

Dystopian Literature A Theory And Research

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The Fourth Industrial Revolution - Klaus Schwab
2017-01-03

World-renowned economist Klaus Schwab, Founder and Executive Chairman of the World Economic Forum, explains that we have an opportunity to shape the fourth industrial revolution, which will fundamentally alter how we live and work. Schwab argues that this revolution is different in scale, scope and complexity from any that have come before. Characterized by a range of new technologies that are fusing the physical, digital and biological worlds, the developments are affecting all disciplines, economies, industries and governments, and even challenging ideas about what it means to be human. Artificial intelligence is already all around us, from supercomputers, drones and virtual assistants to 3D printing, DNA sequencing, smart thermostats, wearable sensors and microchips smaller than a grain of sand. But this is just the beginning: nanomaterials 200 times stronger than steel and a million times thinner than a strand of hair and the first transplant of a 3D printed liver are already in development. Imagine "smart factories" in which global systems of manufacturing are coordinated virtually, or implantable mobile phones made of biosynthetic materials. The fourth industrial revolution, says Schwab, is more significant, and its ramifications more profound, than in any prior period of human history. He outlines the key technologies driving this revolution and discusses the major impacts expected on government, business, civil society and individuals. Schwab also offers bold ideas on how to harness these changes and shape a better future—one in which technology empowers people rather than replaces them; progress serves society rather than disrupts it; and in which innovators respect moral and ethical boundaries rather than cross them. We all have the opportunity to contribute to developing new frameworks that advance progress.

Critical Theory and Dystopia - Patricia McManus
2022-06-21

Bringing the resources of critical theory to bear on the genre of dystopian fiction, this volume demonstrates both the continuing potential of Theodor Adorno's work on literature, and the meaning of dystopia when considered in the light of Adorno's critique of modernity.

Blast, Corrupt, Dismantle, Erase - Brett Josef Grubisic
2014-06-16

What do literary dystopias reflect about the times? In *Blast, Corrupt, Dismantle, Erase*, contributors address this amorphous but pervasive genre, using diverse critical methodologies to examine how North America is conveyed or portrayed in a perceived age of crisis, accelerated uncertainty, and political volatility. Drawing from contemporary novels such as Cormac McCarthy's *The Road*, Neil Gaiman's *American Gods*, and the work of Margaret Atwood and William Gibson (to name a few), this book examines dystopian literature produced by North American authors between the signing of NAFTA (1994) and the tenth anniversary of 9/11 (2011). As the texts illustrate, awareness of and deep concern about perceived vulnerabilities—ends of water, oil, food, capitalism, empires, stable climates, ways of life, non-human species, and entire human civilizations—have become central to public discourse over the same period. By asking questions such as "What are the distinctive qualities of post-NAFTA North American dystopian literature?" and "What does this literature reflect about the tensions and contradictions of the inchoate continental community of North America?" *Blast, Corrupt, Dismantle, Erase* serves to resituate dystopian writing within a particular geo-social setting and introduce a productive means to understand both North American

dystopian writing and its relevant engagements with a restricted, mapped reality.

Dystopian Literature - M. Keith Booker 1994

Dystopian literature is a potent vehicle for criticizing existing social conditions and political systems. While utopian literature portrays ideal worlds, dystopian literature depicts the flaws and failures of imaginative societies. Often these societies are related to utopias, and the dystopian writers have chosen to reveal shortcomings of those social systems previously considered ideal. This reference overviews dystopian theory and summarizes and analyzes numerous dystopian works. By reviewing the critical thought of particular dystopian theorists, the beginning of the volume provides a theoretical context for the remainder of the book. Because dystopian literature is so closely related to utopian writing, the reference profiles and discusses eight important utopian works. The rest of the book includes entries for numerous dystopian novels, plays, and films. Each entry summarizes the work and discusses dystopian themes. The entries include short bibliographies, with full bibliographic information provided at the end of the volume. This comprehensive guide covers the full period from Thomas More's *Utopia* to the present day.

Utopia/Dystopia - Michael D. Gordin 2010-08-23

The concepts of utopia and dystopia have received much historical attention. Utopias have traditionally signified the ideal future: large-scale social, political, ethical, and religious spaces that have yet to be realized. *Utopia/Dystopia* offers a fresh approach to these ideas. Rather than locate utopias in grandiose programs of future totality, the book treats these concepts as historically grounded categories and examines how individuals and groups throughout time have interpreted utopian visions in their daily present, with an eye toward the future. From colonial and postcolonial Africa to pre-Marxist and Stalinist Eastern Europe, from the social life of fossil fuels to dreams of nuclear power, and from everyday politics in contemporary India to imagined architectures of postwar Britain, this interdisciplinary collection provides new understandings of the utopian/dystopian experience. The essays look at such issues as imaginary utopian perspectives leading to the 1856-57 Xhosa Cattle Killing in South Africa, the functioning racist utopia behind the Rhodesian independence movement, the utopia of the peaceful atom and its global dissemination in the mid-1950s, the possibilities for an everyday utopia in modern cities, and how the Stalinist purges of the 1930s served as an extension of the utopian/dystopian relationship. The contributors are Dipesh Chakrabarty, Igal Halpin, Fredric Jameson, John Krige, Timothy Mitchell, Aditya Nigam, David Pinder, Marci Shore, Jennifer Wenzel, and Luise White.

State of Fear - Michael Crichton 2009-10-13

New York Times bestselling author Michael Crichton delivers another action-packed techno-thriller in *State of Fear*. When a group of eco-terrorists engage in a global conspiracy to generate weather-related natural disasters, it's up to environmental lawyer Peter Evans and his team to uncover the subterfuge. From Tokyo to Los Angeles, from Antarctica to the Solomon Islands, Michael Crichton mixes cutting edge science and action-packed adventure, leading readers on an edge-of-your-seat ride while offering up a thought-provoking commentary on the issue of global warming. A deftly-crafted novel, in true Crichton style, *State of Fear* is an exciting, stunning tale that not only entertains and educates, but will make you think.

The Heart Goes Last - Margaret Atwood 2015-09-29

From the bestselling author of *The Handmaid's Tale* and

The Testaments—in the gated community of Consilience, residents who sign a contract will get a job and a lovely house for six months of the year...if they serve as inmates in the Positron prison system for the alternate months. "Captivating...thrilling." —The New York Times Book Review Stan and Charmaine, a young urban couple, have been hit by job loss and bankruptcy in the midst of nationwide economic collapse. Forced to live in their third-hand Honda, where they are vulnerable to roving gangs, they think the gated community of Consilience may be the answer to their prayers. At first, this seems worth it: they will have a roof over their heads and food on the table. But when a series of troubling events unfolds, Positron begins to look less like a prayer answered and more like a chilling prophecy fulfilled. The Heart Goes Last is a vivid, urgent vision of development and decay, freedom and surveillance, struggle and hope—and the timeless workings of the human heart.

Playing Dystopia - Gerald Farca 2018-11-30

Video games permeate our everyday existence. They immerse players in fascinating gameworlds and exciting experiences, often inviting them in various ways to reflect on the enacted events. Gerald Farca explores the genre of dystopian video games and the player's aesthetic response to their nightmarish gameworlds. Players, he argues, will gradually come to see similarities between the virtual dystopia and their own 'offline' environment, thus learning to stay wary of social and political developments. In his analysis, Farca draws from a variety of research fields, such as literary theory and game studies, combining them into a coherent theory of aesthetic response to dystopian games.

Female Rebellion in Young Adult Dystopian Fiction - Sara K. Day 2016-04-15

Responding to the increasingly powerful presence of dystopian literature for young adults, this volume focuses on novels featuring a female protagonist who contends with societal and governmental threats at the same time that she is navigating the treacherous waters of young adulthood. The contributors relate the liminal nature of the female protagonist to liminality as a unifying feature of dystopian literature, literature for and about young women, and cultural expectations of adolescent womanhood. Divided into three sections, the collection investigates cultural assumptions and expectations of adolescent women, considers the various means of resistance and rebellion made available to and explored by female protagonists, and examines how the adolescent female protagonist is situated with respect to the groups and environments that surround her. In a series of thought-provoking essays on a wide range of writers that includes Libba Bray, Scott Westerfeld, Tahereh Mafi, Veronica Roth, Marissa Meyer, Ally Condie, and Suzanne Collins, the collection makes a convincing case for how this rebellious figure interrogates the competing constructions of adolescent womanhood in late-twentieth- and early twenty-first-century culture.

Never Let Me Go - Kazuo Ishiguro 2009-03-19

From the Booker Prize-winning author of *The Remains of the Day* and *When We Were Orphans*, comes an unforgettable edge-of-your-seat mystery that is at once heartbreakingly tender and morally courageous about what it means to be human. Hailsham seems like a pleasant English boarding school, far from the influences of the city. Its students are well tended and supported, trained in art and literature, and become just the sort of people the world wants them to be. But, curiously, they are taught nothing of the outside world and are allowed little contact with it. Within the grounds of Hailsham, Kathy grows from schoolgirl to young woman, but it's only when she and her friends Ruth and Tommy leave the safe grounds of the school (as they always knew they would) that they realize the full truth of what Hailsham is. *Never Let Me Go* breaks through the boundaries of the literary novel. It is a gripping mystery, a beautiful love story, and also a scathing critique of human arrogance and a moral examination of how we treat the vulnerable and different in our society. In exploring the themes of memory and the impact of the past, Ishiguro takes on the idea of a possible future to create his most moving and powerful book to date.

The Man in the High Castle - Philip K. Dick 2011

In a classic work of alternate history, the United States is divided up and ruled by the Axis powers after

the defeat of the Allies during World War II. Reissue. Winner of the Hugo Award for Best Novel.

Dystopia & Education - Jessica A. Heybach 2013-04-01
Dystopia and Education: Insights into Theory, Praxis, and Policy in an age of Utopia Gone Wrong provides an as-of-yet unexplored critical perspective for examining contemporary educational theory, praxis, and policy with particular reference to the current state of dehumanizing and often oppressive policy and practices that have come to demarcate the era of NCLB and RTT. The authors in this collection employ dystopian themes found in literature, film, visual art, and video games as the lens for that critical inquiry. As such *Dystopia and Education: Insights into Theory, Praxis, and Policy* is an essential contribution to the philosophical/critical tradition in educational scholarship. It is especially valuable because the inquiry undertaken is from a new perspective—one that will extend the critical tradition into a yet unexplored arena. Given the educational climate established by NCLB and RTT, this collection is especially important to the ongoing critical analysis of such policy mandates. There is also a significantly important timeliness to this book given NCLB's utopian expectation of universal academic proficiency among American schoolchildren by the year 2014: as educators race to achieve such a noble yet naïve goal, this collection of essays examines the educational environment that has been enacted to achieve such ends, and describes our current state as a utopia-gone wrong.

Dystopian Fiction East and West - Erika Gottlieb 2001-07-04

Gottlieb juxtaposes the Western dystopian genre with Eastern and Central European versions, introducing a selection of works from Russia, Poland, Hungary, and Czechoslovakia. She demonstrates that authors who write about and under totalitarian dictatorship find the worst of all possible worlds not in a hypothetical future but in the historical reality of the writer's present or recent past. Against such a background the writer assumes the role of witness, protesting against a nightmare world that is but should not be. She introduces the works of Victor Serge, Vassily Grossman, Alexander Zinoviev, Tibor Dery, Arthur Koestler, Vaclav Havel, and Istvan Klima, as well as a host of others, all well-known in their own countries, presenting them within a framework established through an original and comprehensive exploration of the patterns underlying the more familiar Western works of dystopian fiction.

Visions of Dystopia in China's New Historical Novels - Jeffrey C. Kinkley 2014-11-04

The depiction of personal and collective suffering in modern Chinese novels differs significantly from standard Communist accounts and most Eastern and Western historical narratives. Writers such as Yu Hua, Su Tong, Wang Anyi, Mo Yan, Han Shaogong, Ge Fei, Li Rui, and Zhang Wei scramble common conceptions of China's modern development, deploying avant-garde narrative techniques from Latin American and Euro-American modernism to project a surprisingly òun-Chineseó dystopian vision and critical view of human culture and ethics. The epic narratives of modern Chinese fiction make rich use of magical realism, surrealism, and unusual treatments of historical time. Also featuring graphic depictions of sex and violence and dark, raunchy comedy, these novels deeply reflect China's turbulent recent history, representing the overthrow of the monarchy in the early twentieth century and the resulting chaos of revolution and war; the recurring miseries perpetrated by class warfare during the dictatorship of Mao Zedong; and the social dislocations caused by China's industrialization and rise as a global power. This book casts China's highbrow historical novels from the 1990s to the mid-2000s as a distinctively Chinese contribution to the form of the global dystopian novel and, consequently, to global thinking about the interrelations of utopia and dystopia.

Scraps Of The Untainted Sky - Thomas Moylan 2018-03-05

Dystopian narrative is a product of the social ferment of the twentieth century. A hundred years of war, famine, disease, state terror, genocide, ecocide, and the depletion of humanity through the buying and selling of everyday life provided fertile ground for this fictive underside of the utopian imagination. From the classical works by E. M. Forster, Yevgeny Zamyatin, Aldous Huxley, George Orwell, and Margaret Atwood, through the new maps of hell in postwar science fiction, and most recently in the dystopian turn of the 1980s and

1990s, this narrative machine has produced challenging cognitive maps of the given historical situation by way of imaginary societies which are even worse than those that lie outside their authors' and readers' doors. In *Scraps of the Untainted Sky*, Tom Moylan offers a thorough investigation of the history and aesthetics of dystopia. To situate his study, Moylan sets out the methodological paradigm that developed within the interdisciplinary fields of science fiction studies and utopian studies as they grow out of the oppositional political culture of the 1960 and 1970s (the context that produced the project of cultural studies itself). He then presents a thorough account of the textual structure and formal operations of the dystopian text. From there, he focuses on the new science-fictional dystopias that emerged in the context of the economic, political, and cultural convulsions of the 1980s and 1990s, and he examines in detail three of these new "critical dystopias": Kim Stanley Robinson's *The Gold Coast*, Octavia Butler's *The Parable of the Sower*, and Marge Piercy's *He, She, and It*. With its detailed, documented, and yet accessible presentation, *Scraps of the Untainted Sky* will be of interest to established scholars as well as students and general readers who are seeking an in-depth introduction to this important area of cultural production.

Gale Researcher Guide for: Utopian and Dystopian Fiction: Aldous Huxley - M. Keith Booker

Gale Researcher Guide for: Utopian and Dystopian Fiction: Aldous Huxley is selected from Gale's academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research.

The Dystopian Imagination in Contemporary Spanish Literature and Film - Diana Q. Palardy 2018-07-27

This study examines contemporary Spanish dystopian literature and films (in)directly related to the 2008 financial crisis from an urban cultural studies perspective. It explores culturally-charged landscapes that effectively convey the zeitgeist and reveal deep-rooted anxieties about issues such as globalization, consumerism, immigration, speculation, precarity, and political resistance (particularly by Indignados [Indignant Ones] from the 15-M Movement). The book loosely traces the trajectory of the crisis, with the first part looking at texts that underscore some of the behaviors that indirectly contributed to the crisis, and the remaining chapters focusing on works that directly examine the crisis and its aftermath. This close reading of texts and films by Ray Loriga, Elia Barceló, Ion de Sosa, José Ardillo, David Llorente, Eduardo Vaquerizo, and Ricardo Menéndez Salmón offers insights into the creative ways that these authors and directors use spatial constructions to capture the dystopian imagination.

The Age of Dystopia - Louisa MacKay Demerjian 2016-02-29

This book examines the recent popularity of the dystopian genre in literature and film, as well as connecting contemporary manifestations of dystopia to cultural trends and the implications of technological and social changes on the individual and society as a whole. Dystopia, as a genre, reflects our greatest fears of what the future might bring, based on analysis of the present. This book connects traditional dystopian works with their contexts and compares these with contemporary versions. It centers around two main questions: Why is dystopia so popular now? And, why is dystopia so popular with young adult audiences? Since dystopia reflects the fears of society as a whole, this book will have broad appeal for any reader, and will be particularly useful to teachers in a variety of settings, such as in a high school or college-level classroom to teach dystopian literature, or in a comparative literature classroom to show how the genre has appeared in multiple locales at different times. Indeed, the book's interdisciplinary nature allows it to be of use in classes focussing on politics, bioethics, privacy issues, women's studies, and any number of additional topics.

Utopian/dystopian Literature - Paul G. Haschak 1994

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New Perspectives on Dystopian Fiction in Literature and Other Media - Saija Isomaa 2020-08-27

This collection of essays examines various forms of dystopian fiction in literature, television, and digital

games. It frames the timely trend of dystopian fiction as a thematic field that accommodates several genres from societal dystopia to apocalyptic narratives and climate fiction, many of them examining the hazards of science and technology to human societies and the ecosystem. These are genres of the Anthropocene par excellence, capturing the dilemmas of the human condition in the current, increasingly precarious epoch. The essays offer new interpretations of classical and contemporary works, including the canonised prose of Orwell, Atwood and Cormac McCarthy, modern pop culture classics like *Battlestar Galactica*, *Fallout* and *Hunger Games*, and the work of Johanna Sinisalo, a pioneer of Finnish speculative fiction. From Thomas Pynchon to *Watership Down*, the volume's multifaceted approach offers fresh perspectives to those already familiar with existing research, but it is no less accessible for newcomers to the ever-expanding field of dystopian studies.

The Post-utopian Imagination - M. Keith Booker 2002

In America, the long 1950s were marked by an intense skepticism toward utopian alternatives to the existing capitalist order. This skepticism was closely related to the climate of the Cold War, in which the demonization of socialism contributed to a dismissal of all alternatives to capitalism. This book studies how American novels and films of the long 1950s reflect the loss of the utopian imagination and mirror the growing concern that capitalism brought routinization, alienation, and other dehumanizing consequences. The volume relates the decline of the utopian vision to the rise of late capitalism, with its expanding globalization and consumerism, and to the beginnings of postmodernism. In addition to well-known literary novels, such as Nabokov's *Lolita*, Booker explores a large body of leftist fiction, popular novels, and the films of Alfred Hitchcock and Walt Disney. The book argues that while the canonical novels of the period employ a utopian aesthetic, that aesthetic tends to be very weak and is not reinforced by content. The leftist novels, on the other hand, employ a realist aesthetic but are utopian in their exploration of alternatives to capitalism. The study concludes that the utopian energies in cultural productions of the long 1950s are very weak, and that these works tend to dismiss utopian thinking as naïve or even sinister. The weak utopianism in these works tends to be reflected in characteristics associated with postmodernism.

Ray Bradbury - Robin Anne Reid 2000

Provides the first full-length critical treatment of Science Fiction writer Ray Bradbury with accessible analysis of 8 of his major works.

The Cambridge Companion to Utopian Literature - Gregory Claeys 2010-08-05

Since the publication of Thomas More's genre-defining work *Utopia* in 1516, the field of utopian literature has evolved into an ever-expanding domain. This Companion presents an extensive historical survey of the development of utopianism, from the publication of *Utopia* to today's dark and despairing tendency towards dystopian pessimism, epitomised by works such as George Orwell's *Nineteen Eighty-Four* and Margaret Atwood's *The Handmaid's Tale*. Chapters address the difficult definition of the concept of utopia, and consider its relation to science fiction and other literary genres. The volume takes an innovative approach to the major themes predominating within the utopian and dystopian literary tradition, including feminism, romance and ecology, and explores in detail the vexed question of the purportedly 'western' nature of the concept of utopia. The reader is provided with a balanced overview of the evolution and current state of a long-standing, rich tradition of historical, political and literary scholarship.

Imagining Surveillance - Peter Marks 2015-06-23

Critically assesses how literary and cinematic eutopias and dystopias have imagined and evaluated surveillance. *Imagining Surveillance* presents the first full-length study of the depiction and assessment of surveillance in literature and film. Focusing on the utopian genre (which includes positive and negative worlds), this book offers an in-depth account of the ways in which the most creative writers, filmmakers and thinkers have envisioned alternative worlds in which surveillance in various forms plays a key concern. Ranging from Thomas More's genre-defining *Utopia* to Spike Jones provocative film *Her*, *Imagining Surveillance*

explores the long history of surveillance in creative texts well before and after George Orwell's iconic *Nineteen Eighty-Four*. It fits that key novel into a five hundred year narrative that includes some of the most provocative and inventive accounts of surveillance as it is and as it might be in the future. The book explains the sustained use of these works by surveillance scholars, but goes much further and deeper in explicating their brilliant and challenging diversity. With chapters on surveillance studies, surveillance in utopias before Orwell, *Nineteen Eighty-Four* itself, and utopian texts post-Orwell that deal with visibility, spaces, identity, technology and the shape of things to come, *Imagining Surveillance* sits firmly in the emerging cultural studies of surveillance. **Key Features:** The first sustained account of the representation of surveillance in eutopian and dystopian literature and film. Charts surveillance's historical development and creative responses to that development. Provides a detailed critical account of the ways that surveillance studies has utilised utopias to formulate its ideas. Offers new readings of literary texts and films from *Mores Utopia* through George Orwell's *Nineteen Eighty-Four* to Margaret Atwood's *Oryx and Crake* and films from Fritz Lang's *Metropolis* to Neil Blomkamp's *Elysium* and beyond. *The Modern American Novel of the Left* - M. Keith Booker 1999

Unique in its scope of coverage, this reference work provides students and scholars interested in researching modern American leftist and working-class culture with a convenient starting place for examining American leftist and working-class novels of the past century. The book begins with a brief historical survey of the development of this cultural phenomenon. It then offers brief descriptions of selected critical, historical, and theoretical works that are a useful background to the novels. The bulk of the book comprises detailed alphabetically arranged discussions of more than 170 modern American novels of the Left, along with brief considerations of more than 240 other works. The novels discussed in detail include a number of works by major American authors, including John Dos Passos, John Steinbeck, Ernest Hemingway, Theodore Dreiser, and Upton Sinclair. Also covered are works by a number of other writers in the rich but neglected tradition of American leftist literature. These writers naturally include 1930s proletarian novelists such as Mike Gold, Agnes Smedley, Myra Page, Josephine Herbst, Tillie Olsen, Meridel Le Sueur, Jack Conroy, and Thomas Bell. But they also include figures ranging from early twentieth-century socialists such as I. K. Friedman and Leroy Scott, to African American novelists such as Richard Wright and Toni Morrison, to Chicano writers such as Alejandro Morales and Americo Paredes.

Science Fiction: A Very Short Introduction - David Seed 2011-06-23

David Seed examines how science fiction has emerged as a popular genre of literature in the 20th century, and discusses it in relation to themes such as science and technology, space, aliens, utopias, and gender. Looking at some of the most influential writers of the genre he also considers the wider social and political issues it raises.

Dystopia - Gregory Claeys 2016-11-17

Dystopia: A Natural History is the first monograph devoted to the concept of dystopia. Taking the term to encompass both a literary tradition of satirical works, mostly on totalitarianism, as well as real despotisms and societies in a state of disastrous collapse, this volume redefines the central concepts and the chronology of the genre and offers a paradigm-shifting understanding of the subject. Part One assesses the theory and prehistory of 'dystopia'. By contrast to utopia, conceived as promoting an ideal of friendship defined as 'enhanced sociability', dystopia is defined by estrangement, fear, and the proliferation of 'enemy' categories. A 'natural history' of dystopia thus concentrates upon the centrality of the passion or emotion of fear and hatred in modern despotisms. The work of Le Bon, Freud, and others is used to show how dystopian groups use such emotions. Utopia and dystopia are portrayed not as opposites, but as extremes on a spectrum of sociability, defined by a heightened form of group identity. The prehistory of the process whereby 'enemies' are demonised is explored from early conceptions of monstrosity through Christian conceptions of the devil and witchcraft, and the persecution of

heresy. Part Two surveys the major dystopian moments in twentieth century despotisms, focussing in particular upon Nazi Germany, Stalinism, the Chinese Cultural Revolution, and Cambodia under Pol Pot. The concentration here is upon the political religion hypothesis as a key explanation for the chief excesses of communism in particular. Part Three examines literary dystopias. It commences well before the usual starting-point in the secondary literature, in anti-Jacobin writings of the 1790s. Two chapters address the main twentieth-century texts usually studied as representative of the genre, Aldous Huxley's *Brave New World* and George Orwell's *Nineteen Eighty-Four*. The remainder of the section examines the evolution of the genre in the second half of the twentieth century down to the present.

Absent Rebels: Criticism and Network Power in 21st Century Dystopian Fiction - Annika Gonnermann 2021-04-19

Absent Rebels: Criticism and Network Power in 21st Century Dystopian Fiction focuses on the relationship between literary dystopia, network power and neoliberalism, explaining why rebellion against a dystopian system is absent in so many contemporary dystopian novels. Also, this book helps readers understand modern power mechanisms and shows ways how to overcome them in our own daily lives.

Violence and Dystopia - Daniel Cojocaru 2015-09-18

Violence and Dystopia is a critical examination of imitative desire, scapegoating and sacrifice in selected contemporary Western dystopian narratives through the lens of René Girard's mimetic theory. The first chapter offers an overview of the history of Western utopia/dystopia with a special emphasis on the problem of conflictive mimesis and scapegoating violence, and a critical introduction to Girard's theory. The second chapter is devoted to J.G. Ballard's seminal novel *Crash* (1973), Chuck Palahniuk's *Fight Club* (1996) and *Rant* (2007), and Brad Anderson's film *The Machinist* (2004). It is argued that the car crash functions as a metaphor for conflictive mimetic desire and leads to a quasi-sacrificial crisis as defined by Girard for archaic religion. The third chapter focuses on the psychogeographical writings of Iain Sinclair and Peter Ackroyd. Walking the streets of London the pedestrian represents the excluded underside of the world of Ballardian speed. The walking subject is portrayed in terms of the expelled victim of Girardian theory. The fourth chapter considers violent crowds as portrayed by Ballard's late fiction, the writings of Stewart Home, and David Peace's *GB84* (2004). In accordance with Girard's hypothesis, the discussed narratives reveal the failure of scapegoat expulsion to restore peace to the potentially self-destructive violent crowds. The fifth chapter examines the post-apocalyptic environments resulting from failed scapegoat expulsion and mimetic conflict out of control, as portrayed in Sinclair's *Radon Daughters* (1994), Margaret Atwood's *The Handmaid's Tale* (1985) and *Oryx and Crake* (2003), and Will Self's *The Book of Dave* (2006).

Survive and Resist - Shauna L. Shames 2019-08-06

Authoritarianism is on the march—and so is dystopian fiction. In the brave new twenty-first century, young-adult series like *The Hunger Games* and *Divergent* have become blockbusters; after Donald Trump's election, two dystopian classics, *1984* and *The Handmaid's Tale*, skyrocketed to the *New York Times* best-seller list. This should come as no surprise: dystopian fiction has a lot to say about the perils of terrible government in real life. In *Survive and Resist*, Amy L. Atchison and Shauna L. Shames explore the ways in which dystopian narratives help explain how real-world politics work. They draw on classic and contemporary fiction, films, and TV shows—as well as their real-life counterparts—to offer funny and accessible explanations of key political concepts. Atchison and Shames demonstrate that dystopias both real and imagined help bring theories of governance, citizenship, and the state down to earth. They emphasize nonviolent resistance and change, exploring ways to challenge and overcome a dystopian-style government. Fictional examples, they argue, help give us the tools we need for individual survival and collective resistance. A clever look at the world through the lenses of pop culture, classic literature, and real-life events, *Survive and Resist* provides a timely and innovative approach to the fundamentals of politics for an era of creeping tyranny.

Modern Dystopian Fiction and Political Thought - Adam

Stock 2018-10-16

Over the past few years, 'dystopia' has become a word with increasing cultural currency. This volume argues that we live in dystopian times, and more specifically that a genre of fiction called "dystopia" has, above others, achieved symbolic cultural value in representing fears and anxieties about the future. As such, dystopian fictions do not merely mirror what is happening in the world: in becoming such a ready referent for discussions about such varied topics as governance, popular culture, security, structural discrimination, environmental disasters and beyond, the narrative conventions and generic tropes of dystopian fiction affect the ways in which we grapple with contemporary political problems, economic anxieties and social fears. The volume addresses the development of the narrative methods and generic conventions of dystopian fiction as a mode of socio-political critique across the first half of the twentieth century. It examines how a series of texts from an age of political extremes contributed to political discourse and rhetoric both in its contemporary setting and in the terms in which we increasingly cast our cultural anxieties. Focusing on interactions between temporality, spatiality and narrative, the analysis unpicks how the dystopian interacts with social and political events, debates and ideas, Stock evaluates modern dystopian fiction as a historically responsive mode of political literature. He argues that amid the terrors and upheavals of the first half of the twentieth century, dystopian fiction provided a unique space for writers to engage with historical and contemporary political thought in a mode that had popular cultural appeal. Combining literary analysis informed by critical theory and the history of political thought with archival-based historical research, this volume works to shed new light on the intersection of popular culture and world politics. It will be of interest to students and scholars in literary studies, cultural and intellectual history, politics and international relations.

Film and the American Left - M. Keith Booker 1999

Summaries of selected films with leftist ideas and concerns.

Margaret Atwood's Dystopian Fiction - Sławomir Kuźnicki 2017-05-11

This volume details Margaret Atwood's dystopian novels through the themes of the ambivalent ethics of science and technology, the position of women in the male-dominated world, and the ambiguous role played by religion and spirituality. The book's unique and original approach places Atwood's fiction within the contemporary world, with all the problems of our fast-changing reality. Furthermore, it provides an excellent reading of her dystopias in a broader, humanist context, with an emphasis on the social, cultural and political issues that have been important for both her, the writer, and us, the readers.

Ulysses, Capitalism and Colonialism - M. Keith Booker 2000

The work of James Joyce, especially *Ulysses*, can be fully understood only when the colonial and postcolonial context of Joyce's Ireland is taken into account. Reading Joyce as a postcolonial writer produces valuable new insights into his work, though comparisons of Joyce's work with that of African and Caribbean postcolonial writers provides reminders that Joyce, regardless of his postcolonial status, remains a fundamentally European writer whose perspective differs substantially from that of most other postcolonial writers. In addition to exploring Joyce's writings in light of recent developments in postcolonial theory, Booker employs a Marxist critical approach to assess the political implications of Joyce's work and examines the influence of Cold War anticommunism on previous readings of Joyce in the West. Focusing on Karl Radek's criticisms of Joyce, the volume begins with a detailed discussion of the rejection of Joyce's writings by many leftist critics. It then examines those aspects of *Ulysses* that can be taken as a diagnosis and criticism of the social ills brought to Ireland by British capitalism. The following chapters explore Joyce's language as part of his critique of capitalism, the role of history in his works, the failure of Joyce to represent the lower classes of colonial Dublin, and the political implications of Joyce's writings.

The Dystopian Impulse in Modern Literature - M. Keith Booker 1994

A detailed discussion of literary dystopias as social criticism in Zamyatin's *We*, Huxley's *Brave New World*, Orwell's 1984, and in contemporary works.

Emotions and Social Movements - Helena Flam 2007-04-11

Most research on social movements has ignored the significance of emotions. This edited volume seeks to redress this oversight and introduces new research themes and tools to the field of emotions and social movements. Sociologists and political activists around the world will find this volume to be of great interest due to its wide-ranging approach and its unique emphasis on the role of emotion in protest, dissent and social movements.

The Modern British Novel of the Left - M. Keith Booker 1998

The use of the spatial metaphor of a left vs. right opposition originated in the tendency of 19th century European legislatures to seat more radical members to the left of the presiding official. For nearly five decades, the left has come to be identified with totalitarianism and with Marxism and Communism, the most successful leftist movements of the 20th century. Many 20th century British novels reflect values antithetical to capitalism, explore the plight of the working class, and challenge the traditional socioeconomic and political views of the right. The British novel of the left represents a long and rich cultural tradition that includes a large number of important works. These novels are best understood as part of a cultural phenomenon that reacts against the mainstream tradition of British literature but also establishes and draws upon traditions of its own. British leftist novels have been produced in a number of modes and subgenres, including realism, modernism, historical novels, detective novels, and science fiction. This reference book provides students and scholars interested in pursuing research into modern British leftist and working-class culture with a convenient starting place that provides extensive coverage of British leftist and working-class novels of the past century. Through an introductory essay, the volume provides a brief historical survey of the development of this important cultural phenomenon from the Chartist period of the early 19th century to recent working class novels by such contemporary authors as Pat Barker and James Kelman. This survey is followed by an introductory discussion of Marxist literary theory, which is used throughout the book to illuminate individual novels within a theoretical framework consistent with that of most of the novels themselves. The second major part of the book is a guide to selected critical and historical works that presents brief descriptions of a variety of studies useful as background to any study of the British novel of the left. The bulk of the book consists of discussions of more than 130 individual novels of the left in a variety of modes and subgenres. This section includes late 19th century works by authors such as Margaret Harkness and George Bernard Shaw, important early 20th century works such as Robert Tressell's *The Ragged-Trousered Philanthropists*, a wide variety of works from the 1930s, when leftist cultural production was at its peak, and post World War II novels by writers such as Alan Sillitoe and John Berger. The book then ends with a discussion of a number of postcolonial novels of the left that help to illuminate issues relevant to British leftist culture as well.

The Order and the Other - Joseph W. Campbell 2019-10-15

In the mid- to late 2000s, the United States witnessed a boom in dystopian novels and films intended for young audiences. At that time, many literary critics, journalists, and educators grouped dystopian literature together with science fiction, leading to possible misunderstandings of the unique history, aspects, and functions of science fiction and dystopian genres. Though texts within these two genres may share similar settings, plot devices, and characters, each genre's value is different because they do distinctively different sociocritical work in relation to the culture that produces them. In *The Order and the Other: Young Adult Dystopian Literature and Science Fiction*, author Joseph W. Campbell distinguishes the two genres, explains the function of each, and outlines the different impact each has upon readers. Campbell analyzes such works as Lois Lowry's *The Giver* and James Dashner's *The Maze Runner*, placing dystopian works into the larger context of literary history. He asserts both dystopian literature and science fiction differently

empower and manipulate readers, encouraging them to look critically at the way they are taught to encounter those who are different from them and how to recognize and work within or against the power structures around them. In doing so, Campbell demonstrates the necessity of both genres.

Swastika Night - Katharine Burdekin 1985

In a "feudal Europe seven centuries into post-Hitlerian society, Burdekin's novel explores the connection between gender and political power and anticipates modern feminist science fiction."--Cover.

Contemporary Dystopian Fiction for Young Adults - Balaka Basu 2013-05-02

Winner of the Children's Literature Association Edited Book Award From the jaded, wired teenagers of M.T. Anderson's *Feed* to the spirited young rebels of Suzanne Collins' *The Hunger Games* trilogy, the protagonists of Young Adult dystopias are introducing a new generation of readers to the pleasures and challenges of dystopian imaginings. As the dark universes of YA dystopias continue to flood the market, *Contemporary Dystopian Fiction for Young Adults: Brave New Teenagers* offers a critical evaluation of the literary and political

potentials of this widespread publishing phenomenon. With its capacity to frighten and warn, dystopian writing powerfully engages with our pressing global concerns: liberty and self-determination, environmental destruction and looming catastrophe, questions of identity and justice, and the increasingly fragile boundaries between technology and the self. When directed at young readers, these dystopian warnings are distilled into exciting adventures with gripping plots and accessible messages that may have the potential to motivate a generation on the cusp of adulthood. This collection enacts a lively debate about the goals and efficacy of YA dystopias, with three major areas of contention: do these texts reinscribe an old didacticism or offer an exciting new frontier in children's literature? Do their political critiques represent conservative or radical ideologies? And finally, are these novels high-minded attempts to educate the young or simply bids to cash in on a formula for commercial success? This collection represents a prismatic and evolving understanding of the genre, illuminating its relevance to children's literature and our wider culture.