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**ABSTRACT**

of the dissertation for the degree of Doctor of Sciences

**UTOPIA AND DYSTOPIA IN ENGLISH LANGUAGE  
LITERATURE AND FILM TEXTS**

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Literature)

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## **GENERAL CHARACTERISTICS OF THE RESEARCH**

### **Urgency of the theme and the degree of the research.**

Fiction and feature films immerse us in a vibrant, magical realm filled with signs and allusions. While we recognize this world as a constructed artistic expression, its influence on us is undeniable. This influence stems from the fact that artistic works are always intertwined with reality, historical events, and the ongoing processes that authors experience as contemporaries, as well as their visions of potential futures. Utopias and dystopias, often categorized as speculative fiction — alongside genres such as science fiction, fantasy, horror, magical realism, cyberpunk, and apocalyptic or post-apocalyptic narratives — maintain this connection to reality. Most importantly, these works consistently center on themes that are deeply relevant to the human experience.

Artistic thought possesses an ideological dimension, evolving in response to the socio-political and cultural mindset of society, and resonating with contemporary socio-political events during its development. In this context, artistic works reflect shifting political and ideological perspectives, conflicting social dynamics, and pressing socio-economic issues, while linking them to global challenges that are shaped by the individual perspectives of the authors. The impact of these processes is evident in both utopian and dystopian literature, as well as in fictional film narratives. Moreover, utopian works often serve as a call to address existing issues and seek solutions, whereas dystopian narratives project a cautionary view of the future, warning of the potential disasters that future generations may face if current attitudes toward critical contemporary processes do not change. This need for caution arises from concerns regarding political regimes, the erosion of freedom and individual thought, invasions of privacy, environmental degradation, the threats posed by war, shifts in interpersonal relationships, and the significant intrusion of technology into everyday life.

From its earliest development, utopia has been more than just a fairy tale celebrating an idealized place; it has served as an artistic

approach employed by writers to address the issues of their time. It is no coincidence that the first English-language utopias emerged from the pens of prominent political figures and socially engaged individuals. As a result, the concept of utopia and the literary texts associated with it are often characterized by their satirical elements. Analyzing Thomas More's work "Utopia", one can see it interpreted both as an aspiration to create an ideal society and as a portrayal of an imaginary place. Continuing this tradition, many utopian works incorporate satire, and the earliest dystopian narratives were crafted as satirical critiques of unsuccessful utopian visions.

We can observe that utopia gradually evolves into dystopian narratives. Initially, the earliest dystopian works portrayed failed utopian visions; however, over time, dystopia came to supplant utopia, reflecting the political interests and social changes of their respective eras. Dystopian works engage with critical issues facing humanity and often highlight the resilience of the human spirit while simultaneously warning of potential dangers for the future. This suggests that dystopia may be more relevant than utopia in today's context. Recent events—such as political conflicts, warfare, the threat of nuclear weapons, acts of terrorism, natural disasters, medical experimentation, genetic modifications, epidemics, and the growing intrusion of technology into private life—demonstrate that dystopian realities are increasingly plausible.

Dystopia not only serves as a warning about the potential for destruction stemming from the aforementioned horrors but also addresses the nature of human relationships, the possible erosion of values, and the dark future humanity could face if such conditions prevail. Ultimately, while these issues may seem far-fetched, they become increasingly plausible when examined through the lens of history and current events. In this context, James V. Schall highlights in his introduction to Robert Hugh Benson's "Lord of the World" that, *"When I ask myself why this fright, it is because both books make the this worldly triumph of evil so plausible, so*

*intellectual, so logical*".<sup>1</sup>

At first glance, dystopia may appear to depict an entirely hopeless and grim scenario, as exemplified by J. Orwell's classic work. However, a closer examination reveals that artistic depictions of dystopia often convey the possibility of resistance, even in the bleakest circumstances. Nearly all dystopian narratives encompass themes of struggle, faith in humanity's future, and hope for the triumph of moral values. Thus, when contrasting the static, monotonous nature of utopia with the more fluid and dynamic characteristics of dystopia, it becomes evident that hope is more prominently reflected in dystopian contexts.

Today, feature films are evolving alongside fiction, particularly in the realm of dystopian narratives. The young-adult segment of dystopia has garnered a broader audience through adaptations into feature films, leading to a recognition of these works as significant sources of income. The relationship between dystopia and science fiction is particularly noteworthy at this time, with many scholars categorizing utopia and dystopia as a distinct genre closely tied to science fiction. Others prefer to classify them as speculative genres, which also encompass works in science fiction and fantasy. Additionally, it has been suggested to label works like Orwell's stark dystopia as "cacotopia", while the young-adult dystopian series may be referred to as "dystology". M. Atwood proposes the term "ustopia" for her works, emphasizing the prominence of the human experience within them. These narratives do not offer a strictly one-dimensional portrayal of utopia or dystopia; rather, they often depict the same society as a utopia for one group and a dystopia for another. This duality reflects the artistic exploration of space as an environment that takes on a distinct socio-cultural character based on the dynamics of power, as discussed in E. Soja's research of space and society.

In this research, we referenced the extensive studies conducted by D. Suvin, F. Jameson, T. Moylan, and C. Freedman. The works of scholars such as N. Sadigova, T. Mirzazade, and N.

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<sup>1</sup> Benson, R.H. *Lord of the World* / R.H.Benson. – Charllotte: TAN Books, – 2016. – p.8.

Suleymanova were also cited. Additionally, we examined the research of G. Guliyev, T. Eagleton, R. Barth, L. Mulvey and others in relation to the analysis of literary studies and film texts. The research was organized thematically and presented in chronological order, featuring numerous examples from fiction and film. This includes works by T.More, F.Bacon, H.Neville, F.Godwin, M.Cavendish, J.Swift, S.Johnson, S.Scott, E.B.Lytton, S.Butler, M.E.B.Lane, W.H.Hudson, E.Bellamy, W.Morris, F.C.Dixie, H.G.Wells, J. Hilton, B.F.Skinner, A.C.Clark, A.Huxley, Ursula.K.Le Guin, K.Vonnegut, E.M.Forster, J.London, K.Burdekin, R.Bradbury, A.Burgess, J.Orwell, M.Atwood, M. Piercy, K.Ishiguro, L.Lowry, S.Collins, J.Dashner, V.Roth, Y.Lanthimos, S.Jonze, and others.

In addition to the mentioned examples of fictional literature, this study also examined their adaptation and presentation in film. Notably, films such as “The Truman Show” and “Pleasantville”, which contain dystopian elements yet can also be interpreted as utopian, were analyzed alongside thought-provoking dystopian works like “The Lobster”, “Her”, “Blade Runner” and others. This analysis explored the characteristics of the worlds crafted by artistic works and the illusory environments created through the medium of film.

**The object and subject of the research.** The primary focus of this dissertation is English-language literature and artistic film texts. The study aims to examine and analyze these works in a comparative context to explore the factors, artistic and aesthetic dimensions, stages of development, and characteristics pertinent to the contemporary era that influence the creation of utopian and dystopian narratives.

**The goal and objectives of the research work.** The primary objective of this research is to examine the stylistic and ideological features of English-language utopian and dystopian literature and artistic film texts, as well as the processes that shape these genres. It also aims to analyze how socio-political dynamics, social processes, and historical events are represented in artistic works across different periods. To accomplish this objective, the following

tasks are outlined:

- Analyzing the dynamics of the concepts of utopia and dystopia and their representation in artistic works across various historical periods, beginning with the Renaissance;
- Investigating the relationship to socio-political changes through themes such as power, control, governance, and ideological influence in artistic representations of utopia and dystopia;
- Analyzing utopian and dystopian works as vehicles for presenting technological development as both a potential source of advancement and a danger, as well as addressing ethical dilemmas in technology and human relationships;
- Examining utopian and dystopian works as platforms for discussing societal issues, human interactions, and environmental concerns;
- Investigating the literary styles employed in developing utopian and dystopian narratives;
- Exploring the dynamics of time and space within artistic depictions of utopia and dystopia;
- Analyzing the roles of the writer and reader/spectator in interpreting utopian and dystopian works;
- Investigating the intersections between utopia and dystopia in various artistic expressions.

**The research methods.** The dissertation employed comparative-historical, comparative-typological, descriptive, and biographical research methods, along with a cultural-historical approach. Additionally, to clarify attitudes toward scientific-theoretical issues, references were made to pertinent researchers in Azerbaijani and world literature. Their perspectives on the problem were examined, and literary-aesthetic and theoretical-methodological ideas and opinions were incorporated.

**The main provisions for defense:** To thoroughly examine the subject of utopia and dystopia in English-language literature and feature films, the following main propositions are defended:

- Artistic utopia and dystopia have evolved over time in response to socio-political, technological, and environmental developments, reflecting society's shifting ideals and fears.

- Dystopian narratives often create an illusion of utopia, where the dystopian elements emerge through themes of control and repression disguised as order and progress.

- Power structures—whether authoritarian, democratic, or theocratic—are central to both utopian and dystopian works, with the nature of governance, control, and ideological dominance shaping the depicted society's trajectory.

- Young-adult dystopian works typically center on themes of resistance and the coming-of-age journeys of young protagonists, symbolizing the struggle for personal and social freedom. These narratives echo the anxieties and aspirations of younger generations facing challenges like oppression, conformity, and technological control.

- In utopian and dystopian literature, technology can either facilitate human advancement and progress or act as a mechanism of control that disrupts interpersonal relationships. This tension between technological optimism and skepticism is a recurring theme in contemporary dystopian works, particularly those emerging in the digital age.

- Fictional utopias and dystopias highlight social and environmental issues, utilizing speculative elements to critique modern societal norms, environmental degradation, and the ramifications of human exploitation of nature.

- Apocalyptic and post-apocalyptic dystopian narratives serve as warnings about the potential collapse of civilization due to humanity's neglect of environmental issues and the consequences of social regression.

- The configuration of time and space is fundamental to the style and themes of utopian and dystopian literary texts.

- The relationship between the author, the text, and the reader/spectator plays a crucial role in shaping the interpretation of artistic utopia and dystopia.

- The distinction between utopia and dystopia is often blurred; in many works, these concepts intertwine, demonstrating how realized utopian ideals can devolve into dystopian realities. The contrast between idealism and realism is key to understanding these



two extremes.

**Scientific novelty of the research work.** As noted, artistic utopia and dystopia have been examined to varying degrees both globally and within our country. Systematic studies primarily focus on analyzing classic examples of fiction from specific nations. However, in recent years, utopia and dystopia have emerged as a distinct genre in young adult literature. The originality of this research lies in its broad scope, with particular attention given to contemporary utopian and dystopian literature, especially within its young adult segment. This study emphasizes young adult dystopian literature as a significant literary genre rather than merely a popular subgenre. Furthermore, by exploring themes such as resistance, identity formation, and the protagonist's journey toward maturity, the dissertation offers a literary-critical framework for understanding how these texts engage with socio-political issues relevant to both youth and a broader audience.

Additionally, this research examines the genres of utopia and dystopia not only within literature but also in feature films. While much of the existing research tends to focus on a single cultural form, this study expands the scope of the topic by analyzing how utopia and dystopia are represented across different artistic mediums. It also highlights the characteristics of film texts and notes the similarities and differences when compared to written narratives. The interplay between these scholarly approaches enables a comparative analysis of how themes such as technological control, societal collapse, and individual freedom are articulated in both fiction and film.

Furthermore, the analysis of fictional works that engage with the digital age—particularly focusing on virtual reality, artificial intelligence, and the ethical dilemmas arising from technological control and human relationships—represents a novel contribution to literary studies.

The research also explores how social issues, such as individualism and social fragmentation, as well as environmental concerns like ecotopias and climate disasters, are depicted in dystopian literature. This dissertation introduces a fresh framework

for understanding dystopian literature by highlighting the interplay between a social-ecological approach, social structures, and environmental sustainability. This new perspective enhances the critical discourse surrounding the social and environmental challenges presented in fictional dystopian works.

This research paper employs the theories of space proposed by Yi-Fu Tuan and E. Soja to examine literary utopia and dystopia, providing a fresh perspective for analyzing the hybrid spaces that exist between these traditionally opposing genres. This theoretical application is also relatively underexplored in literary criticism.

Furthermore, the dissertation's emphasis on time-space relationships in utopian and dystopian works introduces a novel and less examined approach to the analysis of speculative fiction. This approach offers new insights into the methods of incitement within the literature of utopia and dystopia.

**Theoretical and practical significance of the research work.**

The insights from the research and its theoretical and practical outcomes can be incorporated into higher education textbooks and instructional materials. Same time university faculty, students, researchers, and specialists engaged in literary studies can use this dissertation as a valuable scientific and theoretical resource.

**Approbation and application.** The primary findings and results of this dissertation were conducted at the National Azerbaijan Literature Museum named after Nizami Ganjavi. The key theoretical contributions and scientific innovations of the research have been published by the author in compilations recommended by the High Attestation Commission under the President of the Republic of Azerbaijan, as well as in relevant international scientific journals that are indexed in international summarization and indexing system (Copernicus, Erih Plus, Web of Science, Scopus). These contributions are also reflected in various articles and presentations made at several international and national scientific conferences.

**Name of the organization where the dissertation is performed.** The dissertation was conducted at the National

Azerbaijan Literature Museum named after Nizami Ganjavi, the Ministry of Culture of the Republic of Azerbaijan.

**The overall volume of the dissertation, along with a breakdown indicating the volume of each structural section.** The dissertation was prepared in accordance with the standards established by the Higher Attestation Commission under the President of the Republic of Azerbaijan. It includes an Introduction, five chapters, a Conclusion, and a Reference list. The Introduction contains 15,731 characters, Chapter I has 79,684 characters, Chapter II consists of 76,604 characters, Chapter III includes 74,500 characters, Chapter IV comprises 87,840 characters, Chapter V has 73,632 characters, and the Conclusion contains 7,196 characters. The total character count of the dissertation amounts to 415187, excluding the Reference list.

## **BASIC CONTENT OF THE RESEARCH WORK**

The **Introductory** section of the dissertation outlines the relevance, scientific innovations, and theoretical and practical significance of the topic. It also describes the subject matter, research objectives, and methods, as well as the key propositions of the dissertation that are being put forth for defense.

**Chapter I** of the dissertation, titled “**The Development of Utopia and Dystopia in Historical Context and its Artistic-Aesthetic Foundations**”, is divided into three paragraphs. The first paragraph, “**The Problem of Utopia and Dystopia in Artistic Thought**”, provides an overview of the earliest artistic sources that convey utopian and dystopian ideas. It emphasizes that the emergence of these concepts is not coincidental; they first appeared in works where philosophy, art, and political thought intersect. Utopian and dystopian texts reflect the major issues of the time in which the authors lived, capturing their perspectives on the events and processes they witnessed.

Broadly speaking, utopia can be defined as follows: “*Utopia is the verbal construction of a particular quasi-human community*”

*where sociopolitical institutions, norms, and individual relationships are organized according to a more perfect principle than in the author's community, this construction being based on estrangement arising out of an alternative historical hypothesis*"<sup>2</sup>. Thus, utopia represents a solution to contemporary issues envisioned by the writer. It presents an alternative history or future aimed at addressing these problems. The society depicted may comprise various entities, not solely humans. The central concern is the creation of a community where collective well-being and an ideal life are prioritized over individual interests.

C.Freedman emphasizes the non-empirical and collective aspects of utopia; this perspective adds depth to the broader definition of the concept.

When discussing dystopia, it is important to recognize that it represents not merely a temporary hardship, but a persistent situation that is likely to culminate in failure. Perhaps the most unsettling aspect is that most dystopian narratives depict futures that are foreseen as inevitable. In contrast to utopia, dystopia appears to offer a more practical and realistic perspective. If utopia is viewed as a dream or an illusion, then dystopia can be seen as a cautionary forecast grounded in contemporary analysis and historical events. In this context, the nature of the text takes on a secondary role; literary works are regarded not as mere products of the author's imagination but as reflections of unavoidable realities. Compared to utopia, dystopia tends to be more politically charged and critical. In analyzing this topic, G. Claeys observes that: *"We can commence with the assumption that, while much literature may aim chiefly to entertain us, dystopian fiction often has a higher purpose"*<sup>3</sup>.

N. Sadigova underscores that *"While utopia presents a model of an ideal society founded on specific social values, anti-utopia*

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<sup>2</sup> Suvin, D. *Defined By A Hollow Essays On Utopia, Science Fiction and Political Epistemology* / D.Suvin. – Bern: Peter Lang AG, International Academic Publishers, – 2010. – p.30

<sup>3</sup> Claeys, G. *Dystopia. A Natural History* / G.Claeys. – Oxford: Oxford University Press, – 2017. – p.269

*critically examines these models; thus, these two literary and philosophical genres exist in a complementary dialectical relationship”.*<sup>4</sup>

Human challenges, living conditions, and thought processes play a significant role in both utopia and dystopia. These concepts represent approaches to situations rather than specific circumstances, and they can be compared to speculative genres like science fiction and fantasy. The events, as well as the social, political, and historical processes depicted in utopian and dystopian works, are either grounded in actual occurrences or appear plausible based on ongoing trends. Despite their seemingly unrealistic nature, utopia and dystopia are inherently linked to reality. Additionally, their connection to politics is crucial; political regimes, state structures, and the policies they enact can propel society toward a utopian vision or, conversely, lead it into dystopia.

The second paragraph of the first chapter is titled “**Early Artistic Concepts**”. In the *first section* of this paragraph the analysis focuses on utopias that reflect Renaissance ideals and the concept of the ideal state. When discussing fictional texts in English literature that embody utopian ideas, it is pertinent to first highlight three notable works: Thomas More’s “Utopia”, Francis Bacon’s “New Atlantis” and Henry Neville’s “The Isle of Pines”. These texts create alternative worlds, seemingly detached from the known parts of the globe. A defining characteristic of these works is that they “...*idealize neither man nor nature, but organization.*”<sup>5</sup>, particularly the structure of the state and the notion of the perfect state. Considering the era’s fascination with new discoveries and possibilities, it can be argued that utopia represented not just an abstract idea but also a conviction during the time these works were composed. Additionally, it is noteworthy that these influential texts were authored by prominent political figures and scientists, yet they were presented in the form of artistic

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<sup>4</sup> Sadıqova, N. Utopiya və antiutopiya ədəbi prosesdə. Nəzəriyyə və təcrübə / N. Sadıqova. – Bakı: Elm, – 2006. – s. 166.

<sup>5</sup> Oxford World’s Classics. Three Early Modern Utopias / Edited with Introduction and Notes by S. Bruce, – Oxford: Oxford University Press, – 1999. – p. 13

texts.

The works that encompass early utopian ideas share several commonalities. Thomas More's "Utopia" parallels Plato's "The Republic" in various ways. Like Plato, More asserts that without the involvement of kings in science and philosophy, governance cannot be just. A key point of emphasis is the proposal to abolish private property, similar to Plato's views. More argues, "*Where possessions be private, where money beareth all the stroke, it is hard and almost impossible that there the weal-public may justly be governed and prosperously flourish*" <sup>6</sup>. More's tradition laid the groundwork for subsequent utopian literature. However, the central idea that emerges from these works is the elimination of private property. The utopian writings of authors such as William Morris and Edward Bellamy, which are marked by a socio-political call for significant reform, are constructed around this fundamental concept.

The ambiguity and satire present in Thomas More's "Utopia" are particularly significant. The protagonist's name, "Hythloday", translates to "the one who distributes nonsense", yet it is this character who articulates and elaborates on the various aspects of an ideal society. At the conclusion of the text, More attempts to guide Hythloday, who has gained insights from his travels throughout the narrative, as he enumerates the advantages of the utopian society compared to the contemporary societies of the time. This suggests that an individual fixated on the absurdities of utopian ideals risks losing their way and becoming lost in unrealistic fantasies. These observations pave the way for a multifaceted analysis of More's work, viewing it either as a serious text with reformist intentions or as a satirical critique. In our view, these analytical approaches are applicable to all artistic works that follow the utopian and dystopian traditions established by More.

When discussing the utopias that reflect similar ideas from this period, it is important to highlight Margaret Cavendish's "The Blazing World". Cavendish was one of the notable noblewomen of

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<sup>6</sup> Oxford World's Classics. Three Early Modern Utopias / Edited with Introduction and Notes by S. Bruce, – Oxford: Oxford University Press, –1999. – p. 44

her time, distinguished by her remarkable courage. Her literary contributions, particularly considering the era in which she lived, are quite remarkable. As she herself indicated, “The Blazing World” is a work that embodies elements of romance and fantasy. The author states, “*As Margaret the First ... I have made a world of my own..*”<sup>7</sup>, asserting her belief that no one should criticize her for constructing such a dream world as a female writer, in which she considers herself its empress. Due to her gender, she is denied the chance to conquer territories and attain imperial status in the real world, unlike figures such as Alexander the Great.

As noted, the early English-language utopian works share certain characteristics, particularly related to sea voyages. This reflects the era of exploration during which they were created, where the sea played a crucial role in the cultural consciousness of the time. Each depicted community is founded by an individual who has departed from the known world, intentionally avoiding close ties with other regions and being self-sufficient. In contrast, the protagonist in Margaret Cavendish’s work exists in a realm created by an unknown force; she is not merely an observer but actively contributes to the development of that world. Although authored by prominent politicians and scientists of the time, these works are fictional, not because the issues they address are deemed fictional. They are presented from a first-person perspective, referencing real historical figures and making comparisons with actual states and governance systems. The protagonists often write letters to various individuals, and the inclusion of fabricated maps and images of islands serves to lend authenticity to the narratives. Only Cavendish explicitly acknowledges her work as imaginative, providing insight into her motivations for writing. Given that these authors were keen observers of their time, the political, social, cultural, and economic dynamics of their era are filtered through their perspectives in these works. Consequently, the discussed utopian texts can be viewed as artistic representations of the thinkers’ approaches to addressing the challenges of their time and

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<sup>7</sup> Cavendish, M. *The Blazing World and Other Writings* / M.Cavendish. – London: Penguin Books, –2004. – p.154

society.

The *second section* of the second paragraph addresses the themes of travel utopia and early dystopian elements. The tradition of discovering utopian societies through sea voyages is closely linked to the evolution of the novel as a genre and holds significant importance in fiction. In 18th century English literature, this theme can be observed in the works of authors like J. Swift and S. Johnson. During this period, England was emerging as a leading European power with imperial ambitions, expanding its colonies while remaining ahead of its neighbors. However, this status did not mean that all domestic issues were resolved; social inequality, religious differences, and political conflicts persisted within the country. While sea voyages were a crucial aspect of the time, the utopias depicted in these narratives do not merely describe states; rather, they focus on the protagonists' quests for utopia or their active involvement in creating ideal societies, along with their moral development. This marks a departure from earlier representations. Thus, while 16th century travel utopias emphasized physical displacement, 18th century narratives also incorporated a spiritual journey. Samuel Johnson's intended title for his work, "The Choice of Life" reflects a broader idea common in the utopian literature of the period: travel serves as a life choice and a quest for a new existence, with spiritual growth playing a vital role in this pursuit.

Another noteworthy work from this period is Sarah Scott's "A Description of Millennium Hall and the Country Adjacent". This text is particularly significant for feminist utopia studies due to its ties to the author's personal experiences and the social dynamics of her time, as well as its depiction of a utopian society primarily created by women. Similar to other works discussed, Scott's narrative also embodies a journey toward utopia, characterized as a spiritual quest focused on establishing moral values. Given the societal expectations of women during the author's era, this journey can be seen as the most appropriate path in her perspective. Thus, it can be argued that utopian literature serves as a vehicle for advocating progressive reforms, drawing upon real events and societal conditions, whether indirectly or through practical



applications.

Political and social critique in early utopian works is often intertwined with elements of dystopia, revealing a fascinating interplay between these seemingly opposing directions within the same texts. This phenomenon is particularly evident in the notable works of the period, such as Jonathan Swift's "Gulliver's Travels". The author vividly portrays various aspects of society, from customs to the absurdity of political conflicts, exemplified by the ridiculous titles of rulers and the portrayal of two warring nations that cannot coexist. This sharp political satire underscores Swift's critique of contemporary issues and societal norms.

Dystopian elements in Swift's work become particularly evident when the size of the protagonist is incongruous with his surroundings, creating a sense of dislocation. The narrative structure itself also reflects dystopian themes, as the journeys grow increasingly arduous, the newly encountered places become more disheartening, and the protagonist's sense of despair deepens. This is especially prominent in Gulliver's journey to the land of the Houyhnhnms. While the societies Gulliver encounters in earlier travels are depicted with satirical overtones, this journey offers a more profound critique of humanity itself. In the Houyhnhnms' community, Swift presents a stark contrast that highlights the potential degradation and spiritual impoverishment of humankind, emphasizing the flaws in human nature and societal structures.

As it is apparent, the travel utopia that emerged in the 16th century English literature evolves in the 18th century into narratives focused on heroes who embark on adventurous journeys, believing these quests will lead to both material and spiritual fulfillment. In this context, the process of traveling becomes more significant than the destination itself. Utopia in this sense encompasses not only material prosperity but also spiritual peace, mental tranquility, and personal growth. While the artistic representation of utopia during this period continues the tradition of earlier travel narratives, it also marks a shift in the portrayal of the hero. Here, travel embodies both a physical journey through the world and a spiritual exploration. This dual journey is driven by the protagonists' quest

for a new life, ultimately leading to spiritual enlightenment, inner peace, or the acquisition of knowledge.

The third paragraph of the first chapter is titled "**Early Reformist Ideas in Artistic Utopia and Dystopia**". Its *first section* examines the impact of reformist artistic thought on utopian literature. A consistent theme in early descriptions of utopian societies is the abolition of private property. In the latter half of the 19th century, the emergence of socialist and communist ideologies built upon this foundation, advocating for the common good and highlighting the conflict between workers and capitalists. Key issues such as the need to address social inequality, establish a more humane society, provide equal education, distribute labor fairly, and foster balanced relationships became central topics. These concerns are vividly portrayed in William Morris's "News from Nowhere", where he articulates his vision of a utopian society. Typically, when crafting a utopia, each author presents the problems they deem significant as resolved within that ideal world. In Morris's depiction, attention is given to family dynamics, suburban and urban relationships, social interactions, and urban development. He views the 19th century as a time of great hardship, with socialism and communism offered as the most favorable ways of life. This work has made a distinctive contribution to the literature of utopia.

Another notable utopia from this period is Elizabeth Corbett's, "New Amazonia: A Foretaste of the Future", which was written in response to Humphry Ward's open letter, titled "An Appeal Against Woman Suffrage", that garnered signatures from over a hundred women. A similar feminist utopia from the same era is "Glorina or the Revolution of 1900", authored by Lady Florence Caroline Dixie, a prominent advocate for women's rights at the time. This work depicts a utopian society established in 1900, where advancements in technology and social reforms create an equal and progressive world. However, the novel also underscores the challenges and obstacles that may arise in the pursuit of such a society, particularly the need to dismantle entrenched power structures and address prejudiced social attitudes.

The *second section* of this paragraph examines dystopian works that satirize utopian narratives advocating for political reforms. The tradition of critiquing failed utopias through satire is longstanding. Many works from this period express the idea of restricting human life to a certain limit or confining human activities to a specific age. Anthony Trollope's satirical dystopia, "The Fixed Period", serves as an exploration of this natural limit imposed on humanity. Similarly, Anna Bowman Dodd's "The Republic of the Future; or Socialism a Reality", can be seen as a counterpoint to utopian literature. Dodd critiques the shortcomings of utopian society, suggesting that, "*It is struggle, and not the absence of it, which makes men and a nation great*".<sup>8</sup> By eliminating competition, the incentives and rewards derived from individual effort vanish as well. An intriguing point raised in her work is that achieving complete equality necessitates keeping all individuals within a certain standard. As a result, mental, physical, and creative expectations must be maintained at a minimal level that everyone can attain. In this utopia/dystopia, where uniformity prevails, everyone ends up being equally uninspired and aimless.

Another significant utopian/dystopian work is Ignatius Donnelly's "Caesar's Column", which is presented in epistolary form. This work explores a compelling theme: regardless of an individual's social class, there exists an inherent tendency toward brutality in human nature. By depicting the conflict between two social classes, the narrative illustrates how the rebellious masses exhibit greed, brutality, and cruelty that mirror those of the aristocracy.

As demonstrated, the qualities celebrated in early utopian works—such as societal power, gender equality, respect for human labor, and the benefits of innovation for improving human life—are reinterpreted in the aforementioned texts. An excessive emphasis on any of these factors can ultimately lead an individual to a dystopian reality rather than a utopian one. In these narratives, the pursuit of work and the struggle for human existence emerge as the primary

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<sup>8</sup> Dodd, A.B. *The Republic of the Future: or, Socialism a Reality* / A.B.Dodd. – New York: Cassell and Company, Limited, – 1887. – p. 72.

motivators for development.

Additionally, negative traits in human nature such as, a propensity for violence, lack of self-control, and a desire for revenge represent significant barriers to creating a utopian society. This concept is evident in contemporary dystopian literature and young-adult dystopian works as well. It underscores the critical theme of power and control, which has emerged as a central focus in dystopian narratives.

The research discussed in this paragraph, along with some of the conclusions drawn, is detailed in the articles, “Distorted Reflection of Reality. Satire in Utopia”, “Stoaçılıq fəlsəfəsi və utopiya”, “İngilis ədəbiyyatında səyahət utopiyası”, “Utopiya ədəbiyyatında siniflərarası ziddiyyətin əks olunması və islahatlara çağırış”, “Nizami Gəncəvi yaradıcılığında utopiya fikri”, “Bədii fikirdə distopiya elementləri”<sup>9</sup>.

**Chapter II** of the dissertation, titled “**Management and Control as the Main Theme of Artistic Dystopian Works**”, is organized into three paragraphs. The *first paragraph* is entitled “**Power, Control, and Social Conflict in Fictional Dystopia**”. Its *first section* examines the depiction of totalitarian power and state issues in dystopian fiction. A key work in this discussion is Jack London’s “The Iron Heel”, which presents a dystopia markedly different from his other writings, focusing on socio-political challenges. While earlier utopian and dystopian literature also addressed totalitarian regimes, London is credited with providing a

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<sup>9</sup> Hacıyeva, M. Distorted Reflection of Reality. Satire in Utopia // Akdeniz Zirvesi 3. Uluslararası Sosyal Bilimler Kongresi, – GİRNE: – 17-18 Ekim, – 2020, – p.147-152; Hacıyeva, M. Stoaçılıq fəlsəfəsi və utopiya // “Azərbaycan əlyazmaları dünya kitabxanalarında” mövzusunda V Beynəlxalq elmi konfrans, – Bakı: – 30 noyabr, – 2020, – s.63-65; Hacıyeva, M. İngilis ədəbiyyatında səyahət utopiyası // – Bakı: Risalə. Elmi araşdırmalar jurnalı, – 2020. № 2 (19), – s.130-136; Hacıyeva, M. Utopiya ədəbiyyatında siniflərarası ziddiyyətin əks olunması və islahatlara çağırış // – Bakı: Risalə. Elmi araşdırmalar jurnalı, – 2021. № 2 (21), – s.53-62; Hacıyeva, M. Nizami Gəncəvi yaradıcılığında utopiya fikri // Nizami Gəncəvinin anadan olmasının 880 illiyinə həsr edilən Respublika Gənclər konfransı. – Bakı: – 7 noyabr, – 2021, – s.100-105; Hacıyeva, M. Bədii fikirdə distopiya elementləri // Elmi iş. Beynəlxalq elmi jurnalı. VII Respublika Elmi Qaynaqlar konfransının materialları. – Bakı: – 4 may, – 2022, – s.23-26.

compelling portrayal of this theme for the first time. This foundational idea can also be seen in later dystopian works such as “1984” by George Orwell and “The Handmaid’s Tale” by Margaret Atwood.

When discussing dystopian literature, George Orwell is often the first name that comes to mind. His novel “1984” encapsulates many previous ideas within the genre and significantly influences the thematic direction of subsequent works. A notable aspect of Orwell’s dystopia is its portrayal of mass subjugation, which encompasses not only military force but also ideological manipulation and punitive measures. This theme is common in several dystopian works, including “Iron Heel”, “1984”, “Swastika Night” and “Anthem”. The enduring relevance of Orwell’s dystopia is evident; in 2016, articles about the crisis in Aleppo featured the caption: “*Aleppo: A Complete Meltdown of Humanity*”.<sup>10</sup> Daily news often highlights similar global issues. A key question posed by the protagonist in Orwell’s narrative—“*I understand HOW; I do not understand WHY*”<sup>11</sup>—reflects the perplexing feelings we experience in the face of absurd, inhumane conditions that are still prevalent today. Orwell’s meticulous depiction of a dystopian world allows us to categorize the collapse of humanity or totalitarianism with the term “Orwellian”.

Another intriguing aspect of Orwell’s work is its precise portrayal of the mechanisms of oppression within a totalitarian regime. Dystopian literature often features a struggle that suggests the potential for change. In “1984”, Winston’s rebellion against the imposed rules appears to embody courage and hope for transformation. However, these qualities have no real place in Orwell’s dystopian world. Ultimately, Winston becomes one of the regime’s many victims, suggesting that the author, despite any belief in resistance, ensnares his protagonist—whom he depicts as the last brave man of Europe—in a web of despair. The narrative

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<sup>10</sup> Aleppo: A complete meltdown of humanity: [Electronic resource] / Euronews. – Brussels, – 2016. URL: <https://www.euronews.com/2016/12/13/aleppo-a-complete-meltdown-of-humanity>

<sup>11</sup> Orwell, G. 1984 / G. Orwell. – London: Secker and Warburg, – 1949. – p.80

concludes with a sense of hopelessness that underscores this grim reality, “*If you want a picture of future, imagine a boot stamping on a human face – forever*”.<sup>12</sup> This aspect is reminiscent of the dystopian series “Black Mirror”, which has been airing since 2011. Many episodes of this series vividly portray some of the most alarming issues of our time, evoking a sense of hopelessness and an inability to escape impending disasters, similar to the feelings experienced by readers of Orwell. Once one fully grasps the current societal dynamics, it becomes clear how near we are to a dystopian reality — a world where personal ambitions overshadow fundamental human values.

Orwell’s dystopia presents a world stripped of hope, constructed on two primary pillars: deception and fear. Rituals are employed as mechanisms of control and collective illusion. In this society, where fundamental human values, family bonds, and rational thought are absent, hatred prevails. However, the most profound danger lies in despair. Orwell not only illustrates how this dystopian reality is formed but also examines how humanity descends into such a void. His depiction serves as a warning of what may become of humanity when hope is supplanted by despair, memories are erased, logic is stifled, and feelings and emotions are dulled by lies and fear. This represents the underlying rationale of his cautionary dystopia—an issue that can be managed and avoided if recognized in time.

Thus, it is evident from these works that the themes of power and state control represent a critical theme in dystopian literature, with historical events providing relevant context for these narratives.

In the *second section* of this paragraph, the analysis focuses on the themes of nationalism, fascism, and democracy within artistic dystopia. During a certain historical period, prominent ideological movements such as socialism and fascism paved the way for extensive criticism of collectivist totalitarian political regimes in dystopian literature. As a result, several works are framed as alternative histories, exploring how the world might

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<sup>12</sup> Orwell, G. 1984 / G. Orwell. – London: Secker and Warburg, – 1949. – p.270

change if one of these regimes were to prevail and exert significant influence. An intriguing example is Saki's "When William Came", which reflects concerns about war and its repercussions for Britain. This sense of fear and anxiety about the future is a common characteristic of dystopian narratives, and the historical context supported the notion that the future could indeed be dire. Similarly, Sinclair Lewis articulates a comparable fear of fascism in his political dystopia "It Can't Happen Here" depicting a world under the rule of a senator reminiscent of A. Hitler and B. Mussolini. Given the prevailing fear of fascist ideology at the time, the relevance of such a work is clear. Dystopian literature reflects fascism's ideology in various forms, including feminist perspectives, which serve as a central theme in Katharina Burdekin's dystopia "Swastika Night". This work can be examined in relation to both the portrayal of totalitarian regimes in contemporary dystopian literature and the feminist ideas expressed in the writings of Gilman and Atwood.

In David Karp's "One" as well, the theme of the pressure exerted by fascism and communism on the masses emerges as a central focus, illustrating how these ideologies become tools of oppression in the hands of a totalitarian regime. Any ideological instrument that supports dictatorship underlies profound human tragedy.

As we can see, the threats posed by fascism and the grim realities of war are depicted in a compelling manner in this dystopian narrative. These works explore the mechanisms of collective control, highlighting not only the psychological pressure imposed on the masses but also the dynamics of trust and loyalty exhibited by individuals within the populace toward the regime.

The *second paragraph* of the second chapter is titled **"Ideological Oppression as the Foundation of Artistic Dystopia"** and comprises two sections. The *first section* focuses on the theme of patriarchal theocracy in fictional dystopian works. This theme, initially explored in Sarah Scott's writings, is further developed in the later works of Gilman and Piercy, emerging as a significant topic within dystopian literature. The most notable contribution to

this discourse can be found in Margaret Atwood's work. Her novel "The Handmaid's Tale" incorporates nearly all elements of dystopia and holds a crucial position in the genre. When discussing her novels, Atwood emphasizes, "*Every novel begins with a what if, and then sets forth its axioms...What if we continue down the road we're already on? How slippery is the slope? What are our saving graces? Who's got the will to stop us?*".<sup>13</sup> Atwood underscores that dystopia is rooted in reality and the current processes occurring in society, rather than being purely a product of fantasy.

Another noteworthy work in this context is Christina Dalcher's dystopia "Vox". In this novel, the author portrays a new regime in America where, in an effort to rid the country of perceived evils, women's right to speak is revoked, imposing a daily limit of just one hundred words for each woman. Dalcher skillfully expands upon this seemingly simple concept, compelling readers from the very first pages to reflect on the significance of language and expression, igniting a sense of outrage against this dystopian reality.

Thus, patriarchal theocracy presents a distinct perspective in fictional works that explore the dystopia created by totalitarian regimes. The initial call for women's rights found in feminist utopia evolves into a more nuanced depiction of women's issues in dystopian literature, characterized by sharper contrasts.

The *second section* of this paragraph examines another aspect of totalitarian power and control, focusing on ideological propaganda and the issue of censorship in dystopian literature. The collective nature of ideology is a significant element in both utopian and dystopian narratives. A recurring theme is the tension between individualism and the common good. Totalitarian dystopias often emphasize the suppression of individualism in favor of collective welfare. In "Anthem", Ayn Rand depicts a collective dystopia where individualism is obliterated. She illustrates a future dark age characterized by a society stripped of emotions and feelings,

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<sup>13</sup> Atwood, M. Moving Targ. Writing with Intent 1982-2004 / M.Atwood. – Toronto: O. W. Toad Ltd., –2004. – p.287.



confined to a strictly regulated way of life. In this setting, decisions are made by the regime in the name of the community's welfare. Rand presents ideological oppression and despotism as compelling themes within dystopia. The protagonist's internal struggle—yearning for freedom while perceiving this desire as sinful due to the prevailing ideological pressure—eventually leads to a gradual surrender of his aspirations for autonomy. Many dystopian works feature this type of character awakening and internal conflict as a means to potentially transform the nature of dystopia. Ray Bradbury's "Fahrenheit 451" is one such example.

Overall, the analysis of dystopian works addressing similar themes reveals that these narratives focus on subjugating individuals or securing their loyalty to the regime through various means employed by totalitarian systems. These include physical and psychological violence, imprisonment, restrictions on freedom, the erosion of language and culture, ideological propaganda, and psychoneurological manipulation. While these elements appear deeply unsettling, they are unfortunately drawn from real historical events that have occurred during specific periods.

The third paragraph of the second chapter, titled "***Control and Resistance as a Distinct Feature of Young-Adult Dystopia***", consists of two sections that explore the themes of totalitarian regimes, resistance, and rebellion in young-adult dystopian literature. This analysis focuses on works such as "The Hunger Games" by Suzanne Collins, "The Maze Runner" by James Dashner, the "Divergent" series by Veronica Roth and others. In these narratives, which are primarily set in the future, the young-adult dystopia illustrates the catastrophic consequences that future generations may face if current societal issues remain unaddressed, all while reflecting their own realities.

Young-adult dystopian literature exhibits thematic and stylistic similarities, often depicting a dystopian world that emerges from the pressures of totalitarian regimes, human interference in nature, or technological advancements resulting from natural disasters. These narratives typically center on a young protagonist whose journey sparks a larger wave of protest and rebellion. Key

motifs include courage and the quest for justice. Characters frequently grapple with adapting to their circumstances and understanding their emotions, while themes of identity, self-discovery, and the fight to maintain individuality are prevalent. Additionally, many young-adult dystopias address the repercussions of environmental degradation, climate change, and other ecological crises, serving as cautionary tales about the consequences of human actions on the planet.

Young-adult dystopian works, which represent a distinct trend within dystopian literature, can also be viewed as “bildungsroman”. In the initial installments of these series, protagonists typically find themselves at the threshold of adolescence, with subsequent volumes depicting their growth into adulthood amidst various challenges. A common catalyst for their journey toward maturity includes significant events such as the loss of a loved one or a quest for freedom, alongside a crucial effort to find their place within society. Therefore, a key feature of young-adult dystopia literature is the portrayal of character development and maturation that coincides with the protagonists’ age. Concurrently, these narratives convey a sense of hope regarding the potential for the evolving human spirit to transform dystopia into utopia. As one character reflects, “*I think there’s a natural goodness built into human beings. You know when you’ve stepped across the line into evil, and it’s your life’s challenge to try and stay on the right side of that line*”.<sup>14</sup> This sentiment encapsulates the overarching theme of young-adult dystopia, where the struggle to make moral choices between the light and dark aspects of human nature is presented as a fundamental life challenge.

As evident, young-adult dystopian works serve as cautionary tales about the potential dangers facing humanity. Notably, these narratives often center on young protagonists who, despite challenging circumstances, make virtuous choices and transition into adulthood. A striking characteristic of these works is their consistent emphasis on resistance to oppression and an enduring

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<sup>14</sup> Collins, S. *The Ballad of Songbirds and Snakes* / S.Collins. – New York: Scholastic Press, – 2020. – p.384.

hope for the future, regardless of how bleak the situation may appear.

The analyzes and conclusions made in this chapter have been published in various local and international magazines and conference materials.<sup>15</sup>

**Chapter III** of the thesis, titled **“Technology and the Human Problem in Utopian and Dystopian Literature and Film Texts”**, is divided into three paragraphs. The first paragraph, **“Ambiguous Attitudes Toward Technological Progress in Utopian and Dystopian Works”**, contains two sections. The *initial section* of this paragraph examines the theme of technological idealism found in utopian literature. In these works, scientific and technological advancements, along with the significance of education and the principles of equal access to education and representation—regardless of social status or gender—emerge as central issues, gradually aligning the genre more closely with science fiction.

In exploring the relationship between the protagonist and the utopian community, as well as their religious beliefs, lifestyles, and attitudes towards scientific and technological advancements, a comparative analysis of E.B. Lytton’s “Vril, the Power of the Coming Race”, S. Butler’s “Erewhon” and M.E.B. Lane’s “Mizora” proves insightful. Both Butler’s and Lytton’s works can be categorized as early examples of science fiction literature. Butler’s

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<sup>15</sup> Hacıyeva, M. Bədii ədəbiyyatda və bədii kinoda alternativ dünya axtarışı // – Bakı: Filologiya məsələləri, – 2019. № 14, – s.333-340; Hacıyeva, M. Bədii ədəbiyyatın və bədii kinonun linqvokulturoloji aspektləri // “Elmlərarası inteqrasiya: linqvodidaktik, linqvokulturoloji və psixolinqvistik aspektlər” mövzusunda Beynəlxalq elmi konfransın materialları, – Sumqayıt: – 19-20 dekabr, – 2019, – s.150-152; Hacıyeva, M. Narrative Construction of a Dystopian World // – Bakı: Risalə. Elmi araşdırmalar jurnalı, – 2020. № 1 (18), – s.128-136; Hacıyeva, M. Utopia and Dystopia in Literature. Distribution of Power, Security and Freedom // Türk dünyası çalışmaları, Paradigma Akademisi, – 2023. – p.207-224; Hacıyeva, M. Distopiya ədəbiyyatında dini-ideoloji mövzu // – Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2023. № 3 (123), – s.206-209; Hacıyeva, M. Resilience And Activism: The Impact of Young Adult Dystopian Narratives on Young Readers // – Riga: Baltic Journal of Legal and Social Sciences, – 2024. № 1, – p.247-255.

narrative depicts a community that seeks to preserve humanity by rejecting technological progress, while Lytton's society thrives by effectively utilizing such advancements. In both instances, the contemporary representatives of humanity are portrayed as colonizers, characterized by unchecked ambition and ego. They are depicted as incapable of not only attaining a utopian existence but also of adhering to the community's stringent rules should they attempt to join.

In contrast, Lane's "Mizora" presents a distinct utopian society that embraces scientific and technological growth, offering a compelling alternative to Butler's Erewhon, which views such progress as a potential threat. Lane's work, recognized as one of the earliest feminist utopias, eliminates men from society alongside other societal ills such as disease, poverty, and crime, leading to a flourishing utopia. The emphasis on education and the advocacy for equal educational rights for all, irrespective of gender or social standing, further enhance the significance of Lane's narrative. An intriguing concept within this utopia is the assertion that the human race cannot achieve true prosperity without striving for the common good. Thus, the protagonist's society's unhappiness is explained in the context of their failure to contribute to this shared humanity, *"Your country will never rise above its ignorance and degradation, until out of its mental agony shall be evolved a nature kindled with an ambition that burns for Humanity instead of self."*<sup>16</sup>. The plight of humanity lies in its division, with individuals primarily focused on their own well-being.

As demonstrated, the attitude toward technological innovations in utopian literature is complex. These works portray scientific and technological progress as a means for societal advancement, while also addressing the potential for such developments to enable one community to exert control over another.

The *second section* of this paragraph examines the theme of technological skepticism in dystopian literature. Not all utopian communities embrace scientific and technological development in

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<sup>16</sup> Bradley, M.E.L. *Mizora: A Prophes* / M.E.L. Bradley. – Manitoba: – 1999. – p.113

the same manner. As we mentioned above, S. Butler satirically illustrated this relationship in 1872 through the example of the Erewhon society, whose name actually stands for “nowhere”. For the members of the community, Erewhon represents a utopia, though it is not devoid of individuals who have experienced illness or tragedy. Thus, utopia can be seen as a perspective rather than a definitive state. This implies that every utopia contains an underlying dystopia, with the visibility of each being subject to interpretation and debate.

In discussing the technological skepticism evident in dystopian literature, H.G. Wells’ “The Time Machine” and E.M. Forster’s “The Machine Stops” are also noteworthy. A central theme in these narratives is the transformation of humanity into mechanical beings due to scientific and technological advancements. In Wells’ dystopia, the time-traveling protagonist encounters two distinct future human races: the surface-dwelling Eloi and the subterranean Morlocks, which reflect a new manifestation of class conflict. As the protagonist ventures further into the future, he discovers a desolate Earth devoid of humans and even wildlife. Similarly, Forster portrays a future where humanity has become reliant on machines, forced to live underground. In both works, technological advancement is depicted as a potential threat to civilization.

Thus, in utopian and dystopian literature, technological progress is framed as a double-edged sword—capable of advancing humanity yet also leading it toward destruction. The most pressing concern in this discourse is humanity’s role within a technological landscape and the implications for interpersonal relationships.

The second paragraph of this chapter, titled **“Technological Progress and Ethical Dilemmas”**, focuses on works that depict technological advancement as a primary tool for human well-being while simultaneously presenting an dubious perspective. A. Huxley’s “Brave New World” offers a compelling exploration of the future shaped by scientific and technological developments, viewed as a utopia by some and a dystopia by others. Huxley illustrates the tragedy of humanity in a society where technology

predetermines an individual's role and function even before birth. The narrative unfolds in a world shrouded in the slogans of "Community, Identity, Stability", where emotions and personal qualities are suppressed. This society consists of genetically engineered individuals organized into a caste system, beginning at the embryonic stage. Huxley's portrayal reveals the dystopian aspects of this meticulously crafted society, characterized by the absence of genuine emotions and individual feelings. Consequently, it results in a population devoid of critical thought and authentic relationships, programmed to fulfill predetermined societal roles.

K. Vonnegut, in his short story "Harrison Bergeron", through sharp satire critiques the transformation of society into a monotonous and unattractive collective which is framed under the guise of equality and the elimination of competition. The narrative provokes profound reflection, resembling the depth typically found in a lengthy novel rather than a brief tale. This effect is not surprising, given Vonnegut's exceptional and captivating style that continues to impress readers across his body of work. The themes presented in the story reflect a keen satirical perspective on the increasingly absurd interpretations of freedom and equality. Moreover, the story remains pertinent today, addressing critical issues such as the exploitation of human potential and nature, totalitarian regimes, individual rights, the role of the state, social justice, and the limits of control in the pursuit of equality. This dystopian narrative encourages readers to contemplate the complexities of achieving a just and equitable society without compromising personal freedoms.

As illustrated, works that explore the intersection of scientific and technological advancement with human issues do not solely focus on the dystopian consequences of these factors. Instead, they increasingly address the potential end of the world and the precarious future of humanity.

The *second section* of this paragraph is devoted to the analysis of the problem of surveillance and control in the digital world in dystopian works based on scientific and technological innovations. In a period of rapid technological development, one of

the real noticeable problems is that this development keeps people under influence, becomes a tool of propaganda, control and pressure. Of course, this topic is often encountered in dystopian literature and artistic film texts. The topics of discussion of these works are mainly the ethical questions that arise against the background of rapid development, the security of people's personal information, and the deep impact of social networks on human life.

Ben Elton's dystopian novel "Blind Faith" portrays a society in which scientific advancements benefit a select group, relying heavily on the unquestioning faith of the masses. A notable aspect of the narrative is the portrayal of individuals who, despite being constantly connected to information and active on social networks, remain oblivious to critical information. This theme resonates strongly when considering current global trends, where excessive internet use and social media engagement lead to widespread ignorance amid an overwhelming flow of information. The scenario depicted in Elton's work reflects a strikingly realistic concern about the consequences of information overload in contemporary society.

Another dystopian narrative addressing this theme is Dave Eggers' "The Circle". The novel depicts a corporation that purports to promote utopian transparency through its dominance over major technology and media platforms. As the story unfolds, the company becomes increasingly unmanageable, mirroring the protagonist's own descent into emotional numbness driven by her obsession with this "transparent" world. The work illustrates a dystopia shaped by social media influence and corporate pressure, reflecting concerns that resonate alarmingly with contemporary society.

Another narrative exploring the dystopia born from technological surveillance is Scott Westerfeld's dystopian series "Uglies". In the dystopian world of "The Circle", personal freedom is compromised under the pretense of 'transparency' to create a more open world, whereas in "Uglies", freedom is manipulated in the name of "beauty" to craft a more aesthetically pleasing society. This manipulation involves coercing young people into conformity, affecting their physical appearances and influencing their thoughts.

A related issue in today's digital landscape is the addiction to

virtual worlds. This theme is central to Margaret Atwood's "Oryx and Crake", where the one of main characters, Glenn, navigates a dystopian environment shaped by his childhood addiction to digital games and the scientific experiments he oversees. As a result, he becomes the architect of a new world.

Thus, the dystopian worlds depicted by authors like Atwood illustrate the potential of virtual gaming to contribute to societal collapse, a notion that, while somewhat hyperbolic, echoes real threats we face today. Collectively, these narratives raise pressing questions about humanity's place in an era of swift technological advancement.

The third paragraph of this chapter, titled "**Contradiction of Identity and Nature in Dystopia**". The *first section* of this paragraph explores the intricate relationship between technology and humanity, particularly in a rapidly advancing technological landscape. This focus is not coincidental; it mirrors contemporary global trends. While these works often align closely with science fiction, their central theme remains the human experience, highlighting anxieties about humanity's future amid technological progress.

A significant aspect of this discussion is the emergence of artificial intelligence and its implications for identity, which have become increasingly intertwined with human existence. Although many dystopian narratives center on technological advancements, films such as "Gattaca" and "Her" convey a more optimistic vision, suggesting that genetic engineering and other innovations could enhance human life. Yet, upon closer examination, these works provoke skepticism about the realization of such optimism.

Another compelling dystopian narrative that captures human isolation and the tragedy of a monotonous existence is the film "The Lobster". The film's portrayal of exaggerated rules and rituals within its dystopian society underscores the absurdity of rigid social structures and the pressure to conform to traditional norms.

Another dystopian film that highlights the themes of loneliness and identity in a world transformed by scientific and technological advancements is "Blade Runner". This film centers on



individual tragedy against a backdrop of corporate influence, intertwining elements of science fiction. It also addresses critical issues such as environmental concerns, corporate power, ethical dilemmas surrounding artificial intelligence, and climate change.

These dystopian narratives serve as significant warnings about the potential futures that unchecked technological progress may bring. In an era where artificial intelligence is rapidly becoming integrated into daily life, these themes gain particular relevance, prompting important discussions about the interplay between technological advancement and natural processes.

Consequently, the *second section* of this paragraph focuses on the conflict between scientific, technological development and nature in artistic dystopia. In this context, it is essential to highlight M. Atwood's works. Her "MaddAddam" trilogy explores the effects of scientific and technological advancement on humanity, addressing various issues related to bioengineering, genetic manipulation, and corporate power, raising significant questions. The dialogue between the protagonist, Jimmy (Snowman), and his friend Glenn (Crake), who orchestrates the apocalypse, encapsulates this theme., "*Those walls and bars are there for a reason,*" said Crake. "*Not to keep us out, but to keep them in. Mankind needs barriers in both cases.*" "*Them?*" "*Nature and God.*"<sup>17</sup>. It is important to highlight that the intricate style of the work aligns with the essence of dystopia. The author does not narrate the story in a linear fashion but instead constructs a multifaceted plot that presents events from various perspectives, creating a seemingly disjointed sequence. The straightforward language used is intricately crafted, so that despite its simplicity, the depth of meaning leaves a lasting impression on the reader, particularly when discussing the devastated world, "*...zero hour. It causes a jolt of terror to run through him, this absence of official time. Nobody nowhere knows what time it is*"<sup>18</sup>. Distinguishing

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<sup>17</sup> Atwood, M. The Maddaddam Trilogy / M.Atwood. – Toronto: Vintage Canada, – 2013. – p.207.

<sup>18</sup> Atwood, M. The Maddaddam Trilogy / M.Atwood. – Toronto: Vintage Canada, –2013. – p.17.

between good and evil is a challenging task in this dystopian world. Characters frequently confront moral dilemmas in their fight for survival, prompting readers to reassess their own beliefs and values.

As demonstrated, a key concern in dystopian works regarding scientific and technological development is the threat posed by technological advancements that interfere with nature, irrespective of their intent. This technological progress appears to rival nature and divine authority, potentially leading to significant tragedies and complications within human society and interpersonal relationships. Dystopian narratives critique this unchecked progress as a fundamental factor that drives humanity toward profound disaster.

The analyses conducted in this chapter and the conclusions drawn are detailed in the following articles: “Erevhon və Vril utopiyası”, “Spekyulativ bədii ədəbiyyat. Təxəyyül və reallıq arasında körpü”, “M. Etvud bədii irsi: utopiya və distopiya”.<sup>19</sup>

**Chapter IV** of the dissertation is titled **“The Problem of Society and Environment in Utopia and Dystopia”** and is organized into three paragraphs. The first paragraph, entitled **“Analysis of Social Problems in Fictional Utopia and Dystopia”**, comprises three sections. The *first section* examines the theme of communal living and the call for social reforms within artistic utopian works. A central theme in both utopian and dystopian literature is the issue of social relations. The formation and regulation of these relationships serve as crucial determinants of whether a society is perceived as utopian or dystopian. While social issues are also explored in the works discussed in previous chapters, the texts included in this section particularly highlight this aspect as a defining characteristic of society. Notable early literary examples addressing this theme include E. Bellamy’s “Looking Backward” and V. D. Howells’ “A Traveler from Altruria”.

Bellamy’s utopia was among the best-selling books of its era.

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<sup>19</sup> Hacıyeva, M. Erevhon və Vril utopiyası // – Bakı: Dil və Ədəbiyyat, – 2022. XII cild, № 1, – s.63-70; Hacıyeva, M. Spekyulativ bədii ədəbiyyat. Təxəyyül və reallıq arasında körpü // – Bakı: Bakı Qızlar Universitetinin Elmi əsərləri, – 2023. Cild 16, № 3 (55), – s.165-171; Hacıyeva, M. M.Etvud bədii irsi: utopiya və distopiya // – Bakı: Risalə. Elmi araşdırmalar jurnalı, – 2024. № 1 (26), – s. 49-56.

The society depicted by the author was established peacefully, deliberately avoiding radical societal upheavals. He identifies the nationalization of private property as a crucial measure for enhancing societal welfare.

In contrast, V. D. Howells' "A Traveler from Altruria" highlights contemporary issues within American society by comparing them to the idealized Altrurian society.

These works underscore the significance of social reforms and the enhancement of individuals' socio-economic conditions as vital components of achieving utopia. Additionally, they address the concepts of social development and social order within the framework of utopian philosophy.

The *second section* of this paragraph focuses on the examination of philosophical and social development within utopian literature. In these texts, the aspiration to establish or envision utopias in both familiar and lesser-known regions of the world persists. However, authors who exhibit a waning optimism about the future emphasize the need for qualitative changes to ensure humanity's survival. As a result, these works reflect a continuation of earlier utopian traditions alongside the emergence of new perspectives.

At the beginning of the century, H.G. Wells aimed to outline a step-by-step construction of utopia, presenting a comprehensive plan for an ideal society in his work "A Modern Utopia". In this narrative, Wells describes a utopian community that exists as a parallel, idealized version of the real world. He addresses several societal issues, recognizing population growth as a concern and suggesting that marriage and childbirth should be regulated to some extent. He advocates for the integration of men and women, rejecting strict gender categories. The state is permitted to intervene in matters of personal relationships only when conflicts arise between parental responsibilities and individual freedom. Notably, Wells emphasizes women's autonomy, drawing comparisons between the views of Plato and Aristotle regarding women's roles in an ideal society, and argues that granting women freedom is crucial for societal harmony.

Another group of characters that journeys to utopia can be found in H.G. Wells' "Men like Gods". In this work, Wells seeks a utopia that prioritizes individual human qualities over broad generalizations, depicting this ideal society within a parallel universe. However, it is essential to remember that while the author sheds light on socio-political issues, his artistic creation ultimately stems from his imagination. Utopian literature relies on hypothetical scenarios and should not be viewed as actionable plans or realistic portrayals of the future. In this regard, Wells himself did not intend for his speculations to be taken too seriously.

As demonstrated, the works discussed recognize that appropriate social development is crucial for establishing utopia. Utopia can emerge not only through socio-political reforms but also by fostering healthy interpersonal relationships. If individuals within society fail to acknowledge their responsibilities or achieve moral standards and social order, utopia will remain an elusive dream.

The discussion in the *third section* of this paragraph continues with an analysis of the themes of utopian philosophy and spirituality within social order. In various works, utopia is often located in unknown or less-explored regions of the world, such as in J.Hilton's "Lost Horizon", which features a secluded utopian community in Tibet. In this narrative, readers are introduced to the unique society of Shangri-La, inhabited by individuals from diverse backgrounds who have been intentionally brought to this isolated location. The Shangri-La Monastery represents a gated community that offers all comforts, despite its mountainous surroundings. Notably, the term "Shangri-La" has become synonymous with the idea of a utopian paradise, serving as a metaphor for such idealized spaces. Although the actual existence of this inaccessible region in Tibet remains unverified, tales of Shangri-La have persisted across languages and cultures for years, reflecting ongoing interest in both fiction and scholarly study.

Further analysis reveals a distinct characteristic in English-language utopian literature, where communities exist independently within human civilization while gradually embodying utopian

ideals. A prominent example of this is B.F. Skinner's novel "Walden Two", in which Skinner argues that utopia can be achieved not through political reforms but by regulating human behavior. Additionally, the careful design of the environment surrounding individuals is crucial, as people's behaviors are influenced by their surroundings, which can prevent the emergence of negative traits. The protagonist aims to create a utopian society within a larger civilization, and this endeavor proves surprisingly successful. This notion suggests that the potential for human improvement lies within individuals. A similar sentiment is echoed in A.T. Wright's utopia "Islandia".

Thus, in these literary narrations, the establishment of social order and the regulation of interpersonal relationships are examined as essential factors in the creation of a prosperous utopia.

The second paragraph of this chapter is titled **"Representation of Social Problems in Dystopian Literature"** and is divided into two sections. The *first section* focuses on the theme of social regression and pronounced individualism as depicted in dystopian works. To illustrate this point, W. Golding's "Lord of the Flies" serves as a key example. The narrative follows a group of young children who, after surviving a plane crash, attempt to form a community — but ultimately fail to do so. Although the story centers on children, the choice of a leader and the ironic, allegorical nature of the text reveal deeper truths about human nature. In this dystopian setting, societal and interpersonal relationships are fraught with difficulty, regardless of their origins.

Additionally, A. Burgess emerges as another significant figure in the dystopian literature. His works, "A Clockwork Orange" and "The Wanting Seed", are noted for their sharp satire and dark humor. His dystopia explores the absurd institutions that seek to control youth raised in violent environments, branding them as "nadsat" and using them as pawns in political schemes. The 1971 film adaptation also draws from this narrative, presenting disturbing scenes that evoke serious concern in both readers and viewers.

As indicated by the genre's name, social contradictions in dystopian literature are often depicted in their most extreme and

contrasting forms. Several factors contribute to this portrayal. In her dystopia “The Heart Goes Last”, M.Atwood explores the tragic plight of individuals compelled to participate in social experiments within a society grappling with economic turmoil. Atwood’s works allow readers to envision the potential consequences of actions and choices in such a complex world, highlighting both the underlying reasons for these conditions and the difficult decisions faced by those living within them.

Another notable dystopian work is K.Ishiguro’s “Never Let Me Go”, which tells the poignant story of donors raised in a society that has found cures for various diseases through scientific advancements. The narrative explores their relationships with one another and with the broader society, offering a compelling and emotional exploration of their existence.

Ultimately, the issues presented in these dystopian narratives often culminate in apocalyptic scenarios. A recurring theme in this context is life following an apocalypse, encompassing the tragedy experienced by survivors and their efforts to rebuild civilization.

The *second section* of this paragraph focuses on the depiction of apocalyptic and post-apocalyptic dystopias frequently found in dystopian literature. A notable aspect of these works is their exploration of how social relationships deteriorate, leading to a loss of empathy and emotional connection among individuals. This phenomenon is highlighted as a significant factor contributing to the decline of human civilization in dystopian narratives. In an increasingly automated and mechanized world, these issues are becoming more pronounced, particularly with future generations’ growing addiction to the virtual realm and the effects of artificial intelligence on emotional connections. Dystopian authors like B. Joon-ho, M.Atwood, C.McCarthy have raised alarms about these challenges, underscoring the crucial role of interpersonal relationships in the advancement of human society.

The third paragraph of this chapter is called **“Ecotopia and environmental problems”** and analyzes the topic in two sections. The first section analyzes the idea of harmony with nature and pastoral utopias in utopian works. These works seem to be looking

for an answer to a question: what can be the basis of prosperity in human society if not harmony with nature? It is not surprising that the subject is widely discussed in fiction in modern times, when scientific and technological development is progressing rapidly. However, in dystopia literature, this topic has been a concern since the 19th century as an element that conflicts with human nature. Many of these works can be considered both utopia and dystopia. They seem to be, looking for an answer to his question, “If we achieve means to make human utopian dreams come true, will human society be happy?” An example is W. Besant’s “The Inner House”. The work is very similar to the utopia/dystopia narrated by Dodd, analyzed in previous chapters. Similarly, there is no need for everything that is considered unnecessary - fields such as literature, art, feelings that lose their importance over time, such as love. The society presented unambiguously as a utopia in the language of the characters is actually a utopian satire.

Ane of the possible answers given to the above question in utopian literature is that harmony with nature is the basis of prosperity. Hudson’s “Crystal Age” is built around this idea. The idea of harmony with nature continued to develop in the following periods and continued to talk about the relationship between man and the environment in works that see environmental cleanliness as the basis of utopian living. This can be observed in A.Huxley’s “Island” and Kallenbach’s “Ecotopia”.

Unlike traditional utopias, in these works, it is possible to go to the utopian land even if you pass official barriers. They are not in inaccessible, unknown regions, but in independent territories close to other countries of the world. However, this independence itself and the sustainability of utopian living also raise questions. It seems as if the authors want to emphasize that it is impossible to build an innocent life free from imperialist powers anywhere in the world.

The *second section* of this paragraph addresses the theme of impending global environmental catastrophe, which has emerged as a significant motif in dystopian literature. This theme is not new; early examples include M.P.Shiel’s “The Purple Cloud” and W.H.Hodgson’s “The Night Land”, which explore the

consequences of environmental degradation. Over the years, numerous dystopian and science fiction works have emerged, often categorized as apocalyptic or alternative history narratives. Following the world wars, the tragedies wrought by totalitarian regimes and ideological oppression remained central to dystopian storytelling. Concurrently, issues such as environmental threats, advancements in science and technology, nuclear armament, and humanity's interest in space exploration and its ecological impacts gained prominence.

The causes of apocalyptic scenarios vary, but what is particularly significant is how these causes develop and the dynamics of interpersonal relationships during and after the catastrophe. For instance, in P.D.James' dystopian novel "The Children of Men", highlights the interplay between environmental decline and the nature of human connections in a world on the brink of collapse. The story unfolds in 2021, England, and opens with a diary entry by the protagonist, Theodore, "*Early this morning, 1 January 2021, three minutes after midnight, the last human being to be born on earth was killed in a pub brawl in a suburb of Buenos Aires, aged twenty-five years, two months and twelve days*".<sup>20</sup> Two key points emerge from this entry: first, the world has not seen a new child in twenty-five years, and second, the youngest human, the last-born male, is subjected to a routine sacrifice amid a scandal. Adapted into a film in 2008, this dystopia illustrates the profound despair and loss of purpose experienced by humanity, as the fundamental ability to ensure the continuation of the species has vanished. Additionally, the narrative reveals how state control leads to the confinement of migrants in prison-like camps, highlighting severe societal stratification. Alongside these issues, the story depicts rampant environmental degradation and health crises, creating a landscape marked by disorder and chaos, suggesting an impending collapse.

In this way, dystopian works interweave various themes, culminating in an apocalyptic scenario driven by multiple factors. Unfortunately, many of these elements resonate with contemporary

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<sup>20</sup> James, P.D. *The Children of Men* / P.D.James. – New York: Vintage, – 2006. – p.4.



realities.

The analyses conducted in this chapter and the conclusions drawn are published in various articles: “H.C.Uells yaradıcılığında utopiya”, “New Directions in Utopia”, “Utopiya arzusu XX əsrin sonlarında”, “Distopiya ədəbiyyatında uğursuz utopiya ənənəsi”, “Distopiya bədii mətnlərində insan və cəmiyyət münasibətləri”<sup>21</sup>.

**Chapter V** of the dissertation, titled “**Intersection of Utopia and Dystopia in Literary Narration**”, consists of three paragraphs. The first paragraph, “**Utopian/Dystopian Chronotope**”, explores the structural features of time and space dynamics in artistic works of utopia and dystopia. The analysis highlights the significance of time-space dynamics in understanding the nature of these genres. The works discussed include various classifications such as utopia, dystopia, eutopia, anti-utopia, and cocotopia, all rooted in the concept of “topos”, meaning place. Notably, the terminology itself suggests an impossible notion of place, emphasizing the imaginative nature of these works. In utopian and dystopian literature, constructing an imaginary world inherently involves creating new temporal and spatial contexts. These dimensions serve as the foundation for expressing emotions and values. While both utopia and dystopia depict future or alternative realities, they stem from a desire to critique and transform the existing social order and value systems.

This paragraph primarily examines the temporal dynamics in utopian and dystopian texts, highlighting the illusory nature of utopia. The moment characters recognize this illusion, utopia transforms into dystopia. Additionally, the concept of time stagnation or freezing is explored, revealing the underlying

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<sup>21</sup> Hacıyeva, M. H.C.Uells yaradıcılığında utopiya // – Bakı: Filologiya məsələləri, – 2020. № 12, – s.271-279; Hacıyeva, M. New Directions in Utopia // Anatolian Congresses. 8th International Social Sciences Congress, – Diyarbakir: – 24-26 December, – 2021, – s.152-157; Hacıyeva, M. Utopiya arzusu XX əsrin sonlarında // International Khazar Scientific Researches Conference – III. – Bakı: Full Texts Book, – 7-9 January, – 2022, – s. 307-312; Hacıyeva, M. Distopiya ədəbiyyatında uğursuz utopiya ənənəsi // – Bakı: Filologiya məsələləri, – 2022. № 14, – s.219-229; Hacıyeva, M. Distopiya bədii mətnlərində insan və cəmiyyət münasibətləri // – Bakı: Filologiya məsələləri, – 2024. № 4, – s. 430-437.

dystopia within the utopian facade serving as a tool for oppression in dystopian narratives. In terms of spatial analysis, the focus includes not only the physical environment but also the hierarchical structures and social harmony present in utopia, as well as the oppressive mechanisms in dystopia. The discussion encompasses both personal and public spaces, as well as the distribution of power within these contexts.

The second paragraph of this chapter, titled **“Author-Text-Reader Perspectives in the Interpretation of Literary Works”**, explores the dynamics of artistic interpretation in the analysis of utopian and dystopian literature. Each engagement with a fictional work represents a new journey for the reader, akin to an exploration of a rich world shaped by symbols. To navigate this world, the reader requires both knowledge and imagination to bridge the gap between their current perspective and the new realm they are entering. This knowledge facilitates the interpretation of the artwork, which involves clarifying its meaning and the ideas it conveys to the reader or viewer, as well as understanding the mechanisms behind this interpretive process. Consequently, the ability to comprehend a work of art is integral to the formation and realization of its meaning, making understanding a vital aspect of interpretation.

The third paragraph of this chapter is titled **“The Intersection of Utopia and Dystopia in Fiction”**. In the works discussed in earlier chapters, it was noted that dystopian elements are present within utopian literature, while utopian parallels can also be found within dystopian settings. This intersection, originating from early utopian works, may not always be immediately apparent. In the dystopian narratives of authors like Orwell, Atwood, and Collins, there exists a “Capitol of Panem” that embodies a utopian lifestyle. However, these narratives are classified as dystopian because their central theme revolves around protagonists striving to escape their oppressive circumstances. At times, authors intentionally highlight these parallels, creating a nuanced allusion.

The convergence of utopia and dystopia is more pronounced in films. Unlike literature, where utopia often serves as a subtle

critique of contemporary issues, film typically aims to construct an imaginative world through audiovisual elements that evoke strong emotional responses and drive commercial success. Thus, there is a notable distinction between literary utopia, which reflects an author's ideological stance and seeks to inspire social and political change, and cinema, which is often a collaborative effort by various creators.

The analyzes and conclusions made in this chapter have been published in various local and international magazines and conference materials.<sup>22</sup>

In the **Conclusion** section of the dissertation, the findings from the research are summarized. The analysis of literary texts pertaining to utopia and dystopia demonstrates the capacity of artistic thought to interpret social phenomena and political-ideological trends while establishing an aesthetic framework. Examining these works within their historical contexts reveals the

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<sup>22</sup> Hacıyeva, M. Bədii düşüncənin təqdimat formaları // – Bakı: Risalə, – 2019. № 2 (17), – s.159-165; Hacıyeva, M. Bədii əsərdə təhtəlsüurun izləri // “Klassik Azərbaycan ədəbiyyatı və incəsənətinin milli özünütdəsidqdə və Mərkəzi Asiyadakı mədəni tərəqqidə yeri” mövzusunda Beynəlxalq elmi konfrans. – Bakı: –23-25 dekabr, – 2020, –s.198-200; Hacıyeva, M. Bədii əsərin şərhində subyektiv yanaşma // – Bakı: Gənc Tədqiqatçı, – 2021. VII cild, № 2, – s.180-186; Hacıyeva, M. Dil və forma bədii şərhin əsas meyarı kimi // – Bakı: Filologiya və Sənətsünəslıq, – 2021. № 1, – s.98-104; Hacıyeva, M. Interpretation of fiction. Phenomenology, Hermeneutics and Receptive Aesthetics // – Bakı: Ancient Land. International scientific journal, – 2023. Vol.5, Issue 3 / 24, – p.24-29; Hacıyeva, M. Utopiya/distopiya ədəbiyyatında feminist ideyalar // “Dəyişən dünyada qadın: Şərq və Qərb baxışı” mövzusunda Beynəlxalq elmi konfrans, – Bakı: – 6-7 mart, – 2023, – s.282-288; Hacıyeva, M. Sounding Voices and Shifting Perspectives: Polyphony and Heteroglossia in Utopian and Dystopian Fiction and Cinema // – Norwegian Journal of development of the International Science, – 2024. № 126, – p.83-89; Hacıyeva, M. A Critical Examination of Alternative Space in Utopian and Dystopian Narratives in The Context of Contemporary Societal Paradigms // – Cienfuegos: Universidad y Sociedad, – 2024. Vol.16, № 2, – p.274-281; Hacıyeva, M. – Košice: Chronotopic Contrasts: Unraveling Temporal Dynamics in Utopian and Dystopian Narratives // Path of Science: International Electronic Scientific Journal, – 2024. Vol. 10, № 3, – p.4001-4006; Hacıyeva, M. Concept of Horizon and the Intersection of Utopian and Dystopian Visions in Literature // – Toshkent: Language and Culture, – 2024. Vol. 1, № 1, – p.100-111.

prominent concepts that guided various periods. From its inception, utopian literature has primarily been crafted by leading social and political figures of the time. Following the tradition of T.More, authors such as F.Bacon, H.Neville, M.Cavendish utilized their art to address the issues faced by their contemporaries.

Utopia represents not only a physical relocation but also a spiritual quest for perfection. This dimension is particularly evident in the works of J.Swift, S.Johnson and S.Scott. The creation of an ideal society hinges on the existence of ideal individuals. Hence, Swift's protagonist embark on lifelong searches for perfection. He infused utopian literature with a sharp satirical edge and the archetype of the Gulliverian character. Over time, there emerged characters in utopian/dystopian narratives who asserted that human beings contributed to society with inherent values, despite their arguments often appearing absurd. Additionally, it can be argued that some of the earliest elements of dystopia within English literary thought can be traced back to Swift's works.

Throughout the research, analyses were conducted based on the evolving dynamics of utopian and dystopian literature, leading to the following conclusions:

- Socio-political ideologies inevitably shape utopian literature. At various points in history, the emphasis on socialism, which garnered significant public interest, prompted calls for social reforms that were reflected in the works of prominent authors such as E.Bellamy and W.Morris. Additionally, themes such as women's rights, as illustrated in C.Dixie's utopia, highlight the intrinsic human desire for equal rights across genders, further establishing itself as a central theme in utopian narratives;

- A central theme in dystopian literature is the depiction of totalitarian regimes and political oppression. Notable examples can be found in the works of prominent authors such as J.London and G.Orwell. Their contributions significantly influenced later writers like M.Atwood and Ursula K.Le Guin in the creation of their remarkable dystopian narratives;

- Artistic dystopia presents readers and viewers with very colorful characters. Especially young-adult dystopia works show

the light of hope for the future of humanity by presenting young people who become the driving force of change;

- The innovations and challenges of the era in which they are created are crucial for understanding utopian literature. Consequently, scientific and technological advancements, particularly significant during certain historical periods, introduce new themes into utopian works. Authors like E.B.Lytton and S.Butler explore these developments, while W.H.Hudson depicts them as sources of danger that disrupt societal harmony and enhance control by certain groups. In contrast, M.E.B.Lane highlights scientific and technological progress as a key indicator of societal development in her feminist utopia. Thus, artistic representations of utopia and dystopia reflect a tension between technological idealism and skepticism;

- The advent of mass surveillance enabled by digital technologies, virtual reality, artificial intelligence, and other technological innovations has given rise to a new wave of dystopian narratives in both literature and film. These works engage with enduring themes of human identity, freedom, and control, mirroring the profound anxieties of the digital era. Analyzing texts such as “The Circle”, the “MaddAddam” trilogy and the “Black Mirror” series reveals that while technological advancement presents opportunities for human progress, it also poses significant risks to individuality, personal freedom, data privacy, and the quality of interpersonal relationships;

- Utopian literature often depicts ideal societies situated beyond Earth or in unfamiliar regions that remain largely undiscovered by humanity. Nonetheless, the aspiration for utopian possibilities within familiar parts of the world is also a significant theme in artistic works, as illustrated by the writings of Wells and Skinner;

- In contemporary literature, dystopian narratives express concerns about interpersonal relationships and the potential erosion of values if society descends into catastrophe. The central theme of utopian works posits that a perfect society requires the presence of ideal individuals. Dystopian literature builds on this notion,

delivering a cautionary message that positive traits may diminish in a negative environment;

- History offers a rich array of themes, imagery, and concepts for dystopian literature. Human history is replete with disasters, both natural and driven by human ambition. In the modern era, issues such as power dynamics, the relationships between powerful nations and less developed countries, nuclear threats, the constant fear of war, and the menace of terrorism enhance the narratives of dystopia. The potential recurrence of these events further underscores the cautionary essence of dystopian works;

- In utopian and dystopian literature, time and space serve not merely as backdrops but fundamentally shape the narratives themselves. Utopias typically depict a static, unchanging environment, while dystopias present a dynamic and contradictory landscape where various political, social, and cultural events converge. The concept of time in dystopia is particularly unique; it is often regulated and manipulated, with the past subject to alteration and the present appearing stable (as seen in the works of G.Orwell and M.Atwood). This controlled and paradoxical situation forms the essence of dystopia. In this context, even familiar locations can take on an alien, menacing quality due to the power dynamics at play;

- When analyzing a work of art, it is essential to employ various approaches. These encompass considerations such as the author's role, textual interpretation, and the influence of the reader's perspective in the interpretive process;

- A key characteristic of utopian literature is the stagnation resulting from the harmony depicted in these works. Consequently, many examples of utopian literature resemble social plans more than traditional narratives, often lacking the dynamism of a typical fictional work. Additionally, there is an issue related to the incomplete characterization of the protagonists; utopian literature tends not to present fully developed characters who actively shape the unfolding events. This stagnation also contributes to the portrayal of passive hero figures within these narratives;

- Utopian works can also be viewed as dystopian in nature.

One primary reason for this is the status mentioned earlier: utopia is often characterized by its inherent stability and lack of contradictions, making it resistant to analysis and change. As a result, the first dystopian works emerged as satirical critiques of the unfulfilled promises of utopia;

- Interestingly, while utopian works often fail to inspire optimism for humanity's future, dystopian literature tends to offer a sense of hope instead;

- There are few works that can be categorized as utopian in cinema. This is largely because depicting a static environment, common in literary utopias, poses challenges in film, which inherently demands a degree of dynamism. Consequently, films that might be considered utopian, such as "The Truman Show", "Pleasantville" and "The Beach", often exhibit dystopian elements;

- In utopian films, the portrayal of utopia is largely shaped by the protagonist's perspective. Once the protagonist recognizes the flaws and contradictions within their environment, the utopia transforms into a dystopia. This shift results in a movement from stability and passivity to a more dynamic narrative;

- Dystopian films prominently feature elements of science fiction. In contemporary times, dystopia increasingly incorporates aspects of both science fiction and fantasy, reflecting innovations and the effects of scientific and technological advancements on contemporary life, as well as the interests of readers and audiences.

**The key findings of the dissertation are presented in the following articles and theses authored by the researcher:**

1. Bədii düşüncənin təqdimat formaları // – Bakı: Risalə. Elmi araşdırmalar jurnalı, Nizami Gəncəvi adına Milli Azərbaycan Ədəbiyyatı Muzeyi, – 2019. № 2 (17), – s.159-165;
2. Bədii ədəbiyyatda və bədii kinoda alternativ dünya axtarışı // – Bakı: Filologiya məsələləri, AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, – 2019. № 14, – s.333-340;
3. Bədii ədəbiyyatın və bədii kinonun linqvokulturoloji aspektləri // “Elmlərarası inteqrasiya: linqvodidaktik, linqvokulturoloji və psixolinqvistik aspektlər” mövzusunda Beynəlxalq elmi konfransın materialları, SDU, – Sumqayıt: – 19-20 dekabr, – 2019, – s.150-152;
4. Narrative Construction of a Dystopian World // – Bakı: Risalə. Elmi araşdırmalar jurnalı, Nizami Gəncəvi adına Milli Azərbaycan Ədəbiyyatı Muzeyi, – 2020. № 1 (18), – s.128-136;
5. H.C.Uells yaradıcılığında utopiya // – Bakı: Filologiya məsələləri. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, – 2020. № 12, – s.271-279;
6. Distorted Reflection of Reality. Satire in Utopia // Akdeniz Zirvesi 3. Uluslararası Sosial Bilimler Kongresi, – GİRNE: – 17-18 Ekim, – 2020. – p.147-152;
7. Bədii əsərdə təhtəşüurun izləri // Nizami Gəncəvi adına Milli Azərbaycan ədəbiyyatı Muzeyinin yaradılmasının 80 illik yubileyinə həsr olunmuş “Klassik Azərbaycan ədəbiyyatı və incəsənətinin milli özünüdərsəddə və Mərkəzi Asiyadakı mədəni tərəqqidə yeri” mövzusunda Beynəlxalq elmi konfrans. – Bakı: –23-25 dekabr, – 2020, – s.198-200;
8. Stoacılıq fəlsəfəsi və utopiya // Füzuli adına Əlyazmalar İnstitutu “Azərbaycan əlyazmaları dünya kitabxanalarında” mövzusunda V Beynəlxalq elmi konfrans, – Bakı: – 30 noyabr, – 2020, – s.63-65;
9. İngilis ədəbiyyatında səyahət utopiyası // – Bakı: Risalə. Elmi araşdırmalar jurnalı, Nizami Gəncəvi adına Milli Azərbaycan



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10. Bədii əsərin şərhində subyektiv yanaşma // – Bakı: AMEA Gənc Tədqiqatçı elmi-praktiki jurnal, – 2021. VII cild, № 2, – s.180-186;
  11. Dil və forma bədii şərhin əsas meyarı kimi // – Bakı: Filologiya və Sənətsünaslıq, AMEA, – 2021. № 1, – s.98-104;
  12. Utopiya ədəbiyyatında siniflərarası ziddiyyətin əks olunması və islahatlara çağırış // – Bakı: Risalə. Elmi araşdırmalar jurnalı, Nizami Gəncəvi adına Milli Azərbaycan Ədəbiyyatı Muzeyi, – 2021. № 2 (21), – s.53-62;
  13. New Directions in Utopia // Anatolian Congresses. 8th International Social Sciences Congress, – Diyarbakir: – 24-26 December, – 2021, – s.152-157;
  14. Nizami Gəncəvi yaradıcılığında utopiya fikri // Nizami Gəncəvinin anadan olmasının 880 illiyinə həsr edilən Respublika Gənclər konfransı. Nizami Gəncəvi adına Milli Azərbaycan Ədəbiyyatı Muzeyi, – Bakı: – 7 noyabr, – 2021, – s.100-105;
  15. Erevhon və Vril utopiyası // – Bakı: Dil və Ədəbiyyat, Azərbaycan Dillər Universiteti, – 2022. XII Cild, № 1, – s.63-70;
  16. Utopiya arzusu XX əsrin sonlarında // International Khazar Scientific Researches Conference – III. – Bakı: Full Texts Book, – 7-9 January, – 2022, – s.307-312;
  17. Distopiya ədəbiyyatında uğursuz utopiya ənənəsi // – Bakı: Filologiya məsələləri. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, – 2022. № 14, – s.219-229;
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  20. Utopiya/distopiya ədəbiyyatında feminist ideyalar // “Dəyişən dünyada qadın: Şərq və Qərb baxışı” mövzusunda Beynəlxalq

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