Apocalypse, Hope, and Dystopia between Fiction and Society

Elisabetta Di Minico[*], Stefano Locati

Introduction

Since the dawn of history, humanity has felt the need to tell its story. Art, literature, religion, mythology, folklore, and philosophy have declined different typologies of narration as "instruments" able to dissect human identities and possibilities and "to help the individual past his limiting horizons into spheres of ever-expanding realization" (Campbell 2008, p. 163). The worlds depicted into these accounts have many facets, from those surrounded by utopian dreams to those trapped in dystopian real and symbolic hells.

"The expression of desire for a different, better way of being" (Levitas 2010, p. 209), utopia creates "hopeful counterworlds" (Moylan 2000, p. XIV) describing ideal and potentially perfect socio-political and cultural realities, often opposite or very different from the contemporary society that inspire them. The word "utopia" was crystalized in its current meaning in 1516 by Thomas More's eponymous work, but the quest for "good places" was already present from the beginning of humanity in the global cultural *corpora*, as many legendary flourishing spaces and times like the Ancient Greek Golden Age, Hyperborea, the Garden of Eden, Penglai, Aztlán or Avalon remind us.

As "the shadow of utopia" (Kumar 1991, p. 99), dystopia builds miserable worlds, dominated by the hyperbolic, theatralized, and radicalized evolution of history and contemporaneity's worst nightmares, including nuclear and ecological disasters, dictatorships, racial or gender-based violence, corruption, pollution, hyper-urbanization, and excess of consumerism and advertising. Dystopia was born in the XIX century, with works like H.G. Wells' *The Time Machine* (1895) and *When the Sleepers Wakes* (1899), but, similarly to the aforementioned proto-utopian myths, also "bad places" were already present in human narrative since the beginning of time, in every monstrous, apocalyptic, or tyrannical tale narrated and handed down to us. As Clays (2017) writes:

The word 'dystopia' evokes disturbing images. We recall ancient myths of the Flood, that universal inundation induced by Divine wrath, and of the Apocalypse of Judgement Day. We see landscapes defined by ruin, death, destruction. We see swollen corpses, derelict buildings, submerged monuments, decaying cities, wastelands, the rubble of collapsed civilizations. We see cataclysm, war, lawlessness, disorder, pain, and suffering. Mountains of uncollected rubbish tower over abandoned cars. Flies buzz over animal carcasses. Useless banknotes flutter in the wind. Our symbols of species power stand starkly useless: decay is universal. (p. 3)

Dystopia and apocalypse are not the same. While dystopia is linked to "three main, if often interrelated, forms of the concept: the political dystopia; the environmental dystopia; and finally, the technological dystopia, where science and technology ultimately threaten to dominate or destroy humanity" (Clays 2017, p. 5), apocalypse is the catastrophic depiction of the global destruction. From Ancient Greek ἀποκάλυψις, "revelation", its primal meaning was connected with the disclosure of humanity's destiny and related to the Judeo-Christian theology, especially the biblical Book of Revelation, where "the final punishment of sin and the dawning of a new Divine era" (Clays 2017, p. 4) were predicted. Thus, the definition acquired a more negative characterization: apocalypse opens to the end of time and the collapse of society, it is the Doomsday, the Armageddon. "Now such nightmarish scenarios occupy an increasingly prominent position in our vocabulary and our mental world, but without the hopeful outcome promised by theology" (Clays 2017, p. 4). Currently, apocalypse is no longer or not only a teleological destiny linked to a theosophical thought, but also a scream for human self-destruction.

In particular, apocalyptic and post-apocalyptic imaginaries of the 20th century were influences by one the most horrific nightmares of human history: the total nuclear war. Even before the historical and human tragedy of Hiroshima and Nagasaki, several sci-fi dystopian works focused on the dangers of the atomic bomb, including *Deadline* (1944) by Cleve Cartmill, a novel investigated by the FBI for the similarity between the weapon described in its pages and the one created by the Manhattan Project (Guardamagna 1980, p. 62). During the Cold War, the nuclear menace became "the new apocalypse par excellence" (Calcagno 1987, p. 86), as in Philip K. Dick's *Dr. Bloodmoney, or How We Got Along After the Bomb* (1965), where the author – shortly after the 1964 Cuban Missile Crisis – talked about nuclear holocaust, genetic mutations caused by radiations and grotesque characters fighting for power. Cinema, tv series and comics were also inspired by the theme, including manga and anime. Japan dealt with the *pika* (atomic bomb) and the *hibakusha* (atomic bomb-affected people) also allegorically materializing the annihilating power of nuclear weapons through monsters, mutants or other greedy and destructive human and posthuman creatures (Deamer 2014, p. 5), as in the notorious saga of the radioactive *kaiju* ("monster") Godzilla (first appearance: *Godzilla*, 1954, direc-

tor: Ishiro Honda) or in the cyberpunk *Akira* (manga: 1982-1990; anime: 1988) by Katsuhiro Otomo, in which the post-apocalyptic New-Tokyo is threatened (again) by an unstable and catastrophic entity. In the Western culture, one of the most engaging examples of atomic fear in comic books is Alan Moore and Dave Gibbon's *Watchmen* (1986-1987). The story drags the readers into a world with fallen and broken (anti)heroes on the edge of an atomic war. To avoid the MAD (Mutal Assured Destruction), Adrian Veidt/Ozymandias unethically exploits a giant mutant octopus that destroys New York, killing millions of people, with the belief that, after the accident, Cold War nations will put aside their belligerent intentions and decide to unite to protect the Earth from an "alien" threat. In the last decades, new apocalypses are raising in fictional and real narrative discoursers, also addressing ecological fears (environmental disasters, climate change, pollution, etc.), as in Octavia Butler's *Parable of the Sower* (1993), depicting a future devastated by both climate change and systemic injustice, or in Rebecca Roanhorse's *Trail of Lightning* (2018), that follows the adventures of a Navajo monster-hunter named Maggie in a flooded and collapsed society.

Thus, dystopia and apocalypse often overlap or support each other in imposing a reign of terror and dismay. Many dystopias arise after apocalyptic wars or events, as in Bong Joon-ho's *Snowpiercer* (2013), a movie - inspired by an eponymous French comic from the 80s – describing a self-sustaining train where, after a climate apocalypse, the surviving humanity, brutally divided in classes, took refuge. Many apocalypses bring dystopian traumas with them, as in the George Miller's franchise *Mad Max* (1979-2014) or in Frank Darabont's TV series - based on the Robert Kirkman, Tony Moore, and Charlie Adlard's comic book series - *The Walking Dead* (2010-2022), where the postapocalyptic fight for survival includes the continuation and/or the restoration of domineering and oppressive dystopian systems that include systemic injustice, human and environmental exploitation, and power relations.

The end of hope or hope, in the end?

In the dystopian, apocalyptic, and postapocalyptic worlds, generally a dark and asphyxiating imagination prevails, and hope seems lost. In one of the most popular dystopias of all time, George Orwell's *1984* (1949), "War is peace. Freedom is slavery. Ignorance is strength" (Orwell 2000, p. 6). The novel is not apocalyptic in a strict sense, there is no doomsday impending on the dictatorial state of Oceania, but the deprivation of consciousness, emotions, memory, and history that the *1984*'s citizens suffer represents the end of the humanity, of the moral compass of our species, of its essence. Orwell's reality is dominated by suspicion, fear, and hate.

Protagonist Winston Smith's existence follows a slow path towards the destruction of hope. He hopes to write his memoir, to freely love Julia, to see the fall of the Big Brother. He hopes the proles, the 85% of the population of

Oceania, "those swarming disregarded masses" (Orwell 2003, p. 72) would sooner or later evolve into a force able to destroy the government. He hopes to contribute to rebellion. At the end, Winston's hope for revolution and human relations becomes hope to a quick death. The Big Brother cannot be defeated because "power is not a means, it is an end" (Orwell 2003, p. 276), it is "boot stamping on a human face – for ever" (Orwell 2003, p. 280). And there are no real possibilities of resistance and fight. Winston breaks under torture and betrays Julia, asking his jailer O'Brien to "do it" to her instead of him.

In Aldous Huxley's *Brave New World* (1932), dystopia relies on materialism and pleasure and falsifies happiness. Citizens "can be physically and psychologically programmed" (Muzzioli 2007, p. 75) and society uses a "soft totalitarianism that […] abandons physical violence for hidden persuasion" (Muzzioli 2007, p. 75). Emotional relationships and family ties are forbidden or highly discouraged. When John the Savage, a man born and raised in a reservation and unable to adapt to the "utopian" way of living of the World State, kills himself while the other protagonists continue to live in a static and desentimentalized society where socio-political obedience implies the surrender of hope and individuality, reminding of Yevgeny Zamyatin's *My* (*We*, 1924), where, in a transparent and mathematically satisfied reality, the characters like D-503 and I-330 who try to being spontaneous, emotional, and critical, end up annihilated or lobotomized.

The protagonists of *1984*, *Brave New World*, *We* and many other works have no possibilities to overcome their dystopias. But sometimes, even in the most obscure scenarios, even when everything is lost and fight is doomed to be repressed, there is an illogical, powerful, unstoppable hope that spread light into darkness.

In Karin Boye's *Kallocain* (1940), obedient scientist Leo Kall from Chemical City #4 of the World State creates the truth serum Kallocain to establish the "crime of thought". His state is ruled by propaganda, fear, and hatred, citizens are depersonalized, and relations, emotions, and knowledge are atomized. "The State is everything, the group is everything, the individual is nothing" (Boye 1993, p. 123). When Leo starts to question his loyalty to the government, he also rediscovers his feelings for his wife Linda. Under the effect of the drug, they really talk to each other and recognize the mistakes they made and the abuses they suffered. At the end of book, while the World State is subdued by the Universal State, the couple is separated, and Leo Kall is arrested. It seems that everything is lost and desolate, but the protagonists have reasons to live and fight. They discover their humanity, and, for the first time, they experiment feelings and curiosity, they enjoy love and individuality, they aspire to knowledge and improvement. Leo and Linda feel to be part of a new reality and they find hope and comfort in that illusion.

In Alan Moore and David Lloyd's comic *V for Vendetta* (1982-1985) and its cinematic adaptation directed by James McTeigue in 2005, the Norsfire, a fascist party ruling United Kingdom, is overthrown by V, an anarchist anti-hero wearing the mask of Guy Fawkes, an English revolutionary involved in the Gunpowder Plot of November 5th, 1605. The regime wipes out civil and

human rights, obliterates culture and history, eliminates minorities and oppositions, and builds a state of post-truth using fear of otherness, manipulated information, and surveillance to tame the population. V was detained and tortured in the concentration camp of Larkhill, where also lesbian actress Valerie was imprisoned and killed. The woman wrote a heartbreaking testament, full of pain but still eager for hope and humanity:

> I shall die here. Every inch of me shall perish. Every inch. But one. An inch. It is small and it is fragile, and it is the only thing in the world worth having. We must never lose it or give it away. We must never let them take it from us. I hope that – whoever you are – you escape this place. I hope that the world turns, and that things get better. But what I hope most of all is that you understand what I mean when I tell you that even though I do not know you, and even though I may not meet you, laugh with you, cry with you, or kiss you: I love you. With all my heart. (Moore & Lloyd 2006, pp. 161-162)

The same - almost illogical – hope also illuminates the patriarchal violence of *The Handmaid's Tale*, a novel written in 1985 by Margaret Atwood and adapted into a TV series in 2017. It is a critical dystopia "that includes both utopian and dystopian elements" and tries to break "boundaries" and to transform the "closed pattern of integration-rebellion-integration in an open one, with an ambiguous ending that refuses any form of closure" (Cataldo 2013, p. 156) and a protagonist who obstinately tries to escape from dystopian politics. Ruled by Commanders, the fundamentalist Christian regime of the sterile Republic of Gilead legalizes gender-based violence: women lose all their rights and are enchained to few possible categories: Wives, Marthas (servants), Jezebels (prostitutes), Aunts (instructors and enforcers), Econowives (wives-servants-mothers for the lower-class men), and Unwomen (dissidents who are exiled to the Colonies, contaminated reclusion areas) and Handmaids, fertile women assigned to the richest and most powerful families of the government, monthly raped by their Commanders and forced to bear children for them. Beaten, abused, separated from her loved ones, violated, objectified, deprived of her own name and transformed into a property, the protagonist Offred (Of-Fred Waterford, her Commander) tries to remain a subject, to protect that small inch of freedom Valerie from V for Vendetta talked about. The regime is not able to take it away from her. She keeps believing in humanity, love, and rights, she protects her memory and her faith. Gilead uses religion to justify violence, but Offred is still able to addresses heartbreaking and extraordinary words to a God who she knows is not responsible for her suffering, creating a personal and dramatically parodic version of the *Lord's Prayer*:

> I don't believe for an instant that what's going on out there is what You meant. I have enough daily bread, so I won't waste time on that. It isn't the main problem. The problem is getting it down without choking on it. Now we come to forgiveness. Don't

worry about forgiving me right now. There are more important things. For instance: keep the others safe, if they are safe. Don't let them suffer too much. If they have to die, let it be fast. You might even provide a Heaven for them. We need You for that. Hell we can make for ourselves." And also: "Deliver us from evil. Then there's Kingdom, power, and glory. It takes a lot to believe in those right now. But I'll try it anyway. In Hope, as they say on the gravestones. (Atwood 1986, p. 194)

Full of a precarious hope is also the finale: Offred is arrested for treason but her lover Nick, a member of the secret police called the Eyes, whispers her to stay calm because the agents are, in reality, members of the Mayday. Offred follows them, without any security, towards an unknown future. "Trust me, he says; which in itself has never been a talisman, carries no guarantee. But I snatch at it, this offer. It's all I'm left with. […] Whether this is my end or a new beginning I have no way of knowing: I have given myself over into the hands of strangers, because t can't be helped. And so I step up, into the darkness within; or else the light" (Atwood 1986, p. 295).

The bodies of Leo, Linda, Valerie, and Offred endure atrocious suffering, which radically rewrites the self of the subjects and lead to the birth of a new identity. Despite the trauma, these protagonists find a way to abstraction and elevation, they open "the door of the [dystopian] cage" in which they were locked rediscovering feelings, embracing otherness and using hope because, according to Lingis quoted by Solnit (2006), "Hope is hope against the evidence. Hope is a kind of birth. It doesn't come out of what went before, it comes out in spite of what went before (pp. 8-9). "Hope just means another world might be possible, not promised, not guaranteed. Hope calls for action, action is impossible without hope" (Solnit 2006, p. 5). And it's not a case that dystopian character supporting hope like the Handmaids and V have gained real political significance becoming globally recognizable symbol of protest and activism.

Electric dreams and hopes

Fear, anxiety, pain are passive feelings, they imply destruction and rejection. Hope is active, is creative, is resilient. Ernst Bloch (1986) underlined the political relevance of hope:

Hope, superior to fear, is neither passive like the latter, nor locked into nothingness. The emotion of hope goes out of itself, makes people broad instead of confining them, cannot know nearly enough of what it is that makes them inwardly aimed, of what may be allied to them outwardly. The work of this emotion requires people who throw themselves actively into what is becoming, to which they themselves belong. (p. 3)

Hope is a "militant emotion" that shows people where they should belong,

it is the "most human of all mental feelings", "the furthest and brightest horizon", even in the dark.

Electricdreams has its roots in this hope, the hope that it's not too late to take a stand against real and allegorical apocalypses, to resist fear and hate, to fight back "bad places" not only in fictional dystopias, but also in our daily lives. *Electricdreams*'s basic idea was and is to give resonance and relevance to imagination, opposing the conservative belief that, to discuss and analyze society, the only possible and worthy approach is that of a realism that erases the ideal and fictional impetus. We wanted to make explicit that to understand our world, to live and build a more fair, inclusive, and empowered society, it is necessary to use our imagination and the speculative mode in order to address and question the multifaceted depths of our present, through the lens of the unexpected and of the out-of-the-ordinary.

When we started organizing the first edition of the international conference *Electricdreams – Between fiction and society. Imagination and world building in the aftermath of a global pandemic* (12-14 October 2022), an event supported and hosted by the IULM University of Milan, in collaboration with the Complutense University of Madrid and the HISTOPIA research group, as part of the *Sognielettrici/Electricdreams Internation Film Festival* (11-15 October 2022), we were just coming out of the COVID-19 pandemic. Since 2020, the entire world felt to live an apocalyptic menace and many perceived confinement as a dystopian entrapment. Even if the lockdown was not an actual dystopia, since, quoting Margaret Atwood, it was "an emergency crisis" and "not a deliberate totalitarianism" (Flood 2020), we lived in an alienating reality reminiscent of some dystopian tropes, such as, just to quote the most blatant, the hyper-surveillance of Orwell's *1984*. And, in addition to COVID-19, we also faced (and we are still facing) a barrage of related problems, including the spread of disinformation and conspiracy theories, anti-scientism, growing environmental risks, the introduction of repressive policies, the restriction of civil and human rights in several countries around the globe, international crises, and new atrocious wars endangering the safety and the integrity of the entire world.

Popular culture provides tools to make sense of an increasingly complex situation. Moreover, it introduces the very possibility of resistance because, even in its darkest hour, the darkest story carries within an instigation to mobilize, fight back, and reject fear, hatred, and manipulation. As Eduardo Galeano (1993) argued, "utopia is on the horizon. I move two steps closer; it moves two steps further away. I walk another ten steps and the horizon runs ten steps further away. As much as I may walk, I'll never reach it. So what's the point of utopia? The point is this: to keep walking" (p. 310). Dystopian and apocalyptic/postapocalyptic stories do the same but moving from nightmarish worlds. Showing us the possible dramatic outcomes of contemporary issues (systemic injustice, racism, patriarchy, pollution, etc.), they urge us to "keep walking", to

be aware and alert to avoid dangerous socio-political involutions, because, as Of-fred says in *The Handmaid's Tale*: "nothing changes instantly. In a gradually heating bathtub, you'd be boiled to death before you knew it" (Atwood 1986, p. 56).

Electricdreams – Between fiction and society. Imagination and world building in the aftermath of a global pandemic supported a debate over speculative/sci-ence/fantasy fictions across different media, highlighting their relationships to history, society and to the contingent moment. Moreover, it encouraged us to pay close attention to the influence that both utopian and dystopian narratives exert on everyday life, as they provide possible frameworks to rethink the cur-rent conditions and imagine alternatives. How do novels, short stories, movies, TV series, comics, and video-games imagine the apocalypse and what kind of scenarios do they envision? How do utopia and dystopia shape our culture and collective imagination? How do speculative/science/fantasy narratives change in times of global crisis? These are just some of the questions that the interna-tional conference explored and that the articles of this special issue address.

Let's take back the future!

The *Electricdreams – Between fiction and society* conference was a signifi-cant event not only for the passionate and compelling themes presented but also for its inter- and multi-disciplinary approach, able to connect several his-torical times and various media together. Moving from different backgrounds and fields, all the articles, in a way or another, embrace a reflection on hope, hopelessness, and (human, ecological, alien, etc.) catastrophe.

Vincenzo Pernice analyzes the retreat from the outside world as a trope in decadent literature, serving as a blueprint for fictionalized treatments of aes-theticism, anti-bourgeoisie, pessimism. His work explores the cultural and so-cial implications of contaminating such trope with elements of popular genres like fantasy, horror and science fiction, grouped together under the umbrella term of "fantastika", focusing on three novels (Huysmans's 1887 *En rade*, M.P. Shiel's 1901 *The Purple Cloud*, Aldo Palazzeschi's 1908 *:riflessi*), and three films (Giovanni Pastrone's 1916 *Il fuoco*, Lars von Trier's 2009 *Antichrist* and 2011 *Melancholia*).

Francisco José Martínez Mesa studies relevant examples from the 21st century dystopian cinema, addressing how hope and catastrophe are presented in these "bad places". Using works like Neill Blomkamp's *Elysium* (2013), Thomas Cail-ley's *Les Combattants* (2014), James De Monaco's *The Purge* (2013), Gary Ross's *Pleasentville* (1998) and *The Hunger Games* (2012), the article dissects optimism, pessimism, desperation, and resistance, underling the socio-political value and the ideological implications of recent dystopia in the seventh art.

Riccardo Retez investigates the concept of isolation with a transmedia perspec-tive. Isolation is a concept that has been absorbed by the science fiction genre and

adapted within different media. The article focuses on three types of isolation and their interpretation and exposition within three different cultural products: social isolation, present within the novel *The Postman* (David Brin, 1985); psychological isolation, as proposed by the Japanese animation series *Neon Genesis Evangelion* (Hideaki Anno, 1995); and cultural isolation, and its exegesis in the video game *Death Stranding* (Sony Interactive Entertainment, 2019).

Tonguc Sezen analyzes fictional depictions of urban adaptation to rising sea levels using climate resilience strategies identified by The Intergovernmental Panel on Climate Change as a guideline. The paper lays out the four generic categories for urban adaptation under different conditions (accommodation, protection, advancement, and retreat) and their diverse portrayals in different media and how advantages and challenges of each are presented in fictional setting.

Mario Tirino and Lorenzo Denicolai reflect on 'retro-mediation' as a new logic of remediation of past (audio)visual cultures fueled by the feeling of living in a dystopian present. Examples taken from the American TV series *The Big Bang Theory* (2007-2019), *Pose* (2018-2021), *The Handmaid's Tale* (2017-) and *Pushing Daisies* (2007-2009) are used to explore pandemic visual culture and the audiovisual images of the pre-COVID-19 and COVID-19 eras.

Alice Giuliani explores how digital images may articulate more-than-human worlds, moving from Alex Garland's New Weird film A*nnihilation* to discuss the boundaries between the human and the nonhuman, the environmental concerns hidden behind the cancer metaphor, and the connections between fiction and real life traumas like the COVID-19 pandemic.

Javier Álvarez analyzes how Margaret Atwood, in *Oryx & Crake* (2003)*,* embarks upon a post-apocalyptic narrative odyssey that intricately addresses genetic engineering, environmentalism, social stratification, and the profound repercussions of human violence. Central to his paper's discussion is the intriguing interplay between Guy Debord's seminal construct, *The Society of the Spectacle*, and the overwhelming presence of Liquid Modernity – a concept eloquently fleshed out by the distinguished sociologist, Zygmunt Bauman.

Holly Parker and Deanna Holroyd focus their analysis on the perceived techno-utopia of popular video-game *Stardew Valley* (ConcernedApe, 2016) and argues that despite presenting itself as an escape from the fast-paced pressures of 'real-life', the game remains heavily informed by neoliberal ideologies. Players experience a sense of achievement-induced satisfaction when they reproduce the American Dream and the neoliberal focus of productivity, success, autonomy, and the commodification of play.

Lorenzo Di Paola and Giorgio Busi Rizzi presents Gipi's science fiction graphic novel *La terra dei figli* (2016), focusing on its societal fears of environmental catastrophe and the disintegration of human-centered values in a post-apocalyptic world. While fitting into the groove of the postapocalyptic and dystopian genre, the graphic novel stages a metaphor for a future society that has abandoned literacy in favor of post-digital practices, thus performing

a critique of the practices and values of digital culture and online communities, providing an insight into the complexities of contemporary media and its social and personal impact.

Tamiris Bura Froes explores the post-apocalyptic video-game *Horizon Forbidden West* (Guerrilla Games, 2022) and the quest for survival and hope of the protagonist Aloy. She embarks on a mission for restoring human history with the Tenakth tribe. The paper deeply reflects on the utopian message that emerges from the Tenakth's engagement with the past and their ritualistic approach to the fragmented lives of their ancestors, using them to ensure their immediate survival among the ruins of a dead civilization.

Despite, the theoretical divergences, the multitude of points view, the interplay between different media and different centuries, this issue wish to show the future horizons we should avoid make real and the hope that we still have time to save us from apocalypse and to convert dystopia into an inclusive, empowered, and eco-sustainable utopia.

References

Atwood, M. (1986). *The Handmaid's Tale*. Houghton Mifflin.

Bloch, E. (1986). *The Principle of Hope*. The MIT Press.

Boye, K. (1993). *Kallocaina*. Iperborea.

Calcagno, G. (1987). Il fattore tecnologia. La distopia catastrofica. In A. Colombo (Ed.), *Utopia e Distopia* (pp. 75-115). Franco Angeli.

Campbell, J. (2008). *The Hero with a Thousand Faces*. New World Library.

Cataldo, A. (2013). Breaking the Circle of Dystopia: Atwood's *The Handmaid's Tale*. In S. R. Wilson (Ed.), *Women's Utopian and Dystopian Fiction* (pp. 156-173). Cambridge Scholars Publishing.

Clays, G. (2017). *Dystopia. A Natural History*. Oxford University Press.

Deamer, D. (2014). *Deleuze, Japanese Cinema, and the Atomic Bomb*. Bloomsbury.

Flood, A. (2020, April 16). Margaret Atwood: COVID-19 lockdown is not a dystopia. *The Guardian.* https://www.theguardian.com/books/2020/apr/16/margaret-atwood-covid-19-lockdown-is-not-a-dystopia-handmaid-s-tale

Galeano, E. (1993). *Las palabras andantes*. Siglo XXI Ediciones.

Guardamagna, D. (1980). *Analisi dell'incubo. L'utopia negativa da Swift alla fantascienza*. Bulzoni.

Kumar, K. (1991). *Utopia and Anti-utopia in Modern Times*. Blackwell.

Levitas, R. (2010). *The Concept of Utopia*. Peter Lang.

Moore, A. & Lloyd, D. (2006). *V per Vendetta*. Magic Press.

Moylan, T. (2000). S*craps of the Untainted Sky. Science Fiction, Utopia, Dystopia*. Westview Press.

Muzzioli, F. (2007). *Scritture della catastrofe*. Meltemi.

Orwell, G. (2000). *Nineteen Eighty-Four*. Penguin Books.

Solnit, R. (2006). *Hope in the Dark*. Nation Books.