

UTOPIA: fictional community/society possessing highly desirable, near perfect qualities

- Eu (good) + ou (not) + topos (place) = non-existent / good-place-land
- a critical argument about society (some rational connection w normal world, ideal solutions to problems of how to organize human society (pol, laws, customs, soc cond))

DYSTOPIA : warnings against mistaken solutions

- its *location* in space or time varies
- 19th c. topsy-turvy wonderlands: spatially displaced from normal society but contemporaneous
--recently: set in the future, *this* may possibly lead to *that*

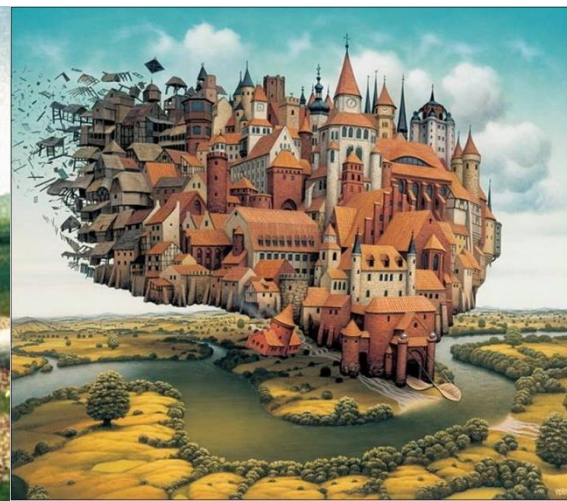
UTOPIAN FANTASY (GERBER) ↔ **FANTASY AS AN ANTI-UTOPIAN MODE** (ATTEBERRY)

* 1.) Movement of utopia is forwards, toward organized betterment of the world to come, or backwards to the present world, to show arguable claims about nature of *this* world

↔ essential movement of fantasy is inwards, towards the Healing of the land.

- *2.) fantasy is impossible by nature; utopias are impossible only if they don't work.
- Sir Thomas More: Utopia (1516), Bacon: New Atlantis (1628): land where "generosity and enlightenment, dignity and splendour, piety and public spirit" are the common qualities, the Biblical garden of Eden, Eldorado

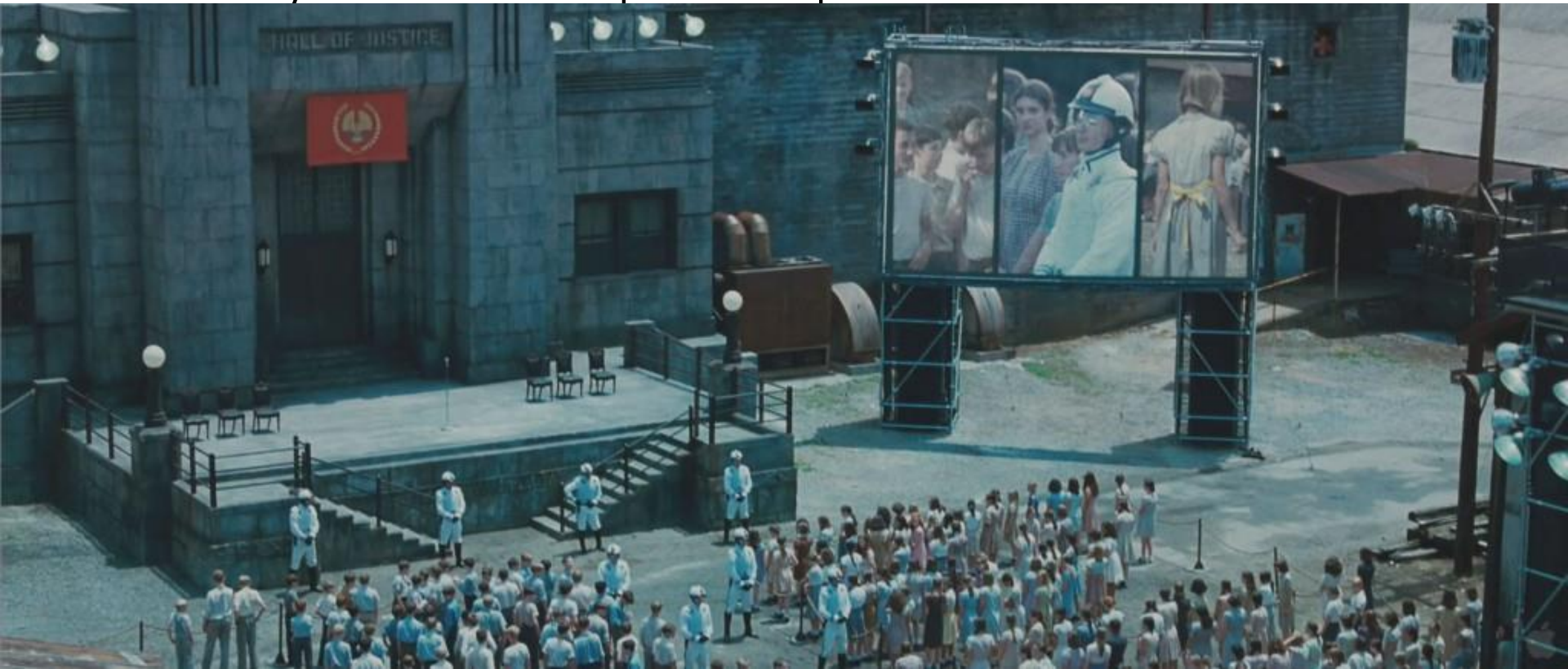
* **SIGNIFICANCE OF SPACE in FANTASY WORLDMAKING**



- **DYSTOPIA (CACOTOPIA, ANTI-UTOPIA)**
- fictional, futuristic community/society undesirable or frightening
- Alternate reality or speculative future, worst case scenario
- Apocalyptic vision: dehumanization, totalitarian governments, environmental disaster, cataclysmic decline in society
- →soc critique concerning real world issues, (environment, politics, economics, religion, psychology, ethics, science, technology: pollution, tyranny, exploitation, repression, poverty, injustice, bigotry, sects, immorality, medical ethics at stake: cloning)
- realistic dangers of progress (if problems ar not dealt w, it could lead to dystopia)
- *Illusion* of perfect society maintained through oppressive control system: simulation
- –IDEOLOGY CRITIQUE
- Corporate control: large corporations control society through products, advertising, media, surveillance, panopticism, CCTV (PK Dick. *Minority Report*, S King. *Running Man*)
- Bureaucratic control: mindless bureaucracy, relentless regulations, incompetent government officials (T Gilliam. *Brazil*, *Kafkaesque*)
- Technological control: computers, robots, scientific challenge of human identity, questions reality
(*The Matrix*, *The Terminator*, *I, Robot*)
- Philosophical/religious control: dictatorship or theocratic government, atheism, nihilism -disenchantment



- **Characteristics of a Dystopian Society**
- • Propaganda is used to control the citizens of society.
- • Information, independent thought, and freedom are restricted.
- • A figurehead or concept is worshipped by the citizens of the society.
- • Citizens are perceived to be under constant surveillance.
- • Citizens have a fear of the outside world.
- • Citizens live in a dehumanized state.
- • The natural world is banished and distrusted.
- • Citizens conform to uniform expectations. Individuality and dissent are wrong.
- • The society is an illusion of a perfect utopian world.

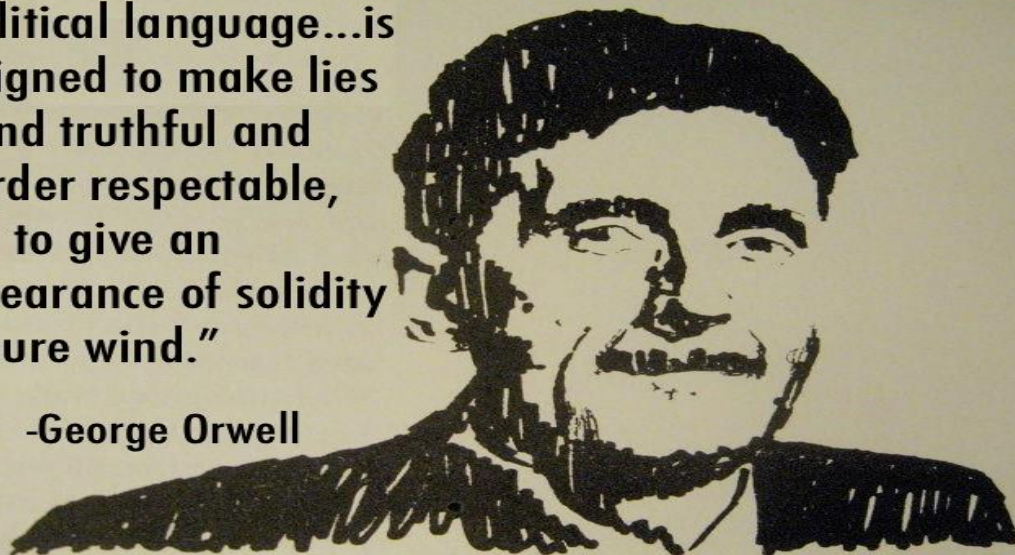


Dystopian Protagonist

- feels trapped and struggles to escape
- Questions the existing soc., pol. systems
- Believes or feels that sg is terribly wrong with society in which s/he lives
- Helps audience recognize negative aspects of the dystopian world through his/her perspective
→clash of viewpoints
- Appealing to YA readers: rebellion, messenger, hero's journey, catapulted from home into the unknown, youngsters save the world from fossilized, old system, errors of adults corrected by them
- Dark, bleak –ending ambiguous or candelight in dark, hope against all odds, but trauma narrative

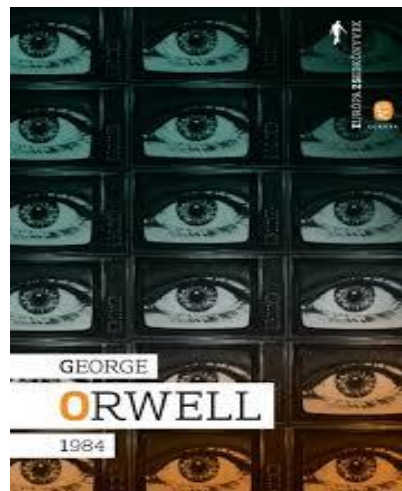
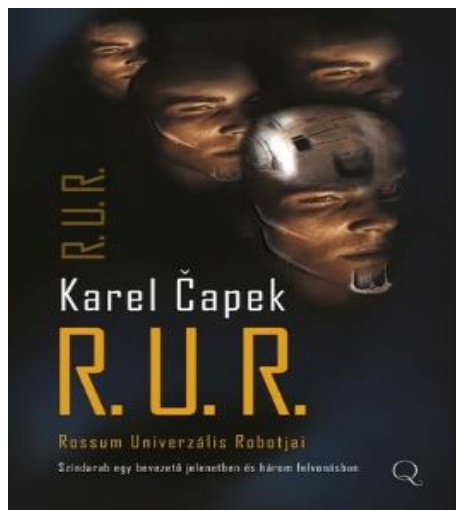
"Political language...is designed to make lies sound truthful and murder respectable, and to give an appearance of solidity to pure wind."

-George Orwell



dystopian societies in literary classics

- **Karel Čapek. *R.U.R.* (Rossums Universal Robot) (1920)**
human hybris: artificial creation, reproduction of senseless labor power, hostile robot rebellion
- **George Orwell. *Nineteen Eighty-Four* (1948)**
 - totalitarian invasive super state, public mind control, surveillance syst., delimit free will
 - IngSoc, Big Brother, ThinkPol, doublethink: blackwhite, Ministry of Truth, memory hole, thoughtcrime, unperson, Room 101,
 - propaganda brainwashing: „Freedom is slavery. Ignorance is power. War is Peace.”
 - *Newspeak*: logic of censorship: Sapir-Whorf hypothesis: linguistic relativism: lgg affects speaker's worldview/cognition, not only representative +formative of reality
 - "But it was all right, everything was all right, the struggle was finished. He had won the victory over himself. He loved Big Brother."
- **Aldous Huxley.; *Brave New World* (1931)** development in reproductive techn, psychological manipulated human population, GMO citizens, intelligence based soc hierarchy, Noble Savage in amoral hedonistic society, ironic utopia, Shakespeare references: The Tempest
- **Ray Bradbury. *Fahrenheit 451* (1951)** government burns books to create fear and apathy





Rewriting History

- Conspiracy theory
- Simulated reality
- Censorship of dictatorial regimes
- Alternate history



Suzanne Collins. *The Hunger Games* (2008)

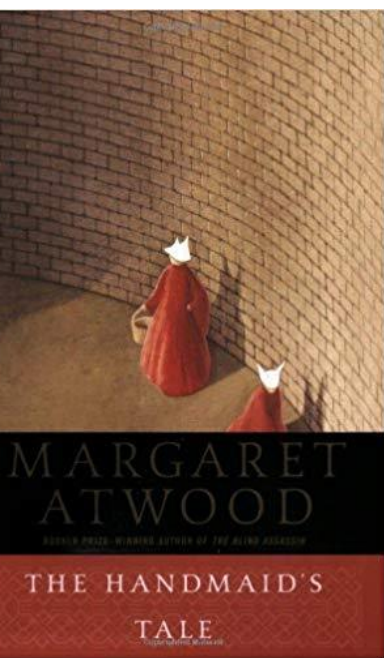
- Trilogy: Hunger Games (2008) Catching Fire (2009) Mockingjay (2010)
- young adult dystopia
- Post-apocalyptic nation of Panem in North America
- state control by random selection of children to participate in annual televised fight to death
- Reflect to 21st c economic, pol, financial, moral crisis
- Reaping Day (Shirley Jackson: „The Lottery”)
- Heroine: Katniss Everdeen (strategies of survival+ethics of care)
(sacrifice→rebel, huntress, lover→player)
- influences: *Greek mythology (Theseus+ Minotaur)
 - *gladiator games (Panem et Circenses!)
 - * Panopticon (control through omnivisibility)
 - *reality TV, wilderness survival books
 - * Hunger for the real (manipulated digital simulation)
 - * 3rd Reich imagery
 - *Vietnam war, Gulf war, violence on TV/computer game,
 - *Soc problems: poverty, oppression., pol./media manipulation, fashion, government control, struggle for survival, hb vs the system
 - * 21st c. adolescent social experience (bullying, high school hierarchy)
 - *Christian themes: self-sacrifice, hope, passion Christ, bread of life
 - *trauma narrative: vulnerability, precarity in a hypersecurized age
- Intertexts: Lord of the Flies, Battle Royal, Running Man, Truman Show
- Starcrossed lovers, dark fantasy romance
- Mockingjay organic-GMO symbol



THE HUNGER GAMES



New York Times Bestselling Author
SUZANNE COLLINS



- **Margaret Atwood. *The Handmaid's Tale* (1985)**
- dystopia, near future totalitarian Christian theocracy, Republic of Gilead, military dictatorship, Old Testament inspired religious fanaticism, Sons of Jacob deprive women of their rights, force them to reproductive slavery
- Tells story of nameless handmaid, Offred: slave, concubine, „2 legged womb”
- Delimit women's rights (bodily ownership/ reproductive rights/gender equality) ≈ resonates w Reagan's conservative anti-abortionism, 21st c. post-Trump US politics
- Inspiration: Old Testament, sexism of book of Genesis, witch hunts, American Puritans, utopian idealism (Cambodia, Romania), apartheid in South Africa, muslim fundamentalist marginalization of women, 1970s Argentina military junta seize children,
- handmaids' bonnets= logo of Canadian laundry and cleaning products
- Problem of infertility ≈ environmental pollution, radiation fear (1950s), degeneration (Vict) (MaddAddam trilogy)
- „a study of power, and how it operates and how it deforms or shapes the people who are living within that kind of regime,,
- Republic consolidates its strength by maintaining continual wars ag. demonised enemies
- *Nolite te bastardes carborundorum*. Don't let the bastards grind you down. -- feminist rallying cry, Women's March, #metoo campaign
- Symbolism: color red_ „What humans are made of?”– bonnet/cloak: symbol of protest

THE FUTURE IS A
FUCKING
NIGHTMARE



A hulu ORIGINAL
THE HANDMAID'S TALE
NOW STREAMING
NEW EPISODES WEDNESDAYS | **hulu**

YOUR BODY IS
NO LONGER
YOUR OWN



A hulu ORIGINAL
THE HANDMAID'S TALE
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NEW EPISODES WEDNESDAYS | **hulu**

LOVE IS
FORBIDDEN
HERE

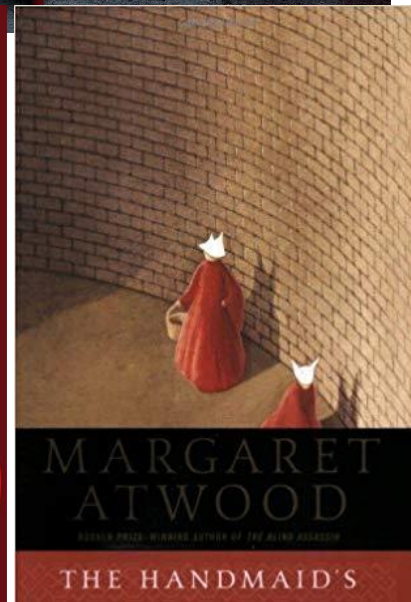


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“Freedom, like
everything else,
is relative.”

—*The Handmaid's Tale*



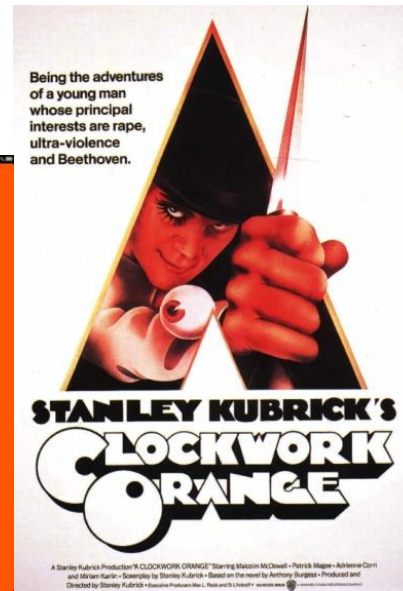
MARGARET
ATWOOD

REBECCA PRIZEL-WINNING AUTHOR OF THE BLIND ASSASSIN

THE HANDMAID'S

Anthony Burgess. *A Clockwork Orange* (1962)

- title: Cockney slang: queer as a CO, mechanically responsive human, Malay for human (orang), metatext: author in novel writing a novel under this title, hb=clockwork puppet in hands of fate/God/ideology
- question of free will, moral dilemma, ethical issue: which is better to *chose* to be bad or to be conditioned to be good?
- Sci-fi aspect: Ludovico method: psychological conditioning, ideological brainwashing, Pavlov's dogs, aversion therapy
- youth subcultures, aestheticized violence, art and manipulation/aggression, juvenile delinquent fan of Beethoven, milk plus and horrorshow ultraviolence: escape from emptiness of dystopic soc.
- Speculative fiction: social criticism: Nazi art cult, hallucinogens of 60 hippies, psychological conditionings
- Nadsat language: fake Russian+engl, Joycean neologisms, slang
- Point of view character, unreliable narrator. Alex and his droogs





- **Linguistic brilliance: Nadsat (teen) lgg.**
- doublespeak satirizes bureaucratic assault on English
- Patchwork of languages: mixture of
 - * distorted Russian (Soviet propaganda), post cold war
 - * British Schoolboy slang (counterculture rebellion)
 - * Cockney rhyming slang; lgg of criminal underworld
 - * English of Shakespeare and Elizabethans;
 - * armed forces slang
 - * Malay language (colonial service in 1950s)
 - * ling. programming, brainwashing by lgg (no glossary)



What's it going to be then, eh? There was me, that is Alex, and my three droogs, that is Pete, Georgie, and Dim, Dim being really dim, and we sat in the Korova Milkbar making up our rassoodocks what to do with the evening, a flip dark chill winter bastard though dry. The Korova Milkbar was a milk-plus mesto, and you may, O my brothers, have forgotten what these mestos were like, things changing so skorry these days and everybody very quick to forget, newspapers not being read much neither. Well, what they sold there was milk plus something else. They had no licence for selling liquor, but there was no law yet against prodding some of the new veshches which they used to put into the old moloko, so you could peet it with vellocet or synthemesc or drenchrom or one or two other veshches which would give you a nice quiet horrorshow fifteen minutes admiring Bog And All His Holy Angels and Saints in your left shoe with lights bursting all over your mozg.

302080 velloCet



URBAN FANTASY: Tropes of pastoral, romantic fantasy brought to urban setting

Neil Gaiman. *Neverwhere* (London Below, underground subway stations, Floating Market, Door, Rat Speakers, British Museum, Black Friars, Old Bailey, Islington)

China Miéville. *Perdido Street Station, Ambessytown, Unlundun, The City & the City* (fictional world Bas-Lag, magic+ steampunk techn. „a secondary world fantasy w Victorian era techn. early industrial capitalist world of a fairly grubby, police statey kind!“)

Tim Powers. *Anubis Gates* (time travel fantasy, Egyptian gods unleashed on London)

1. recognizable city in contact with realm of faeries' magical realm
2. city's genius loci animates narrative determines its fantastic nature: city creates its own rules independent of existing folklore canon
3. tale of urban initiation –metamorphosis, transformation, discovery of elsewhere: terra incognita

- flâneur, gentleman stroller, solitary wanderer in 19th century (flâneuse)

Dickens' London, Kafka's Prague, Bulgakov's Moscow, Winterson's/Mann's Venice, Rushdie's Bombay, Auster's New York, Calvino's Invisible cities

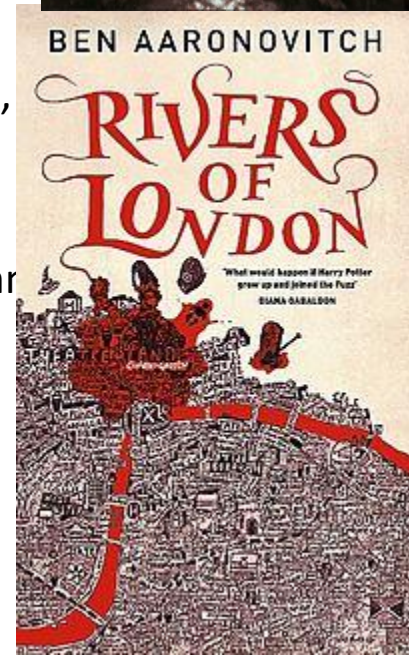
- masses of people –alienation + kinship (as in modernism)

City as a map of human consciousness –ego=above, id=underground, subway tunnel

*UF trope: fantastic pocket universe

PSYCHOGEOGRAPHY: spatiality as affective experience, getting lost, derives, desire lines, playable city as a flux of encounters, heterotopiae, liminality
decentralized network of knowledges (districts),

„my ground zero”: site of trauma/remembrance, abject blindspots, hole



Fantastic spaces

- Gothic tradition: antiquated spaces, exotic spots, ruined castles, haunted houses, architecture condensing time →
- in urban space: underground, hideout, library, hotel, supermarket, airport, metro station (heterotopic non-places), skyscraper (persp change), IKEA --frozen/accelerated time, time loop
- „the pierced map” (Dracula’s castle) resists topographical definition: extends real: adds extra dimension
- The hole: makes body disappear, perforates solid space, inverts spatial hierarchies, negative rationality: non-space, un-known, in-visible, im-possible, TRANSGRESSING THRESHOLDS: connects in/out, up/down, here/there
- Patricia Garcia: Fantastic of Place/Space

Fantastic of SPACE	Fantastic of PLACE
Open Wider relationality	Enclosed, humanized (identity, relations, history, soc values) Framed space
Limitless journey, displacement Messenger, explorer	Domestic confinement Hearth, home, navel
Odysseus /Hermes	Penelope / Hestia
Unmappable, dynamic, atmospheric gut reaction	Measurable, mappable, localizable
Affects laws of space, causes fantastic transgression, elicits supernatural	Receptacle, site, host of supernatural that occurs in it