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Research Article

Adorno's Cultural Industry Theory in the Environment of Internet Development

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Traditional cultural industry theory is confined to a specific historical context, and the theoretical level of simple denial and criticism of cultural industry phenomena has lost its historical significance. The development of the cultural industry is the inevitable result of the development of the market economy. It enables people to recover from their values in the spirit of humanism. This article was aimed at studying and evaluating Adorno's cultural industry theory based on the development environment of the Internet and using literature review techniques to obtain, collect, and summarize research related to Adorno's cultural industry and its subject critical theory, analyze, summarize, and classify their views and opinions, as well as data on gender significance and limitations, and compare and extract. In the research stage of the thesis, firstly, the background and conditions of Adorno's critical theory of cultural industry were systematically investigated with a complete historical and logical method. Then, it combines theory with practice and uses Adorno's critical theory of contemporary Chinese cultural industry to find problems and defects. Finally, based on the difference between Adorno's living environment and the current environment, it is logical to compare Adorno's theory with comparative research methods in modern China, but it needs to be improved and perfected.

1. Introduction

Adorno's cultural industry is Western Marxist ideology and culture, but Western Marxist ideology is essentially a beacon of my country's classical Marxism, which can be used as a reference to enhance my country's national experience [1, 2]. The Chinese cultural industry appeared for a short time in the 1990s, but it has successfully penetrated into modern society [3]. Its tremendous influence on Kannada-speaking society forces us to think about and explore cultural industries. The commercialization and popularity of music in modern Chinese society and the unification of TV and literary creation kitsch programs have also increased the awareness of cultural institutions in the fields of education and politics [4]. The cultural industry pushes culture and celebrities to the limit and opposes that culture affects people's lives and undermines public opinion. Therefore, it is very important to learn about the cultural industry on a regular basis. Revisiting Adorno's cultural industry and understanding the roots of his suspicion and important attitude towards the cultural industry will certainly help our cultural research [5].

In today's world cultural trends, the highest level of cultural development is the cultural industry, which is an amazing historical fact [6]. Ada analytically reconstructed the rise of the Department of Art and Cultural Management, which was established in Istanbul about 20 years ago and has been training graduates in Turkey ever since. He believes that as a microcase, when trying to solve the problem of "cultural industry" as an education field, the knowledge provided by this experience is worthy of discussion and consideration [7]. Some scholars describe that in the view of Adorno's cultural industry theory, "popular culture" is generally a hodgepodge, imposed on the masses from the top down. But as far as the status quo of Chinese popular culture is concerned, Adorno's "denial of the cultural industry" has two states. On the one hand, in our real life, there are many phenomena that fit his description: contradictory situation [8]. In addition, some scholars believe that Adorno believes that modern culture and art in capitalist society have been

commercialized. Although this commercialized culture and art is popular and universal, in "popular culture," art loses in "popular culture," criticism, and negation function. The strong culture formed by popular culture has the social function of weakening people's enterprising spirit and changing people's souls [9]. Based on this fact, this article chooses to explore the cultural industry theory of the Frankfurt School from the development environment of the Internet.

There are two main innovations in this article: One is to classify and integrate Adorno's critical theory of cultural industries based on understanding and knowledge and extract the basic framework of Adorno's critical theory of cultural industries that the author understands. Previous work on the critical theory of Adorno's cultural industry was largely based on a general explanation of his theory and lacked the core coupling and integration of the critical theory of Adorno's cultural industry. This article tries to integrate Adorno's critical theory of cultural industries from the author's theory and understanding and reveals the profound colors behind Adorno's critical theory of cultural industries. The second is to examine the critical theory of Adorno's cultural industry in the context of the development of socialist culture with Chinese characteristics. At present, most domestic research on Adorno is purely theoretical. Some are just the combination of theory and Chinese reality, some focus on the shortcomings of Adorno's theory in Chinese society, and some lack detailed research on the problem. This article broke the leg and fits mechanically, pushing the reality of Chinese society into Adorno's theoretical framework. This article combines Adorno's critical theory of cultural industries and at the same time combines Adorno's critical theory of cultural industries with the actual situation of China's sustainable development, based on the positive aspects of Adorno's critical theory of cultural industries. It is used to study the reality of China and provide specific references for the construction of socialist culture with Chinese characteristics.

2. Research on the Theoretical Evaluation and Enlightenment of Adorno's Cultural Industry in the Internet Development Environment

2.1. The Connotation of Cultural Industry

2.1.1. *Standardization.* Adorno believes that the term "industry" in the cultural industry means "not only the production process, but also the standardization of things and the reasonable and efficient allocation of technology." With the development of media technology, cultural and artistic products are decorated with commodities with the same details, similar plots, and consistent styles. Such works can win the applause of the masses, but it is difficult to leave an indelible impression in their hearts. "Cultural industry technology realizes standardization and mass production by subtracting the two logical differences between social work and social system." In order to make products attractive to consumers and occupy the market, producers "rationalize" according to consumers' preferences. The choice is

more and more in line with the tastes of the vast majority of people, coupled with the so-called fashion trends, so the presented cultural works of art lose their individuality, and the manufacturer claims that the products are unique and each one cannot be replaced.

2.1.2. *Commercialization.* The industrial age enabled the mass production of cultural and artistic works, and technology accelerated the standardized production of cultural and artistic products. All of these are closely related to the basic characteristics of cultural industry products as commodities. "Art works that are products of the cultural industry are not real art, but are produced as products that can be sold immediately on the market." The cultural industry is formed under the conditions of a developed capitalist market and has become a general law of the market economy. Adorno specifically pointed out that handicrafts are distributed as commodities in production and consumption activities. Now "people can replace the so-called use value in the structure of cultural commodities with exchange value." When cultural and artistic works become popular as products, their use value, that is, aesthetic value, is replaced by exchange value. People consume cultural and artistic works to increase visibility and profit.

2.1.3. *Falsehood.* The standardization and commercialization of the cultural industry have led to the false personality of cultural and artistic works. This false personality became popular with the deliberate defense of the ruling class to guide public opinion to follow the trend and create public opinion. "A maverick movie star uses curly hair to cover his eyes and show his originality, etc." Once the entire society is integrated into the cultural industry system, only when individuals reach a consensus with the general public can the industrial society tolerate the existence of individuals. Therefore, even if an individual knows the hypocrisy of this character, he will remain silent so as not to be rejected. Over time, the public loses the ability to distinguish between true and false. In this sense, "the personification of the cultural industry is nothing more than a marketing strategy, an era when consumers are deceived."

2.2. *Evaluation of Adorno's Cultural Industry Theory.* Adorno's theory of cultural industry is the most representative theory of the Frankfurt School. Its influence lies in that it first proposed the concept of "cultural industry" and revealed that the existence and development of cultural industry is a sign of the decline of capitalist society, a serious phenomenon of alienation. Adorno was the first person in the Frankfurt School to pay attention to mass culture, and he was the first to bring mass culture and higher culture into the theoretical research field of modern culture at the same time.

During the Second World War, the American cultural industry was very prosperous, and the public can appreciate various forms of cultural products. In such a realistic context, Adorno's pessimistic criticism of the industrialization of cultural products is undoubtedly like a "timely rain," pouring out the consciousness of the public. Adorno pointed

out that the harmfulness of the cultural industry is manifested in the elimination of human personality, loss of the aesthetic value of art, domestication of public thoughts, and elimination of public judgment. When the public embraced the cultural industry and when the public wandered in the ocean of the cultural industry, he tried to use straightforward expressions and sharp comments to alert the public and prevent the public from being deceived by the cultural industry. He also worked hard to maintain elite culture. The authority and purity of art prevent the decline of culture.

In short, he warned cultural producers to produce cultural products with a sense of social responsibility and reminded the public to treat culture with a speculative perspective.

3. Investigation and Research on the Theoretical Evaluation and Enlightenment of Adorno's Cultural Industry in the Environment of Internet Development

3.1. Research Methods. This article adopts the online questionnaire survey method to conduct a questionnaire survey on the public's awareness of Adorno's cultural industry in the Internet environment. In the process of analyzing the characteristics of the cultural industry in the representative Internet environment, the characteristics of industrialization are interpreted through texts and raised to the level of theoretical understanding. On the basis of grasping the theory of cultural industry, sum up the industrialization characteristics of cultural industry under the Internet environment with universal laws.

3.2. Data Collection. This article mainly uses Questionnaire Star to distribute questionnaires online. A total of 255 questionnaires were distributed online. Because there will be a small reward after filling in the questionnaire, the effective rate of the questionnaire returned is 100%.

3.3. Data Processing and Analysis. This article uses SPSS 22.0 software to count and analyze the results of the questionnaire and conduct a *t*-test. The *t*-test formula used in this article is as follows:

$$t = \frac{\bar{X} - \mu}{(\sigma X)/(\sqrt{n})}, \tag{1}$$

$$t = \frac{\overline{X_1} - \overline{X_2}}{\sqrt{\left(\left((n_1 - 1)S_1^2 + (n_2 - 1)S_2^2\right)/(n_1 + n_2 - 2)\right)(1/n_1 + 1/n_2)}}. \tag{2}$$

Among them, formula (1) is a single population test, *s* is the sample standard deviation, and *n* is the number of samples. Formula (2) is the double population test, and the sum is the sample size.

4. Investigation and Analysis of Adorno's Theoretical Evaluation and Enlightenment of Cultural Industry in the Environment of Internet Development

4.1. Development of the Cultural Industry. Different from Adorno's statement, Chinese scholars refer to the "cultural industry" as the cultural industry and believe that the cultural industry is a process of producing and composing cultural products and cultural services according to industrialization standards. The Chinese government attaches great importance to the development of the cultural industry and has taken it as a national policy to implement it. The development of technology will inevitably bring about the prosperity of culture. Only in this way can society achieve internal balance. The development of cultural industries is an unstoppable trend. When the level of productivity increases and material needs are met, people will naturally pursue spiritual satisfaction. Since the reform and opening up, China's economy has achieved unprecedented development, and the cultural industry has risen rapidly in the course of economic development, as shown in Figure 1. "Data shows that in 2020, the growth rate of residents' consumption of spiritual and cultural products is 9% higher than the growth of consumption of material products, as shown in Table 1. The cultural industry has undoubtedly become a new branch of China's economic growth." But today in this society where technology is taking off and commercialization is strong, the industrialization of culture has also brought some problems. Adorno's critical theory provides another reference for understanding the cultural significance of the cultural industry. We cannot but consider the convenience brought to mankind by the cultural industry.

Judging from the aesthetics of today's popular culture at that time, many works were full of entertainment and interest, and some were very mediocre, but they caused a strong shock to the Chinese people's psychology at that time. In fact, the entertainment and entertainment of popular culture itself, the personalized reading and singing of popular culture, and the innovation of expression methods brought by popular culture all contribute to the politicization, shaping, and grouping of culture and art. During the "Cultural Revolution," some people remember that they had sang "Everyone Has a Red Heart" and "The Great Proletarian Cultural Revolution is Good" before. After the ten-year catastrophe, they could only sing "Water" Jiaocheng and Jiaocheng Mountain. "He has hardened his heart and blood in his pale life, and then, whether he is a 20-year-old student or a student dragging children and girls, on the one hand, they are looking for the key to open the door of knowledge, on the other hand they are also looking for it," "Olive" and "Penghu Bay Grandma" in their dreams. Mass culture is essentially an entertaining and entertaining consumer culture and business culture, but there are a large number of Chinese who have just experienced the so-called "Cultural Revolution" for ten years I find myself lagging behind entertaining and
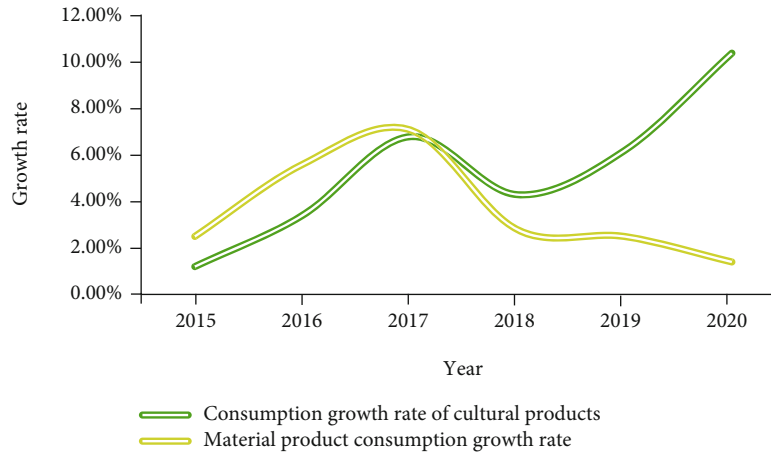
FIGURE 1: The growth rate of consumption of spiritual and cultural products compared with the growth rate of consumption of material products.

TABLE 1: The growth rate of consumption of spiritual and cultural products compared with the growth rate of consumption of material products.

Year	Consumption growth rate of cultural products	Material product consumption growth rate
2015	1.2%	2.5%
2016	3.4%	5.6%
2017	6.8%	7.1%
2018	4.3%	2.8%
2019	6.2%	2.5%
2020	10.4%	1.4%

TABLE 2: Proportion of application of cultural communication media in the Internet environment.

What kind of cultural communication medium do you usually use	Number of people	Percentage (%)
Press	22	8.6
Broadcast	23	9
Television	36	14.1
The Internet	57	22.3
Mobile phone	117	45.8

entertaining. Reading has a deeper meaning. Teresa Teng's soft voice and soothing melody have become, in a sense, people's dissatisfaction with integrated, politicized, and standardized culture and their yearning for secular life. The love story between Hong Kong's large-scale romantic novel and Taiwan not only provides an ideal love model but also provides an ideal state of transition from a rural society to an urban industrial society. It has all the material achievements of industrial civilization, and it retains the poetic and romantic feelings of rural society. This narrative method of dual opposition of good and evil, faith and betrayal, beauty and ugliness, and superiority and humility coincides with the efforts of the bourgeois Chinese to experience the indif-

ference and sense of justice in interpersonal relationships. The long-term class struggle requires warmth, justice and truth, kindness, and beauty.

4.2. Diversification of Communication Media. From the perspective of communication science, mass communication generally mainly passes through four media: newspapers, radio, television, and the Internet. Nowadays, mobile phones are sometimes classified as the fifth medium, as shown in Table 2. Each medium has its own characteristics. Newspapers and periodicals break through the limitations of time and space, their content is close to the masses, the readership is wide, and they are easy to collect and read carefully. Compared with newspapers and periodicals, broadcasting can release people's vision, and it also has the advantage of being able to transmit quickly and over long distances. Television and movies integrate audiovisual means to provide people with a wide range of information and entertainment. Figure 2 shows the application proportion of cultural communication media in the Internet environment.

The emergence of the network as the fourth medium has cross-media attributes and breaks through the framework of traditional mass communication. Since the network, information has changed from a linear transmission mode to a highly interactive communication mode. This mode makes the dissemination of information, and acceptance is more random and personal. Many newspapers, radio and television, and other physical media websites have appeared on the Internet. Most of these websites have opened audience feedback platforms. Using this platform, people can comment on news information or program columns, so the media can make timely adjustments to the audience. In this way, the active choice of the company acts on the development of the media. This realizes that the mass communication process described by Fiske is like dialogue and negotiation. It is an activity of exchange and interaction, which can perfectly show the main role of the audience.

The communication function of mobile phones is embodied in the form of short messages. In many cases, mobile phones and the Internet are connected with each
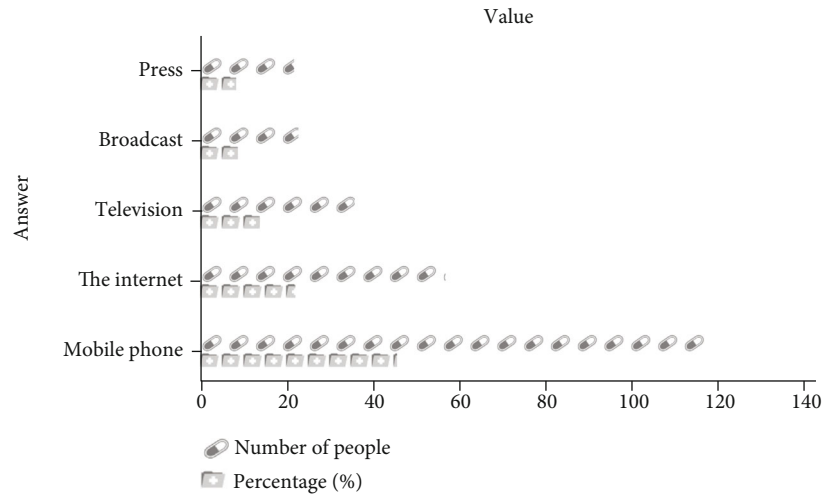
FIGURE 2: Proportion of the application of cultural communication media in the Internet environment.
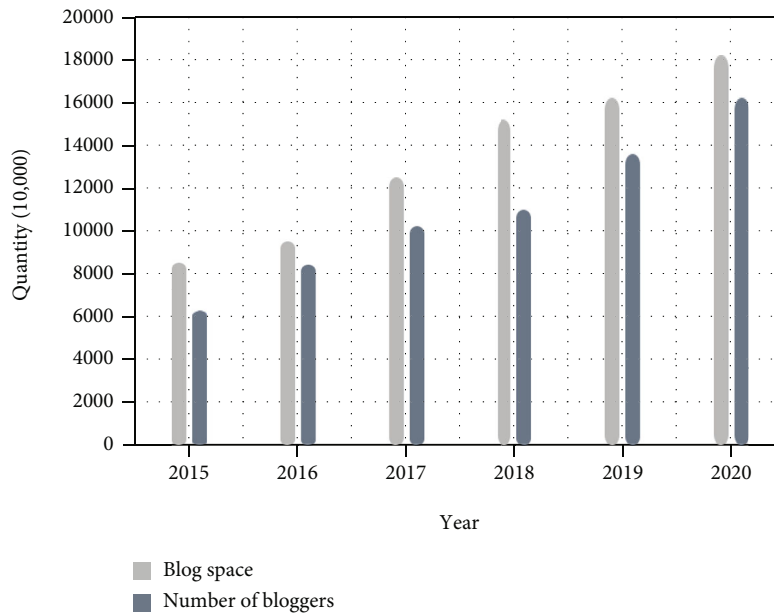

FIGURE 3: Changes in blog usage.

other. The popularization of mobile phones in life now makes this kind of message spreading information ubiquitous. In the event of natural disasters such as earthquakes, droughts, floods, and storms, the government will use text messages to remind the public to pay attention to disaster prevention. Like other media, mobile phone media has also been entertained, and the release of funny text messages has become one of the ways people express emotions. There will also be people with ulterior motives spreading rumors through text messages. For example, after the Wenchuan earthquake in 2008, mobile phone users in many areas received text messages claiming that there would be an earthquake, causing panic. While people enjoy the convenience and entertainment of short messages, they are often troubled by spam and fraudulent short messages. In any case, the diversity of media not only makes more people's lives more colorful but also proves the value of the audience. Of course, we must also face up to the shortcomings in these media and give full play to their role.

The emergence and rapid promotion of blogs is another iconic phenomenon in the development of popular culture in 2005. Blog (Blog) is a simple way to publish personal information. Anyone can complete the creation, circulation, and update of a personal website through registration. In 2002, the concept of blog was introduced to China and developed rapidly. In 2005, the scale of blogs grew, and the number of blog sites registered by Chinese users exceeded 33 million. Blogs make full use of network interactive functions and timely updates, allowing people to access the most valuable information and resources at the fastest speed. They can also talk with friends, meet friends, and have in-depth exchanges. The blog has brought a great impact to the
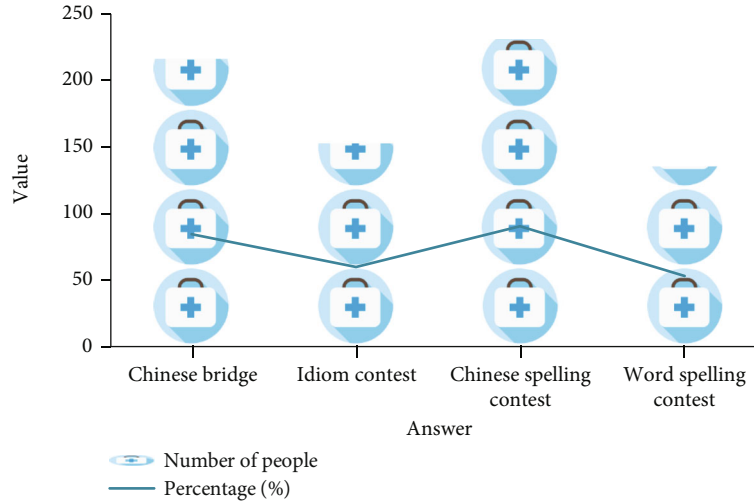
FIGURE 4: Proportion of watching programs with rich knowledge reserves.

TABLE 3: Percentage of watching programs with rich knowledge reserve.

The rich knowledge reserve programs you love to watch (multiple choices)	Number of people	Percentage (%)
Chinese Bridge	215	84.3
Idiom Contest	152	59.6
Chinese spelling contest	230	90.1
Word spelling contest	135	52.9

traditional Chinese writing concept. Its appearance marked the emergence of "civilian writing" and the expression of "civilian voice" in the era of popular culture. "Publishing" in China is the "discourse privilege" of a small number of people, and most of them are silent in front of "words." The emergence of blogs allows everyone to display their own words instead of the previous writing skills. It must reach a certain level of sophistication and then be printed and published by the publishing agency. Therefore, for a while, blogs have become an ideal space for public expression. As of 2020, the number of blog spaces in China has reached 182.55 million, and the number of blog authors has reached 162.54 million, as shown in Figure 3.

With the increase in the number of subscribers, blogs are integrated into social life at an extremely fast speed and gradually become popular as a basic service based on the Internet, followed by a series of innovative business models such as blog advertising, blog search, corporate blogs, mobile blogs, blog publishing, and independent domain name blogs. In the next few years, as a new media phenomenon, the influence of blogs can surpass traditional media and become the most dazzling cultural phenomenon in popular culture.

4.3. Ignorance of the Main Body Status of the Masses. Adorno's critical theory of cultural industry is too concentrated on the commercialization of culture and the nature of products. It has not done too much explanation and research for the purchasers of goods, that is, the general public, and has ignored the subjectivity of the people. Almost all the masses are classified as passive receivers, which overemphasizes their passivity and degrades the subjective initiative of the masses. There is no doubt that there will be consumers if there are commodities. Therefore, in the process of consuming cultural industrial products, the role of the masses as consumers is also very important, and the dominant position of the masses cannot be ignored. Some scholars who are engaged in literary writing will still stick to their original intentions, will not be secularized due to the drive of interests, maintain the artistic quality of their works, and reject the commercial nature. Some excellent literary works cannot be bought with money, and writers are unwilling to sell their hard work, leaving them to enjoy with Bole who knows art. When watching a variety of TV dramas and TV programs, not all audiences will follow the plot, and people with discernment awareness are still common. No matter how true the advertising is or how superb the screenwriter's skills are, there will always be some viewers who will turn off the TV dismissively or transfer to other TV stations. For example, CCTV produced Chinese Bridge, Idiom Contest, Chinese Characters Spelling contests, word spelling contests, and other programs. This type of program allows the audience to appreciate the talents of the contestants while enriching their knowledge reserves. While appreciating the wonderful performances of the contestants, more people are encouraged to participate in it. and also improved their cultural literacy as shown in Figure 4. Moreover, Adorno did not realize that in modern society, the needs of the masses are objective, but he has not clearly solved such problems. It is also impossible for the public's cultural needs to be completely satisfied. Adorno clearly saw this point, but he did not conduct a more detailed study on this. Table 3 shows the watch ratio of rich knowledge reserve programs.

5. Conclusions

How to use scientific popular culture criticism to guide the development of popular culture and improve the aesthetic

connotation of serving the people is an urgent problem to be faced and solved in our country's popular culture criticism circles. This paper digs deep into the cultural connotation for aesthetic criticism and pays attention to the commercial criticism of popular elements of popular culture from the perspectives of economics and communication. It also conducts technical and media criticism of the high-tech technological connotations contained in popular culture. The research conforms to the humanistic orientation and cultural compatibility characteristics of popular cultural criticism and fully and effectively reveals the connotation of popular cultural texts.

Data Availability

The data underlying the results presented in the study are available within the manuscript.

Disclosure

The author confirms that the content of the manuscript has not been published or submitted for publication elsewhere.

Conflicts of Interest

There is no potential conflict of interest in our paper.

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