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### Review Paper

## The Craft of “-topian” Fictions: A Literary Chronotropic Evaluation

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### ARTICLE DETAILS

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### ABSTRACT

Fictional lands and times are often point of great attraction. It seems that the creativity of fictional writers gets more of stuffs of the chains of events as well as the fantastic characters. These highly imaginative lands, events, characters and their time frames are not only entertaining but also a means of ventilating the valuable views of the authors regarding the reality or hyper reality that abounds the essence of postmodern society. In this light, the present paper is an attempt to make a Bakhtinian chronotropic evaluation of the “— toplan” fictions which include the utopian, dystopian, homotopian and heterotopian narratives. It focuses on the settings in a synchronic illustration of the well-known fictional authors across the English-speaking world. The range of time periods from the classical time of Plato to the postmodern writings of China Miéville. The analysis of the subgenres of such writings yield us the idea that authors find a super and subtle creative interest to discover themselves in the lands where they can speak of their intentions better. The examples could be Thomas More’s Utopia, Jonathan Swift’s Gulliver’s Travels or George Orwell’s 1984. More impressively, it also takes us to evaluate Samuel Butler’s Erewhon, H.G.Well’s A Modern Utopia, Looking Backward: 2000-1887 by Edward Bellamy, Hunger Games by Suzanne Collins, Margaret Atwood’s The Handmaid’s Tale, and The Dispossessed by Ursula K.LeGuins. The evaluation can be summed up in a way that such writings are crafted based on the core values of society, culture, politics, human conditions, the future of the human civilization but are presented in different spatio-temporal deviations.

### 1. Introducing“-toipan Fictions in the Light of Chronotrope

Fictions constitute their own worlds— real, virtual, highly imaginative and fantastic. It may be Thomas Hardy’s Essex or William Faulkner’s Yoknapatwofa or R.K. Narayan’s Malgudi. In continuation of the tradition, Hogwarts, Neverland, Narnia, The Emerald City or River Heights are places of great interest serving the fictional curiosity of the readers. These are the topias representing an “artistic representation in which natural or artificial features of a place are used as the medium.”As a matter of fact, the artistic creations excel in reflecting on the imaginary land of ideology and enjoyment as opposed to the so-called real world. The concepts of utopia, dystopia, and heterotopia become popular in fictions. In literary theory, a chronotope is the way a literary work represents time and space. The term was coined by Russian literary scholar Mikhail Bakhtin in his 1937 essay “Forms of Time and of the Chronotope in the Novel”. This refers to the configuration of time and space in a literary work, which can shape a character's actions.

Initially, utopian fictions become immensely popular and receive good readerly response because of the chronotropic set ups. The author of a utopian novel sets their narratives in the worlds that align with their broader ethos and personal philosophy. Utopian fictions are often set in a perfect society or ideal state. The term “utopia” was invented by the English philosopher Sir Thomas More, recalling ancient Greek words meaning “good place” and “no place.” More’s book describes a utopian society,

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and his vision has been a touchstone for everyone including situations help develop lateral thinking to resolve issues in business and administration as well.

After Thomas More, utopian fiction emerged in works like *New Atlantis* (1627) by Sir Francis Bacon. Meanwhile, *The City of the Sun* (1623) by Tommaso Campanella further expanded More's utopian philosophy. *New Atlantis* stalks about the customs and culture of a utopian island society known as Bensalem, at the center of which lies a science and research institution called Salomon's House. The work is a manifesto of Bacon's scientific, philosophical, political, and religious ideas. *The City of the Sun* is a philosophical work presenting a dialogue between a Grandmaster of the Knights Hospitaller and a Genoese Sea-Captain. Inspired by Plato's *Republic* and the description of Atlantis in Timaeus, it describes a theocratic society where goods, women and children are held in common. It also resembles the City of Adocentyn in the *Picatrix*, an Arabic grimoire of astrological magic.

The continuing tradition of writing utopian fictions lead to three subgenres of writings like ecotopia, feminist utopia and technotopia. Ecological utopia or ecotopias are stories presenting worlds where climate and natural resources no longer face the dire crises they do today. *Ecotopia: The Notebooks and Reports of William Weston* (1975) by Ernest Callenbach is considered one of the first influential ecological utopias. The book describes a society that was influential on the green movement and counterculture of the 1970s. Books such as *Three California's Trilogy* by Kim Stanley Robinson contrasts an eco-dystopia with an eco-utopia. Again, *New York 2140* by Kim Stanley Robinson is about the aftermath of a major flooding event and can be seen through both a utopian and dystopian lens. *Camp Zero* by Michelle Min Sterling is about a group of climate change survivors in a near-future northern settlement. Ecological utopias are stories that describe new ways in which society can relate to nature. They often advocate for a more sustainable society and can be a source of inspiration for green politics.

Feminist utopias offer worlds where women and men are fully equal. *Herland* is a classic feminist utopia by Charlotte Perkins Gilman that presents a perfect world for its inhabitants. *Sultana's Dream* is a feminist utopia by Ruqaiya Shekhawat Hussain that empowers women and questions patriarchal oppression. *The Left Hand of Darkness* is a science fiction novel by Ursula K. Le Guin that is set on a planet where the inhabitants have no fixed gender. *The Fifth Sacred Thing* is a post-apocalyptic novel by Starhawk that depicts two societies, one based on social justice and the other a militaristic theocracy.

Technological utopias depict advancements in computing, robotics, and transportation that are mere dreams in the present world. In the eighteenth century, the French sociologist Henri de Saint-Simon (1760–1825) developed a recognizably technocratic governance model in which an elite class of scientists and engineers would replace existing political institutions and make decisions on rational principles; Saint-Simon's student, Auguste Comte (1798–1857), added a sense of historical inevitability to Saint-Simon's formulation. It is because the utility of the scientific method is matchless and will ultimately be extended to all aspects of governance. In 1888, with the publication of Edward Bellamy's Utopian novel *Looking Backward* describes a future utopian society in which a technocratically controlled industrial sector has been redesigned to serve human needs, resulting in abundance, leisure, learning, and social peace.

## 2. Utopian Fictions in the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> Century

In the eighteenth century, some well-known utopian fictions include *Gulliver's Travels* by Jonathan Swift that can be interpreted as both utopian and dystopian. It is utopian because it refuses to accept that an ideal society can exist in the real world. The Houyhnhnms' society is described as a utopia in Gulliver's terms, and is characterized by what it lacks, such as the absence of vices, leaders, and factions. It is dystopian because it depicts worse societies with social disparities and injustices.

*A Description of Millenium Hall and the Country Adjacent* by Sarah Scott is a 1762 utopian novel originally published anonymously under the moniker "A Gentleman on His Travels." It describes a secluded utopian community of women which embodies mid-eighteenth-century bluestocking ideals that sought to reform cultural and economic aspects of British society at large. The text is narrated by a former Jamaican planter traveling to the countryside of Cornwall, who comes upon the community of women with his young, rakish companion, Lamont. The large part of the book is spent recounting the design of the community and the personal histories of the women who come to live at the manor the narrator calls Millenium Hall.

*Erewhon or Over the Range* is a novel by English writer Samuel Butler, published anonymously in 1872. It is set in a fictional country discovered and explored by the protagonist. The book is a satire on Victorian society. The first few chapters of the novel deal with the discovery of Erewhon are based on Butler's own experiences in New Zealand, where, as a young man, he worked as a sheep farmer on Mesopotamia Station for four years exploring parts of the interior of the South Island and writing about it in his *A First Year in Canterbury Settlement* (1863). The novel is one of the first to explore ideas of artificial intelligence, as influenced by Darwin's recently published *On the Origin of Species* (1859) and the machines developed out of the Industrial Revolution (late 18<sup>th</sup> to early 19<sup>th</sup> centuries). It can be compared to the William Morris novel, *News from*

*Nowhere* (1890) and Thomas More's *Utopia* (1516). *A Crystal Age* is a 19<sup>th</sup> century utopian novel written by W. H. Hudson, first published in 1887. The book has been called a "significant S-F milestone" and has been noted for its anticipation of the "modern ecological mysticism" that would evolve a century later.

In twentieth century, utopian fictions such as *A Modern Utopia* (1905), a novel by H. G. Wells has been called "not so much a modern as a postmodern utopia." The novel is best known for its notion that a voluntary order of nobility known as the Samurai could effectively rule a "kinetic and not static" world state so as to solve "the problem of combining progress with political stability". In his preface Wells forecasts (incorrectly) that *A Modern Utopia* would be the last of a series of volumes on social problems that he began in 1901 with *Anticipations* and that included *Mankind in the Making* (1903). Unlike those non-fictional works, *A Modern Utopia* is presented as a tale told by a sketchily described character known only as the Owner of the Voice, who, Wells warns the reader, "is not to be taken as the Voice of the ostensible author who fathers these pages." In his *Experiment in Autobiography* (1934). His *Men Like Gods* (1923) is a novel, is known as a scientific fantasy. It features a utopia located in a parallel universe. It is set in the summer of 1921. Its protagonist is Mr. Barnstaple, a journalist working in London and living in Sydenham. He has grown dispirited at a newspaper called *The Liberal* and resolves to take a holiday. Taking leave of his wife and family, his plans are disrupted when his and two other automobiles are accidentally transported with their passengers into "another world," which the "Earthlings" call Utopia.

### 3. Apocalyptic Utopia

Another subgenre of the utopian literature has been termed the "apocalyptic utopia." Suzanne Collins' *The Hunger Games*, *Oryx and Crake* by Margaret Atwood, *The Maze Runner Trilogy* by James Dashner and Ursula K. Le Guin's *The Left hand of Darkness* are some examples. W.H.Hudson's *The Crystal Age* is also of this subgenre. These books anticipate a disastrous future, usually as a precursor of a later, superior phase of human development. Modern "pride and folly" lead to "corruption and decay;" a global disaster follows. The narrator, "Smith", in *The Crystal Age* tells his story in the first person. A traveler and amateur naturalist, he regains consciousness "under a heap of earth and stones" and believes that he had been knocked unconscious in a fall – though his thoughts and recollections are confused. He is astounded to discover that he is entwined in the roots of plants, as though they have been growing around him.

### 4. Utopian Science Fiction

*Looking Backward: 2000–1887* is a utopian science fiction novel by the American journalist and writer Edward Bellamy first published in 1888. Bellamy's time travel novel tells the story of a hero figure named Julian West, a young American who, at the end of the 19<sup>th</sup> century, falls into a deep, hypnosis-induced sleep and wakes up 113 years later. He finds himself in the same location (Boston, Massachusetts), but in a totally changed world. It is the year 2000, and while he was sleeping, the United States has been transformed into a socialist utopia. The remainder of the book outlines Bellamy's thoughts about improving the future. The major themes include problems associated with capitalism, a proposed socialist solution of a nationalization of all industry, and the use of an "industrial army" to organize production and distribution, as well as how to ensure free cultural production under such conditions. *Equality* is another utopian novel by Edward Bellamy, and the sequel to *Looking Backward: 2000–1887*. It was first published in 1897. The book contains a minimal amount of plot; Bellamy primarily used *Equality* to expand on the theories he first explored in *Looking Backward*.

*News from Nowhere* (1890) is a classic work combining utopian socialism and soft science fiction by William Morris. In the novel, the narrator, William Guest, falls asleep after returning from a meeting of the Socialist League and awakes to find himself in a future society based on common ownership and democratic control of the means of production. In this society, there is no private property, no big cities, no authority, no monetary system, no marriage or divorce, no courts, no prisons, and no class systems. This agrarian society functions simply because the people find pleasure in nature, and therefore they find pleasure in their work. The novel explores a number of aspects of this society, including its organization and the relationships which it engenders between people.

*Childhood's End* is a 1953 science fiction novel by the British author Arthur C. Clarke. The story follows the peaceful alien invasion of Earth by the mysterious Overlords, whose arrival begins decades of apparent utopia under indirect alien rule, at the cost of human identity and culture. Clarke's idea for the book began with his short story "Guardian Angel" (1950), which he expanded into a novel in 1952, incorporating it as the first part of the book, "Earth and the Overlords". *Island* is a 1962 utopian manifesto and novel by Aldous Huxley, the author's final work before his death in 1963. It is the account of Will Farnaby, a cynical journalist who is shipwrecked on the fictional island of Pala. *Island* is Huxley's utopian counterpart to his most famous work, the 1932 dystopian novel *Brave New World*.

*Always Coming Home* is a 1985 science fiction by American writer Ursula K. Le Guin. It is in parts narrative, pseudo-textbook and pseudo-anthropologist's record. It describes the life and society of the Kesh people, a cultural group who live in the distant

future long after modern society has collapsed. It is presented by Pandora, who seems to be an anthropologist or ethnographer from the readers' contemporary culture, or a culture very close to it. Pandora describes the book as a protest against contemporary civilization, which the Kesh call "the Sickness of Man". The book is divided into two parts: The first part consists mostly of Kesh texts and records of oral performances, interspersed with Pandora's commentary, accounts of a few aspects of Kesh life, and personal essays.

*Walden Two* is a utopian novel written by behavioral psychologist B. F. Skinner, first published in 1948. At that time, it was considered as science fiction since science-based methods for altering human behavior were not widespread. Such methods are now known as applied behavior analysis. The book is controversial because its characters speak of a rejection of free will including a rejection of the proposition that human behavior is controlled by a non-corporeal entity, such as a spirit or a soul. It embraces the proposition that the behavior of organisms, including humans, is determined by environmental variables and that systematically altering environmental variables can generate a sociocultural system that very closely approximates utopia. Professor Burris, a university instructor of psychology, is approached by two young men (one a former student) in the late 1940s. The young men are recent veterans of World War II and, intrigued by utopianism, express interest in an old acquaintance of Burris, named T. E. Frazier, who in the 1930s founded an intentional community.

### 5. Difference Between Utopian Fiction and Dystopian Fiction

Utopian fiction is set in a perfect world—an improved version of real life. Dystopian fiction does the opposite. A dystopian novel drops its main character into a world where everything seems to have gone wrong at a macro level. Much like utopian novels, dystopian novels can take place in the distant future, the past, or an alternate present. Some may feature altered versions of real-world cities like New York and London; others may be set in fully fictional locales. Here are some highlights of dystopian fiction:

*The Giver* is a 1993 American young adult dystopian novel written by Lois Lowry, set in a society which at first appears to be utopian but is revealed to be dystopian as the story progresses. In the novel, the society has taken away pain and strife by converting to "Sameness", a plan that has also eradicated emotional depth from their lives. In an effort to preserve order, the society lacks any color, climate, terrain, and a true sense of equality. Jonas, a 12-year-old boy lives in a Community isolated from all except a few similar towns, where everyone has an assigned role. With the annual Ceremony of Twelve upcoming, he is nervous, for there he will be assigned his life's work. He seeks reassurance from his father, a Nurturer (who cares for the infants in the Community) and his mother, an official in the Department of Justice. He is told that the Elders, who assign the children their careers, are always right.

George Orwell wrote *1984* to teach people a lesson about the negative things that could happen if they allowed their government to exercise total control. The totalitarian regime of Oceania is able to manipulate their citizens into believing anything, which allows them as much power as they could possibly want. Winston Smith is an employee at the Ministry of Truth. He is responsible for rewriting past records to align with the Party's current opinions. He greatly opposes the Party and wants to overthrow them. He meets a woman named Julia and starts an illegal affair with her, hiding in a secret apartment and discussing their feelings about the government. They soon find out that they were being watched the whole time, and they are tortured into saying that they no longer oppose the Party and Big Brother anymore.

*The Hunger Games* are a series of young adult dystopian novels written by American author Suzanne Collins. The series consists of a trilogy that follows teenage protagonist Katniss Everdeen, with a prequel set 64 years before the original series. Its universe is a dystopia set in Panem, a North American country consisting of the wealthy Capitol and 13 districts in varying states of poverty.

*The Handmaid's Tale* is a futuristic dystopian novel by Canadian author Margaret Atwood published in 1985. It is set in a near-future New England in a patriarchal, totalitarian theonomic state known as the Republic of Gilead, which has overthrown the United States government. Offred is the central character and narrator and one of the "Handmaids": women who are forcibly assigned to produce children for the "Commanders", who are the ruling class in Gilead. The novel explores themes of powerless women in a patriarchal society, loss of female agency and individuality, suppression of women's reproductive rights, and the various means by which women resist and try to gain individuality and independence. The title echoes the component parts of Geoffrey Chaucer's *The Canterbury Tales*, which is a series of connected stories (such as "The Merchant's Tale" and "The Parson's Tale"). It also alludes to the tradition of fairy tales where the central character tells her story.

Both utopianism and dystopianism blur the boundary between fiction, philosophy, and political science. For instance, much of George Orwell's writing is steeped in all three. Whether describing a modern utopia, an imagined lost golden age, or a future

ecological utopia set on a verdant space station, utopian stories have endured for centuries. And unlike their dystopian cousins, they provide a reminder of the positive potential of humankind.

With the Industrial Revolution, life became mechanical, disconnected, and far from nature. Alienation was seen in every home. Every individual was spiraling into themselves without any human warmth and trust. People were being controlled by structures larger than them and they were merely puppets in the hands of these structures. This mood was captured by writers of the time. They wrote about the social conditions, the bleak future and the decay of society. It was a challenge to the utopian literature being written before this. Writers who are prolific writers of dystopian stories are Margaret Atwood (*A Handmaid's Tale*), Aldous Huxley (*Brave New World*), George Orwell (1984), Ionesco (*Rhinoceros*), and Suzanne Collins (*The Hunger Games*).

Like 1984, *Fahrenheit 451* is also a cult in dystopian fiction. Fireman Guy Montag's job is to incinerate anything illegal- books, pamphlets, buildings which hold them. He continues to do his work without question until he meets Clarisse who gives him a different perception of life: a life without fear. *Lord of the Flies* by William Golding talks about a group of children being stranded on an island by themselves, that is, without any adult supervision. They fail to function like society expects people to function, and the whole novel is an allegory or a miniature of the adult society outside.

Some of the prominently noticed features in dystopian novels could be added here. Loss of Individuality that is in dystopian novels the characters are conflicted between what they want to do and what they should do. This can be a conflict between transgressing a law which in itself is a violation of personal space itself. Surveillance i.e. dystopian literature uses technology to keep an eye on the characters. Mind control is employed using books and media. Government Autocracy i.e. in dystopian novels we see children turning against parents to speak in favour of the government, or lovers spying on each other. Hopelessness in dystopian stories one sees characters who are alienated from society, and even their own selves. Rebellion is noticed amidst the suffocating dystopian society there would be few individuals who would harness enough power to break through the psychological control of the autocratic system. They would gather in secret, and find ways to dismantle the system.

## 6. Homotopian Writings

Homotopia investigates the development of a homosexual discourse at the end of the nineteenth century and the beginning of the twentieth century, and reveals how that discourse worked within heterosexualized models of desire. Andre Gide's *Corydon*, Edward Carpenter's *The Intermediate Sex*, and John Addington Symond's *A Problem in Modern Ethics* are all pseudo-scientific texts written by non-medical men of letters, and were, in their time, highly influential on the emerging homosexual discourse. Even there is a movie having this title.

## 7. Heterotopia Writings

Heterotopia is a concept elaborated by philosopher Michel Foucault to describe certain cultural, institutional and discursive spaces that are somehow "other": disturbing, intense, incompatible, contradictory or transforming. Heterotopias are worlds within worlds, mirroring and yet upsetting what is outside. Foucault provides examples: ships, cemeteries, bars, brothels, prisons, gardens of antiquity, fairs, Muslim baths and many more. Foucault outlines the notion of heterotopia on three occasions between 1966 and 1967. A lecture given by Foucault to a group of architects in 1967 is the most well-known explanation of the term. His first mention of the concept is in his preface to *The Order of Things*, and refers to texts rather than socio-cultural spaces. According to Johnson (2016), heterotopia is "laboratories for experimenting with new ways of ordering society – heterotopia, and by implication, modernity itself is characterized by combining, in new ways, aspects of social control and expressions of freedom.... to open up and explore new approaches to the study of human geography." (p.23).

The concept of heterotopia has had a significant impact on literature, especially science fiction, fantasy, and other speculative genres. Many readers consider the worlds of China Miéville and other weird fiction writers to be heterotopias insofar as they are worlds of radical difference which are transparent to, or of indifference to, their inhabitants. Samuel Delany's 1976 novel *Trouble on Triton* is subtitled *An Ambiguous Heterotopia* and was written partly in dialogue with Ursula K. Le Guin's science fiction novel *The Dispossessed*, which is subtitled *An Ambiguous Utopia*.

*Perdido Street Station* is a novel by British writer China Miéville, published in 2000 by Macmillan. Often described as weird fiction, it is set in a world where both magic and steampunk technology exists. It won the Arthur C. Clarke Award and was ranked by Locus as the 6th all-time best fantasy novel published in the 20th century. *Perdido Street Station* is the first of three independent works set in the fictional world of Bas-Lag, and is followed by *The Scar* and *Iron Council*. Isaac Dan der Grimnebulin is a scientist living in the city of New Crobuzon. He is approached by Yagharek, a member of a birdlike species known as garuda, who has had his wings removed as a punishment for an undisclosed crime in his native land. He asks Isaac to

help him to fly again. Isaac agrees and starts collecting flying creatures for research purposes with the aid of Lemuel Pigeon, a fence with links to the criminal underworld. One creature is a large and unusual caterpillar, stolen from a government research lab. The caterpillar sickens until Isaac accidentally discovers it feeds on a popular hallucinogenic drug. It grows and starts to pupate. After reaching maturity, it emerges as a monstrous flying beast known as a slakemoth, able to paralyse its victims using hypnotic patterns on its wings.

*The Scar* opens with the journey of a small ship which has set out from the city New Crobuzon (the setting of *Perdido Street Station*). It is heading to the city's new colony, Nova Esperium, which lies across the Swollen Ocean of Bas-Lag. Before the ship reaches Nova Esperium, it is captured by pirates, and the passengers, crew and prisoners are all press-ganged into being citizens of Armada, a floating city made of thousands of ships. Tanner uses his newfound freedom to embrace his remaking. He has his body further remade and the earlier, rough work perfected, becoming an amphibious sea-creature. Treated now as an equal citizen rather than a prisoner or slave, Tanner's loyalties fiercely lie in Armada.

*Iron Council* (2004) is a weird fantasy novel by the British writer China Miéville, his third set in the Bas-Lag universe, following *Perdido Street Station* (2000) and *The Scar* (2002). In addition to the steampunk influences shared by its predecessors, *Iron Council* draws several elements from the Western genre. *Iron Council* is one of China Miéville's most overtly political novels, being strongly inspired by the anti-globalization movement, and tackling issues such as imperialism, corporatism, terrorism, racial hatred, homosexuality, culture shock, labour rights and war.

*Trouble on Triton: An Ambiguous Heterotopia* (1976) is a science fiction novel by American writer Samuel R. Delany. The novel examines how Triton's freedoms and customs are perceived by the main characters, particularly BronHelstrom, a young man who has previously worked on Mars as a prostitute. The society of Mars is far harsher than that of Triton, and it has evidently influenced Bron's personality. He is self-absorbed, often lacks insight about himself and others, and has great difficulty with personal relationships. Although the civilization of Triton offers everything that he could reasonably want, he is unhappy with his life, out of harmony with those around him, and continually looking for others to blame whenever things go wrong. As the novel continues, political tensions between Triton and Earth lead to a destructive interplanetary war. This is mainly used as the backdrop for Bron's (ultimately disastrous) relationship with a brilliant young woman known as the Spike, but Delany speculates about how an interplanetary war might actually unfold.

*The Dispossessed* (subtitled *An Ambiguous Utopia*) is a 1974 anarchist utopian science fiction novel by American writer Ursula K. Le Guin, one of her seven Hainish Cycle novels. It has been suggested that Le Guin's title is a reference to Dostoyevsky's novel about anarchists, *Demons*, one popular English-language translation of which is titled *The Possessed*. Many of the philosophical underpinnings and ecological concepts came from Murray Bookchin's *Post-Scarcity Anarchism* (1971), according to a letter Le Guin sent to Bookchin. Anarres citizens are dispossessed not just by political choice, but by the very lack of actual resources to possess. Here, again, Le Guin draws a contrast with the natural wealth of Urras, and the competitive behaviors this fosters.

## 8. Critical Discussion and Conclusion

Time and space in “—topian” novels have a matrix of literary aesthetics. This helps the utopian cognitive mapping entails an ideal society, at times inculcating in them better ideas of science, philosophy, politics, religion and ideology of a theocratic society. Extending further, the ideology of ecotopia reflects on the time and space of an ideal world of better ecology; feminist utopia dreams of a time and society without gender discrimination; and technotopia plans to find a tech savvy set up like the Silicon Valley. Utopian science fictions tell us the story a better society with scientific notions; propose agrarian society; sometimes, the fantastic stories of how aliens invade the human inhabitation; imagining a society after the collapse of the modern society; and planning control human behavior by unseen forces maybe by spiritual means. Contrastingly, dystopian writings focus on the reactions against disastrous future; worse ambiance of the so-called human societies; and weird socio-political institutions that lead to social unrest and class division. In different contexts, some fictional narratives or so to say pseudo-scientific writings or homosexual discourses keep up trending homotopian writings. Finally, the recent development of such a creative artistic blend develops a world of transparent world; or even talks about anti-globalization movements in different manners with the underscore of heterotopia. Such writings ranging a span of more than six hundred years endeavor to balance between the real and the imaginary worlds envisioning only better human society. It looks like such a host of writers raise voices metaphorically to have a better space and time for all.

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