Dystopian Knowledge Organiser

Name: _____

Teacher: _____

Set Texts for the Exam

You must study at least one of the following:

- *The Handmaid's Tale* (1985), Margaret Atwood

- *Nineteen Eighty-Four* (1949), George Orwell

Extra reading list:

- *The Time Machine* (1885), HG Wells

- *Brave New World* (1931), Aldous Huxley

- *Fahrenheit 451* (1953), Ray Bradbury

- *The Drowned World* (1962), JG Ballard

- *A Clockwork Orange* (1962), Anthony Burgess

- *Memoirs of a Survivor* (1974), Doris Lessing

- *The Children of Men* (1992), PD James

- *The Road* (2006), Cormac McCarthy
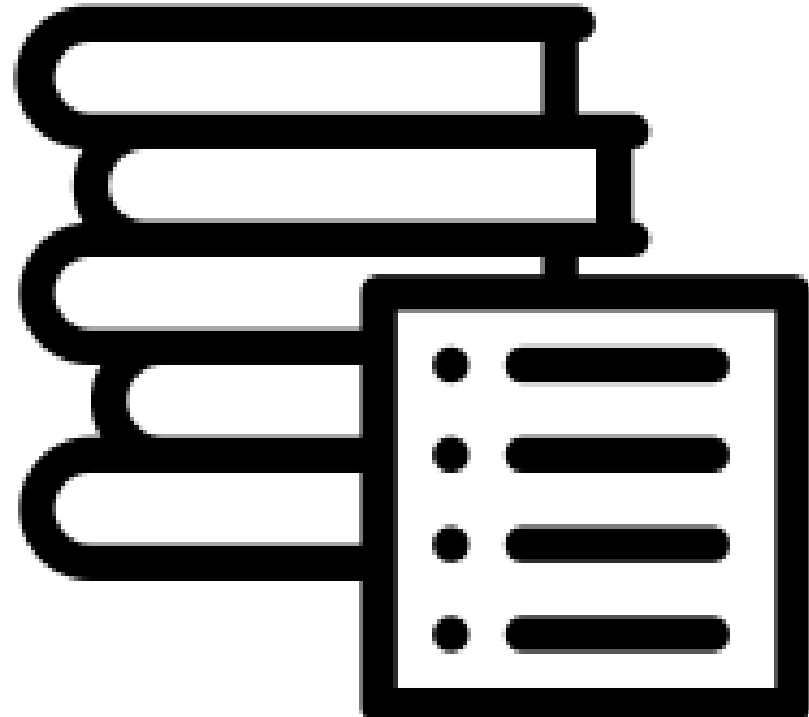
The Paper – Comparative and Contextual Study
2 HOURS 30 MINUTES

OCR
Oxford Cambridge and RSA

A Level English Literature
H472/02 Comparative and contextual study

— Afternoon
Time allowed: 2 hours and 30 minutes

You must have:
• the OCR 12-page Answer Booklet
(OCR12 sent with general stationery)

INSTRUCTIONS
• Use black ink.
• Answer **two** questions from the topic you have chosen.
• Write your answers in the Answer Booklet. The question number(s) must be clearly shown.
• Do **not** write in the barcodes.

INFORMATION
• The total mark for this paper is **60**.
• The marks for each question are shown in brackets [ ].
• This document consists of **16** pages.

30 marks
1 Hour 30 Minutes

30 marks
1 Hour 30 Minutes

The question will sound something like:
Write a critical appreciation of this passage, relating your discussion to your reading of dystopian literature.

You will get a passage.

Look at:
- The introduction summary to the passage – this is a summary of events/context to the plot of the story/passage
- The name of the writer (usually after the extract)
- Check the date and made a list of possible contextual factors that could influence (look at decade maps)
- Identify what type of world has been created – totalitarian, eco-dystopia, post-apocalytic etc.
- Identify, analyse and evaluate dystopian tropes used

Assessment objectives weighing:
AO2 – 75% **AO3** – 12.5% **AO1** – 12.5 %

You get a choice from 3 questions
Only answer 1 question
You get a statement that evaluates or comments on dystopian literature.
You need to form a personal response/argument using your understanding of the texts you have read and dystopian features to what extent do you agree.
You must write about the text prescribed in the question.
You must compare to other dystopian texts.

Assessment objectives weighing:
AO3 – 50% **AO4** – 25% **AO1** – 12.5% **AO5** – 12.5%

Key Vocabulary

Allegory	a metaphorical story with a moral message
Anarchy	a state of lawlessness and disorder (usually resulting from a failure of government)
Antagonist	the main character who opposes the protagonist in a narrative or play
Apocalypse	the total destruction of the world, as prophesied in the biblical book of Revelation.
Capitalism	an economic system based on private ownership of capital
Communism	a political theory favouring collectivism in a classless society
Eco-dystopia	stories that depict post-apocalyptic societies in which some sort of ecological catastrophe has occurred
Espionage	the systematic use of spies to get military or political secrets
Degenerative	marked by gradual deterioration
Democracy	the political orientation of those who favour government by the people or by their elected representatives
Desensitisation	the process of reducing sensitivity
Dictator	a ruler who is unconstrained by law
Ideology	an orientation that characterizes the thinking of a group or nation
Institution	a custom that for a long time has been an important feature of some group or society

Intertextuality	the relationship between texts, especially literary ones
Metafiction	A form of fiction that comments on its own construction
Modernism	Writing that self-consciously breaks from tradition
Oligarchy	a political system governed by a few people
Pastoral	a literary work idealizing the rural life
Post-apocalyptic	relating to the time following a nuclear war or other catastrophic event.
Postmodernism	a departure from modernism and is characterized by the self-conscious use of earlier styles and conventions, a mixing of different artistic styles and media
Propaganda	information that is spread for the purpose of promoting some cause
Protagonist	the principal character in a work of fiction
Repression	restraining, inhibiting, or subdue something
Romanticism	a movement in literature and art during the late 18th and early 19th centuries that celebrated nature rather than civilization
Satire	witty language used to convey insults or scorn
Socialism	an economic system based on state ownership of capital
Totalitarianism	a form of government in which the ruler is an absolute dictator
Verisimilitude	the appearance of truth; the quality of seeming to be true

Key Term – Dystopia

Etymology

A **utopia** is a perfect world. In utopias, there are not problems like war, disease, poverty, oppression, discrimination, inequality, and so forth. The word *utopia* was made up from Greek roots by Sir Thomas More. In 1516, More wrote a book called *Utopia*. Depending on the Greek roots used, utopia can either mean *no place* (Ancient Greek: οὐ "not") or *good place* (Ancient Greek: ευ- "good").

A **dystopia**, on the other hand, is a world in which nothing is perfect. The problems that plague our world are often even more extreme in dystopias. Dystopia is a play on the made-up word *utopia* using the prefix *dys,* which means *bad* or *difficult.*

"The dystopian writer presents the nightmare future as a possible destination of present society, as if dystopia were no more than a logical conclusion derived from the premises of the existing order".

Chris Ferns, *Narrating Utopias*

Further context:

Though several earlier usages are known, *dystopia* was used as an antonym for *utopia* by **John Stuart Mill** in one of his **1868** Parliamentary Speeches (*Hansard Commons*) by adding the prefix "dys" to "topia". It was used to denounce the government's Irish land policy: "It is, perhaps, too complimentary to call them Utopians, they ought rather to be called dys-topians, or caco-topians. What is commonly called Utopian is something too good to be practicable; but what they appear to favour is too bad to be practicable".

Decades before the first documented use of the word "dystopia" was "**cacotopia**"/"kakotopia" (using Ancient Greek: κακός, "bad, wicked") originally proposed in **1818** by **Jeremy Bentham,** "As a match for utopia (or the imagined seat of the best government) suppose a cacotopia (or the imagined seat of the worst government) discovered and described".

Though dystopia became the most popular term, cacotopia finds occasional use; Anthony Burgess, author of *A Clockwork Orange*, said it was a better fit for Orwell's *Nineteen Eighty-Four* because "it sounds worse than dystopia".

Utopia by Thomas More

The Political Impact of *Utopia*

Many of the ideas presented in *Utopia* were not new. Equality among classes and genders had been suggested by earlier writers, including Greek philosopher Plato (c. 428/427 BCE–c. 348/347 BCE).

- *Utopia* was written nearly 500 years ago, before the works of English playwright William Shakespeare and before the founding of the United States.

- *Utopia* is set in the "New World," meaning the Americas. It's helpful to remember that the *Mayflower*, on which the Pilgrims travelled to America, landed in Plymouth nearly 90 years *after* More wrote *Utopia*.

- *Utopia* describes a world in which communal ownership of homes and property result in an ideal society. When More wrote *Utopia*, however, Europe was still led by monarchs who ruled by "divine right."

- It **may seem** that *Utopia* was written as a description of an ideal society. However, it's important to remember that More was a dedicated servant of an absolute monarch and was devoted to the Catholic pope. Utopia, therefore, should not be read as a "prescription" for a perfect world but instead as **social satire** and commentary.

A thinker whose work relates to that of More was German philosopher Karl Marx (1818–83). Marx wrote *The Communist Manifesto* (1848) in which he describes an ideal egalitarian society.

Marx's ideas became the basis for the Russian Revolution (1917), where Russian Communist revolutionary Vladimir Lenin and the Bolsheviks revolted and ended czarist rule in Russia. The Russian Revolution made possible the development and rise of the Soviet Union.
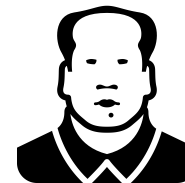
In China, Communist leader Mao Zedong used utopian ideas to fuel a Communist takeover of the government that took place in 1949, ending a lengthy civil war.

On a much smaller level, many groups have followed the dream of a Utopia by founding their own "perfect" societies. Examples of such utopian societies include communes founded by hippies during the 1960s.

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Gulliver's Travels by Jonathan Swift

Ideas explored in *Gulliver's Travels*:

Dystopian literature is widely considered to have originated in the 1726, with the publication of Jonathan Swift's Gulliver's Travels. It is one of the most famous satirical texts in English literature and it ridicules contemporary British history of the late seventeenth century and eighteenth century.

- Jonathan Swift, satirises both human nature and the "travellers' tales" literary subgenre as Gulliver travels to a range of lands and unknown societies.

- In the fourth journey, Gulliver is abandoned in a landing boat and comes upon a race of deformed savage humanoid creatures, the **Yahoos**. Shortly afterwards, he meets the **Houyhnhnms**, a race of talking horses with superior intellect who rule over the Yahoos.

- Gulliver becomes a member of a horse's household and comes to both admire and emulate the Houyhnhnms and their way of life, rejecting his fellow humans as merely Yahoos.

- Gulliver is however rejected by the Houyhnhnms and is forced to leave the island on a canoe. He is rescued by Captain Pedro de la Mendez who is wise and courteous, but Gulliver now considers all humans Yahoos.

- Gulliver returns to his home in England, but is unable to reconcile himself to living among "Yahoos" and becomes a recluse, remaining in his house, avoiding his family and his wife, and spending several hours a day speaking with the horses in his stables.

- It is now generally accepted that the fourth voyage of *Gulliver's Travels* does embody a wholly pessimistic view of the place of man and the meaning of his existence in the universe.

A satirical view of the state of European government, and of petty differences between religions.

An inquiry into whether men are inherently corrupt or whether they become corrupted.

No form of government is ideal—the simplistic Brobdingnagians enjoy public executions and have streets infested with beggars, the honest and upright Houyhnhnms who have no word for lying are happy to suppress the true nature of Gulliver as a Yahoo and are equally unconcerned about his reaction to being expelled.

Specific individuals may be good even where the race is bad—Gulliver finds a friend in each of his travels and, despite Gulliver's rejection and horror toward all Yahoos, is treated very well by the Portuguese captain, Don Pedro, who returns him to England at the novel's end.

Key Themes of Dystopian Fiction
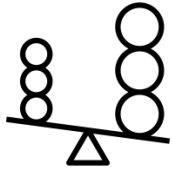
Inequality: dystopian fiction is most recognisable in the way it depicts **inequality**. Typically, a **powerful minority** exercises **dominance** and **control** over a vastly **weaker majority**.

Oppression: oppression is key in dystopian fiction, as it explores what could happen if a power-hungry **government, secret society** or **alien race** robbed people of **agency** and **free-will**
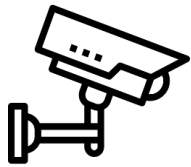
Surveillance: surveillance is a very common theme as it symbolises the loss of **privacy.** It highlights the expectation to **conform** rather than express **individuality**.

Corruption: dystopian novels tend to expose the dishonest and fraudulent conduct of those in power. In particular, how this power is abused to exploit those in lower positions.

Destruction: ideas of **post-apocalypse** and dystopia go hand in hand. **Futuristic technology** often plays a large role in dystopian fiction, showing how loss of humanity is wrong and ultimately leads to **self-destruction**.

Control: those in power aim to control those below them. This may be done through controlling every aspect of their daily routine or even attempting to control their thoughts.

Violence: dystopian fiction exposes how violence is used as a way of **instilling fear**. However, it is also explored as a criticism of our society becoming more **desensitised** to violence due to the development of visual media.

Fear: dystopian novels create fear through a sense of the **uncanny**. Sigmund Freud (1856-1939) described the uncanny as 'that class of frightening which leads back to what is known of old and long familiar'. In other words, uncanny elements are simultaneously familiar and unfamiliar, which is what makes them terrifying.

Key Features of Dystopian Fiction

Uniforms: these are used to divide individuals in society. Uniforms are also significant in creating a sense of collectivism and removing individualism.

Isolated: characters feels isolated from the rest of society. This may be a choice or this could be forced upon them by the environment or the state.

Protagonist: the protagonist of dystopias tend to be outsiders to the system. They are rebellious and question the laws and ideologies of the state. They have an instinct to survive and overcome.

Overpopulation or desolation: dystopias deal with either overpopulation leading to limited resources and a caste system. On the other hand, some dystopias also deal with a decline in population and the fear of human extinction.

Futuristic technology: advancement in technology are used to give the appearance that life for individuals is improved or are used to control individuals e.g. surveillance.

Archaic technology: some dystopias are set in societies that appear to have regressed and rely on old technologies.

Capitalisation: dystopian texts can often be identified through the capitalisation of words that denote new traditions, places or customs. This could be to suggests how these have been institutionalised.

Language: those in power aim to control the language used. Whether written or spoken, dystopian texts show how language is manipulated and changed to help those in control. This can be seen equally through the use of propaganda.

Political dystopias

Examples:

Political dystopias typically focus on totalitarian regimes, where individuals are given no choice but to follow exactly what the state asks of them. Novels explore the range of method totalitarian regimes might use to control their citizens and maintain power.

- *Ideologies:* one way totalitarian states traditionally maintain their power is through the use of ideologies.**Louis Pierre Althusser** (philosopher, 1918-1990) defines an ideology as 'the imaginary relationship of individuals to their real conditions of existence' ; in other words, it is a system of beliefs that determines how individuals see the world around them.

Althusser (AO5) argues that ideologies are constructed and manipulated by the rich and the powerful ultimately to prevent those deemed as socially inferior from understanding the injustices that are being done to them.

- *Regulation:* totalitarian states aim to regulate every aspect of individuals' lives. This can be include anything from censorship to what individual citizens wear, and even control sexual habits. States my regulate the information citizens are able to access by forbidding and restricting communication through books and writing and having full control of mass media and propaganda.
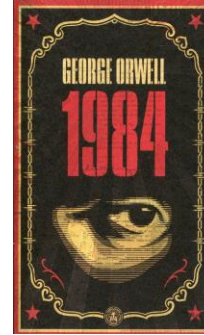
'1984' (1949) presents a regime where the political party maintains power by denying individuals the ability to act independently. In '1984', we see how the Big Brother not only aims to control the lives of individuals physically through the use of uniforms and surveillance, but also psychologically through the manipulation of language, concepts such as 'double think' and the invasion of the domestic sphere through the use of the telescreens.
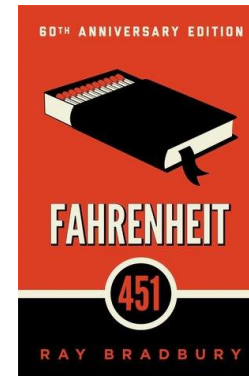
In '**Fahrenheit 451'** (1953), Bradbury creates a world where books are burnt to limit the knowledge of ordinary men. Through the burning of books the state is able to have complete control over what information citizens have and prevents them from developing contrary opinions to the state. Beatty, a supporter of the state's ideologies states: 'if you don't want a man unhappy politically, don't give him tow sides to worry him'. By maintaining individuals ignorant and with a false belief of their own freedoms, it prevents from future rebellions or resistance to the state.

The rise of feminist dystopias

Examples:

Whilst 'The Handmaid's Tale' was written in 1985 as a reaction to the regressive ideologies displayed by Donald Regan's presidency, modern readers' anxieties and fears have become once again awakened by Donald Trump's presidency. Over the last couple of years there has been an increase in the number of dystopian novels about women that have been written by women.

- *Fears of infertility:* anxieties had emerged in the later twentieth century. No longer was there the Free Love of the 1960s and there was an increase and freedom in the use of contraception. Furthermore ideas of sexual intimacy had become entwined with images of disease and death with the high-profile threat of AIDS.

- *Controlling the female voice:* in dystopian fiction women are often seen as second-class citizens. Governments try to control women's access to education and means of communication.

- *Reinstating gender stereotypes:* feminist dystopian have been a reaction to the fears that there are still instances in society where the progressive status of women in society still comes under attack in a patriarchal society – men continue to make decisions on women's bodies.
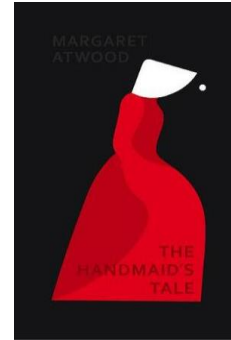
In '**The Handmaid's Tale'** (1985) Atwood presents a theocratic state through Gilead that seeks to establish 'traditional roles' for both males and females in society. Set in the Republic of Gilead, a fictional state within the borders of the future United States, where there is declining fertility and the need for 'handmaids', women who are still able to conceive and have been bound in sexual slavery by the ruling classes.
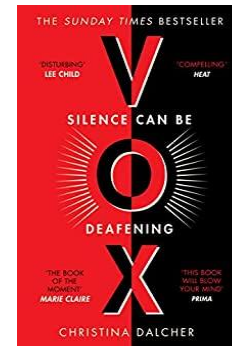
'**Vox',** a 2018 novel by Christina Dalcher, explores how men are taught to believe that women are second-class citizens within school after new conservative Christian government in the United States has banned women from speaking more than 100 words a day, in order to enforce male supremacy within every subsection of society. Women are fitted with high-tech bracelets that deliver electric shocks if they breach their limits (the shocks grow increasingly severe the more the women transgress).

1. Eco-dystopias (post-apocalyptic)

Examples:

One key concern of dystopian fiction is pollution, and the notion that we are at risk of destroying our natural environment in the pursuit of technological and scientific progress. Eco-dystopia has emerged as a branch of dystopian through an exploration of environmental critical theory.

- *The Romantic Movement: writers of the Romantic movement responded to the effects of the Industrial Revolution (1760-1840).* The Revolution brought about continued urbanisation – by focusing on pastoral settings the Romantics sought to remind society of the importance of the environment. The natural environment was thus presented as a refuge from industrialisation.

- *Environmental Movement:* the modern environmental movement originated in the early 1960s. It looked at:

  - Chemical industries abusing their positions of power and authority. Spreading inaccurate information about their practices to ensure they continue to make profit regardless of the damage and harm they were causing to the natural world.

  - The alarming rate at which the **human population** was growing and was putting an increasing strain on the natural environment.

  - An exploration of **anxieties regarding pollution** – worlds where environmental contamination has escalated to environmental destruction, and where we no longer possess any form of security or safety.
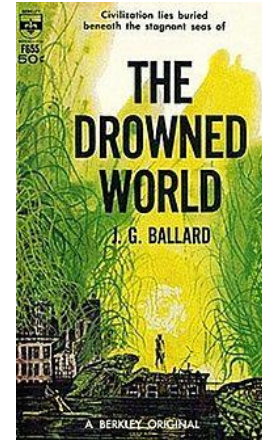
'The Drowned World' is set in the year 2145 in a post-apocalyptic and unrecognisable London: a setting of tropical temperatures, flooding and accelerated evolution.
Ballard's story follows the biologist Dr Robert Kerans and his struggles against the devolutionary impulses of the environment.
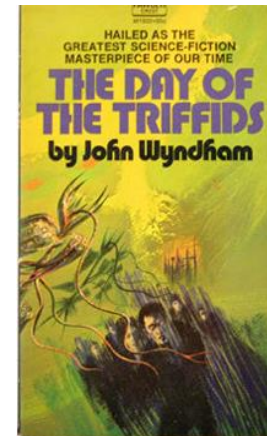
'The Day of the Triffids' is a 1951 post-apocalyptic novel by the English science fiction author John Wyndham. After most people in the world are blinded by an apparent meteor shower, an aggressive species of plant (triffids) starts killing people. The protagonist is Bill Masen, a biologist who has made his living working with triffids. The narrative begins with Masen waking up with his eyes bandaged up. After unbandaging his eyes he leaves the hospital and is walking through a chaotic London full of blind inhabitants.

2. Eco-dystopias (post-apocalyptic)

Examples:

- *Margaret Atwood –* is a leading author in eco-dystopias. She is an outspoken environmental campaigner outside of her writing pursuit as patron of Friends of the Earth and in 2004, she invented the LondPen, an eco friendly device that allows writers to sign books remotely.

- In an article discussing her novel, 'Oryx and Crake', Atwood introduces the concept of **ustopia**:

  'Ustopia is a world I made up by combining utopia and dystopia – the imagined perfect society and its opposite – because, in my view, each contains a latent version of the other. In addition, almost always, a mapped location, Ustopia is also a state of mind, as is every place in literature of whatever kind. (Atwood, 'The Road to Ustopia')

Atwood highlights how easy it is to slip from a perceived utopia to a terrifying dystopia. Her use of 'us' in her formation of the word 'ustopia' implies that is something that reflects our own mistakes as human beings.

- *Destruction:* Dystopian fiction often explores the destruction of the world around us by technology. In 'Oryx and Crake', Atwood explores how our obsession with technology could result in the destruction of the civilisations we have constructed over the centuries. Similarly, in 'Do Androids Dream of Electric Sheep', life on earth has been damaged by nuclear war.
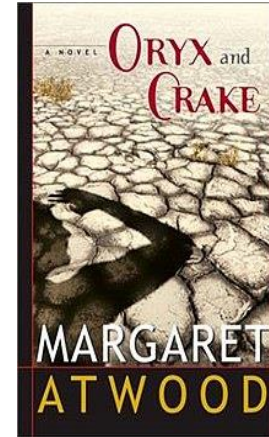
'**Oryx and Crake'** (2003) focuses on a post-apocalyptic character called "Snowman", living near a group of primitive human-like creatures whom he calls *Crakers*. Flashbacks reveal that Snowman was once a boy named Jimmy who grew up in a world dominated by multinational corporations and privileged compounds for the families of their employees. The world has changed because Crake, a scientist in pursuit of perfection, releases a pandemic in order to wipe out the human race.
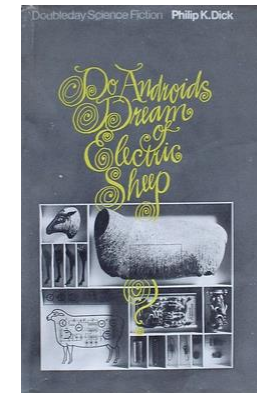
'**Do Androids Dream of Electric Sheep'** (1968) is a science fiction novel by American writer Philip K. Dick, first published in 1968. The novel is set in a post-apocalyptic San Francisco, where Earth's life has been greatly damaged by a nuclear global war, leaving most animal species endangered or extinct. The main plot follows Rick Deckard, a bounty hunter who is tasked with "retiring" (i.e. killing) six escaped Nexus-6 model androids, while a secondary plot follows John Isidore, a man of sub-par IQ who aids the fugitive androids.

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3. Eco-dystopias (post-apocalyptic)

Examples:

- ***Nature vs Technology:*** In dystopian fiction, writers stress the significance of the natural landscape by setting it against in stark contrast to social and technological developments. In 'A Brave New World', Huxley contrasts the mechanised and regulated society that dominates the novel with imagery of the outside world to suggests the freedom of the natural world.

    > 'The roses were in bloom, two nightingales soliloquized in the boskage, a cuckoo was just going out of tune among the lime trees. The air was drowsy with the murmur of bees and helicopters.'
   >
    > (Huxley, 'Brave New World')

- ***Longing for the past (nostalgia):*** Images of nature in dystopian fiction could also be associated with character's longing for the world destroyed by an apocalypse. Nostalgia is often used as a coping mechanism to combat loneliness, a familiar feeling to many of us during a time when social interaction is discouraged. In 'The Road', McCarthy 'the Man' often reflects on his past experience; in 'Brave New World', John the savage is a product of the past.
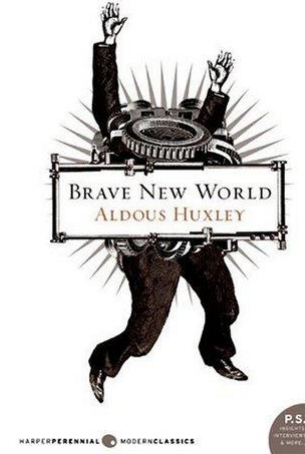
'**Brave New World'** (1932) is set in 2540 CE, which the novel identifies as the year AF 632. AF stands for "after Ford," as Henry Ford's assembly line is revered as god-like. This futuristic **technocratic** society, called the World State, revolves around science and efficiency; emotions and individuality are conditioned out of children at a young age, and there are no lasting relationships. The novel begins by explaining the scientific and compartmentalized nature of this society, beginning at the Central London Hatchery and Conditioning Centre, where children are created outside the womb and cloned in order to increase the population.
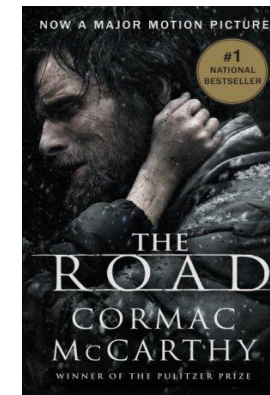
'**The Road'** (2006) is set in a post-apocalyptic world, date and place unnamed, though the reader can assume it's somewhere in what was the United States because the man tells the boy that they're walking the "state roads". As the novel develops it becomes clear that the man is the boy's father. Resources are scarce and, the man and the boy need to escape from some groups that have turned to cannibalism.

Technical Features- Characterisation

Term	Definition	Example
Protagonists	A dystopian protagonist is typically someone who aims to make some kind of change to their environment. Whether this be the overthrowing of a totalitarian regime, the rescue of other characters, or simple the assertion of their independence, protagonists always somehow set themselves apart from the majority of society.	'1984' – Winston 'THT' – Offred
Victim	A victim will be targeted of some kind of cruelty or misfortune. We often see the protagonists display elements of victimhood, having to suffer extreme peril and punishment for their actions. However, in the dystopian texts there are also victims which are peripheral characters.	'1984' – Julia 'THT' - Moira
Antagonist	The antagonist stands in opposition to the protagonist, either by trying to control them or by carrying out violence upon them. These characters are particularly terrifying – not because they are excessively violent or supernaturally strong, but because somehow they are immovable.	'1984' – O'Brien 'THT' – The Commander

Technical Features

Term	Definition	Example	Analysis
Oxymoron	A figure of speech in which apparently contradictory terms appear in conjunction.	'war is peace freedom is slavery ignorance is strength'	Orwell satirises the dishonesty of the totalitarian regime through these oxymoronic statements. Because it is introduced so early in the novel, this creed serves as the reader's first introduction to the idea of doublethink. By weakening the independence and strength of individuals' minds and forcing them to live in a constant state of propaganda-induced fear, the Party is able to force its subjects to accept anything it decrees, even if it is entirely illogical.
Irony	Irony is an incongruity between what might be expected and what actually occurs, although this is not a completely satisfactory definition because true irony involves some form of deceit, duplicity, or hypocrisy, be it intentional or accidental.	"(The wings) are to keep us from seeing, but also from being seen"	The use of 'wings' to cover and protect the faces of Handmaids is ironic because wings are often perceived as symbols of freedom.

Technical Features

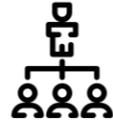| Term	Definition	Example	Analysis
Juxtaposition	The act of placing two words or ideas side by side for effect, especially for contrast or comparison. It is a literary device which is employed to bring out similarities and differences between two situations, thoughts, characters or emotions. In placing them together, the writer highlights a detail for the reader.	'helped onto the high stool as if she's being helped up the steps of a bus... the noose adjusted delicately around the neck, like a vestment.'	Atwood deliberately uses images which seem inappropriate, to shock us into a realisation of the way in which the horrific has come to be completely accepted in Gilead. For example, at the Salvaging described in chapter 42, Atwood juxtaposes of tenderness and holiness with brutal repression wakes up the reader to the ease with which Gilead is achieving its oppressive ends.
Satire	Satire is a literary form through which a writer pokes fun at those aspects of society, especially those people and those social institutions, that the author thinks need to change.	**"two plus two equals five"** (**2 + 2 = 5**)	In propaganda work for the BBC (British Broadcasting Corporation) during the Second World War (1939–1945), George Orwell applied the illogic of 2 + 2 = 5 to counter the reality-denying psychology of Nazi propaganda, which he addressed in the essay "Looking Back on the Spanish War" (1943), indicated that: "Nazi theory, indeed, specifically denies that such a thing as "the truth" exists. There is, for instance, no such thing as "Science". There is only "German Science", "Jewish Science", etc. The implied objective of this line of thought is a nightmare world in which the Leader, or some ruling clique, controls not only the future, but the past [...]This prospect frightens me much more than bombs.'

A01/AO3 – Technological Advancements Timeline
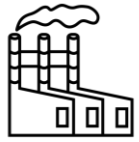
Industrialisation: The widespread industrialization that began in the late 18th century and continued into the 19th century led to urbanization, factory labour, and social upheaval.

Totalitarian Regimes: The rise of totalitarian regimes like Nazi Germany and Stalinist Russia during the mid-20th century, with their use of advanced propaganda and surveillance.

Atomic Bomb: The development and use of atomic bombs during World War II led to concerns about the potential destruction of humanity and contributed to dystopian narratives that explored post-apocalyptic worlds.

19th Century

20th Century

Fahrenheit 451 by Ray Bradbury emphasises a fear of TVs and the impact of mass media on society. The society in "Fahrenheit 451" bans books and promotes instant gratification through technology. In addition to TV screens, the novel features seashell radios and earbuds. These devices keep individuals disconnected from one another and immersed in their own private worlds of entertainment.

Wells' *The Time Machine* offered an analysis of future society based on the class divisions within the Victorian society. Wells projected that naivety towards problems would do nothing but condemn humanity to a degenerative future of "carnivorous Morlocks".

Television: The proliferation of television in the mid-20th century led to concerns about mass media manipulation and influenced dystopian works that explored the power of state-controlled media.

Computer Technology: The rapid advancement of computer technology and the potential for artificial intelligence in the latter half of the 20th century inspired dystopian narratives that explored themes **of AI rebellion** and control.

Cold War and Espionage: The Cold War era (1947-1991) between the United States and the Soviet Union, marked by espionage and the threat of nuclear war, inspired dystopian narratives that depicted espionage, betrayal, and surveillance.

18

20th Century

Nuclear Power: The harnessing of nuclear power for energy generation led to concerns about nuclear accidents and radiation, inspiring dystopian narratives that explored nuclear disasters and their aftermath.

Surveillance Technology: Advances in surveillance technology, including the proliferation of CCTV cameras and digital tracking, have inspired dystopian narratives that delve into the implications of constant monitoring.

Climate Change: Growing concerns about climate change and environmental degradation have inspired dystopian narratives that depict the consequences of ecological collapse and resource scarcity.

Drones and Aerial Surveillance: The widespread use of drones and aerial surveillance has inspired dystopian works that explore the implications of constant overhead monitoring and government control.

A Brave New World by Aldous Huxley, presents a vision of a society that is heavily shaped by biotechnology and genetic engineering. One of the most significant aspects of biotechnology in the novel is the Bokanovsky Process, a method of mass-producing human embryos through artificial reproduction. In the World State, individuals are genetically conditioned from birth to fit specific roles in society. Genetic engineers manipulate the embryos' genetic makeup to determine their intelligence, physical characteristics, and abilities. This conditioning ensures that each person is predestined to fulfil a specific societal role.

Biotechnology and Genetic Engineering: Advances in biotechnology and genetic engineering have inspired dystopian works that explore ethical dilemmas, genetic manipulation, and the potential for designer babies.

21st Century

Social Media and AI: The development of technologies that allows realities to be distorted, whilst used for entertainment reasons, are open manipulation and distorting the truth.

Virtual Reality and Simulation: The development of immersive virtual reality and simulation technologies has inspired dystopian narratives that question the boundaries between reality and illusion.

Cybersecurity and Hacking: The increasing threat of cyberattacks and hacking has inspired dystopian narratives that explore digital vulnerabilities, technological espionage, and the potential collapse of digital systems.

A01/AO3 – Historical Timeline

Puritanical Society in Colonial America (17th Century): The strict moral codes and gender roles of Puritan society in colonial America have parallels with the oppressive regime depicted in "The Handmaid's Tale."

The Industrial Revolution (1760-1840s): The profound societal changes brought about by industrialization have inspired dystopian narratives like 'The Time Machine' by Wells, which critiques the dehumanizing effects of industrial capitalism.

First Wave Feminism: The first wave of feminism took place in the late nineteenth and early twentieth centuries. The goal of this wave was to open up opportunities for women, with a focus on suffrage.

World War I (1914-1918): The devastation of World War I inspired dystopian narratives like "We" by Yevgeny Zamyatin, which explores themes of conformity and control in a technologically advanced society.

Russian Revolution (1917-1923): The upheaval of the Russian Revolution influenced dystopian works like "Animal Farm" by George Orwell, which uses allegory to critique totalitarianism and the abuse of power.

17th Century

19th Century

20th Century

The Great Depression (1929-1930s): The economic hardship of the Great Depression inspired dystopian novels like "Brave New World" by Aldous Huxley, which examines a future society controlled by consumerism and conformity.

McCarthyism and the Red Scare (1950s): The era of McCarthyism, characterized by anti-communist hysteria and witch hunts, influenced dystopian works such as "The Crucible" by Arthur Miller, which draws parallels between the Salem witch trials and the anti-communist fervor of the time

Hiroshima and Nagasaki Atomic Bombings (1945): The atomic bombings of Hiroshima and Nagasaki inspired dystopian narratives like "On the Beach" by Nevil Shute, which examines the aftermath of a nuclear war that leads to global devastation.

Spanish Civil War (1936-1939): The Spanish Civil War and the rise of fascism influenced dystopian narratives like George Orwell's "Homage to Catalonia," offering firsthand observations of the conflict and its disillusionment.

Nazi Book Burnings (1933): The Nazi book burnings, aimed at suppressing dissent and controlling information, influenced dystopian narratives like "Fahrenheit 451" by Ray Bradbury, which explores the dangers of censorship.

The Cuban Missile Crisis (1962): The threat of nuclear war during the Cuban Missile Crisis contributed to dystopian narratives like "Two Hours from Doom" by Peter George, which lead to inspire the film "Dr. Strangelove" by Stanley Kubrick, which satirizes the absurdity of nuclear conflict.

The Cold War (1947-1991): The tense geopolitical rivalry between the United States and the Soviet Union during the Cold War era inspired dystopian stories like "1984" by George Orwell, which reflects the fear of totalitarian control and surveillance.

The Holocaust (1941-1945): The genocidal atrocities of the Holocaust have influenced dystopian narratives such as "The Plot Against America" by Philip Roth, which imagines an alternate history where anti-Semitic sentiments escalate in the United States.

World War II (1939-1945): The horrors of World War II influenced dystopian works like "Lord of the Flies" by William Golding, which explores the descent into savagery among a group of boys stranded on an uninhabited island.

20

Civil Rights Movement (1950s-1960s): The struggle for civil rights and racial equality in the United States influenced dystopian stories like "The Man in the High Castle" by Philip K. Dick, which explores an alternative history where the Axis powers won World War II and America is divided.

Vietnam War (1955-1975): The Vietnam War and its anti-war protests inspired dystopian novels like "Slaughterhouse-Five" by Kurt Vonnegut, which blends science fiction with war commentary to explore the horrors of conflict.

Civil Unrest in the 1960s: The global civil unrest of the 1960s, marked by protests and political upheaval, influenced dystopian narratives like "A Clockwork Orange" by Anthony Burgess, which explores the boundaries of free will and control.

Iranian Revolution (1979): The Iranian Revolution and its aftermath influenced Marjane Satrapi's graphic novel "Persepolis," which provides a personal account of growing up during this period.

The Rise of Religious Fundamentalism: Atwood was inspired by the rise of religious fundamentalist movements in the late 20th century (Iranian Revolution; The New Right). The theocratic regime in "The Handmaid's Tale" draws parallels with the conservative religious movements that gained political power in various regions.

Second Wave Feminism: The second wave feminism movement took place in the 1960s and 1970s and focused on issues of equality and discrimination. Starting initially in the United States with American women, the feminist liberation movement soon spread to other Western countries.

Chinese Cultural Revolution (1966-1976): The upheaval and repressive policies of the Cultural Revolution influenced dystopian narratives like "Red Scarf Girl" by Ji-li Jiang, which offers a firsthand account of life during this period.

21st Century

Resource Scarcity: Concerns about resource scarcity, such as water shortages, have inspired works like "The Water Knife" by Paolo Bacigalupi, which explores a future where water becomes a precious commodity.

Migrant Crisis: The ongoing migrant crisis has inspired dystopian narratives like "The Road" by Cormac McCarthy, which depicts a journey through a desolate landscape in the aftermath of a disaster.

9/11 Attacks (2001): The 9/11 attacks and their aftermath have influenced dystopian narratives like "The Road" by Cormac McCarthy, which envisions a post-apocalyptic world following a catastrophic event.

The "Millennium Bug," also known as the "Y2K Bug" or the "Year 2000 Problem," was a computer bug that arose due to the way dates were represented in early computer systems and software.

Artificial Intelligence and Automation: The increasing role of artificial intelligence and automation has inspired dystopian narratives like "Machines Like Me" by Ian McEwan, which explores the impact of AI on relationships.

Fake News and Misinformation: The spread of fake news and misinformation inspired dystopian narratives like "The Plot Against America" by Philip Roth, which envisions an alternative history where populist leaders manipulate public perception.

Rise of Authoritarianism: The rise of authoritarian leaders and movements around the world has influenced dystopian stories like "The Power" by Naomi Alderman, which imagines a world where women gain physical power over men.
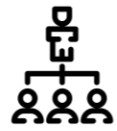
Genetic Engineering and Biotechnology: Advances in genetic engineering and biotechnology have inspired dystopian narratives like "Never Let Me Go" (2005) by Kazou Ishiguro, which explores moral and ethical questions around cloning.

SCASI Prompt Sheet

Setting

- Futuristic or archaic?
- Historical or future from the writer's present?
- Fallen utopia or dystopia proper?
- Indoors / outdoors?
- Public / private?
- Rural / urban?
- How is the familiar made **un**familiar?

Characterisation

- Attitude
- Names
- Place in dystopia – controller, victim, willing participant, passive bystander?
- Relationship to others?
- Appearance especially clothing
- Language including dialect, accent representation, how they speak and who they speak with

Action

- What actually happens?
- Everyday occurrences or shocking climax?
- End or beginning of a novel? *You might be able to suggest, but be tentative*
- Actions of the character including interactions – are they typical? Challenging the status quo or accepting it?
- Change of place, time, or character

Tone

- Satirical purpose
- Narrative approach (e.g. limited, the first-person in the action)
- Narrative approach (e.g. several layers of narrative, reported messages or documentation to distance the narrator)
- Illusion of truth through manuscripts, retrieved data, transcripts etc.
- Emotive response

Imagery

- Nature
- Religion
- Science
- Common literary symbols e.g. dark / light / birds / colours / doors and windows / allusions to other texts
- Semantic fields

Context

- How closely reflective of the writer's society or social situation?
- What aspect of the time it is written in is this reflecting?

Essay Plans and Ideas – Comparative Element

The next few pages cover a range of thematic ideas that could come up in exam for the second question – however remember that a state may hint a range of themes and ideas.
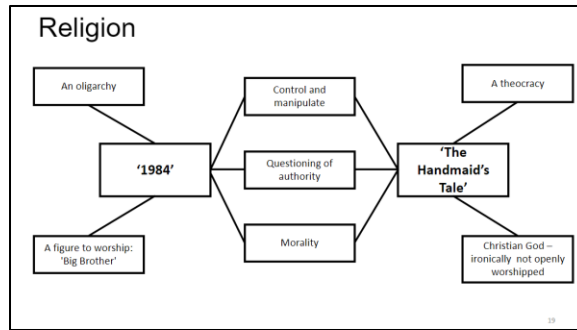
How it is organised:
The first slide is a double bubble graphic that looks at similarities and differences between '1984' and 'THT.

The second slide focuses on AO1 and an understanding of dystopia – find your own examples from the novels to complete these pages.

The third slide looks at historical contexts – some specific contexts linked to the novel or dystopia in general.

The fourth slide looks at some critical readings surrounding dystopian literature.
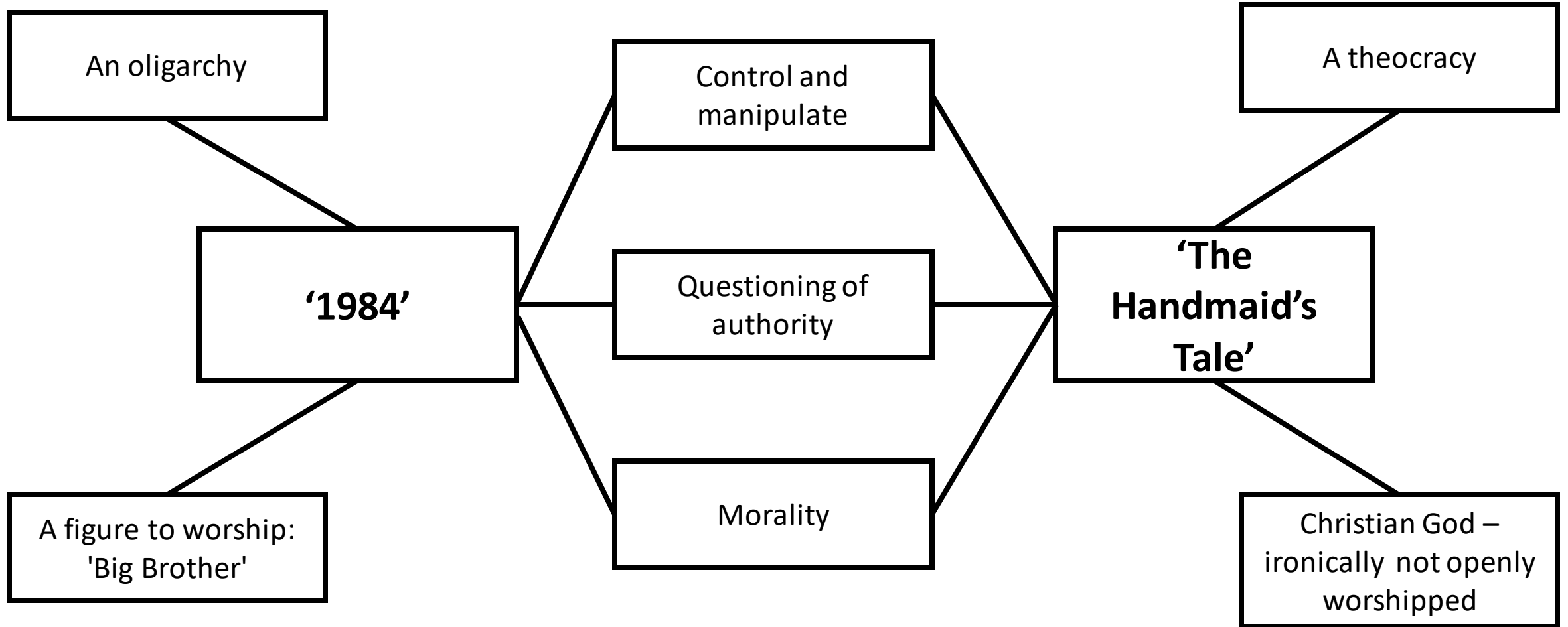

Religion

Religion

An oligarchy

A theocracy

Control and manipulate

'1984'

Questioning of authority

'The Handmaid's Tale'

Morality

A figure to worship: 'Big Brother'

Christian God – ironically not openly worshipped

AO1- What do dystopias say about religion?

Control and manipulation:	Questioning authority:	Loss of individuality:	Moral and ethical dilemmas:	Hope:
Control and manipulation: Religion has historically been used as a tool for social control and manipulation. In dystopian settings, oppressive governments or ruling factions may exploit religious beliefs to exert authority over the population. They might manipulate religious teachings, rituals, or symbols to maintain their control, suppress dissent, and enforce obedience. It doesn't always have to be a recognisable religion but sometimes, a regime echoes characteristics of religious groups.	**Questioning authority:** Dystopian stories often aim to challenge, and question established authority structures. Religion, with its dogmas and hierarchical systems, can be a target for scrutiny within these narratives. By examining the role of religion in a dystopian society, authors can explore themes of blind faith, religious extremism, and the dangers of unquestioning obedience.	**Loss of individuality:** Dystopias frequently depict societies where individuality and personal freedoms are suppressed. Religion, with its emphasis on conformity and adherence to specific doctrines, can represent a threat to individual autonomy. Exploring religious themes allows authors to delve into the tension between personal beliefs and societal expectations, highlighting the struggle for individual expression within a repressive regime.	**Moral and ethical dilemmas:** Dystopian narratives often present characters facing moral and ethical dilemmas in their oppressive worlds. Religion can provide a framework for discussing these dilemmas, as it often addresses questions of morality, ethics, and the nature of good and evil. By exploring religious themes, authors can delve into the complexities of moral decision-making and the consequences of choices made in a dystopian context.	**Hope:** The search for hope and meaning: Religion is often associated with offering hope, meaning, and purpose to individuals and societies. In dystopias, where despair and bleakness are prevalent, exploring religious themes allows authors to examine how people find hope, maintain their humanity, or seek solace in the face of overwhelming adversity. Religion can provide a source of inspiration, resilience, and resistance against oppressive forces.
Example from '1984'	Example from '1984'	Example from '1984'	Example from '1984'	Example from '1984'
Example from 'THT'	Example from 'THT'	Example from 'THT'	Example from 'THT'	Example from 'THT'

A03 - What has inspired the theme of religion in dystopian novels?

Scientific Progress: Due to scientific progress, religious belief and faith have come into question. Whilst religion or religions, are often presented as restrictive, they do offer hope to individuals and often a moral bar. Scientific progress is sometimes seen something that introduces doubt, chaos and could be seen as ultimately becoming the destroyer of humanity. Science can sometimes be seen as clinical and lacking in human emotion, unlike faith.	**Theocratic regime:** In "The Handmaid's Tale," the Republic of Gilead is a totalitarian theocracy that draws inspiration from Puritanism. Like the Puritans, the leaders of Gilead establish a strict religious regime based on their interpretation of biblical principles. They enforce their own distorted version of Christianity and impose a rigid moral code on society. Ironically, Gilead does not use its churches and only selected passages to justify its rules, suggesting that religion is exploited by those in power.	**Subjugation of women:** Puritan society in early America was known for its strict gender roles and the subjugation of women. Similarly, in "The Handmaid's Tale," the women are stripped of their autonomy and reduced to the roles of wives, handmaids, or servants. They are subjected to oppressive regulations and constant surveillance, reflecting the restrictive nature of patriarchal societies, including Puritan America. However, with THT, this is also evident for countries where women's rights are infringed. Modern dystopias look at the subjugation of women – interesting in 'The Power' women gain control and overthrow the patriarchy but with damaging consequences.	**Control of reproductive rights:** Puritan beliefs emphasized the importance of procreation within marriage and sought to regulate sexuality and reproductive choices. In "The Handmaid's Tale," the handmaids are treated as reproductive vessels, assigned to bear children for infertile high-ranking couples. This echoes the Puritan emphasis on procreation and control over women's bodies for the purpose of maintaining a population aligned with their religious values. Also, the New Right and prolific cases like Roe vs Wade of 1973 where the Supreme Court case said the government could not prohibit abortions because the constitutional right to liberty includes the right to decide whether to continue a pregnancy. This was **overturned in 2022!**
Aldous Huxley's novel "Brave New World." In this dystopia, a new world order has emerged, where religion is replaced by the worship of Henry Ford, the founder of mass production. The society is built on the principles of consumerism and shallow pleasures, with Fordianism as the dominant ideology. Huxley critiques the dehumanizing effects of a society that prioritizes materialism and instant gratification over spiritual and emotional fulfilment.	Although not a real-world religion, Big Brother represents a totalitarian regime that controls every aspect of people's lives and demands unwavering loyalty and obedience. The Party in "1984" closely resembles a religious organization, with Big Brother functioning as a deity-like figure, worshipped by the citizens through slogans and rituals. Orwell's depiction of this oppressive regime draws parallels to the manipulation of religious beliefs and the dangers of an all-powerful authority controlling people's thoughts and actions.		

AO5- A critical interpretations of religion is that … as suggested by …. This is highlighted in … (1984/THT)

Darko Suvin: Darko Suvin, a critic known for his work on science fiction, argues that religion in **dystopias serves as a tool for the ruling class to maintain control over the masses**. According to Suvin, religion is manipulated by the ruling powers to suppress dissent and perpetuate their authority. Dystopian authors use religious themes to expose the dangers of ideological manipulation and explore the dynamics of power and control.	**Fredric Jameson:** Fredric Jameson, a prominent literary critic, argues that religion often appears in **dystopian narratives as a means of critiquing societal structures and exploring the contradictions within them**. He suggests that dystopian authors use religious themes to expose the tension between the utopian ideals of social harmony and the dystopian realities of oppressive control. According to Jameson, religion in dystopias serves as a metaphorical expression of these contradictions.	**Terry Eagleton:** Terry Eagleton, another influential critic, explores the role of religion in dystopias as a reflection of human desire for transcendence and meaning. **Eagleton suggests that religion provides a framework for addressing existential questions and offering hope in the face of despair.** In dystopian narratives, religion emerges as a response to the loss of meaning and an attempt to cope with the oppressive conditions.
Can you identify this in '1984' and 'THT'?	**Can you identify this in '1984' and 'THT'?**	**Can you identify this in '1984' and 'THT'?**

Surveillance

Telescreens

'1984'

Physical and psychological control

Using members of the community

Creating conformity to the system

Loss of privacy

The Eye

'The Handmaid's Tale'

Physical control– first person narrative
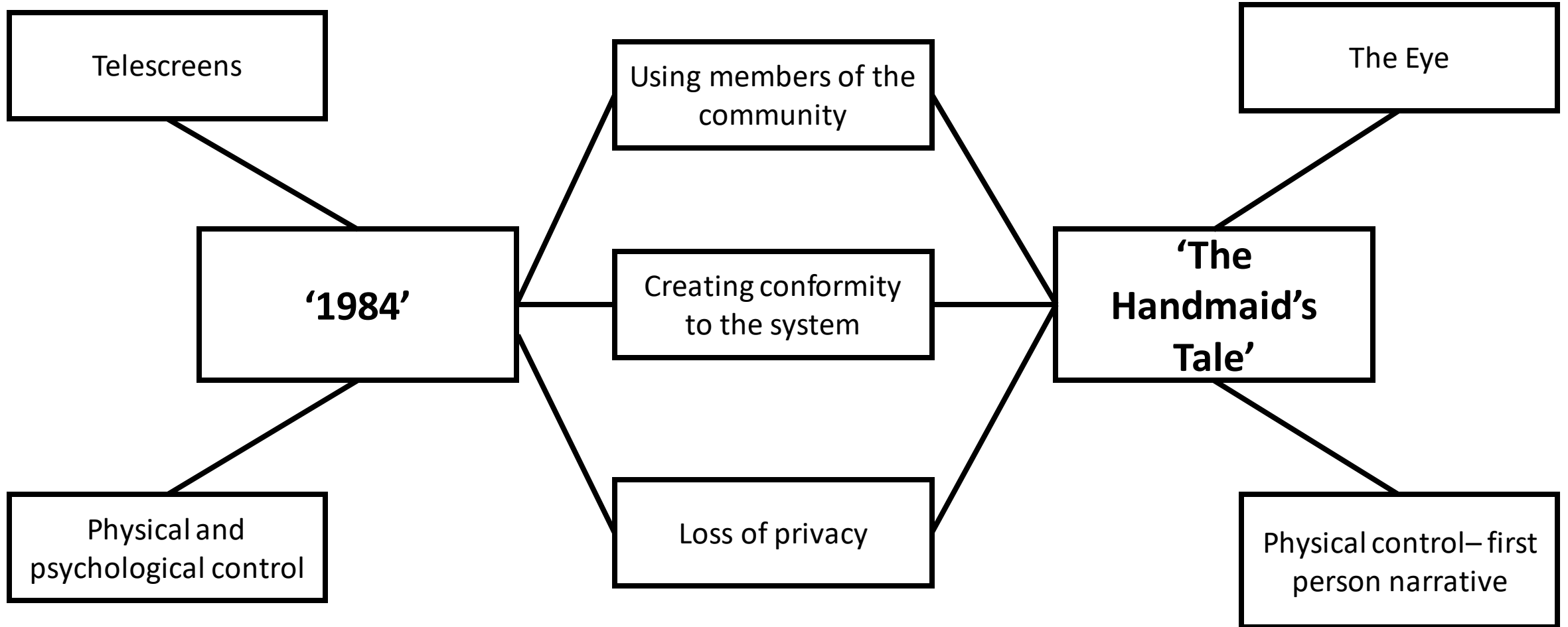
AO1- What do dystopias say about surveillance?

Loss of privacy: Surveillance in dystopian worlds often represents a loss of personal privacy. It highlights how constant monitoring infringes upon individuals' rights and erodes their ability to lead autonomous lives. This loss of privacy can create a sense of vulnerability and unease among characters, leading them to question their own identities and choices.	**Control and manipulation:** Surveillance allows those in power to exert control and manipulate the masses. Dystopian novels often explore how surveillance technologies can be used as tools of oppression, enabling authorities to monitor and manipulate people's thoughts, behaviours, and actions. This control can be used to maintain a rigid social hierarchy or suppress any form of resistance or dissent.	**Power imbalances:** Surveillance can accentuate existing power imbalances within a society. Dystopian novels often depict a stark contrast between those who have access to surveillance technologies and those who are subject to constant monitoring. This imbalance can lead to a widening gap between the powerful and the powerless, with the former exploiting the latter for their own gain.	**Fear and conformity:** Surveillance can instill fear and encourage conformity within a dystopian society. The constant knowledge that one is being watched can lead individuals to self-censor, modify their behavior, or conform to societal norms in order to avoid punishment or scrutiny. Dystopian novels often explore the psychological effects of this pervasive fear and the suppression of individuality.	**Ethical implications:** Surveillance raises important ethical questions regarding the balance between security and personal freedom. Dystopian novels provide a platform to examine the moral dilemmas associated with widespread surveillance. They explore whether the benefits of surveillance, such as enhanced security, justify the loss of privacy and potential abuse of power.
Example from '1984'	Example from '1984'	Example from '1984'	Example from '1984'	Example from '1984'
Example from 'THT'	Example from 'THT'	Example from 'THT'	Example from 'THT'	Example from 'THT'

A03 - What has inspired the theme of surveillance in dystopian novels.

Totalitarian regimes:	Cold War surveillance:	Domestic Surveillance:	Informant networks under totalitarian regimes:	Contemporary Surveillance:
Dystopian novels often reflect the oppressive surveillance practices of historical totalitarian regimes. For example, George Orwell's "1984" draws on the rise of totalitarianism in the mid-20th century, particularly referencing the surveillance and control methods employed by Stalinist Russia and Nazi Germany. For example, the Stasi, the secret police in East Germany, employed a vast network of informants and extensive surveillance technology to monitor citizens' activities, suppress dissent, and prevent opposition to the ruling regime.	The Cold War era, with its heightened tensions and global surveillance efforts, has been a significant source of inspiration for dystopian literature. Works like Ray Bradbury's "Fahrenheit 451" explore the implications of government surveillance and censorship during this period.	Cold War surveillance extended beyond international intelligence gathering and encompassed domestic monitoring as well. Both superpowers implemented surveillance programs targeting their own citizens, particularly those suspected of engaging in communist or subversive activities. This led to extensive government scrutiny, wiretapping, and infiltration of organizations deemed threats to national security.	Totalitarian regimes, such as Nazi Germany under Adolf Hitler and the Soviet Union under Joseph Stalin, relied on citizen informants to monitor and report on their fellow citizens. These regimes established extensive networks of informants who were tasked with reporting any signs of dissent, subversion, or anti-government activities. These informants were often motivated by fear, coercion, or ideological beliefs.	In recent decades, technological advancements have led to a significant expansion of surveillance capabilities. Governments, corporations, and institutions now use technologies like closed-circuit television (CCTV), facial recognition systems, internet monitoring, and data collection to monitor individuals' movements, behaviours, and online activities.

AO5- A critical interpretations of surveillance is that … as suggested by …. This is highlighted in … (1984/THT)

Panopticism and disciplinary power: Drawing from Michel Foucault's concept of panopticism, academics analyze surveillance in dystopias as a mechanism of disciplinary power. They argue that constant monitoring creates a sense of pervasive visibility, leading individuals to internalize social norms and self-regulate their behaviour. This interpretation explores the ways in which surveillance shapes and controls individuals within dystopian societies – link to Jeremy Betham's 18th Century Panopticon prison design.	The state's control materializes in strict and constant surveillance in dystopian societies that can reinforce the subjugation of people and as suggested by James Tyner, "produce total conformity".	"Industrial capitalism transformed nature's raw materials into commodities, and surveillance capitalism lays its claims to the stuff of human nature for a new commodity invention. Now it is human nature that is scraped, torn, and taken for another century's market project. It is obscene to suppose that this harm can be reduced to the obvious fact that users receive no fee for the raw material they supply. That critique is a feat of misdirection that would use a pricing mechanism to institutionalize and therefore legitimate the extraction of human behaviour for manufacturing and sale. **It ignores the key point that the essence of the exploitation here is the rendering of our lives as behavioural data for the sake of others' improved control of us.** The remarkable questions here concern the facts that our lives are rendered as behavioural data in the first place; that ignorance is a condition of this ubiquitous rendition; that decision rights vanish before one even knows that there is a decision to make; that there are consequences to this diminishment of rights that we can neither see nor foretell; that there is no exit, no voice, and no loyalty, only helplessness, resignation, and psychic numbing; and that encryption is the only positive action left to discuss when we sit around the dinner table and casually ponder how to hide from the forces that hide from us."
Can you identify this in '1984' and 'THT'?	**Can you identify this in '1984' and 'THT'?**	— **Shoshana Zuboff, 'The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power'**
 Panopticon prison		**Can you identify this in '1984' and 'THT'?**

Government Control

An oligarchy

Set in totalitarian societies

A theocracy

'1984'

Surveillance

'The Handmaid's Tale'

The use of technology to monitor

Language control

Military presence and espionage

AO1- What do dystopias say about government control?

Totalitarianism: Dystopias frequently portray totalitarian regimes where a single party or leader wields absolute power. In such societies, dissent is often brutally suppressed, and citizens are compelled to conform to a prescribed way of thinking and living.	**Propaganda and Manipulation:** Dystopian governments often use propaganda and manipulation to control the thoughts and beliefs of the population. This can involve controlling information, rewriting history, and shaping public opinion to maintain their authority	**Stratification of Society:** Many dystopias feature societies divided into distinct classes or castes, with the government maintaining control by keeping these groups isolated and preventing social mobility. This reinforces the power structure and prevents challenges to authority.	**Rebellion and Resistance:** Dystopian narratives often follow protagonists who resist government control, sparking a struggle for freedom. These stories highlight the importance of resistance, individual agency, and the potential for change even in the face of overwhelming odds.	**Censorship and Control of Information:** Governments in dystopias often control access to information and manipulate or censor content to shape public perception. This can lead to a population that is ignorant of alternative viewpoints or critical information.
Example from '1984'	Example from '1984'	Example from '1984'	Example from '1984'	Example from '1984'
Example from 'THT'	Example from 'THT'	Example from 'THT'	Example from 'THT'	Example from 'THT'

A03 - What has inspired the theme of government control in dystopian novels?

Totalitarian Regimes of the 20th Century: The rise of totalitarian regimes in the 20th century, such as Nazi Germany, Stalinist Soviet Union, and Maoist China, showcased the extreme control governments could exert over their citizens. The widespread surveillance, propaganda, censorship, and suppression of dissent in these regimes served as a chilling backdrop for many dystopian narratives. In addition, the devastation of World Wars I and II, along with the mobilisation of societies for total war efforts, raised questions about the role of government control during times of crisis. Dystopian works sometimes reflect the fear that wartime measures could be extended into peacetime, leading to ongoing restrictions on individual freedom. Orwell was influenced by the rise of totalitarian regimes like Nazi Germany and Stalinist Russia. The brutal control exercised by these regimes over their citizens, the suppression of dissent, and the manipulation of truth played a significant role in shaping the oppressive government depicted in "1984."	**Technological Advancements and Surveillance:** The advancement of surveillance technologies during the 20th century, including closed-circuit television (CCTV) and computer systems, sparked discussions about privacy invasion and government monitoring. These concerns are often mirrored in dystopian stories that explore the potential consequences of unchecked surveillance. The growth of surveillance technologies during Orwell's time, such as the increasing use of closed-circuit television and government monitoring, contributed to his portrayal of a society under constant surveillance in "1984."	**Civil Rights Movements:** The civil rights movements of the 20th century, including the fight against racial segregation and discrimination, highlighted the power dynamics between marginalized groups and authoritarian institutions. Changes in societal norms, gender roles, and family structures have led to discussions about the role of government in shaping cultural values. Dystopian narratives might explore extreme scenarios where government control is used to enforce specific cultural norms. Atwood draws on historical events such as the Salem Witch Trials and the subjugation of women throughout history to create a narrative that explores the dehumanization and control of women in a patriarchal society. The feminist movement of the 1960s and 1970s brought attention to issues such as reproductive rights and the role of women in society, which Atwood explored in the context of a dystopian regime that seeks to control women's bodies.	**Technological Advancements:** The advancement of surveillance technologies during the 20th century, including closed-circuit television (CCTV) and computer systems, sparked discussions about privacy invasion and government monitoring. These concerns are often mirrored in dystopian stories that explore the potential consequences of unchecked surveillance. The rapid advancement of technology and scientific discoveries throughout history has often led to ethical dilemmas and concerns about the potential misuse of these developments. Dystopian works may imagine worlds where technological progress is used to control and manipulate populations.

AO5- A critical interpretations of government control is that … as suggested by …. This is highlighted in … (1984/THT)		
Panopticism and disciplinary power: Drawing from Michel Foucault's concept of panopticism, academics analyze surveillance in dystopias as a mechanism of disciplinary power. They argue that constant monitoring creates a sense of pervasive visibility, leading individuals to internalize social norms and self-regulate their behaviour. This interpretation explores the ways in which surveillance shapes and controls individuals within dystopian societies – link to Jeremy Betham's 18th Century Panopticon prison design.	**David W. Sisk:** `Twentieth-century dystopias in English universally reveal a central emphasis on language as the primary weapon with which to resist oppression', he argues, while noting that this responds to `the corresponding desire of repressive government structures to stifle dissent by controlling language' **Transformations of Language in Modern Dystopias (1997)**	"Industrial capitalism transformed nature's raw materials into commodities, and surveillance capitalism lays its claims to the stuff of human nature for a new commodity invention. Now it is human nature that is scraped, torn, and taken for another century's market project. It is obscene to suppose that this harm can be reduced to the obvious fact that users receive no fee for the raw material they supply. That critique is a feat of misdirection that would use a pricing mechanism to institutionalize and therefore legitimate the extraction of human behaviour for manufacturing and sale. It ignores the key point that **the essence of the exploitation here is the rendering of our lives as behavioural data for the sake of others' improved control of us.** The remarkable questions here concern the facts that our lives are rendered as behavioural data in the first place; that ignorance is a condition of this ubiquitous rendition; that decision rights vanish before one even knows that there is a decision to make; that there are consequences to this diminishment of rights that we can neither see nor foretell; that there is no exit, no voice, and no loyalty, only helplessness, resignation, and psychic numbing; and that encryption is the only positive action left to discuss when we sit around the dinner table and casually ponder how to hide from the forces that hide from us."
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Panopticon prison		**Can you identify this in '1984' and 'THT'?**

Loss of Individualism

A loss of Winston's past

Use of uniforms

The removal of names

'1984'

Control of individuals' routines

'The Handmaid's Tale'

Omniscient narrator

Restricting individuals' thoughts/ideas

First person narrative
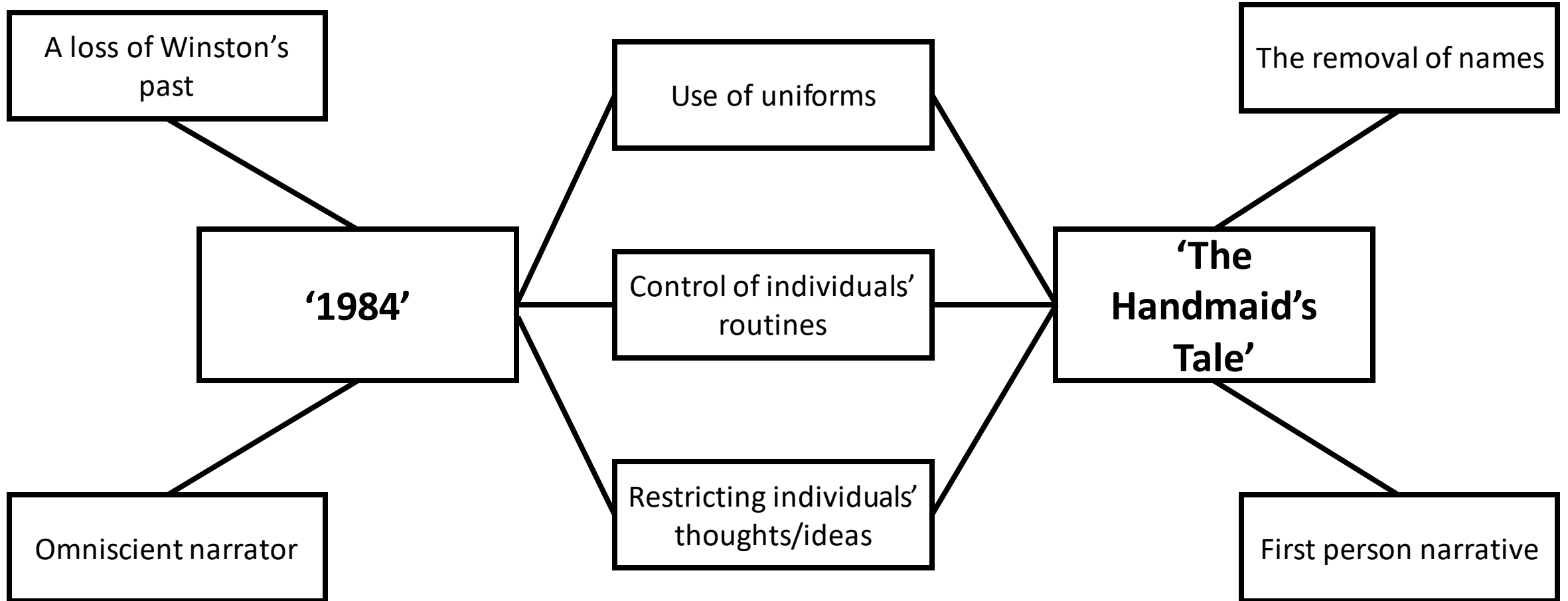
AO1- What do dystopias say about loss of individualism?

Fear of Homogenization:	Critique of Totalitarianism:	Emphasis on Resistance:	Warning About Technological Advances:	Questioning Authority's Morality:
Dystopias often tap into the fear of becoming part of a homogenous mass, stripped of personal traits and uniqueness. By illustrating the consequences of a society that values conformity over diversity, authors encourage readers to appreciate the value of individual differences and the importance of preserving them. In addition, the loss of individuality prompts characters to question their identities and what it means to be human. This exploration can lead characters to rediscover their unique identities and strive for personal authenticity.	Dystopian narratives frequently serve as critiques of totalitarianism and other forms of extreme government control. The loss of individuality symbolizes the erasure of personal freedoms and the subjugation of citizens. By portraying the suppression of individuality, authors reveal the dangers of unchecked authority and the potential for societal dehumanisation. As dystopian societies are often characterized by authoritarian governments or powerful entities, by depicting the loss of individuality, authors underscore the insidiousness of such control mechanisms.	The loss of individuality can also serve as a catalyst for resistance. Characters who rebel against the suppression of individuality symbolize the innate human desire for autonomy and self-expression. This resistance can become a central narrative thread, illustrating the struggle for freedom against oppressive forces.	Some dystopian narratives explore how technological advancements can contribute to the loss of individuality. As societies become more interconnected and reliant on technology, individuals might feel pressured to conform to digital norms and lose their unique qualities. Authors use this theme to caution against the potential dehumanizing effects of unchecked technological progress.	The loss of individualism in dystopian societies often involves the imposition of a collective moral code by those in power. However, characters may question the morality of these rules, especially when they conflict with their personal values. This conflict between the societal morality imposed by the regime and an individual's inherent sense of right and wrong becomes a central ethical dilemma. When individual voices are silenced, society's moral compass can become distorted, leading to a lack of empathy, justice, and ethical accountability.
Example from '1984'	Example from '1984'	Example from '1984'	Example from '1984'	Example from '1984'
Example from 'THT'	Example from 'THT'	Example from 'THT'	Example from 'THT'	Example from 'THT'

A03 - What has inspired the theme of loss of individualism in dystopian novels?

Totalitarian Regimes:
The rise of totalitarian regimes in the 20th century, such as Nazi Germany, Stalinist Russia, and Maoist China, greatly influenced ideas of the loss of individualism. The regimes emphasized collective identity and suppressed individual expression, leading to dystopian narratives that explore the dehumanizing effects of such control.

McCarthyism and Cold War:
The fear of communism during the Cold War era in the United States led to McCarthyism, where individuals were targeted for their perceived political beliefs. This atmosphere of conformity and the erosion of civil liberties inspired dystopian narratives that delve into the loss of individualism due to ideological conformity.

Repressive Religious Regimes:
Historical contexts involving repressive religious regimes have also influenced ideas of the loss of individualism. Examples include the Spanish Inquisition and the Salem witch trials, which reflect historical instances of collective identity enforced through religious dogma and suppression of personal beliefs.

Censorship and Propaganda:
Historical instances of censorship and the control of information, such as during times of war or authoritarian rule, have inspired dystopian narratives that explore how the manipulation of information can lead to the loss of individualism and independent thought.

Mass Surveillance:
The growth of surveillance states and the erosion of privacy in the digital age have influenced ideas of loss of individualism in modern dystopian literature. The revelations of government surveillance programs and the potential loss of personal autonomy in the face of mass surveillance have been reflected in these narratives.

Cultural Revolutions:
Cultural revolutions and forced ideological conformity, such as China's Cultural Revolution, inspired dystopian narratives that explore the loss of individualism through the imposition of a collective identity. These historical events provide a backdrop for stories about the suppression of personal expression and the consequences of resisting.

AO5- A critical interpretations of loss of individualism is that … as suggested by …. This is highlighted in … (1984/THT)		
Michel Foucault : Foucault's ideas on surveillance and power dynamics are often cited in discussions of dystopian loss of individualism. Critics might draw on his thoughts about how societal institutions can exert control over individuals, leading to a loss of personal autonomy. Like with the concept of panopticism, our chosen behaviour is curved and affected by the believe that we are being watched and so not behaving as we wish or what comes naturally to us.	**Laflen:** "Offred maintains her identity throughout making her record"	'Because desire in itself cannot be co-opted, the Party has no choice but to try and abolition the orgasm.'
Can you identify this in '1984' and 'THT'?	**Can you identify this in '1984' and 'THT'?**	**Can you identify this in '1984' and 'THT'?**

Survival

A new government in power

Determination to survive and overcome challenges/oppresion

Total chaos and disorder

'The Handmaid's Tale'

Isolation

'The Road'

The overthrowing of a previous system

Ambiguous but hopeful ends

Post-apocalyptic world

AO1- What do dystopias say about survival?

Struggle Against Oppression:	Human Instinct:	Hope and Resilience:	Exploration of Humanity:	Examination of Morality:
Dystopian worlds are often characterized by oppressive regimes, totalitarian governments, or societal breakdown. Surviving in such environments requires individuals or groups to navigate through a complex web of rules, restrictions, and dangers. The struggle for survival becomes a microcosm of the larger struggle against oppression, making it a powerful tool for illustrating the human spirit's resilience in the face of adversity.	Survival is a fundamental human instinct. Dystopian narratives tap into this primal drive, highlighting characters' and societies' efforts to preserve their existence against all odds. This creates a relatable and emotionally charged narrative that resonates with readers' basic instincts and fears. Protagonists in dystopian novels are determined to survive despite the challenges – in 'The Road' for example there are no resources and the world has been destroyed but the father and son persist on their journey.	Survival narratives in dystopias can serve as metaphors for the struggle against despair and the quest for hope. Characters' determination to survive, rebuild, or resist oppressive systems reflects the resilience of the human spirit, offering readers a sense of inspiration and the potential for positive change. Characters must adapt to new circumstances and devise innovative solutions to basic problems like obtaining food, shelter, and safety. This emphasis on adaptation showcases human ingenuity and inventiveness.	Survival in dystopian worlds often brings out both the best and worst aspects of humanity. Characters may display courage, compassion, and resourcefulness, but they might also resort to betrayal, selfishness, and violence. This exploration of human nature under duress provides insights into the complexities of human behaviour and psychology.	The challenges presented in dystopian settings often force characters to make difficult moral choices in order to survive. These choices can reveal the moral compass of individuals and the society as a whole. The struggle to balance personal ethics with the necessity of survival adds depth to characters and prompts readers to reflect on the nature of morality in extreme circumstances.
Example from '1984'	Example from '1984'	Example from '1984'	Example from '1984'	Example from '1984'
Example from 'THT'	Example from 'THT'	Example from 'THT'	Example from 'THT'	Example from 'THT'

A03 - What has inspired the theme of survival in dystopian novels?

World War II and Totalitarianism:
The rise of totalitarian regimes during World War II, such as Nazi Germany and Stalinist Russia, had a profound influence on dystopian literature. Authors like George Orwell ("1984") and Aldous Huxley ("Brave New World") drew inspiration from the oppressive control and surveillance tactics employed by these regimes. The struggle for survival in the face of extreme government control is a recurring theme in dystopias inspired by this era. The experiences of individuals living under oppressive regimes in Eastern Europe, such as those in the Soviet bloc, provided inspiration for authors from this region, like Yevgeny Zamyatin ("We").

In addition, the horrors of the Holocaust and other genocides have influenced dystopian narratives that address themes of mass oppression, survival in concentration camps, and the aftermath of mass violence.

The Cold War and Fear of Nuclear Annihilation:
The threat of nuclear war and the tensions of the Cold War era influenced dystopian narratives that focused on apocalyptic scenarios and the aftermath of global catastrophe. Novels like Cormac McCarthy's "The Road" explore survival in a post-apocalyptic world ravaged by an unspecified disaster, reflecting anxieties about nuclear conflict.

Bioengineering and Genetic Modification:
Advances in biotechnology can inspire dystopian narratives that delve into ethical dilemmas, unintended consequences, and the manipulation of life forms. In novels like "Never Let Me Go" by Kazuo Ishiguro, the genetic modification of humans raises questions about identity, morality, and the potential exploitation of biotechnology.

Climate Change and Environmental Degradation:
Dystopian novels frequently imagine worlds where climate change has led to extreme weather events, rising sea levels, and altered ecosystems. These changes result in disrupted societies, resource scarcity, and challenges to human survival. Novels like "The Drowned World" by J.G. Ballard explore the effects of climate-related disasters on human society.

In addition, pollution, deforestation, and other forms of environmental degradation can lead to dystopian scenarios marked by contaminated landscapes, reduced biodiversity, and health risks. In Margaret Atwood's "Oryx and Crake," genetic engineering gone awry leads to a world where the environment is irreparably damaged, and genetically modified organisms threaten humanity.

AO5- A critical interpretations of survival is that … as suggested by …. This is highlighted in … (1984/THT)

Kathryn Hume:	Gregory Claeys:	Fredric Jameson:
Kathryn Hume, in her analysis of dystopian literature, suggests that **survival serves as a microcosm of the larger societal struggles against oppression and control.** She argues that the individual's quest for survival in these narratives mirrors the collective struggle for autonomy and resistance against totalitarian forces.	'Dystopian fiction pits the hapless individual against society in an unwinnable contest'	Fredric Jameson, a literary critic, has pointed out that survival in dystopias is not just about physical survival, but also about maintaining a sense of self and individuality within oppressive environments. He suggests that **the individual's survival often involves resistance against homogenizing forces and the preservation of unique identity**.
Can you identify this in '1984' and 'THT'?	**Can you identify this in '1984' and 'THT'?**	**Can you identify this in '1984' and 'THT'?**

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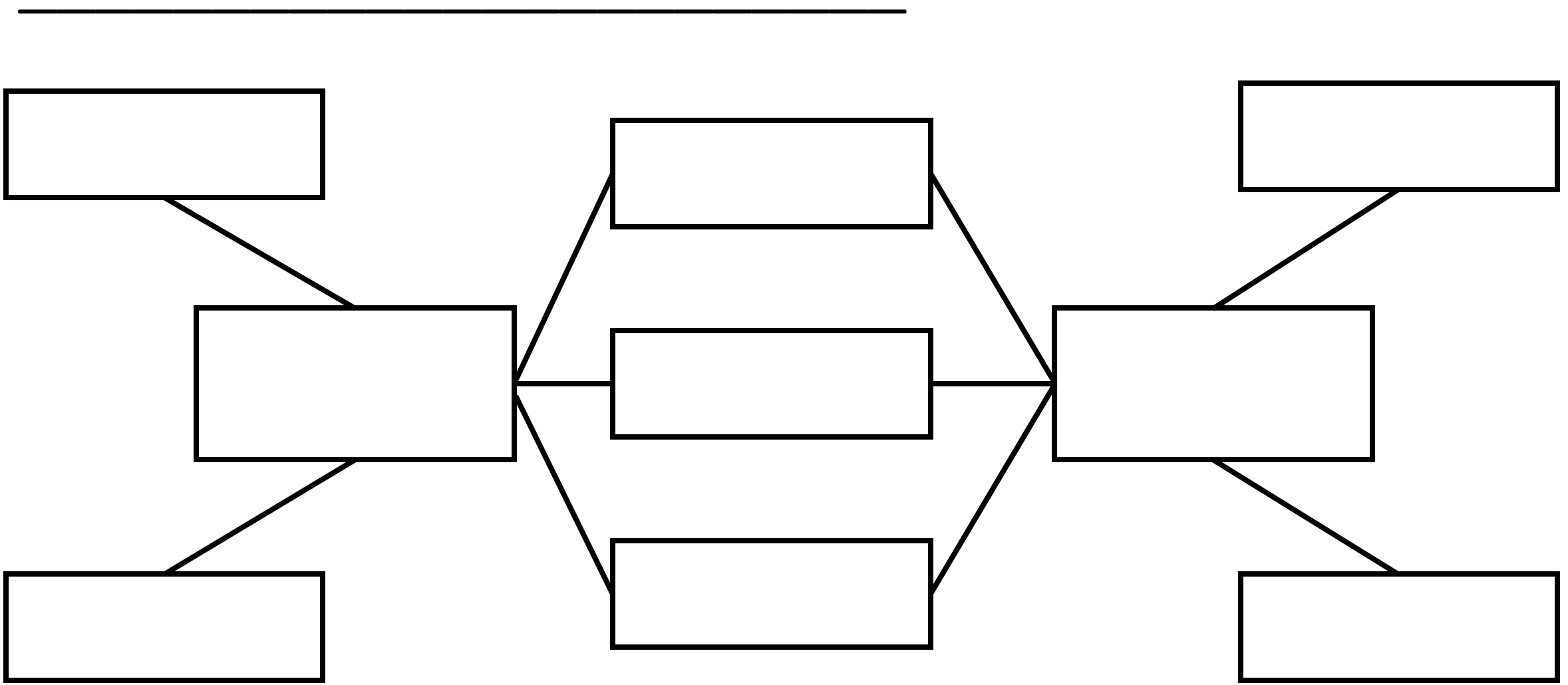
List of possible Dystopian statements

'Dystopian literature is only ever relevant to the time at which it was written'

'Dystopian literature is more critical of men than women.'

'Dystopian literature is intended to be instructive rather than entertaining.'

'There are no moments of happiness or contentment in dystopian literature.'

'The protagonist's voice and the author's cannot be separated in dystopian literature.'

'Dystopian literature predicts the future.'

'Dystopian societies rely on technology to survive.'

'Rebellion always fails in dystopian literature.'

'Controlling thoughts is more important than actions in dystopias.'

'Dystopian literature forces us to confront our own inhumanity.'

'Dystopian settings are more important than the characters.'
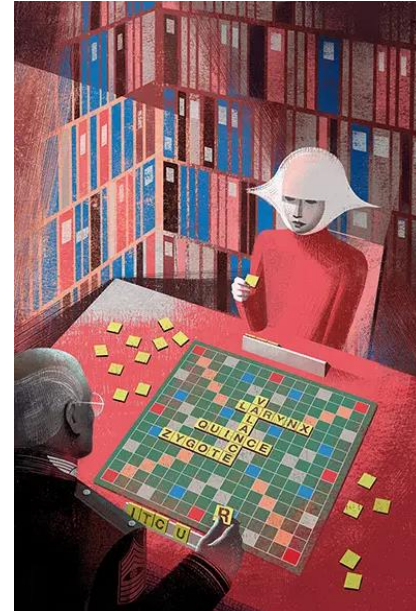
'Dystopia's present art and literature as dangerous.'

'Dystopian literature forces us to think who is at fault: individuals or systems?'

'Dystopian literature always explore ideas of love.'

'Dystopian literature explore destruction caused by humans.'

THE HANDMAID'S TALE

THT Dystopian Features

People are restricted from independent thought and action.

Women are not allowed to own property or hold jobs that earns them money. The Aunts are the only ones that hold something like a 'job'.

Women are segregated into different classes and are not allowed to move freely across Gilead.

Men are also restricted based on their status – Nick, as a guardian, does not hold the same power as The Commander.

The government in control is oppressive.

The government restricts access to food, local areas, and travel with the use of food tokens, pass cards, and checkpoints.

The government requires households with Handmaids to complete the Ceremony each month, and that pious answers be given as responses for everyday conversations.

Black vans ride around and pick up people who are accused of treason.

They hang the bodies on the Wall for public display.

The setting is often futuristic, or in a fictional universe.

The setting is not futuristic until the end of the novel; however, at the time of the writing of the novel, this does take place sometime in the future: the 1990s. The Western hemisphere has fundamentally changed; the United States of America no longer exists, replaced by the Republic of Gilead.

THT Dystopian Features

Government portrays the new society as a Utopia

The Republic of Gilead does allow tourists to come and view the society as the example of the society that is doing things right. When the Japanese tourists ask Offred if she is happy, she is expected to say yes.

The upper echelons of Gilead believe that they have created a better society where women are 'free from' the violence and abuse of the past.

Offred describes how the streets of Gilead are clean with no signs of litter, presenting a perfect society.

Contains elements of conformity, or extreme equality.
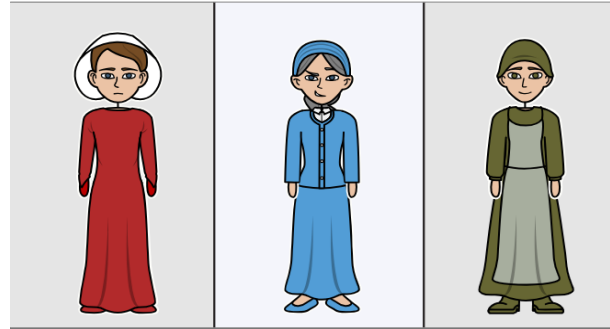
All classes of people are expected to wear the same clothing that corresponds to their class or duty. Handmaids wear red, Wives wear powder blue, Marthas wear dull green, Econowives wear red, blue, and green stripes, and so on. People are expected to greet each other with pious sayings, which assumed that everyone had converted to this particular sect of Christianity.

The protagonist wishes to restore the people to conventional life.
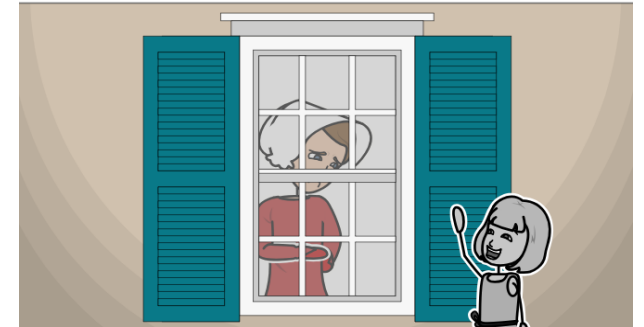
Offred holds out hope that her husband, Luke, is still alive and that together they will be able to save their daughter one day.

She considers the idea of the Mayday Resistance, but ultimately decides not to give in to it because she's falling for Nick. She does make the tapes which later become the transcript "The Handmaid's Tale".

She does wish to escape in the hopes that she can eventually return to a normal life.
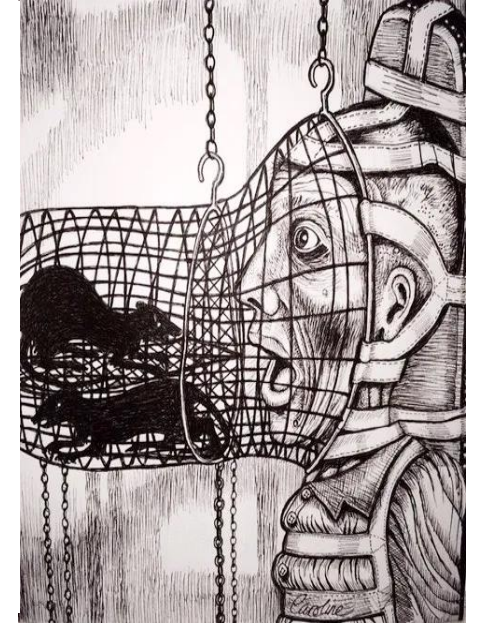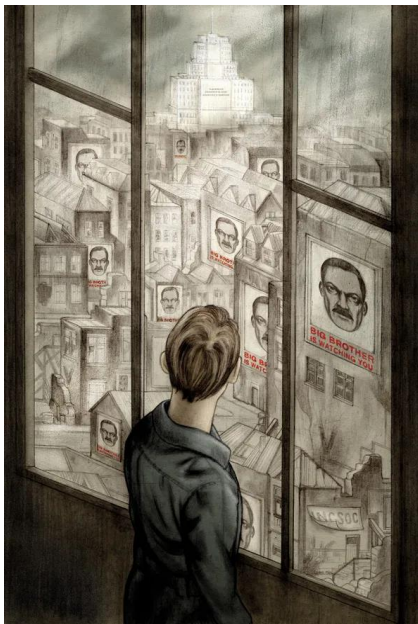
Key Quotes from THT

Quote	Analysis
There's always a black market, there's always something that can be exchanged. **Offred, chapter 3**	Offred recognizes that exchanges and transactions are a fundamental part of human interactions; she is always alert for something she can exchange, even though she has no possessions of her own.
It was true, I took too much for granted; I trusted fate, back then. **Offred, chapter 5**	After Offred considers her carelessness in keeping plastic bags in reach of her daughter, she connects this assessment of taking things for granted to other items: freedom, choices, her loved ones. This regret comes up frequently in the novel as Offred considers all that has been lost.
There is more than one kind of freedom ... Freedom to and freedom from. **Aunt Lydia, chapter 5**	Aunt Lydia suggests that these two kinds of freedom are exclusive. While the women of Gilead do not have the freedom to love, marry, work, or procreate as they choose, they are free from obscenities, catcalls, and violence. Aunt Lydia suggests there is a value in freedom from that should not be underrated.
This may not seem ordinary to you now, but after a time it will. **Aunt Lydia, chapter 5**	Aunt Lydia argues that one of the powers of the totalitarian state is its ability to recondition people's responses. What once was horrible becomes ordinary; what once was horrible becomes normal.
I compose myself. My self is a thing I must now compose. **Offred, chapter 12**	While language can be a tool used to remove identity, Offred shows that it also has the power to create or preserve identity.

Quote	Analysis
My name isn't Offred, I have another name, which nobody uses now because it's forbidden. **Offred, chapter 14**	Offred's true name, which readers never learn, is an anchor of her true identity. Making this name forbidden is a way government authorities remove individuality from Offred and other Handmaids.
In reduced circumstances the desire to live attaches itself to strange objects. **Offred, chapter 19**	The desire to live—to survive—is present in Offred, no matter how passive she seems. She endures her circumstances, despite periodic thoughts of suicide, because she wants to continue living. This will to live causes small pleasures, such as having a pet, to gain great importance.
Moira had power ..., she'd set herself loose. She was ... a loose woman. **Offred, chapter 22**	While many of the women at the Red Center have begun to "los[e] the taste for freedom" as victims of state indoctrination, Moira reclaims her power by setting herself free from the center. The pun "loose woman" is also suggestive of a reclamation of Moira's identity as a sexual being.
A rat in a maze is free ..., as long as it stays inside the maze. **Offred, chapter 27**	The government of Gilead grants its people, especially its women, the illusion of freedom. Offred's bedroom, her daily walk, and her role in society is a maze of confinement. Yet the decision about whether to walk to the Wall or to the church, for example, grants the illusion of freedom within the confinement.
Better never means better for everyone ... It always means worse, for some. **The Commander, chapter 32**	The Commander believes that the society he helps create is an improvement, but he grudgingly admits that it is only better for some people, while others must necessarily suffer. His commitment to and defense of Gilead's rules despite the fact that they dehumanize whole segments of society is a key element of his characterization.

1984

Key Quotes from 1984

Quote	Analysis
Big Brother Is Watching You. **Narrator, Book 1, Chapter 1**	This is the most-often-quoted phrase from 1984, and it is a motif that runs through the entire novel. These words appear on posters all over Oceania, and they mean that government surveillance is everywhere. This phrase has become commonplace in the English-speaking world. People use it to mean that their government has become overly intrusive (e.g., when the National Security Agency collects data by tracking private emails, texts, and phone calls).
War is peace. Freedom is slavery. Ignorance is strength. **Narrator, Book 1, Chapter 1**	These statements are slogans of Ingsoc, which is the name of the Party's political ideology, and they adorn buildings throughout London. Everything in this world is paradoxical, and the citizens of Oceania must hold two contradictory ideas in mind simultaneously. The process is called doublethink. For example, the phrase *preemptive war* is an example of doublethink, because starting a war cannot prevent war.
Who controls the past controls the future; who controls the present controls the past. **Winston Smith, Book 1, Chapter 3**	This is a Party slogan that Winston considers in Book 1 and later says to O'Brien in Book 3. He means that governments with authority to control the media can tell the people anything they want about the past; in doing so, they position themselves and their ideas as the only solution to all problems in the past. And because the Party is in complete control of the present, it can rewrite the past any way it wants. Both sides of the equation feed each other, and in this way the Party keeps the allegiance of the people. Orwell is cautioning readers to delve into the stories told by their own media and ask, "Is this really the way things happened?"

| Quote	Analysis
Until after they have rebelled they cannot become conscious. **Winston Smith, Book 1, Chapter 7**	The first part of Winston's thought ("Until they become conscious they will never rebel") is quoted more often than this part. However, this sentiment is more important. Consciousness is the goal, not a mindless rebellion. Winston is right that, before a revolution can happen, the people have to understand they are in the majority and can overcome the minority. But to do this they must become conscious of their power. Winston is pointing to a catch-22, meaning that each condition is dependent on the other, so the people are stuck with this dilemma.
Freedom is the freedom to say that two plus two make four. **Winston Smith, Book 1, Chapter 7**	This is a frequently quoted statement from the novel. It represents Winston's resolve to believe what his senses, wisdom, memory, and intelligence tell him rather than to go along with the ever-changing "truth" fed to the people by the Party. His point is that people are only free if they have the freedom to acknowledge the real truth.
Doublethink means the power of holding two contradictory beliefs ... and accepting both of them. **Emmanuel Goldstein, Book 2, Chapter 9**	Several words and phrases from *1984* have come into common usage, and doublethink is one of them. This statement is Emmanuel Goldstein's definition of doublethink in "the book." When people evaluate two opposing viewpoints, they have to hold both ideas in their mind, but in doublethink they have to accept both ideas as true. For example, Goldstein explains that an Inner Party member may receive the information that a war is not actually happening. But by using doublethink the Inner Party member fully believes that the war is, in fact, happening. This keeps the Inner Party member in a constant state of fear and hysteria that is necessary to maintain power.

Key Quotes from 1984

Quote	Analysis
Sanity is not statistical. **Winston Smith, Book 2, Chapter 9**	This statement is the last thought that Winston has after he finishes reading Goldstein's book and before he falls asleep. All of the people in Winston's life, except Julia, accept the lies that the Party tells, so Winston has no one to confirm that he's not crazy for rejecting these lies. But Goldstein's book confirms his belief that the Party changes facts to suit its needs. Winston realizes that, even if he is alone in believing the real truth, he's not insane for doing so.
Where there is equality there can be sanity. **Winston Smith, Book 2, Chapter 10**	This statement reveals the truth about the Party's motives, which Winston understands after reading Goldstein's book. He now knows that the Party creates inequality through such things as artificial scarcity and information control. It is an insane world. The way to turn around the insanity would be, he believes, a revolution against the Party, led by the proles. If everyone were equal, life would be sane.
The birds sang, the proles sang, the Party did not sing. **Winston Smith, Book 2, Chapter 10**	Winston is remembering the thrush that sang to him and Julia in the meadow while he listens to the prole woman singing in the yard below. He realizes there is life in both the bird and the woman, because they continue to sing no matter what. Singing is a sign of vitality and joy. The Party is spiritually dead, having crushed the human spirit in everyone it controls, so the Party can't sing.

Quote	Analysis
Reality exists in the human mind, and nowhere else. **O'Brien, Book 3, Chapter 2**	This statement expresses O'Brien's insistence that Winston accept the false reality imposed by the Party. People process in their minds what they experience through their senses, so in one way reality does only exist in the mind. However, O'Brien's goal is to retrain Winston's mind to accept whatever the Party tells him as reality, no matter what his senses tell him. In that way the reality of the Party is insulated from the reality Winston sees in front of him.
The choice ... lay between freedom and happiness, and that, for the great bulk of mankind, happiness was better. **Winston Smith, Book 3, Chapter 3**	This statement is Winston's response to O'Brien regarding why he thinks the Party clings to power. Winston feels it's for the good of the majority—that, left to themselves, the people wouldn't be able to take care of one another because they are frail and cowardly and can't face the truth. Winston thinks this is why people let those stronger than them rule. He's later shocked to hear O'Brien say the Party seeks power entirely for the sake of having power.
Power is not a means; it is an end. **O'Brien, Book 3, Chapter 3**	This statement sums up the main reason the Party wants power. While torturing Winston O'Brien offers all the reasons that people think leaders want power—for wealth, material goods, long life, happiness, or the benefit of others. O'Brien says none of these are the reasons—that leaders like Big Brother only want power and that they arrange things as best they can to maintain power forever. By placing this statement at the end of the book, Orwell reiterates the reason he wrote the novel: to warn people around the world to stay awake and beware of megalomaniacal leaders who are seeking power for power's sake.

1984 Dystopian Features

**People are restricted from independent thought and action.**
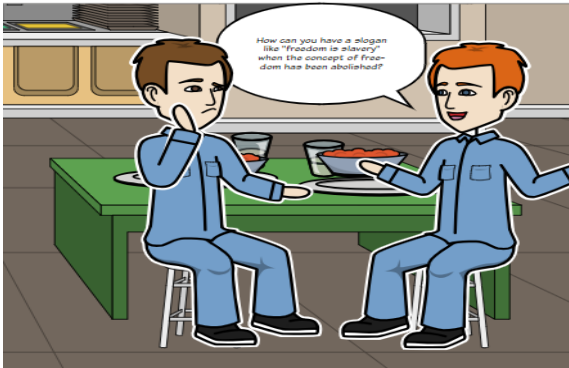
The Party controls language through Newspeak, a constructed language designed to limit thought and prevent the expression of rebellious or subversive ideas. It eliminates words and concepts that could challenge the Party's authority, making it difficult for citizens to articulate dissenting thoughts.

Doublethink is the ability to hold two contradictory beliefs in one's mind simultaneously, allowing the Party to manipulate and control the beliefs and perceptions of its citizens.

Uniforms are also used by the Party.

The government in control is oppressive.
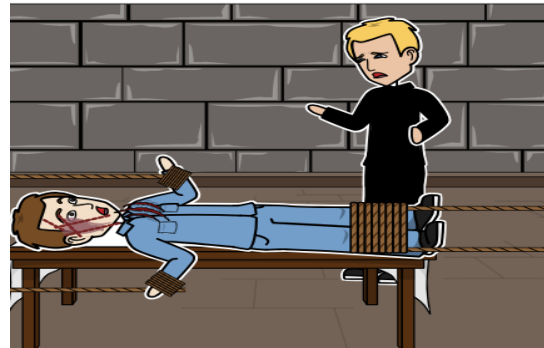
The Party employs pervasive surveillance through telescreens, hidden microphones, and informants to monitor the thoughts and actions of its citizens. The Thought Police, a secret police force, actively seek out and punish any form of dissent or unorthodox thinking.

Those that betray the government are tortured in the Ministry of Love, in Room 101.

The setting is often futuristic, or in a fictional universe.
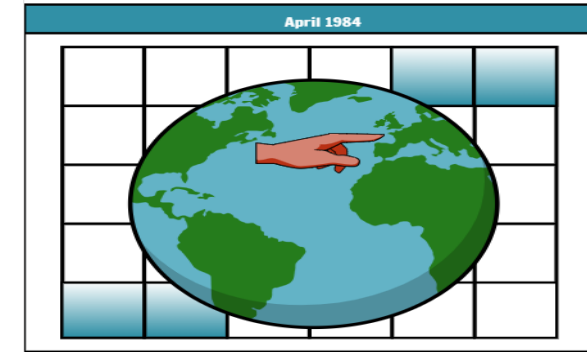
The novel was published in 1949, after the end of World War II. It purports that an a war occurred during the 1950s and envisions a world in 1984 that has been split into three sections: Oceania, Eastasia, and Eurasia. One section of territory in Northern Africa to India is disputed and fought over constantly.

1984 Dystopian Features

Government portrays the new society as a Utopia

The Ministry of Truth is responsible for altering historical records and rewriting the past to match the Party's current propaganda and political agenda. This process, known as "rectification," ensures that the Party's version of history is the only one known to the citizens. By controlling the past, the Party controls the present and future, manipulating the truth to maintain its grip on power.

Oceania is always presented as successful.

## Contains elements of conformity, or extreme equality.
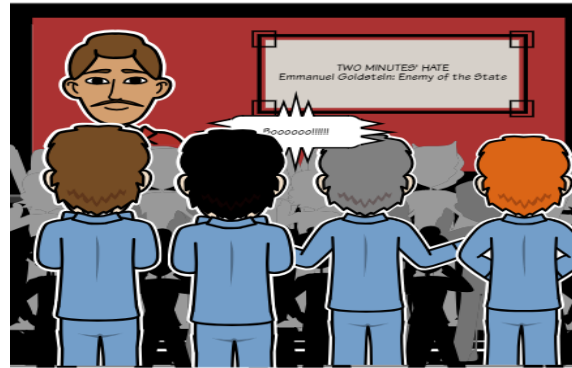
In the Two Minutes Hate, citizens are required to gather in communal areas and watch a propaganda film that demonizes enemies of the Party, particularly Emmanuel Goldstein.

The Junior Anti-Sex League is an organization that promotes celibacy and the suppression of sexual desires among young people.

The Party maintains a strict class system - as it controls all resources and ensures that the citizens have very little, thus creating a form of equality in destitution.

The protagonist wishes to restore the people to conventional life.
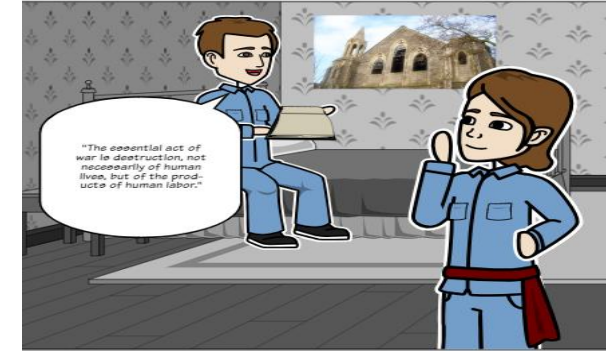
Winston initial rebellion of writing in his diary is one of hope, as he wishes for his diary to be found in the future.

He further rebels by visiting the proles quarters, sleeping with a prostitute and starts a relationship with Julia, Winston becomes interested in the supposed underground resistance called The Brotherhood.

He reads Goldstein's book.