suppress emotions and thoughts to condition the citizens mentally and physically and to turn them into instruments of stability for the benefits of the state by the utilitarian World State which strips humans of love, freedom, family, religion and art”

Huxley’s creates effective stylistic writing by using modifies well-known proverbs to highlight his criticism of an excessively technological society. Huxley's first novel, *Crome Yellow* (1921), a witty criticism of society, appeared in 1921. Huxley's style, a combination of brilliant dialogue, cynicism, and social criticism, made him one of the most fashionable literary figures of the decade. The author commentary on *Brave New World*, Huxley (1959) stated that ‘the attempt to recreate human beings in the likeness of termites has been pushed almost to the limits of the possible’.

2.3 Review of Empirical Studies

Newman (1998) stated that “Marxist literary theory starts from the assumption that literature must be understood in the relation of social reality”. The ideas of analysis and criticism are mostly united. A literary critic needs both, to efficiently criticize a literary work, he/she must analyse a text first. Likewise, the literary critic needs to critically think to analyse a text. Eagleton (2002) explained that Marxist criticism is used to also analyse the social and human life conditions through literature since there is a high

connection between literature and reality and that the mental or social ideology is mirrored in literature.

Barry (2009) stated that Marxism is a literary criticism aims to highlight the conflicts of social classes, and it also concerns the social and political meaning in literary works and art. Marxist criticism uses literature to explain and study the social injustice which is the result of capitalism. Most socialists interest is examining and evaluating one's morals and ethics. On the other hand, Marxists aim is to examine and evaluate the capitalists' interest such as money and power.

The two selected novels were chosen because the main themes of these novels are related to Karl Marx's social and political philosophies. Such as the social class conflicts in the selected novel, *Brave New World*, Klaassen (2017) explained in his thesis *Are We Living in the Brave New World?* the social class system in *Brave New World*. He stated, "*Brave New World's* class system be an answer both to the loss of the nuclear family, and the problem of individuality. Everyone is raised by the state and the idea of a family is made repulsive through psychological conditioning." In his perspective, all characters in the novel are completely genetically predetermined. Before the characters are fertilized and bottled, their intelligence, physical appearance, function, and worldview are planned out based on social classes.

The social castes in *Brave New World* are named as Alpha, Beta, Gamma, Delta, and Epsilon, all serve a purpose in society and all individuals remain in their castes. The lower castes consist of large groups of identical twins, retaining a certain level of physical distinctiveness, sharing the same level of attractiveness and psychologically conditioned to think the same. Later, they will be raised in groups where they are taught, they are better than the other castes, in addition, meaning is meaningless, and all they have to desire is what the World state wants them to desire. The upper-class are the ones who

unfairly predetermine the genetic and psychological conditioning of the lower-class citizens, and it is unfair because the determinations are done without the agreement of the lower-class.

Klaassen (2017) added that “The World State has replaced individualism with a hierarchal collective identity which it absolutely needs in order to function.” Which results “everyone likes what he has to like, and everyone is supplied with the illusion of being free to be oneself, through the illusion of freedom.” In this case, another Marxist theory is viewed in *Brave New World*, dehumanization, besides from the social class conflicts, it is clearly shown that the society is more important than the individual, and the individuals exist to serve the World State.

Meanwhile, in the second selected novel, *The Winner Stands Alone*, mostly concentrates on the lifestyle and life values of the upper-class individuals. While the lower-class play small roles, but they were included to demonstrate and reveal the real persona of upper-class. But the class conflicts still appear through classifying the upper-class “The Superclass”.

The film industry is the highest part of the “Superclass” hierarchy, then comes the mobile phones and the last is the fashion industry. The objects set an example of the shallow society. Movie stars and people who works in the film industry is the most important people in the society. For the reason of being the face of advertisement (like Huxley’ propaganda concept). Coelho uses one of his main characters, Igor to criticize the mobile phone because it is substituted to real connection between people. While fashion industry sells luxurious and high-end materials for a large amount of value and treated as a necessity and it aims for conspicuous consumption. Dobie (2012) defined conspicuous consumption as “when the acquisition of things possesses sign value and/or exchange value becomes extreme” (P. 89).

Furthermore, Coelho reminds his readers to seek for more important things (such as ambition and spirituality), instead of troubling about useless and short-term objects. Dobie (2012) defines this practice as commodification and stated that “it us ab attitude valuing things not for their utility (use value) but for their power to impress others or for their resale possibilities (exchange value)” (P. 88).

Bhise (2017) explained that the characters are highly obsessive in following their materialistic dreams. The characters represent celebrities (upper-class) living in the 21st century and the dark side of their world are exposed in the novel. Although, it is the socialists concern to question morality, this novel seems to portray the importance of morality through revealing the consequences of lacking morality. One of the reasons why the characters’ lack morals and ethics, is because they are blinded by their obsessive shallow needs. Despite that, the author, Coelho does not criticize the people who belong to the “super-class” but tries to portray how the vision of reality is blurred due to the materialistic power.

Marxist Literary Criticism views literature as the product of the prevailing economic condition of the society and the class struggle. Most of Marxist theories are featured in the two selected novels. How materialism determines and controls the ideology, the consequences of capitalism, social class conflicts, dehumanization, alienation, and finally, the obsessive will to gain power and control.

Chapter Three

3.0 Introduction

This chapter provides a brief description of the methodology and selected sample used in this study and ends with a demonstration of the followed procedures to achieve its purpose.

3.1 Methodology of the Study

This study uses the descriptive-analytic methodology to investigate the samples by applying Marxist approach. This study examines the two selected novels in two steps. First, by analyzing the plot and themes of each novel. Second, by connecting Marxist theories and concept with the novels' analysis. The techniques of such critical approach helps to highlight and analyse the ideology and behaviour of the characters and the settings of both novels.

3.2 Sample of the Study

The sample of the study are the two novels; *The Winner Stands Alone* by Paulo Coelho and *Brave New World* by Aldous Huxley.

3.3 Procedures of the Study

The study is conducted through the following procedures:

1. Reading both novels and collecting its interpretation and analysis.
2. Analysing the two selected novels in terms of using Marxist criticism theories.
3. Collecting raw data and previous studies related to the main topic of the study.
4. Identifying the objectives and questions of the study.
5. Reviewing the related theoretical and empirical literature studies.

6. Presenting the analysis and conclusion as well as the recommendations for future studies.
7. Listing references according to APA style.

Chapter Four

4.0 Introduction

In this chapter, the selected novels are separately examined into three Marxist analyses. Marx perceives a direct relationship between history and social condition of its economic state. In other words, he examines history and sociology based on its economic system. Therefore, the first analysis explores the economic system in the novels. Marx believes equality is an intrinsic human right such as free access to food and healthcare. For this reason, he criticizes the capitalist system because it damages society on a psychological level, not only economically. Therefore, the second analysis uncovers psychological and materialistic problems. Marx supports his views on equality, by establishing a classless society, because the class system results in prejudice and discrimination. This leads to the third analysis which is to investigate the conflicts caused by the class system. In conclusion, in order to answer the questions of the study, this chapter includes three sections. The answer of the first question is the *The Winner Stands Alone* and *Brave New World* Marxist analysis. On the other hand, the third section answers the second question of the study. In which it uncovers the ideology in each of *The Winner Stands Alone* and *Brave New World*.

The Questions of the Study are:

1. Do Marxist social and political theories appear in two selected novels *The Winner Stands Alone* by Paulo Coelho and *Brave New World* by Aldous Huxley?
2. Does Marx's ideology concept appear in Paulo Coelho's *The Winner Stands Alone* and Aldous Huxley's *Brave New World*?

4.1 Marxist Approach to *The Winner Stands Alone*

4.1.1 The Economic System

One of the methods used to determine the economic power in a written piece is to consider the dominant and powerless characters in the novel. According to Dobie (2012), the economic forces can be resolved through acknowledging the powerful and powerless identities, as well as figuring how the strong characters derive their power from, for instance: money, inheritance, violence...etc. (P. 89)

In the world of glamour, the novel claims the members of the Superclass are the most powerful people, and to obtain power is through fame, money, and power. A Superclass is a group of ultra-rich people, who are described as pretentious, emotionless, and arrogant. This group is the best medium of advertisement that targets insecure consumers since they display items provided by elite companies before they release it. This can be seen in the following quotation:

“How perverse! Just when everything seems to be in order and as families gather round the table to have supper, the phantom of the Superclass appears, selling impossible dream, luxury, beauty, power. And the family falls apart. The father works overtime to be able to buy his son the latest sneakers because if his son does not have a pair, he will be ostracized at school. The wife weeps in silence because her friends have designer clothes, and she has no money. Their adolescent children, instead of learning the real values of faith and hope, dream only of becoming singers or movie stars.” (P.11)

Igor Malev is one of the main characters and he is financially, physically, and mentally strong. He is the owner of a mobile company and a former soldier, as well as, highly intellectual in human anatomy and psychology. The Russian businessman executes

seven characters throughout the novel, initially to send a symbolic message to his former wife, Ewa to reconcile their marriage.

By the reason of being self-righteous as well, Igor later convinces himself that ending someone's life is not a terrible act if it is done with a good cause, like saving the helpless from poverty and misery. The first victim he kills is Olivia Martins, a street vendor in Cannes. She was selling handmade jewellery when he first approaches her. In this chapter, Igor's motive shifts from the desire to deliver the message into saving Olivia from her abusive and drug addict partner. Maulina (2020) clarifies that Igor kills Olivia his first victim applying the *Samozashcita Bez Orujiya* or *Sambo* by meaning it is a silent killing technique that operates only with the use of bare hands (P.5). After this incident, Igor figures that Olivia is not well-known enough, and her death will fail to forward the message to Ewa. He then decides to murder a more important figure, Javits Wild. Javits is an important person because he is a film distributor, and he is responsible for financing movies. Movies and films are a fundamental source of fame.

Therefore, Javits is a member of the Superclass for rich. Igor states "Javits Wild. He is a very important man. Excellent. After someone as insignificant as the girl at the beach, a figure like Javits Wild would be ideal – not famous but important." (P.46). Igor places a needle inside a straw and blows it to the Javits' back, he then dies after twenty minutes. Maulina (2020) explains that Igor uses a blunt weapon to kill Javits. the needle had *curare*, which is a poison Igor obtained from Chechen Mafia. Both victims die in a deliberately planned and silent murder (P.5).

Based on the novel's social condition, the Superclass is the only important social class in the society. This also shows that even in tragic situations, as long as the person (or character) is not a member of the Superclass, no concern is needed by the society.

“The power of celebrity was so great that the other murders would go unnoticed.” (P.314).

This statement is also supported through another new character, The Inspector Savoy.

Savoy, is assigned to investigate both murders that occurred in Cannes. However, Savoy deals with these cases as if it is a thrilling adventure, due to the lack of real action in his job. The inspector considered his career during his adolescence for the sake of finding justice and moral reasons but ends up in a tedious job routine. He is thrilled to figure the unsolved murder mystery and so far, came up with the conclusion that both killings were committed by the same person. The narrator describes his situation by stating “his heart, after many years of inertia, is returning to the world of the living” (P.249).

Savoy’s excitement increases because he is investigating the murder of a significant person, Javits. Moreover, his temptation increases and gets distracted by his daydreams of being a remarkable investigator who will be surrounded by curious journalists. As Savoy reflects “An important figure in the world of filmmaking has been killed, so, who is going to be interested in the death of an insignificant young woman?” (P. 245). Lestari (2019) argues that Savoy’s primary motivation is to be a famous investigator and he is set as an example for a person who greed’s fame (P. 4). While Hidayah (2017) explains that Savoy’s eagerness to attain social recognition and to be in the spotlight and press conferences will benefit his career, but ultimately wants fame (P.46).

Ultimately, based on the earlier statement by Dobie (2012), the powerful character in the novel is Igor. He remains the most powerful in comparison to all the other characters in the novel. But this does not necessarily mean that Igor is the manipulator of the system. He despises the Superclass for controlling people’s thoughts and actions, as he states:

“Hollywood, a relatively more powerful machine...to convince the innocent to believe in haute-couture dresses, emerald necklaces, and stretch limos...who would dare destroy a billion-dollar industry involving advertisements, the sale of useless objects, the invention of entirely unnecessary new trends, and the creation of identical face creams all bearing different labels?”

The Author addresses in an online article, *The Winner Stands Alone: My comments on the book by Paulo Coelho (2008)* that the real manipulators remain anonymous, and the strongest influence goes unnoticed until it is too late and that “This book is about this trap”. Coelho also added “Soon after I finished writing the book *The Winner Stands Alone*, the financial market collapsed. Will this lead us again to the real values? I really do not know. What I do know is we cannot continue to allow our dreams to be manipulated”.

Initially, it is possible to say that Igor is a dominant character since he assumes that he claims the right to appoint who lives and dies, but the powerful personalities according to the Marxist approach should be someone who controls the society’s ideology, alike the Superclass who motivates the society to practice conspicuous consumption, in which Britannica.com defines it as “the practice by consumers of using goods of a higher quality or in greater quantity than might be considered necessary in practical terms.”. As the novel describes it “selling of impossible dreams”, luxury, beauty, power, designer clothes, and the adolescents’ lack of ambition, aiming to be famous instead, these are the practice of conspicuous consumption. The characters who do not belong to the Superclass, do not have any option but to follow the rules and guidance by the Superclass (Film producers and directors, celebrities, fashion designers...etc.). In the case of Igor, he is a business owner and owns capital goods. He does not have any

connection with Hollywood, and instead, his mobile factory produces the goods and services to the general market. In other words, he is a capitalist.

But again, the Superclass is only used as a tool for advertisement. They are fragile and suffer from alienation and fragmentation. Additionally, their glory is temporary and unstable. For instance, Javits is “in charge of pulling the strings... for whatever reason, the puppeteer decides to cut the strings, and the puppets fall down, lifeless and powerless.” (P.46-47). Ironically, Javits ended up equally like the puppets. His power did not protect him from Igor. He is lifeless and powerless also during his lifetime because being part of the Superclass means that “he has false friends and many enemies.” (P.46-47).

The Superclass and society depend on each other. Most members of the community idolize celebrities, but once his/her reputation is ruined, they may never be able to repair back the damages and will lose everything (fame, money, and power). Accordingly, the Superclass treasures the opinion of society. While the society imitates and idolizes the Superclass.

(Igor) “Celebrities are idols...the public is the supreme judge, and while they may applaud today, tomorrow they will be equally happy to read some scandalous revelation about their idol in a gossip magazine. Then they can say: ‘Poor thing. I’m so glad I’m not like him.’ They may adore their idol today, but tomorrow they’ll stone and crucify him without a twinge of conscience.” (P.109-110)

According to the Marxist theory, society includes two parts: the base and superstructure. Dobie (2012) states that the base is the methods of production and the economic system shapes a society. Appraising fame, money, and power represent the base in *The Winner Stands Alone*. Likewise, Dobie (2012) explains the superstructure is “the

social, political and ideological systems and the intuition that they generate – the values, art, legal processes” (P. 89). The obsession over designer clothes, luxury, the film industry, advertisements, and celebrities are what forms the superstructure of the novel.

Olivia, the victim of a violent relationship and murder, is financially contented. She was selling jewellery to support her parents, and she never complains about it. While Javits, regardless of living a luxurious life, he was ungrateful, wanting to be normal and alone, instead of being surrounded by treacherous friends and enemies. On the other hand, Igor demands more power and Savoy craves fame. All things considered, the characters in the novel are different from each other with dissimilar problems and lifestyles. The only common trait is their suffering and unfulfilled satisfaction.

“People are never satisfied. If they have a little, they want more. If they have a lot, they want still more. Once they have more, they wish they could be happy with little, but are incapable of making the slightest effort in that direction. Is it just that they don’t understand how simple happiness is?” (P. 39)

Briefly, the economic power is causing conflicts and greed. Since the three elements obtain fame, money, and power which are inconsistent and only produce temporary fulfilment. The characters keep seeking more of what they already possess, similarly to Igor and Savoy’s case. Based on the author’s description, the economic power is a trap, and once someone digs in, they can never recover. In parallel, Javits is the most primary person, but he is miserable. Javits yearns for solitude and due to his career (trap), cannot or quit. In contrast, Olivia is financially contented as a street vendor but gets killed by a more powerful character (Igor) with the justification of saving her from misery and poverty. The characters’ struggle with themselves and each other due to uncontrollable standards based on the economic system.

4.1.2 Psychological Problems

The realistic fiction is set in Cannes Film Festival on March 19th, 2008. Seven murders occur in Cannes, yet the murderer remains undiscovered. Despite that the first two victims, Olivia and Javits were killed in a populous place, Igor is still far from getting caught because Savoy is distracted by his daydreams. Maulina (2020) states Igor murders Olivia and Javits in a populous place. She was assassinated on the pavement near the beach while a group of teenagers was on the shore and an elderly couple passed by the same sidewalk. In the same way, Javits was killed in a room overcrowded with guests located in the marquee. It is a place where a group of people meets to discuss the film industry (P.7-8). The author shows that the individuals are normally very distracted. This means that they suffer from social detachment which is another term of alienation. Furthermore, the definition of alienation does include isolation and separation even if one is surrounded by people. The humanistic connection in this civilization is no longer attainable.

Igor remains a contradictive character, besides his horrific acts, most of his opinions are relatable and reliable. He dislikes the superficial atmosphere at the Cannes Film Festival. He is attentive to his surroundings and acquires the ability to read people. For example, Igor remarks on women in the festival and their pretentious smiles, who on the inside get upset if another lady is wearing a bigger diamond or a more expensive dress. Women in the novel aim to appear younger and plastic surgery is preferable, or else, their glamorous life will put to an end. Young females are with wealthy and elderly men because they may head them to fame. Igor names this the “perfume” as a metaphor.

The perfume is when rich men come to the festival for its popularity rather than for the love of movies. Young actresses will spend the evening searching for a sponsor or a film distributor. Perfumes scent do not last, and it is temporary and so as the actresses,

if they found richer or more popular gentlemen. The males are deceived and assume they are sincerely desired. Maulina (2020) explains the perfume symbolizes men who seek actresses in the festival and women but want to gain fame by manipulating prosperous elderly fellows. (P. 10).

As stated earlier, the Cannes Film Festival is a very important event in the film industry. Although, the event is to celebrate and award upcoming movies, actors and actresses. Igor views the guests in the event as if they are in a fashion show. As much as the guests and interviewers discuss about the movies, they talk about their expensive and branded garments. The community is distracted and alienation, but their attention is gained through pretentious activities.

Igor does not criticize the fashion or film industry because he is indifferent. His criticism equally involves the use of the mobile phone as a replacement for face-to-face communication, additionally as a tool for an extravagant lifestyle. As an owner of a mobile factory in Russia, he knows its disadvantages. As the third-person narrator expresses:

Igor knows all about this because he has earned hundreds of millions of dollars thanks to the fact that the phone is no longer simply a method of communicating with others, but a thread of hope, a way of believing that you're not alone, a way of showing others how important you are." (P. 42-43)

Whilst being a critic, Igor is only staying in Cannes for one day for the purpose of winning Ewa back. She is in Cannes because her current husband, Hamid Hussein is a famous haute-couture designer from the Middle East. Therefore, his presence is essential to the event. Igor knows she is espoused, but he insists to not accept this fact. He refused to accept anything Ewa has repeatedly notified him long before when they were still

married in Russia. After Igor commits his crimes, he sends her a message from an unknown number, entitling her by the nickname they both solely know.

Muslimin (2015) explains that Ewa clearly states her feelings towards Igor, and her declaration does not match Igor's previous statement. According to the theory of Maxim, he tends to ignore Ewa's thoughts and feelings (P.66). He is an overachiever, who did not devote much attention to their marriage. He considers it as only a temporary matter but gets worse because his career is a continuous battle.

Lestari (2019) declares Ewa the disappointed character. She loves Igor dearly and calls him her angel, but she later discovers he is a workaholic psychopath (P. 5). In consequence, she runs away from him, and this ignites his obsession towards her, more than his job. Lestari (2019) considers Igor as an example of someone who greed love. He dearly loves Ewa to the point he destroys many worlds by killing people (P. 4).

After experiencing a heartbreak, Ewa leaves Igor and Russia. Next, she travels to France, where she meets the Middle Eastern Fashion Designer, Hamid Hussein. When the author introduces, Hamid Hussein, Coelho describes him as someone who values his culture. His clothing line reflects his Middle Eastern identity. In comparison to Igor, Hamid is more mentally stable and balance.

During his youth, Hamid grew up with his poor family and now he is "one of the most famous designers on the planet". He uses strength and knowledge to become successful. The narrator explains that "he liked to remember the example he had received in adolescence: Say no to powerful people" (P. 90). The single common characteristic between Hamid and Igor, is that they are both business owners (capitalist).

Nevertheless, Ewa is more mysterious with Hamid, and she is less self-expressive in comparison to when she was with Igor. She conceals the fact that Igor delivered her a message which later results in a fatal incident. While Igor gets upset from being ignored

by Ewa, he reaches to moment of an epiphany. Olivia, the first victim, appears as a ghost. They both figure Ewa is not worth killing people nor worth his love and everything he gave her. Igor decides to attend a dinner party where Hamid and Ewa are invited. They conduct the conversation outside to a beach near the party. Igor confesses his feelings to Ewa stating she was manipulating him and never unconditionally loved him. He now views her as part of Hollywood with superficial objectives. He also believes that she married the most famous fashion designer for the need of more power.

The misunderstanding argument does not resolve any conflicts. Instead, Ewa vulnerability becomes more clear. She lacks independence and marries Igor in hope to gain one. After knowing his true identity, her matter got worse since she loses both, independence and security. Ewa's case can be taken as another example of psychological damages which can occur. Igor is a former soldier during the Soviet Union (Communism), and a business owner in Russia (Capitalism). This resembles the earlier statement on how the social and economic condition can benefit the psychology, sociology and history analysis.

Pramitasari (2011) states that Coelho made it clear everyone who is trapped is either pursuing fame, money, or power. The author presents how lawlessness, injustice, immorality, and nepotism can detrimentally affect society in general. Pramitasari (2011) also concludes in his research that Igor is a winner in terms of escaping material possession. He values spirituality besides being a superclass member. Remarkably, the results of being obsessed with fame, money or power is identical to being obsessed with love or someone. The way to prevent from falling into 'the trap' is to balance material and spiritual needs (P. 111).

This is not the case in Hamid Hussein. He does value his Bedouin culture and hometown but the reason behind his trip to the film festival is because he is planning to

distribute a film (a new project). As mentioned previously, the film industry represents the highest group of the Superclass hierarchy. This indicates that Hamid is incapable of resisting the temptation for becoming more powerful, even when glorifies his past and culture as well as growing up far from the spotlights.

Ewa marries Igor for the reason of finding life stability, then she loves him throughout the years after their marriage. When conflicts appear in their relationship, Igor advises Ewa to open a clothing shop. He attempts to save their marriage through temporary distractions. Based on the novel's theme, all characters conceal their greed under the name of success (the winner). Igor's solution works until when Ewa discovers his true colours of being a psychopathic killer. Ewa is afraid because she knows her husband has no limit, and he is a killer, but she does not warn Hamid. During the final argument between Igor, Hamid, and Ewa on the beach. Hamid feels threatened by Igor's harsh words. For the sake of his masculine ego, he makes a gesture and tried to seize Igor's gun. Igor then instantly shoots both, Hamid and Ewa. The narrator comments on Igor's actions by stating "love justifies acts that mere human beings cannot understand, unless they happen to be experiencing what he has experienced" (P. 367). The narrator also commented sarcastically that Igor did not need the gun silencer since the music is loud and the people are certainly distracted.

Igor is no longer alone, he is accompanied with his angel, Olivia (symbolic character). He also feels more relieved as if he has been cured by a dangerous disease, symbolizing that his obsession has faded. Soedjarwo (2017) clarifies that Igor finally believes the winner does not stand alone, the winner is accompanied by God. He is consistently trying to resist the Superclass intervention and corruption. Soedjarwo (2017) also defines Igor's language features which demonstrate his abilities and his alertness, unlike his unaware surroundings of the seven murders that occurred near them (P. 62-63).

The change that happens in the dynamic character is that Igor's rising spirituality settles his greed. In the first chapter, the author writes "Igor has no one to talk to, nor does he want to talk. The winner stands alone" (P. 8). Meanwhile, ends the novel with, "Yes, he had won, but the winner doesn't stand alone. His nightmares are at an end. An angel with dark eyebrows is watching over him and will teach him which path to follow from now on" (P. 373). This indicates that Igor's psychological problems are settled, and he is free from his obsession. The last two assassinations are tragic, but it clears his perception. This does not justify his murder, but in comparison to the other characters, he is no longer suppressed.

4.1.3 The Class Conflicts

The novel concentrates on the characters who belong to the upper and Superclass. Britannica.com defines "Social class, also called class, a group of people within a society who possess the same socioeconomic status." The classicism in the novel is like a continual rat race. All character wants to reach to the top of the Superclass pyramid.

The Superclass is above the upper class based on the society's class system, but another classicism is found within the Superclass community. Igor describes the mobile phone as the most valued item of clothing because it can disturb meaningful conversations and gatherings, and it is a tool for developing more contacts (fame). This can be considered as symbolism. Igor (Owner of a Mobile factory) sees himself better than Hamid Hussein (Fashion Designer). The mobile company owner then claims that the only situation the mobile phones are shut is during films and cinemas. This clarifies the Superclass hierarchy, which sets the film industry at the top, then the mobile phone, lastly the clothing business. Overall, all three-pursuit pretentious and conceited ends. The

following quotation expresses the importance of films and movies in the Superclass hierarchy:

(Igor) “There is only one situation in which all mobile phones must be turned off. Not at formal suppers, in the middle of a play, during the key moment in a film, or while an opera singer is attempting the most difficult of arias; we’ve all heard someone’s mobile phone go off in such circumstances.” P. 44

Social class or classism is a common society issue, and many authors display this issue in their writings. Putri, Bahri and Suswati (2017) state that the class conflicts were found in *Pride and Prejudice* (1813). Pride who is referred to Mr. Darcy derives his upper-class privilege from his wealth, status, and power. While Prejudice represents Elizabeth and speaks for the powerless, lower-class (P. 13). Uddin (2011) believes *Wuthering Heights* (1847) reflects English society in the nineteenth century, and in that society, Heathcliff could have scant scopes to become respectable as the class structure was far too rigid” (P. 89), he also added that Emily Brontë shows how the class conflicts were plaguing Victorian England.

Generally, the benefits and drawbacks the characters’ encounter in each novel are based on their social class. Putri, Bahri and Suswati (2017) state that social class can be sorted based on one’s power, wealth, and status. (P. 9). Based on the previous analysis of *The Winner Stands Alone*, fame, power and money represent the factors of classification in the Superclass. However, all characters are struggling and repressed. For example, Hamid Hussein who already belongs to the Superclass, also wants to be part of the film industry to be more powerful. Furthermore, members of the superclass are discontented and do not gain much benefit from their privilege, but only the virtue of to the deceptive pleasure. Hidayah (2017) declares that Hamid gets carried away with vanity, and the

luxurious life poisons him, and he assumes himself as being conscious and mindful (P. 42). The quotation below shows that even the dominant class in the society are unhappy:

“The Superclass tries to promote its values. Ordinary people complain of divine injustice, they envy power, and it pains them to see others having fun. They don’t understand that no one is having fun, that everyone is worried and insecure, and that what the jewels, cars, and fat wallets conceal is a huge inferiority complex.” (P. 267)

Typically, in the classic novels, as mentioned earlier, the lower class or the poor gets sympathized for their weakness, while the upper class and the rich are disapproved for their arrogance. On the contrary, in Coelho’s novel, all characters are weak and vulnerable to temptations, regardless of how alert and strong they seem to appear.

Ewa left Igor not only for his neglect and carelessness to their marriage, but she also concluded that Igor is a psychopath. During their marriage, Igor attempts to mend their relationship and takes her to dinner in a high-class restaurant. Their dinner gets disturbed by a beggar who requests money. Igor assists the beggar outside and executes him. Ewa gets suspicious of the beggarman’s disappearance and interrogates Igor. He does not confess his murder instead; he says that he did what was best for the beggar.

Igor does not know his crime is somewhat part of the reason why Ewa left him, and she attempts to provide Igor cues behind her escape, even in their last conversation together on the beach. During the intense argument before Hamid and Ewa’s death, Ewa asks Igor why did he killed the beggar man. Igor then replies by stating “I saved him from a filthy, hopeless life...I knew that his spirit was inhabited by the Evil One.” (P. 104)

In short, the way Igor is attempting to win Ewa back is the very same reason why she left him in the first place. In this part of the novel, it can be concluded how the superclass can overpower the lower-class and how the ruling class is the dominating the

society. This statement resonates with Karl Marx's belief on how the class system results in prejudice and discrimination from the higher class to the lower. Another example also appears in Gabriela's case.

Gabriela Sherry is an actress who is aiming to be famous, but she is aware her appearance does not attain the Hollywood standards, but through her perseverance and consistency she finally wins a part in the movie. Aprilianto (N.D) claims that Gabriela is ambitious, patient, optimistic, confident and a dreamer. she was skilled to acquire a leading role of a movie was because of her persistence (P. 7).

According to Hornby (1995) explains that persistence is to continue doing something despite the difficulties or in other words, the refusal of giving up. In Gabriela's perspective, the reason she won the role was because of her fierce will. Throughout the novel, she states several quotations about prosperity and success. Her quotation can be considered motivational for some readers. Her sayings are moderately ideas from the modern self-help community. Like practicing the law of attraction, meditations, and affirmations. As the Gabriela states:

"I'm attracting bad vibrations..." She cannot do any yoga exercises... She needs to drive away those negative thoughts, but where exactly are they coming from? According to what she is read—and she had read a lot on the subject at a time when she felt she was failing to achieve as much as she could because of other people's envy...make her mind leave that corridor and go off in search of her Higher Self, which is connected to all the forces of the universe. She breathes deeply, smiles, and says to herself: "I am spreading the energy of love all around me; it is more powerful than the forces of darkness..." "Meditation never fails," thinks Gabriela." (P. 206)

The gap or flaw in self-help practices is when someone practices it to disguise reality. Berner and Phillips (2005) claims that “The shift towards self-help can represent a masking defence against calls for redistribution. Without altogether denying the validity of the self-help approach, our paper scrutinizes both its practical assumptions and ideological underpinnings.” (P. 2). Self-help books are currently one of the most popular and demanded books. Most objectives of such books concern how to become more successful and rich. Since capitalism is now the global system, self-help writers and authors aim to let their readers to cope with the current system. This also shows how the social and economic conditions can influence the community in terms of books and literature. In other words, it can form the social ideology, this statement will be explained in the third section with more details.

Overall, Gabriela is one of the self-help book readers and her ambition to be an actress is like fighting against the current. Moreover, her determined attitude is based on the ideas she read. Truthfully, her real motive is to be part of the Superclass. As stated earlier from in the novel, the younger generation are influence from the Superclass and they ought to be famous. She believes that the only way to be valuable in this society is to belong to the Superclass. Even when disrespectful and humiliating situations occur. As the novel explains “She remembers her agent’s words: accept everything.” (P. 210).

Gabriela is selected to play a leading role in a film that will be distributed by Hamid Hussein. But she was selected for degrading reasons. But She is conditioned to accept and approve everything, especially from the Superclass, as part of the road to fame. Regardless of her feeling humiliated, she disregards it and says to herself “That is what the world of glamour is like.” (P. 209). Gabriela is oppressed and exploited by the film industry (Capitalism). This is one of the reasons why Marxism criticizes Capitalist system. Since the economic system defines the social condition, this will result class

conflicts and class discrimination. Alike Gabriela, she eventually accepts the rules because that is form of society. Her ideology and beliefs is limited and believes that success only equals fame and in order to achieve that she should not reject nor have an opinion of her own as long as she is underneath the Superclass.

So far, Hamid, Igor and Gabriela deal with diverse problems and facing different circumstances but they can relate in terms of ingratitude and dissatisfaction. However, Coelho also adds another character who does not have any interest on being famous or powerful. The character belongs to a middle-class family and has immigrated from Rwanda, East Africa. Jasmine Tiger is an ambitious young girl who wants to be a veterinarian when she grows up. Jasmine receives several modeling offers because of her exceptional beauty and she rejects them out of dispassion.

Yet she ends up in Cannes as a lead model in a fashion show. She keeps repeating to herself throughout the novel: *"I took the one less travelled by and has made all the difference"*. A poetry line from *The Road Not Taken* (1916) written by Robert Frost. After witnessing a murder, Jasmine falsely testifies and denies the eyewitness the killer because she is an immigrant in Belgium and might risk her parents' job. Her mother warns her to not tell the truth, because even if justice occur, sometime after her confession as a witness, will later result another conflict. After this incident, Jasmine suffers from the feeling of guilt and seeks to escape her current state by accepting one of the modeling offers she have received.

She takes one of the business cards which were given by several producers and she accepts the offer and seizes on the opportunity to escape. In Jasmine's case, Hidayah (2017) argues that Jasmine is another character Coelho develops and she is the only discipline character. She achieves the most notable peak of her modeling career when she captures Hamid's attention, who is the most key figure in the fashion industry (P. 46).

This part of the novel introduces another aspect of discrimination. Jasmine is African, by meaning her skin colour is dark. Which links with slavery and racism. This is another reason why Jasmine and her mother are afraid of unfair consequences. In the earlier years and colonialism, the class system was determined based on the skin colour. Those who are white either belongs to the upper or middle class. While the dark skin colour is directly classified as a slave. Slavery was highly discriminated and they are considered to be the lowest part of the social class hierarchy.

Racism does not occur in the novel, but only as a part of belief or ideology of the dark-skinned individuals such as Jasmine's mother. Instead the novel shows Jasmine as the heroine in the novel. She is described as naturally graceful and that she does not need many improvements to fit in the modeling business and after a short period, she became the lead model in a fashion show. She is the opposite of Gabriela, who has conflicting values. Gabriela is instructed to accept and approve all orders. While Jasmine is guided by her mother on the importance of education and she agrees with her mother. Regardless of being told that her path to education is a waste of time, and one cannot guarantee to end up with money, fame, or power.

The thing in common between Jasmine and Gabriela is that both change their real names. Gabriela was asked to change her name to Lisa Winner and Cristina into Jasmine Tiger. Changing their names and biography in a favour of being a member of the Superclass. The quotations below show how both characters change their name (identity):

“Who's Lisa Winner?”

“That's you. We have changed your name. Or rather, the name had been chosen even before you were selected. From now on, that is what you are called. Gabriela is too Italian, whereas Lisa could be any nationality” (P. 285)

“Of course, Cristina isn’t a good name for a model. It is too ordinary. The first thing we need to do is to change that.”
“There’s another reason why Cristina isn’t a good name,” Jasmine was thinking. Because it belonged to a girl who had ceased to exist when she witnessed a murder and denied what her eyes now refused to forget” (P. 195)

Although both Jasmine and Lisa change their name and identity, Jasmine determines hers unlike Lisa is obliged to accept her recent name. The author refers to Gabriela as Lisa Winner only during the red-carpet preparation and event. In contrast to Jasmine who was introduced as Jasmine before revealing her real name, Cristina.

After experiencing the world of glamour in Cannes, Jasmine ultimately gives up her modeling career, even after being selected by Hamid Hussein to work for him. She was aware far before entering her modeling career how inconvenient it is for her and her real passion which is helping animals. Later in the novel, Gabriela, Jasmine, and Igor meet and share a short conversation at the dinner party. Igor lies about his name introducing himself as Gunther but tells the truth behind his stay Cannes. This inspires Jasmine to take risk and quit her modeling job.

As stated earlier, the author chooses Jasmine as the only character who ends up in the correct path. Besides how her path almost got deviated, she takes a courageous step and rejects the offer of the most powerful fashion designer, Hamid Hussein. The author also describes that “she possesses an absolute power that will help her overcome all difficulties: the love of the young woman...For her, she would do anything—anything, that is, except kill. With her, she is capable of anything—even winning. (P. 373).

Coelho characterized Jasmine as the most powerful character out of all eleven other characters throughout the novel. He did identify Igor and Hamid to be powerful people but Jasmine is different because she holds an uncommon power. She is the only

one who maintains the spiritual and humanistic characteristics. She is aware of her surroundings unlike the distracted community. Igor on the other hand, kills seven characters to reach her state. In addition, Jasmine left the modeling industry to reunite with her lost love while, Igor kills his lost love and isolated.

For the reason being attentive, Jasmine took the bad signs into her consideration. Which leads her to find her real path by being a vent and happily married. In contrast to Gabriela who ignores all signs and warnings about the darkness of fame. Before Gabriela shows up on the red carpet, she confers with a star who complains about how dreadful his life is, and how it is too late to give up his career since it is the only thing he comprehends. Despite that, Gabriela does not grasp his complaints and misery into her consideration. The quotation below is a conversation between the Star and Gabriela. It expresses the misery of the Superclass and Gabriela's reaction:

“I don't know why I always wanted this.” The Star has fallen into the trap and is now revealing his more vulnerable side... Two opposing forces are battling it out inside me: one telling me I should be thanking God and the other telling me I should abandon it all while there's still time... all I want is to leave at once and go back to my room and sit quietly reading a good book... Do you understand?

(Gabriela) ... “Yes, I do, but I wouldn't mind having those problems one day, although I know I've a long way to go before I do.” (P. 259-260).

Everybody is a victim because of the class system in *The Winner Stands Alone*. The conflicts and struggles are the results of class and race discrimination. The beggar gets killed for his poverty, and his death causes the loss of more than seven lives, including Ewa. Gabriela seeks validation through fame. Jasmine diverts her path for being afraid of race discrimination and poverty. This supports Marx's views on the ultimate

solution for a social organization which is establishing a classless society. According to Marxism, the ruling class will attempt to repress the lower class to maintain their power while the lower class continues struggling.

4.2 The Marxist Approach to *Brave New World*

4.2.1 Economic System

The Central London Hatchery and Conditioning Centre is the primary function for the World State. Making it not only the essence of social stability but also the core of its economic system. Furthermore, the Centre develops the community and predetermines its citizens' identity all based on the government's demand. The government's preconditions include maintaining the social structure and sustaining the mass production in the genetic-engineering inventions. By meaning, every human-produced retains a prearranged profile and specifications based on their social caste. Hamamra (2017) states that the citizens in the World State are scientifically manufactured in the Central London Hatchery and Conditioning Centre. It is in the same approach as Henry Ford manufactured his model T cars (P. 12). The quotation below emphasizes Huxley's rich language and technical terms:

“The procession advanced; one by one the eggs were transferred from their test-tubes to the larger containers; deftly the peritoneal lining was slit, the morula dropped into place, the saline solution poured in ... and already the bottle had passed, and it was the turn of the labellers. Heredity, date of fertilization...details were transferred from test-tube to bottle. No longer anonymous, but named, identified” (P. 7)

The workers in the Centre carefully monitor and control the human beings starting from the fertilizing process until the infants transfer to the Conditioning Centre. The

embryos who belong to the upper caste (Alpha and Delta) get the complete benefit and development from each fertilization and bottling process. While lower castes (Gamma, Delta, and Epsilon) merely get partial growth and development. After the embryos reach a certain level of growth, they are decanted from the bottling process, directly transferring them to the Conditioning Centre. Thereafter, the individuals are trained to be comfortable and belonging to their castes, leaving no chance for rebellion or objection.

The economic system in the World State operates on mass production in human formation. Artificially fertilizing and cloning its people. Money is no longer the medium of exchange, instead, each caste is obliged to perform certain tasks that fulfill the society's services. The services are based upon the pursuit of pleasure and promiscuity. Monogamy, privacy, and family are prohibited, and books, history, and religion are censored. Everybody is restricted to a specific ideology and values, and the pursuit of the same needs. In addition, they are blinded by the sense of fulfillment in their life, which makes it difficult for them to adopt another lifestyle. However, the government does not detect any fault in this totalitarian society, as they are not using a bit of force or repression against their people. At the same time, the World state is free from poverty, pain, disease, and dissatisfaction. As the director also describes "All conditioning aims at that: making people like their unescapable social destiny." (P. 12)

Apart from the social structure, the most powerful people in the world in A.F. 632 are the Ten Controllers. One of the Ten Controller is Mustapha Mond. He is the Resident Controller for Western Europe. Despite the strict censorship, Mustapha is enlightened about the pre-Fordian world. Kylin (2018) explains that one of the ten World Controllers, Mustapha Mond, is the most well-educated citizens in the fictional civilization. His views on factory workers can be regarded in his perception of the social structure of the World State (P. 5).

Mustapha Mond uses important figures and historical events and to compare it with the World State's present-day. He believes all wars, disease, poverty, and pain were caused by money, religion, family, and emotions. He ridicules democracy and liberalism as he supposes equality and freedom do not exist. Mustapha also compares motherhood and parenting to animals, since in the year A.F. 632 only animals give birth to children. The Nine Years of War, The Economic Collapse and the British Museum Massacre are tragic historical events occurred because people accepted diverse ideology. For that reason, when every individual is produced and conditioned based on the government's requirements, there will be no war or pain. When everyone is censored from books and history, their minds will only be constrained to what is presented to them. Since the Controllers only know history of the premoderns and the current World State, the quotation below shows his preference. It also shows Huxley's interest in Science and literature. As he continuously mentions famous identities in *Brave New World*:

“Our Ford—or Our Freud... had been the first to reveal the appalling dangers of family life. The world was full of fathers—was therefore full of misery; full of mothers—therefore of every kind of perversion from sadism to chastity; full of brothers, sisters, uncles, aunts—full of madness and suicide.” (P. 33)

“Mother, monogamy, romance. No wonder these poor premoderns were mad and wicked and miserable. Their world did not allow them to take things easily, did not allow them to be sane, virtuous, happy... what with all the diseases and the endless isolating pain, what with the uncertainties and the poverty... how could they be stable?” (P. 35) "Stability," said the Controller, "stability. No civilization without social stability. No social stability without individual stability." (P. 36)

In the Conditioning Centre, children are disciplined to hate books and nature, with the use of electric shocks and loud sirens. Mustapha explains the love of nature will not maintain the factories busy and cites another reason for censoring books which because people who read can be unproductive by sitting and reading a book only. Riduchowska (N.D) states the World State censored written works and the education system because this links to risk social stability and can develop destruction. Beckham (2001) declares in his essay "*Huxley's Brave New World as Social Irritant: Ban It or Buy It?*", when pain and growth are withdrawn from the society, it is then natural to eliminate the world of literature as well. Since emotions and creative thinking are key to literature. Therefore, books are not available in this society not only from the act of censorship but also the key to literature is prevented.

Not only books are banned, but also money is no longer beneficial. Mustapha Mond ridicules the "conscriptio of consumption" which refers to the preFordian citizens conditioned to employ money and become consumers, and this results in poverty. Riduchowska (N.D) explains that the World State is based on consumerism and the citizens are inhabitants to constant consumption. New clothes are much more important than internal values such as art, culture, and philosophy. (P. 14). Factories must perpetually keep operating and citizens must always consume for the purpose of widespread happiness and continuous consumption. Mustapha explains another reason for banning books and nature because it prevents to keep the "factories busy".

In contrast to Marxism, which criticizes the capitalist system for keeping the society busy. People will not have enough time to pursue their passion or interest during the day. For example, reading, writing, socializing or painting. This is also part of the reason which causes social isolation. Furthermore, The World State is not a capitalist system, instead the community implement the system of totalitarianism. According to

Britannica.com Totalitarianism is “form of government that theoretically permits no individual freedom and that seeks to subordinate all aspects of individual life to the authority of the state”. Mustapha Mond criticizes capitalism by naming it as the “conscriptio of consumption”, because money causes poverty and limits consumerism. While banning money increases the mass consumerism. Moreover, constantly getting new clothes and items in order to keep the factories occupied

Consequently, with the restraint of emotions and education, the people of the World State are taught to get rid of old or damaged objects instead of repairing them. Put differently, everyone should always own the latest goods, and any items or clothing that needs repairing should be thrown away. “My old black-patent bandolier ...”, “I’ve had it nearly three months.”, “Ending is better than mending, ending is better than mending.”, “I love new clothes, I love new clothes, I love ...” (P. 44). These statements are frequently uttered throughout the novel. This quotation is important because not only it explains the importance of mass consumerism but because it also explains the tools and devices (hypnopaedia) the ruling class use to control the society which will be explained in the later sections.

Every citizen is obliged to work free of charge since all services are available, and everyone has access to everything (to what they barely comprehend). The key purpose of the World State is the continuation of mass production (in biology and materialism) and technological progress, which can be achieved through the loss of individualism, privacy, and freedom.

4.2.2 Materialism and Spirituality

Aldous Huxley invented a new reality in his fiction. In his novel, *Brave New World*, the people are united to worship the same religion. A religion based on

materialistic beliefs, in which include rituals of excessive consumption and entertaining ceremonies. The novel identifies a new-found Gregorian calendar as the year A.F. 632 (2540 CE). A.F. stands for “After Ford” referring to the founder of the Ford Motor Company, Henry Ford. As a result, the symbol of the Christian religion, The Cross, is substituted to T. For this purpose, this era is named after Ford Model T which is the automobile produced by Ford Motor Company. In addition to the other adjustments, is the switch of Hallowed texts and scripts into shallow writings and statements. As mentioned in the novel, all books published before A.F. 150 were either burned or outlawed.

The brainwashed community grew under the shadows of domesticated authorities. The children of the World State live in the Conditioning Centre till they become adults. The Centre is enormous and consists of various rooms. For instance, the Neo-Pavlovian Conditioning Room is where the workers traumatize toddlers with books and nature. The term Neo-Pavlovian refers to the Russian physiologist, Ivan Petrovich Pavlov. He is well-known for his experiments with conditioning responses. Similarly, to the room’s function. In the Neo-Pavlovian Conditioning Room, the workers surround children with books and flowers. Children's innate instinct drives them to approach the objects, in consequence, they get electrified at the same time the workers activates loud sirens. The previous statement can be seen in the passage below:

“Books and loud noises, flowers and electric shocks—already in the infant mind...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.” (P. 17)

Children occupy their early years doing the same repetitive activities. Their conscious and subconscious minds are constantly manipulated. Sleep-teaching or

Hypnopedia is an activity performed in the Elementary Class Consciousness. Speakers are set under the toddlers' pillow and walls. The passage below shows Huxley uses imagery as he explains the procedures of Hypnopaedia:

“The voice was silent. Only its thin ghost continued to mutter from beneath the eighty pillows. “They'll have that repeated forty or fifty times more before they wake; then again on Thursday, and again on Saturday. A hundred and twenty times three times a week for thirty months. After which they go on to a more advanced lesson.”

“...For that there must be words, but words without reason. In brief, hypnopedia.”

“Till at last the child's mind is these suggestions, and the sum of the suggestions is the child's mind. And not the child's mind only. The adult's mind too—all his life long. The mind that judges and desires and decides—made up of these suggestions. But all these suggestions are our suggestions!” The Director almost shouted in his triumph. “Suggestions from the State.” (P. 24-23)

The hypnopaedic suggestions build the children's belief system which includes the caste's discrimination and the color each caste should wear. In addition, the importance of brand-new clothes and hygiene, and the harm of emotions. One worker in the Elementary Class Consciousness is identified as Bernard Marx. He is a sleep-learning specialist and an Alpha-Plus. Regardless of being part of the upper class, he is a misfit because he is short in comparison to the other Alpha-Plus group. The reason for that is during his bottling process alcohol was accidentally added to his blood before he was decanted.

Parallel to Ivan Pavlov who inspired the name of the room. Huxley uses the surname of Karl Marx and titles one of his character with an identical last name, Bernard Marx. The names of the characters, places and professions are intentionally termed. Further explanation is found on page 74.

Bernard's height approximates the height of the lowest caste, Epsilon. This affects his social life and causes him to feel like an outsider. He is miserable, enraged, and ridiculed by men and women. Unlike the others, Bernard is considered private and conservative. He does not seek pleasures or promiscuity, instead, he is keener in considering a serious relationship.

Bernard admires Lenina Crowne. She is a vaccination worker and a Beta technician. She is a Beta and enjoys being a Beta. Her values and beliefs align with the World State's policies. Bernard asks Lenina for a walk to the Lake District, but she persuades him against his will to fly over Amsterdam. While flying above the ocean, Bernard stops his helicopter and hovers over the Channel. Lenina then panics over the view of the dark empty ocean and the pale of the moon. She opens the radio to soothe her nerves, but Bernard shuts it off. The passage below shows a conversation between Bernard and Lenina which highlights two opposite mindsets:

“what would it be like if I could if I were free—not enslaved by my conditioning... Don't you wish you were free, Lenina?”

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

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

This quotation explains how the system of totalitarianism suppresses the powerless individuals. Although, most of the Marxist theories are based on the criticism of capitalism. The previous quotation resonates with Marxist criticism. Furthermore, this society is completely controlled by the ruling class (The Controllers). They are the ones responsible of manipulating the social ideology and forming false social consciousness. Lenina gets afraid when she sees the landscape, and does not comprehend Bernard's opinion. That is because during her youth she was electrified when she attempted to touch the flowers (nature) and books (free thought).

This confrontation prompts Bernard to go to the Reservation, and to do so, he must receive the Director's approval. During the meeting, the Director overshadows his memories when he was on the Reservation, twenty-five years ago. He was with a lady friend. While describing his trip, he unintentionally reveals his passion and feelings. When the Director realizes, he reacts and aggressively remarks on Bernard's recent behavior. The Director threatens him and says if he does not behave according to the Society's laws and regulations outside his working hours, he will exile him to Iceland.

Bernard leaves the Director's office with a permit. He goes on a trip to the Reservation with Lenina and meets John the Savage. The Reservation is an uncivilized region. The locals live apart from any science and technology inventions. Bernard later discovers that John is the Director's son, whose real name is Thomas. While Bernard is thrilled with his discovery, Lenina converses with John's mother, Linda who is also a Beta. Linda did not go back to the World State with Thomas, because she got lost. She remains and raises John in the Reservation. Linda complains to Lenina, how life is in the Reservation. How people age, gives natural birth, and that the district is filthy, congested of disease, and unhygienic. Pain and aging are part of life which the World State rejects.

Afterwards, a reversal of fortune happens between Thomas, the Director, and Bernard. When Bernard arrives to the Centre after his trip. Thomas plans to terminate Bernard in public. Beforehand, Bernard also calculated a plan against the Director. Bernard transports Linda and John the Savage and introduces them to the Director. He utters the banned words and says Thomas is his father. John rushes to the Director and cries “My Father”. The surrounding people are outraged about how the Director turns out to be a father and they are astounded by Linda’s appearance. Nobody saw a grey-haired lady before.

Huxley here presents two main characters in power. Bernard reveals his true colors, after overpowering the Director, he becomes socially popular and accepted. He blends in and performs what the Society conditions, from pursuing pleasures and happiness to promiscuity. Bernard reveals to be a shameless opportunist. Firchow (1984) claims that Huxley had a challenging time developing the characters. Throughout the novel, Huxley changes Bernard’s position from a heroic rebel into an anti-hero. Alternatively, the author creates John the Savage as an alternate hero.

Linda teaches her son how to read. The books John found in the Reservation were the Bible and *The Complete Works of William Shakespeare*. The Savage mostly expresses himself by using the Shakespearian language. He greets Bernard and Linda by saying “Hullo. Good-morrow”. John starts admiring Lenina, and while he watches her sleep, he expresses his feelings using a passage that originates from one of the tragic plays by William Shakespeare, *Romeo and Juliet*. The previous statement is an explanation of the below quotation:

“He entered the room, he knelt on the floor beside the bed.
He gazed, he clasped his hands, his lips moved. "*Her eyes,*"
he murmured,

*“Her eyes, her hair, her cheek, her gait, her voice;
Handlest in thy discourse O! that her hand, in whose
comparison all whites are ink Writing their own reproach;
to whose soft seizure the cygnet's down is harsh ...”*

A fly buzzed round her; he waved it away. “*Flies,*” he remembered,

“On the white wonder of dear Juliet's hand, may seize and steal immortal blessing from her lips, Who, even in pure and vestal modesty, still blush, as thinking their own kisses sin.” (P. 125)

During his youth, John absorbed Shakespeare's plays and the Bible the same as the hypnopædic effects on the World State. His values, beliefs, and ideology are all based on what he learned in the Reservation. He rejects the World State and is saddened to find the truth, after all, Linda (his mother), glorifies the World State. John describes the World State as “O' brave new,' he repeated. 'O' brave new world that has such people in it.” (P. 121) The passage mentioned was taken from one of Shakespeare's play, *The Tempest*. This is also the passage that gave the novel its title to emphasize its dramatic irony.

John is agitated by the shallowness of the futuristic society. How such society never experienced any pain or passion and learned nothing about sacrifice, suffering and literature. Linda (his mother) was sent to the Park Lane Hospital which is the place where the elderly people are directed. The old are given excessive doses of soma (a harmless drug) to die peacefully. John gets more frustrated when she does not recognize him due to the soma effects of hallucinations. While Linda was on her deathbed, Delta children arrive and run around her bed playfully. The nurse tries to silent John because his weeping is frightening the children. Children are routinely sent to the hospital to comprehend how death is not a horrific event, and it is the same as a soma holiday. People usually die

looking young and happy. This event worsens John's rage. To him, suffering is essentially an important part of living and Linda does not even experience it while she was dying.

Huxley allows his readers to know the value of freedom and the price of happiness, especially in chapter seventeen. The Controller, Mustapha Mond, and John engage in a philosophical argument. John does not seem to comprehend their way of life regardless of the Controller's studied elaboration and exhaustive description. Mustapha Mond can be considered as the leader of materialism. On the contrary, John is the leader of spirituality.

The Controller believes that there is a God but he considers religion only suitable with the premodern societies with and that God and religious ideas are manifested “as being that is described in these books. Now... he manifests himself as an absence” (P. 207). Mustapha believed that religion only exists in books and since books are banned, religion does not have a place in the civilized community. John interrupts him and asks ‘But isn't it natural to feel there's a God?’ (P. 207). The Controller then response that all natural feelings and instincts are replaced in the Conditioning Centre. John later argues it is enough for a person to contemplates the previous sensation while being in solitude. Finally, The Controller explains that “people are never alone now,’ said Mustapha Mond. ‘We make them hate solitude and we arrange their lives so that it's almost impossible for them ever to have it” (P. 207).

Huxley's dark views reflect in his writings. He wrote his novel at the peak of science and machinery advancement. How the new industrials can replace human beings and in worst cases being controlled by it. He allows his readers to perceive his dark futuristic vision. In addition to including complex characters, like Mustapha Mond who is a supporter of the new materialistic era, regardless of his awareness of the pre-modern age. Bernard who was an outsider, and John the Savage represent the people of his time.

When all three characters are brought together at some point, for instance, the part where Bernard meets John, he manipulates him to gain power, and the meeting between Mustapha and John, is to allow the readers to explore the contrast between materialism and spirituality beliefs.

4.2.3 The Caste System

As previously mentioned, the caste system as well considers a significant role in the function of the society. Since money is no longer used as a medium of exchange, it is substantial to create and produce separate caste to ensure security and stability. Everyone (Alphas, Betas, Deltas, Gammas, Epsilon) in the World State must dress and identify themselves based on their caste. In addition, each caste is conditioned to be happy and contented with their role and labour to ensure social peace and order. The quotation below is an illustration of the lowest class, Epsilon:

“Roof!” called a creaking voice. The liftman was a small simian creature, dressed in the black tunic of an Epsilon-Minus Semi-Moron. *“Roof!”*

He flung open the gates. The warm glory of afternoon sunlight made him start and blink his eyes. *“Oh, roof!”* he repeated in a voice of rapture. (P. 50)

Epsilon is the lowest caste and some of them work as an elevator operator. This incident reveals how infrequently they get outside because the Epsilon individual got overly excited when the sun beams on his face. In addition, The Controller once stated that “Only Epsilon can be expected to make Epsilon sacrifices”. This indicates that labours and jobs are also pre-assigned depending on the caste. The most degrading jobs such as the liftman will be assigned for the Epsilon. On the other half, Alphas and Betas work in the Central

London Hatchery and Conditioning Centre and again considered to be the most privileged site and occupation.

The social discrimination begins while the people of the World State are being bottled up as an embryo. The lower the caste, the more reduced benefits are injected in their blood and the lower the oxygen percentage is inserted in their surrogate. In the Elementary Class Consciousness, each caste at some point hears different hypnopaedic suggestions. For instance, the children from the Beta caste are structurally conditioned to not play with the lower caste (Gammas, Delta, Epsilon). Tuzzeo (2008) declares that hypnopaedic and Pavlovian conditioning are essential tools for thought control in the *Brave New World*. By meaning as the children sleep, they listen to hypnopaedic recordings which is conditioning them to believe specific ideals and act accordingly (P. 13). The passage below is part of the recordings which are used during the conditioning process:

"... all wear green," said a soft but very distinct voice, beginning in the middle of a sentence,

"and Delta Children wear khaki. Oh no, I do not want to play with Delta children. And Epsilons are still worse. They are 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."

There was a pause; then the voice began again.

"Alpha children wear grey They work much harder than we do because they're so frightfully clever. I am really awfully glad I am a Beta because I do not work so hard. And then we are much better than the Gammas and Deltas. Gammas are stupid. They all wear green, and Delta children wear khaki. Oh no, I do not want to play with Delta children. And Epsilons are still worse. They're too stupid to be able ..."
(P.22-23)

The power of language is evident in *Elementary Class Consciousness*. Repetitive words and statements can affect one's subconscious mind which shares a similar technique of propaganda. Propaganda is widely used since the mass media establishment. It is a way to sell a belief system and promote a cause to form a certain ideology. Huxley not only was a former scientist, but he used to work in Hollywood as a screenwriter. This leads to the following point, that Huxley is also warning his readers from the propaganda tactics. The author argues about propaganda and cinemas in his popular essay, *Pleasures* (1923)

“In place of the old pleasures demanding intelligence and personal initiative, we have vast organizations that provide us with ready-made distractions ... no personal participation and no intellectual effort of any sort...Countless audiences soak passively in the tepid bath of nonsense. No mental effort is demanded of them, no participation; they need only sit and keep their eyes open”

The previous quotation aligns with the definition of “culture industry”. This term was coined in the early 1940s by the Frankfurt School theorists Max Horkheimer and Theodor Adorno. According to O’Connor (N.D), culture industry is not an easy term to define in a couple of sentences. Instead he categorized the definition into two type of cultural industries. The first is “the ‘classical’ cultural industries”, by meaning the broadcast media, film, publishing, recorded music, design, architecture, new media. While the second type is the “traditional arts”. Moreover, it is the visual art, crafts, theatre, music theatre, concerts and performance, literature, museums and galleries”.

He also explains that the culture industry involves two key points. ‘Commercial Value’ which he defines as “the commercial sector provides wealth and employment (as

do the arts), but it is also a prime site of cultural consumption for the vast majority of the population”. As described by Huxley “vast organizations that provide us with ready-made distractions”. The second key point is the ‘Cultural Value’ which is real art that needs to be defended and against the “vulgar marker”. In Huxley’s words “old pleasures demanding intelligence and personal initiative”

Theodor Adorno argues in “The Culture Industry: Enlightenment as Mass Deception” on how modern art is being converted to the sake of the capitalist benefits. Instead of appreciating the creativity of an artist or writer... etc. the arts and its creator are used to control the society. Either through fashion, paintings, movies and books...etc. The title consists as one of the chapters in his book, *Dialectic of Enlightenment* (1947). In his book he discusses how the Capitalist society is a mass, market society in which individuals were classified, subsumed and regulated by highly restrictive social, economic and political systems with little interest in particular individuals.

Huxley was the screenwriter for several movies such as *Pride and Prejudice* (1940), *Jane Eyre* (1944), *Alice's Adventures in Wonderland* (1945). He was also involved in working with Walt Disney which is a worldwide mass media and entertainment company. Walt Disney is famous for producing animated and cartoon films and programs aimed at young audiences. This attribute includes another perspective to his futuristic society. As a former scientist and a screenwriter, he creates fiction while perfecting all its elements. The *Brave New World* is a mixture of abstract views with solid items. In particular, when Huxley invented places and objects like the Propaganda House, Society for the Propagation of Fordian Knowledge (a book), and the College of Emotional Engineering. Emotions and Propaganda are abstract ideas but are treated as if they are solid.

In the College of Emotional Engineering, is where Helmholtz Watson works as a university lecturer. He is another important character not only because he is an Alpha male, but he allows Bernard and John to voice out their secretive opinions and feelings. Before gaining power, Bernard expressed his hatred towards the World State to Helmholtz. Bernard and Helmholtz share the same mindset towards the World State system for varied reasons. Bernard's rage is from the degrading treatment he receives for his physical appearance. In contrast to Helmholtz, his reason is derived from his inner curiosity, he feels there is so much more than the shallowness that the society offers. When Helmholtz meets John, they both talk about literature to the point Bernard feels jealous towards their friendship because he does not share the same interest. Helmholtz is a listener to prohibited ideas, but his perspective is however limited to the level of the community's standards. In chapter twelve, John reads *Romeo and Juliet* to Bernard and Helmholtz. Helmholtz interrupts and shares his opinion on Shakespeare and says, "But taken detail by verbal detail, what a superb piece of emotional engineering! that old fellow,' he thinks 'he makes out best propaganda technicians look absolutely silly" (P. 160). In this case, Helmholtz humane intrinsic is being limited by his calculated conditioning. His curiosity only leads him to find new practices that will benefit his career. When John reads on:

"Juliet cried out:

'Is there no pity sitting in the clouds,

That sees into the bottom of my grief?'

O' sweet my mother, cast me not away!

Delay thus marriage for a month, a week...'

When Juliet said this, Helmholtz broke out in an explosion of uncontrollable guffawing...' you can't expect me to keep a straight face about fathers and mothers" (P. 161-162)

Marriage, fathers, and mothers are considered to be outrageous and vulgar concepts for the World State. Even after Helmholtz appreciates Shakespeare's genius writings. The conversation between them demonstrates that even the brightest and most accepting personalities in this community is still constrained to certain views because of the dominant belief system. Helmholtz could not comprehend why Juliet is limiting herself to only one person and why is she obliged to marry someone when "Everyone belongs to everyone else." This line is captured from one of the social conditioning recordings and several characters repeat it throughout the novel.

Propaganda and sleep teaching are some of the tools the World Controllers use to maintain their dominant influence. Huxley wrote to George Orwell in 1949 stating

"Within the next generation I believe that the world's leaders will discover that infant conditioning and narcohypnosis are more efficient, as instruments of government, than clubs and prisons, and that the lust for power can be just as completely satisfied by suggesting people into loving their servitude as by flogging them and kicking them into obedience"

Narcohypnosis defines as "the use of drugs to induce hypnosis" (Collins Dictionary). Huxley adds another symbolism for narcohypnosis in his *Brave New World*, which is Soma. It is a free and accessible drug to all citizens in the World State. This is another instrument the World Controller use, if any citizen starts to feel unhappy, they must consume soma. Depending on the doses, the effects ranges from good sensations to pleasant hallucinations. This indicates how people of the *Brave New World* prioritize happiness above the truth. They are willingly choosing happiness at the expense of losing

their freedom, individuality, and reality. Singleton (2016) comments on Soma and states that “*Brave New World's* government maintains control by making the citizens so happy that they don't care about their personal liberty. Their tool is soma”. Mustapha Mond excitedly states that “there is always soma, delicious soma, half a gramme for a half holiday, a gramme for a week-end, two grammes for a trip to the gorgeous East, three for a dark eternity on the moon” (P. 47). This quotation promotes the use of soma during happy and sad times, celebration and mourn.

While John the Savage refuses all the superficial happiness and inhabitant. When Mustapha Mond attempted to persuade him the new and modernized philosophy. John insists and says “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.” (P. 211). The Controller interprets his needs by “claiming the right to be unhappy” (P. 211) and accepting fate, illness, disease, sadness and anger, which are the banished from the World State for the better life.

The protagonist, John, refuses the superficial living and inhabitant of the World State. The previous dialogue reveals the inharmonious relationship between happiness and freedom. It also indicates a confrontation between two socioeconomic classes. This type of confrontation is distinguished as the “dialectical materialism” and defines as “philosophical approach to reality derived from the writings of Karl Marx and Friedrich Engels. For Marx and Engels, materialism meant that the material world, perceptible to the senses, has an objective reality independent of mind or spirit.” (Britannica.com).

John realizes his incapability to fit into the civilized community and eventually commits suicide. The novel ends with John's hanging body. Huxley adopts an illustrative language to describe John's swinging corpse, “North, north-east, east, south-east, south, south-south-west, then paused, and, after a few seconds, turned as unhurriedly back towards the left. South-South-west, south, south-east, east ...” (P. 299). Huxley's

metaphor suggests that John's feet were compass needles, and he is lost and clueless in this modern world. His suicide equally represents his defeat and failure to fit in the unfamiliar civilized world. Tuzzeo (2008) explains John's suicide

“These directions are rather cinematic as Huxley shows John's lifeless body swinging 'in one direction, stopping, and swinging back in reverse. This symbolizes John's attempted escape out of the society that eventually fails as he is “reversed” and brought back into their world. The emphasis on direction also indicates the dangerous direction of the society; a direction Huxley does not want to follow as it can only lead to the death of man or at least the death of the last man to fight for “unhappiness”. (P. 107)

The caste system, sleep-teaching, propaganda, and soma represent the four tools the World Controllers use to manipulate and control the community. Primarily making the use of language (sleep-teaching and propaganda) the most inevitable tools, since these are the ones that set the base of the community's belief system. Slogans and mottos are generally brief phrases and sentences that are easy to remember and repeat. In addition, it conveys a certain symbolical meaning which reflects beliefs and ideals. Tuzzeo (2008) compares the slogans mentioned in the *Brave New World* and *Nineteen-Eighty-Four*. She claims that “*Brave New World's* slogans are much less illogical and cryptic in nature”, adding that “Huxley's mottos are much more positive in tone” (P. 21). Therefore, propaganda is very efficient and effective due to its repetitive nature, people's mindset can shift and accept some vulgar and undesirable concepts. It can direct and manipulate public opinion. Jacques Ellul wrote in his book *Propaganda: The Formation of Men's*

Attitudes, that Modern propaganda must consist of scientific research and analysis of psychology and sociology (P. 3-4).

Furthermore, Modern propaganda organizations must learn “people’s needs, mechanism, social psychology, and in-depth psychology”. Then the set of rules and values which will be promoted will be based on the results of the research and analysis. But before its official release, the organization tests the propaganda subject and view its effect to get the exact analysis of both, the environment and individual (P. 3-4). The previous book was published thirty-three years after *Brave New World*. This validates Huxley’s perspective on propaganda and precalculated conditioning.

Apart from John, the rest of the *Brave New World* community will never recognize their lack of power. They are delusional and unrealistic. In addition, for their willingness to escape reality through soma. Even the most intelligent people like Helmholtz, ultimately reveals restriction to his humanistic features. Bernard, Helmholtz, and John experience what Marx refers to as alienation. They face it on diverse levels for different reasons. John experiences alienation at the severest level which is why it precedes him to commit suicide. Bernard, on the other half, his alienation heads him to revenge and gain power.

Ultimately, Helmholtz besides his limited comprehension, he allows himself to be more passionate towards Shakespeare’s plays which are additionally against the rule. Nevertheless, the rest of the community undergoes a loss the individualism. They will not experience alienation nor fragmentation if their vision is clouded by superficial happiness.

Aldous Huxley declares that when he wrote *Brave New World*, his visions concentrated on the ultimate revolution. During his interview at Berkeley Language Center, Huxley (1962) explains that

“Dictators become more and more scientific, more and more concerned with the technically perfect, perfectly running society, they will be more and more interested in the kind of techniques which I imagined and described from existing realities in BNW. So that, it seems to me then, that this ultimate revolution is not really very far away, that we, already a number of techniques for bringing about this kind of control are here, and it remains to be seen when and where and by whom they will first be applied in any large scale.”

His speech uncovers the purpose of his novel. His intention is to inform the readers and raise awareness of these techniques. Modern marketing focuses on selling happiness, through weight loss, designer clothes, the latest technologies...etc. Happiness should only be a sensation not a goal. It should only be a means not an end. After all, happiness and struggles are parts of life.

4.2.4 Repetitive Sayings and Mottos in the *Brave New World*

The table underneath is the catchphrases and mottos mentioned in the *Brave New World* including its explanatory. In addition to provide further explanation on the earlier statement (the switch of Hallowed texts and scripts into shallow writings and statements).

Saying/Motto	Explanatory
“Community, Identity, Stability”	This is the World State’s motto. As long as the <i>identity</i> is predetermined, and

	<i>community</i> is cloned, the <i>stability</i> will remain.
“Cleanliness is next to fordliness”	Originated from the Bible as “ <i>Cleanliness is next to Godliness</i> ”. The community worship Henry Ford. Therefore, replacing Fordliness from Godliness. The purpose of this sayings is to promote good sanitation in order to prevent sickness or suffering.
“Civilization is Sterilization”	Purifying from any imperfect traits in civilization in order to create an ideal and stable community.
“When the individual feels, the community reels”	This clarifies prioritizing the community over the individual including the loss of independence and liberty. It also promotes the use of soma.
“The more stitches, the less riches” “Ending is better than mending”	This encourages to constantly get new clothes to contribute the mass production and consumerism.
“Never put off till tomorrow the fun you can have today.”	Original quoted by Benjamin Franklin “Don't put off until tomorrow what you can do today”. This encourages the

	community to always seek entertainment and pleasure.
“I suppose that beautiful and inspiring saying Our Ford’s: ‘History is bunk. History, ’ ...” (P. 29)	Mustapha Mond declares this statement as one of Henry Ford’s Sacred declarations. Which means that history has no place for the modern society.
“A gramme is better than a damn.” "I take a gramme and only am."	To motivate the people to take soma either if one feels angry or sad and it also can be taken without any purpose.
"Everyone belongs to everyone else”	Prohibiting monogamy and individualism.

4.3 Ideology and Literature

The French philosopher, Destutt de Tracy, coined the term ‘ideology’ At the end of the eighteenth century. Destutt indicated the term to express applying new intellectual ideas into practice. He primarily focused on revolutionary politics and the abstract of the Enlightenment. The Age of Enlightenment (also known as the Age of Reason) represents a European intellectual movement that emerged in the seventeenth and eighteenth centuries (Britannica.com). Its definition states as “ideas concerning God, reason, nature, and humanity were synthesized into a worldview that gained wide assent in the West and that instigated revolutionary developments in art, philosophy, and politics.” (Britannica.com).

Similarly, Karl Marx was also influenced by the Enlightenment. The foundation of his theories and perspective was built upon the science and philosophy of the Age of

Reason. This conducted him to develop the profoundly influential sociology theory, Marxism. Hook (1968) states that Marxism and the Enlightenment consist of complex subjects and any statement related should be carefully qualified. He also concludes that both rely on the philosophy of science and reason as the base, and that will benefit the belief of the reasonable human rights.

Marxism evaluates the social and economic structure through its material conditions. According to one of Marx's books, *The German Ideology* (1846), it perceives the historical material circumstances are caused by its ideas, perspectives, and consciousness, in other words, its ideology. The ideology is developed by the economic base of society. Marx famously referred to ideology as the 'false consciousness' because the consciousness of human changes depending on the economic system. The social conditions form the social consciousness. All subjects related to politics, ethics, environment, religion, derive from material behaviours.

The ruling class (bourgeois) sets society's ideology because they are the center of control for material production. The community's dominant ideas are the ideas of the ruling class, according to Marx's beliefs. Williams (1977) declares Marxism did not originate the definition of ideology, but all Marxist theories are based on culture, ideas, and especially literature. Marx claims that literature reveals an ideology in a sophisticated and artistic form. While Althusser (1969) argues that art and ideology do have a somewhat related, but art can underrate the ideology of its time (P. 13). Overall art and literature are parts of society's superstructure. Therefore, it is a part of society's ideology.

4.3.1 The Ideology of *The Winner Stands Alone*

The financial market collapsed when Coelho finished compiling his book. He advised his readers to reconsider the real values in life as a way to cope with the financial

crisis. The author always finds a way to influence and advise his readers for a more decent living through his spiritual novels. When he wrote his first book, he revealed that *The Pilgrimage* (1987) is an autobiographical novel about his spiritual awakening and self-discovery experience. In contrast to Marx, who defines men's natural behaviour are far from spiritual thinking and imagination.

The Winner Stands Alone criticizes modern success because it is not a real personal pursuit but instead, people's ambition is being manipulated through famous people (the Superclass), the entertainment industry, and the arts. Like any author who intends to add part of his experience in their writings, Paulo states during an interview in 2008, "One is constantly challenged even by success". This does not mean that he is against having a successful living, he actually does encourage his readers to follow their personal potential alike in his novel, *The Alchemist* (1988). He wants his readers to self-discovery and re-evaluates their real-life values in *The Winner Stands Alone* and to not let their life goals get affected by a fantasized luxury. He states in his online blog "I only provoke people to think about things: For the superrich as well as a small-time taxi driver."

Marx ought to secure adjustments for a more righteous social living under the name of Reason. On the other half, Coelho aims the same but through spirituality. They both agree in terms of the injustice caused by the social manipulation and repressive system. In addition, both see the impractical effects of classicism. However, when he was asked during an interview if he supports Marxism, he only answers he "believes in equal opportunity". Then later added:

"There are two utopias which have damaged society a great deal: Communism and Freud. I consider it useless to seek the blame for one's own failings in one's parents. My

books are not catharsis. But I do place my soul on display.

There are no open wounds. But there are some pretty scars.”

In addition, the main character, Igor, is a former soldier during the Soviet Union which is where he learns his professional killing technique. After the collapse of the communist country, he builds his own mobile company and becomes an overachiever. Furthermore, Igor’s character was build based on the economic circumstances.

Coelho also attempts to help people, aside from his books. He publicly rejects injustice. He declares in his online blog that “For ten years, I have been a member of the Shimon Perez Center for Peace, which concerns itself with the struggle for peace in the Middle East. Has anything changed? Nothing!”.

In conclusion, Marx and Coelho aim to make the world a better place but through very dissimilar approaches. Marx pursues to enhance the material condition apart from mind or spirit and Coelho seeks to inspire people through mysticism and holiness, with his words, actions, and initiatives. As well as, depicting realistic incidents to allow his readers to feel more related.

4.3.2 The Ideology of *Brave New World*

As the son of a schoolmaster and writer (Leonard Huxley), and the grandson of a zoologist (Thomas Henry Huxley), Aldous Huxley grew up surrounded by an academic family. He was enlightened by literature and science in his prior years before becoming a scientist and a writer. His novels reflect his intellectual background, as he also referenced famous literature and philosophers’ figures such as George Bernard Shaw, Sigmund Freud, and Shakespeare.

His characters also share the same name as the famous philosophers: Bernard Marx and Sarojini Engels, which recalls the surnames of Karl Marx and Frederick Engels. Helmholtz, who parallels the famous German physicist and physician, Hermann von Helmholtz. Henry Foster and it is the identical name of a British scientist and the Controller, Mustapha Mond. Mond in scientific terms is short for the Modified Newtonian dynamics. Including places, such as the Bloomsbury Centre. Bloomsbury is a district in London and is the location of the British Museum and other plentiful cultural, intellectual, and educational organizations.

The detailed description in the novel somewhat illustrates realistic laboratory processes, such as how children are fertilized, cloned, and decanted. Whilst living in the modernism era, his writings are straightforward and rich with imagery, for example, “their hands gloved with a pale corpse-coloured rubber”, “The light was frozen, dead, a ghost.” (P. 4). He brought life to his imagination based on applying new scientific and technological discoveries in his science-fiction work due to his fear of such advancement may result in increasing effects on dehumanization.

Huxley describes the World State using an Idealistic tone, stating “Everybody is now happy”. He implements this technique to show readers the real price of happiness. Struggling and pain are important aspects of life, and they are humanistic features that serve people, but the people of the World State are escaping their reality through Soma. He defends these humanistic features through the tragic works of Shakespeare.

The reason why “everybody is now happy”, is that society forms false consciousness based on their government's demand. Hypnopaedia and propaganda represent the tools of manipulation. Huxley and Marx's concept parallels in this case. They criticize controlling society by suppressing them. Another concept in which both disapprove of is classicism. Again, employing a romanticizing tone, Huxley claims that

each caste is contented to their positions, even the lower castes accept to be treated in dehumanizing manners. Overall, the economic system shapes the social mentality in *Brave New World*, and to sustain the economic and social structure is to maintain the mass production in biology and technology.

In his book, *The Doors of Perception* (1954), is autobiographical writing about his psychedelic experience under the influence of mescaline, and it similar to Soma. He claims in his book that the psychedelic experience is a new experiment for spiritual enlightenment, and he compares it with prayer and meditation (P. 39). In the novel, soma is described as “all the advantages of Christianity and alcohol; none of their defects”. Huxley claims that his psychedelic experience allowed him to undergo mysticism and spirituality at the most significant level, he also publishes similar statements in another book, *The Divine Within: Selected Writings on Enlightenment* (1992). Although soma is consumed as one of the government’s instruments to control the community, Huxley continued experimenting with psychedelic drugs. Same as Linda, who did not experience death because of her heavy hallucinations from Soma, Huxley did the same, his last request before he died was to take psychedelics.

Nowadays, science is far more advanced than Huxley’s time and many negatives effects have been found in drugs and it has been banned for obvious reasons. Additionally, Experimentation is one of the significant qualities of the Modernism era. As his writings reflect, Aldous Huxley is a set of contradictions and that his hunger for knowledge and curiosity resulted in new ideas and concepts which continues to benefit the world till present.

Chapter Five

5.0 Introduction

In the final chapter of this research, the researcher provides the conclusions of the previous analyses, as well as recommendations for the related future studies.

5.1 Conclusions

The state of feeling pain is not the same as the state of being repressed, although being suppressed will result in suffering. This is not the same case in *Brave New World*. Pain and suffering are abolished from the World State. “Everybody is now happy” observes the World State controller. The futuristic world strikes the most significant level of scientific and technological advancement. Sickness and disease are unfamiliar terms. While family, fathers, mother, religion, and books are all banned. Huxley uses Shakespeare’s tragic works to defend his opinion. The reason why suffering is an essential part of life is that, through suffering, one is capable of growing and learning. However, the people of the World State will never experience pain because of the government’s conditioning. That is why learning, and personal development cannot be seen. Even John who is morally strong ends his life because is unable to keep up with the modernized world. The only character who transfers his pain into a learning experience in both novels is Igor. He ends up being fulfilled and happy. While the rest of the characters are living the opposite.

The totalitarian system although aims for the citizens to be happy but they are employing suppressing tools to achieve it. On the other hand, *The Winner Stands Alone*, depicts a constant state of worrying and suffering. The novel’s only a twenty-four-hour timeline. The characters are always seeking either something they do not possess or more

of something they own. Overall, in both novels, material objects are everyday pursuit. This is what Coelho and Huxley warn their readers about. Therefore, it is discovered that the material circumstances are what shapes society, through manipulating the social psychology and maintaining classicism. Coelho and Huxley use very different settings and novel elements, they use spirituality as a solution. Coelho uses the symbolic character; Olivia to guide Igor to the golden path. While Huxley uses John, the savage to utter Shakespearian passages.

Karl Marx seeks to resolve social problems through creating public adjustments should consist of establishing a classless society and equality. Although both novels have completely different settings and story-line, both have common social problems and conflicts. The Marxist Analysis demonstrates how the economic condition can be used to analyse the social conditions and the form of false consciousness. The researcher also concludes the societal and economic structure, through its materialistic traits. As well as how the material circumstances are the results of the social ideology. For example, how Gabriela aims to be a successful actress to be own a part of the economic power by being a member of the Superclass. In *Brave New World*, it is found that The Central London Hatchery and Conditioning Centre is the essence of the World State's economic power by Teaching its citizen certain beliefs and ideology.

The second Marxist analysis uncovers the psychological problems and conflicts, which result from the ruling class manipulation. In addition, false social consciousness is influenced by these manipulations. Alienation and fragmentation are some of the results of the Marxist analysis as well. For instance, Igor who is a former soldier during the Soviet Union (Communism) and currently a mobile factory owner (Capitalist). He suffers from severe psychological problems and shifts him into being a psychopathic murder.

While John the Savage, committed suicide because he could not blend with the civilized society.

The third Marxist analysis reveals the conflicts in which results from classicism. The Superclass is the highest class in the social hierarchy in the Cannes Film Festival. Later on, it shows that the Superclass itself is divided in to a different hierarchy. This leads the community to never feeling satisfied to what they own nor ever being fulfilled in their lives.

After analyzing the three Marxist analysis, the ideology of the writers and their works are investigated. In order to conclude the ideology of the novels, it is important to study the writers' belief system and intellect as well. Therefore, some other works are mentioned and investigated to seek further understanding of the authors' viewpoint and perspective. It is also found that the ruling class in both novels are the manipulators or used as a tool to manipulate the social consciousness and culture.

In conclusion, the objective of Marx, Huxley, and Coelho is to promote social adjustments in distinct ways. This statement is not intended to degrade Karl Marx, but only the purpose to find the influence of their writings, because of Karl Marx's books, Marxism is still a dynamic social and economic philosophy. Marx influenced by the Enlightenment and believed that people are only products created by public and cultural conditioning apart from divine power. He criticized the ruling class's control of the people's ideology. While Huxley's involvement in science and Hollywood steered him to be fearful of the future because it leading to increase dehumanization. Due to Technology and science, people are easily replaced and in worst cases controlled, since technology improves the spread of propaganda and genetic engineering was discovered. Ultimately, Coelho distributes the same image on propaganda but expresses it in another manner. He informs his readers about the truth behind fame, money, and power. how movies and

films (propaganda) represent superficial success and delusions, and one should not obtain material items as an everyday pursuit.

5.2 Recommendations

When implementing the Marxist approach, the researcher recommends selecting novels or other literary arts, that suffer from material circumstances. To analyse the economic and social structure in a simpler way. Marxism is a complex philosophy, and to date, new theories are constantly developing. Therefore, the researcher also recommends selecting theories that resonate with literature and arts. As for the ideology analysis, it is recommended to read the biography of the selected author as well as their works (other books, personal essays, and letters), to gain a clearer perspective of their thoughts.

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