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The Representation Of Visible And Invisible Forms Of Dystopia In Contemporary World With Reference To The Dystopian Trilogies Of Suzanne Collins And Veronica Roth

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Abstract: The terms “utopia” and “dystopia” are interchangeable. They show a science fiction environment with two extremes in general. The two are also discussed in greater depth in literature. "Utopia," on the other hand, is described as a civilization or community in which people live the most perfect and ideal lives possible. Many individuals believe that “Utopia” is a utopia. Thomas Moore coined the name in his official publication “Utopia” in 1516. He imagined a single island where everything appeared to be working smoothly in his utopia. Working in pristine, roomy facilities, living with lovely people, enthusiastically reporting to work, and happily coexisting with everyone is what it's like.

There are no restrictions; humanity is free to study everything. Throughout history, the psychologies of individuals have inspired literature. Different literary genres are defined in this way. The utopia and its descendent, dystopia, are two literary genres that look at social and political institutions (against each other). Where Utopian fiction shows a setting for a novel fits the author’s ethos and is depicted as having many characteristics that readers often perceive to be symbolic of what they would like to apply in reality or utopia. Dystopian fiction depicts a world that radically opposes reality.

Keywords: Dystopia, invisible, Radical, Restrictions, Utopia etc

Introduction

The word utopia has conjured up a host of contradictory connotations since Thomas More's initial use of it in 1516. Utopia and its counterpart, dystopia, can be expressions of what we desire to become or avoid, as well as explorations of hope and transformational potential. In the tiny subtleties of numerous cultural contexts, utopias might evoke contrasts between liberal reality and the unreachable ideal (Kumar 1991), or a contradiction between the concrete and closed society plan versus the urge toward optimism. Due to the vastness of utopia and dystopia, this issue of Social Alternatives makes no attempt to describe them. The focus on the utopian disruption and the urge for optimism provides a cohesive lens through which to view the essays in this collection. This view point permits us to depart from the traditional definition of utopia as "unrealistic imaginings of higher world regimes that, when tested against pragmatism's real politik, collapse into ineffectiveness" (Bradford et. al 2008, 2). As Peter Fitting points out, the focus on non-specific utopian disruption can be "frustrating for" those readers searching for a solution or a concrete method, who wonder how utopian disruption is supposed to replace or augment more traditional forms of political participation" (Fitting 2006, 49). Nonetheless, politics is there in every discussion about this topic. Political messages can be found in both fiction and nonfiction.

Throughout classic utopia, the tension between the ideal and the real may be felt. Many of the worlds shown take place outside of history, in a golden age before time began or in a mythological time with its own set of rules. The most likely antecedent of Utopia is Plato's *Republic* (about 380 BC). Thomas Campanella, an Italian Dominican philosopher, imagines a utopian world in which religion and reason coexist in perfect harmony in his book. Another well-known example is Sir Francis Bacon's New Atlantis (1624), Knowledge and justice, particularly scientific understanding, are fostered for the common good. It tells the story of how Bensalem, a fortified city on the Pacific Ocean, was accidentally found. Following the pattern of previous occurrences, the state regulates all elements of human life and society, and social engineering and education are promoted as solutions of correcting the underlying ills of human nature. Progress, perfectibility, reason, sociability, and reform were all themes that appeared in eighteenth-century utopias. Utopian goals and wishes were projected onto the New World at the same time. Those pursuing social reform began to assume that if they moved west and put the notions of progress and individuality into

practise, they would have the benefit of reason and justice on their side. This happened during the American and French Revolutions.

History

In all the dystopian worlds studied in this thesis, history or the absence of it plays a crucial role. "In classical dystopia, memory remains too often trapped in an individual and regressive nostalgia, but critical dystopias show that a culture memory - one that moves from the individual to the collective - is part of a social project of hope" (Baccolini; 2004: 521) Individualized memories in dystopias might serve to generate a sense of familiarity for a world that has been abandoned. Nevertheless, history plays a significantly more crucial part in the books considered in this paper. If the past is buried before the start of the novel, it is rediscovered as part of the character's journey to the truth.

Early science fiction: Utopia gone wrong

The line between utopia, dystopia, and science fiction is unclear, as they are all linked by a fascination with technological change. E.M. Forster's short story *The Machine Stops* depicts a future of alienated people headed to disaster in a stunning forecast of the cyber world (1909). On the other hand, the term “robot” comes from Karel Capek's play RUR (1921), in which flesh-and-blood robots can reason for themselves and lead to humanity's annihilation. Bulwer- The protagonist comes into a cast-off Vril culture that lives beneath the earth and has remarkable talents that could one day allow them to wipe humanity out. At the same time, applied science had a direct relation to the imaginary technical transformation in literature. H.G. Well’s most notable works of science fiction that include an utopian setting are When the Sleeper Wakes (1899), The Invisible Man (1899), The War of the Worlds (1897) and A Modern Utopia (1905) and The Time Machine (1895). The line between utopia, dystopia and science fiction is thin, as they are all closely and evidently connected by their interest in technological transformation. In an incredible anticipation of the cyber world, E.M. Forster’s depicts a future of alienated individuals bound to destruction in her short story The Machine Stops (1909).

Contemporary development of the genre

Due to Silicon Valley's technological achievements around the turn of the century, idealalism has become a fringe phenomenon. We constantly discuss resource scarcity, financial speculation, and environmental concerns. After the first report, there is another one that is even worse. As a result, daring to conceive literary alternatives and evoking a better future is a precondition of utopian writing, because "progress is the realisation of Utopias," as Oscar Wilde put it." (*The Soul of Man under Socialism*, 1891). Vivienne Muller's investigation of the apocalyptic possibilities of the western servant to capitalism, the changing room mirror, literalizes the current mainstream's thin and dangerous reflection. According to Muller, consumer behavior is implicated in the mirror, which serves as a dystopian reflection of feminine disassociation from the body. The change room mirror is part of a system by which women define themselves against external and unrealistic ideals, as seen by the numerous blogs debating its fragmenting and dissociative nature. Many women experience a big gap rather than a presence or distinct corporeality when they look in the mirror, which is the polar opposite of the media-created feminine ideal. The bloggers' reactions to the changing room mirror evoke the traditional dystopian theme of monstrous unreal bodies and continual surveillance. The monster body is a self-distortion, and the monitoring is negative self-surveillance in this situation. Muller gives us no indication that this dystopian mirror will be destroyed.

Mid-century authors imagined futuristic worlds in which people lived in harsh, controlled societies that only appeared to be utopias from the outside. In these bleak future scenarios, individualism, freedom, class inequalities, repression, religion, and sophisticated technology are all addressed in depth.

Conclusion

Works of literature centered on futuristic visions of grim dystopias are common in today's world. Some of the most well-known novels, movies, comic books, and music of our time were inspired by these ideas of futuristic communities. Many authors and thinkers foresaw bleak futures in which authoritarian tyrants ruled over the lives of common people. In their works, they investigated repressive social control systems, citizen coercion, the impact of technology on the human mind, coping mechanisms, individuality, freedom of thought and expression, censorship, sexual repression, class distinctions, artificial life, and human contact with nature

(and often the consequences of its destruction).

To summarize, authors use dystopia to express their concerns about human and societal problems, as well as to warn people about their flaws. Dystopia is a literary tool used by authors to analyze reality and reflect future worries. As a result, dystopia serves to negatively educate and inform the audience through literary works. Dystopias can also act as warnings about the condition of affairs within a government or among powerful individuals. Because the authors point out the defects of a society or system, a dystopia is frequently referred to as a critique.

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