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POETICS OF DYSTOPIA: NARRATIVE STRATEGIES AND AFFECTIVE STRUCTURE

ABSTRACT

The dystopian genre occupies an important place in modern literature, as it reflects contemporary social anxieties, interrogates human nature, and warns against future dangers. Consequently, dystopia has become a significant literary mode that merits scholarly attention.

Against this background, the principal aim of the present study is to examine how dystopian narratives construct perception, organize experience, and generate meaning through formal and poetic mechanisms. Although a considerable body of previous scholarship has approached dystopia primarily as a literary genre or from an ideological perspective, comparatively less attention has been devoted to the ways in which dystopian texts shape consciousness and communicate significance through narrative form rather than through explicit thematic statements.

In order to address this gap, the specific objectives of the study are: (a) to identify the narrative form of the text; (b) to analyze the narrative strategies employed within the text; and (c) to investigate how the text responds aesthetically to crisis and influences the reader. To achieve these aims, the research applies a qualitative interpretive literary methodology to *Nineteen Eighty-Four* by George Orwell.

The findings reveal that, time functions as a mode of structural imprisonment, producing epistemic instability within the narrative world. Furthermore, space operates as an instrument of domination, eroding individual autonomy and reinforcing systemic control. Likewise, fragmentation emerges as a form of structural

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DISTOPIYA POETIKASI: NARRATIV STRATEGIYALAR VA AFFEKTIV TUZILMA

ABSTRACT

Distopiya janri zamonaviy adabiyotda muhim o‘rin tutadi, chunki u bugungi jamiyatdagi ijtimoiy xavotirlarni aks ettiradi, inson tabiatini tahlil qiladi hamda kelajakda yuzaga kelishi mumkin bo‘lgan xatarlar haqida ogohlantiradi. Shu bois distopiya ilmiy tadqiq etishga munosib bo‘lgan muhim adabiy yo‘nalishga aylangan.

Shu nuqtayi nazardan, mazkur tadqiqotning asosiy maqsadi distopik asarlar idrokni qanday shakllantirishi, tajribani qanday tartibga solishi hamda ma‘noni formal va poetik mexanizmlar orqali qanday hosil qilishini o‘rganishdan iborat. Avvalgi tadqiqotlarning katta qismi distopiyani asosan adabiy janr yoki mafkuraviy hodisa sifatida talqin qilgan bo‘lsa-da, distopik matnlarning ongga qanday ta‘sir ko‘rsatishi va ma‘noni bevosita g‘oyaviy bayon orqali emas, balki badiiy shakl vositasida qanday yetkazishi masalasiga nisbatan kamroq e‘tibor qaratilgan.

Mazkur bo‘shliqni to‘ldirish maqsadida tadqiqotning aniq vazifalari quyidagilardan iborat: (a) matnning narrativ shaklini aniqlash; (b) matnda qo‘llangan narrativ strategiyalarni tahlil qilish; va (d) matnning inqirozga estetik munosabatini hamda o‘quvchiga ta‘sirini o‘rganish. Ushbu maqsadlarga erishish uchun tadqiqotda “*Ming to‘qqiz yuz sakson to‘rt*” (“*Nineteen Eighty-Four*”) asariga nisbatan Jorj Oruell ijodi misolida sifat tahliliga asoslangan interpretativ adabiy metodlar majmuasi qo‘llanildi.

Natijalar shuni ko‘rsatadiki, asarda vaqt strukturaviy qamov shakli sifatida namoyon bo‘lib, badiiy olamda epistemik beqarorlikni yuzaga keltiradi. Bundan tashqari, makon hukmronlik

pessimism in which narrative coherence collapses alongside Winston's subjectivity.

Taken together, these findings contribute to literary scholarship by demonstrating that dystopia should not be regarded merely as a genre of representation, but rather as a systematic narrative configuration through which crisis is encoded in form. Therefore, dystopia may be understood as a poetic mode that responds aesthetically to crisis and shapes readerly experience by generating anxiety, unease, anticipation, and a sense of constraint through specific narrative devices.

Key words: dystopia, poetics, narrative form, narrative strategy, affective structure, aesthetic response, narrative strategies, form, meaning.

vositasi sifatida ishlaydi, shaxsiy erkinlikni yemiradi va tizimli nazoratni mustahkamlaydi. Xuddi shuningdek, parchalanish strukturaviy pessimizm ko'inishida namoyon bo'lib, unda narrativ yaxlitlik Uinstonning subyektivligi bilan birga yemiriladi.

Umuman olganda, ushbu natijalar adabiyotshunoslikka shuni ko'rsatish orqali hissa qo'shadiki, distopiyaning faqat tasvir janri sifatida emas, balki inqirozni badiiy shaklda kodlovchi tizimli narrativ tuzilma sifatida talqin etish lozim. Shunday ekan, distopiya inqirozga estetik javob qaytaruvchi hamda muayyan narrativ vositalar orqali o'quvchida xavotir, noqulaylik, kutish hissi va cheklanganlik tuyg'usini uyg'otuvchi poetik shakl sifatida tushunilishi mumkin.

Kalit so'zlar: distopiya, poetika, narrativ shakl, narrativ strategiya, affektiv tuzilma, estetik javob, shakl, ma'no.

INTRODUCTION

Dystopian narratives reflect contemporary social issues such as inequality, oppression, and ethical dilemmas, thereby informing, warning, and allowing readers to engage critically with the predominant issues of the modern era. Moreover, these narratives explore human nature and behavior under extreme conditions, offering insights into morality, resilience, and potential future shifts. Dystopia often promotes critical thinking by encouraging readers to question existing systems, authority, and governance, as these narratives primarily revolve around and explore notions of power and control.

Furthermore, the evolution of dystopia from national political critique to a cautionary response to global and interconnected threats has solidified its role in modern literature. Thus, dystopia has transformed into a dynamic literary form that engages with crises through narrative strategies and aesthetic configurations, as it organizes perception, mediates fear, and interrogates the consequences of modernity. Understanding dystopia in this expanded sense is essential for grasping its enduring relevance and its capacity to reflect and shape contemporary cultural consciousness. Based on prior findings, the author defines dystopia as a literary genre of speculative fiction that presents alternative realities shaped by distortions and contemporary crises, which are currently centered on technology, ecology, and ideology.

Moreover, in dystopia a coherent aesthetic construction of social and moral collapse articulates how systemic power produces dehumanization and anxiety, resulting in dystopian genre serving several very important functions in the form of reflection, warning, predicting, exploring, criticizing, and revealing. However, these are only widely accepted and established ways of how dystopia functions. While ideological approaches have been dominant in dystopian criticism, comparatively less attention has been paid to dystopia as a systematic poetic configuration. This

study aims to explore other less focused functions of dystopia namely, poetic function, affective function, and aesthetic function. This study contributes to literature by analyzing poetic and narrative forms of “Nineteen Eighty-Four” by G.Orwell and how form creates meaning in this novel. But it is not the only contribution of this study, as it also examines text’s functions of affective structure, and aesthetic response to crisis. Therefore, by approaching poetic and narrative form of the novel this study fills the gap in the literary research field.

Specifically, the study focused on the following **research questions**:

1. *How does dystopian narrative form in “Nineteen Eighty-Four” strategically encode crisis?*
2. *What effects are created by the usage of narrative strategies in “Nineteen Eighty-Four”?*

Literature Review

The term “Dystopia” was coined by John Stuart Mill in 1868 during a speech in the British House of Commons to criticize British government policy in Ireland, arguing that an application of this political policy produced misery rather than improvement in the colonies. The word was used as a political and moral critique, contending that the situation in Ireland was not utopia (good place), but rather a “dys-topia” (bad place). This evidence confirms that the term “dystopia” is linked to failed governance, systematic injustice, and a critique of progress, originating in political criticism, rather than literature. Notably, Mill’s usage gave birth to the semantic opposition between utopia and dystopia, which at the beginning of the twentieth century evolved into the Dystopia genre, as well as new literary theory. Initially, the term dystopia was used as political and moral judgment to describe a bad place, which associated with failed governance, systematic injustice, and skepticism toward narratives of progress, later more comprehensive definitions were established.

Dystopian genre is a literary work in which the author constructs a negative image of a world, and social system based on his/her own interpretation of a particular real-existing society in present” [Kwapien, 1972]. dystopia resists a single definition and invites diverse interpretations, for a variety of reasons. First of all, dystopia is not an abrupt invention but the result of a gradual intensification of cultural anxieties, traces of which can be found even in ancient literary traditions that imagined terrifying futures. Secondly, dystopia represents a complex manifestation of cultural, social, political, and literary relations, often drawing on mythological and cultural archetypes while simultaneously projecting future scenarios shaped by present realities. Third, it models possible futures through artistic imagination while remaining firmly anchored in contemporary experience. This diversity shapes the dystopian genre as a particularly rich object of literary analysis. However, the most suitable way to define dystopia is through the most widely accepted scholarly definition which argues that dystopia constructs a negative image of society based on the author’s interpretation of existing social conditions. Within a very short period of time, dystopia evolved from mere satire and allegory into complete genre that responds to globalization, technological

acceleration, ecological crisis, and postmodern uncertainty. While earlier dystopian novels primarily targeted specific political systems, contemporary dystopian narratives increasingly address systemic and global risks, including environmental collapse, digital surveillance, post-human transformation, and the erosion of agency within complex technological infrastructures. In this context, dystopia functions less as a national political critique and more as a cautionary response to global and interconnected threats. This evolution signifies the crucial role in modern literature. In addition, dystopia has turned into dynamic literary form that engages with crisis through narrative strategies and aesthetic configurations, because it organizes perception, mediates fear, and interrogates the consequences of modernity. Therefore, understanding dystopia in this expanded sense is essential for grasping its enduring relevance and its capacity to reflect and shape contemporary cultural consciousness.

Poetics, poetic form, and narrative form

According to M.Bokker and T.Moylan, dystopia is not simply a genre which describes catastrophe, and its power lies not only in ideology, but rather it structures perception of fear and crisis [Booker, 1994; Moylan, 2000]. Moreover, modern critics including [Claeys, 2017; Vieira, 2010] showed that dystopia adapts across periods, transforms subject matter, as well as narrative form, resulting in dystopia functioning not only as a genre, but also as a narrative strategy. M.H. Abrams argues that these days, scholars have established poetics as a systematic study of how literary meaning is produced [Abrams, 1971]. Moreover, A.Houen suggested that, in the context of dystopia, poetics concerns the formal conditions under which meaning is created, focusing on critical inquiry into how texts organize perception, ideology, and knowledge through form [Houen, 2020]. The classical foundation of poetics was established by Aristotle (Aristotle's Poetics), who defined poetics as mimesis, a structured form of representation governed by formal principles. His ideas were based on the view that metre alone does not constitute a distinction between surface features and underlying narrative organization, and, in order to establish poetic discourse, several factors such as the organization of language, rhythm, and structure must be taken into account. Consequently, these findings led to poetics in the context of dystopia being established as the formal condition under which meaning is created, focusing on critical inquiry into how texts organize perception, ideology, and knowledge through form (ibid.). Notably, G.Genette believed that poetics also refers to the analysis of how narrative techniques – such as fragmentation, temporal distortion, unreliable narration, and spatial configuration – produce specific interpretive effects on readers, leading to dystopian texts being approached as formally constructed discourse in which meaning emerges from narrative organization rather than from explicit ideological statements [Genette, 1980]. Starting with fragmentation, according to J. Bogue, fragmentation as a narrative strategy reflects discontinuous memory, breaking down coherent experience under conditions of extreme stress [Bogue, 2013]. One of the primary examples of how fragmentation works is shown in C.McCarthy's *The Road*, which includes chapters without titles, a repetitive rhythm of survival routines, narrative minimalism, paratactic syntax, and an episodic structure, mirroring the collapse of

social and ecological systems (*ibid.*).

However, H.Harris warns that the utilization of this strategy in this book also leads to the reinforcement of temporal stasis and existential depletion [Harris, 2011]. Then there is temporal distortion, which is closely related to fragmentation; however, its main focus is on time manipulation. According to P.Ricoeur, dystopian narratives that employ this strategy often erase historical continuity or collapse distinctions between tenses such as past, present, and future [Ricoeur, 1984]. In F. Jameson's opinion, postmodern cultures are unable to imagine historical change, leading to the creation and use of such temporal disruption. Technological mediation and ecological crises across the world have further intensified this condition [Jameson, 2005]. Several studies confirm that poetic form is a part of poetics, meaning the aesthetic shaping of language, and focuses on the cooperation between language and structure in all literary texts, including novels [Abrams, 1971; Genette, 1980; Eagleton, 2008]. Analysis of poetic form includes the analysis of imagery and symbolism, metaphor and motif, rhythm, repetition, fragmentation, spatial organization of the text, stylistic density, minimalism, and affective tone [Ngai, 2005; Isomaa, 2020]. Narrative form, on the other hand, concerns how the story is structured and told, including plot structure, temporality (linear, cyclical, collapsed time), narration (first person, unreliable, collective voice), focalization, causality, and narrative gaps [Genette, 1980; Bal, 2009; Booth, 1961; Ricoeur, 1984]. For example, in classical tragedy, the author relies on coherent plot progression and moral causality. F.Jameson says that dystopian narratives often disrupt linearity, coherence, and closure, making the future appear foreclosed or distorted rather than progressive, and such structures mirror the instability of the dystopian world [Jameson, 2005]. While G.Genette suggests that dystopian texts often deliver narrative time through anachrony, ellipsis, and repetition, making time distorted, suspended, or fragmented, collapsing distinctions between past, present, and future [Genette, 1980].

In the context of dystopia, space is not merely a setting but a formal element that structures social interaction, movement, and perception within the text, further contributing to meaning production. Space functions as a narrative manifestation of power, mainly relying on enclosed, surveilled, or hierarchically divided spaces [Isomaa, 2020]. Finally, based on the findings of W.S. Booth, narrative voice plays a central role in shaping authority and perspective. Dystopian narratives often rely on limited, unreliable, or fractured narrators, reflecting restricted knowledge systems and controlled epistemologies within the fictional world. This destabilization of narrative authority reinforces the reader's sense of uncertainty and ideological manipulation [Booth, 1961]. In conclusion, by using these formal choices, the author encodes the instability, disorientation, and uncertainty characteristic of the dystopian world and society in question. Thus, dystopia may be understood as a poetic configuration in which aesthetic form responds to crisis by abandoning realist transparency and adopting strategies of estrangement, fragmentation, and affective intensity.

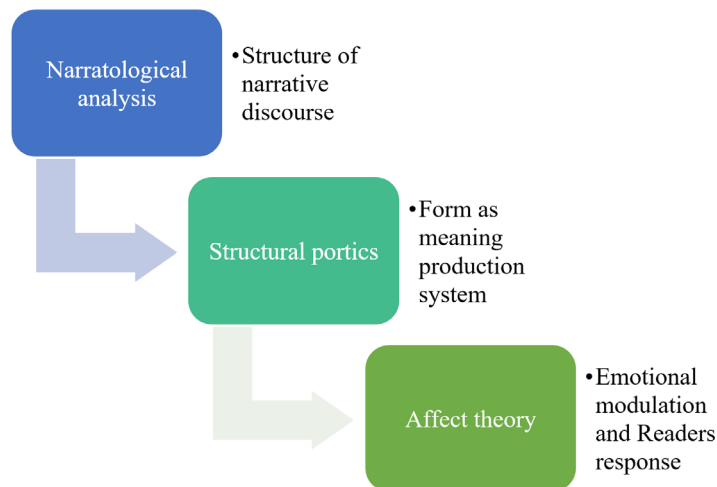
METHODS

This study employs a qualitative interpretive literary research design which is grounded in three literary theories: narratology, structural poetics, and affect theory. The objectives of the study are: A) to examine how dystopian narrative form encodes crisis through structured mechanisms of form; B) how these mechanisms shape perception, meaning production, and reader response. This study approaches dystopia as a formal aesthetic system, not solely as an ideological or thematic category. In accordance with this, the methodology focuses on identifying and analyzing narrative structures that organize experience within the dystopian text.

Research design

The analysis is based on close reading supported by systematic narratological tools, primarily adapted from G.Genette's structural narratology, particularly his model of narrative discourse. However, G.Genette's framework is not applied mechanically in a straightforward way. Instead, it is modified from a descriptive taxonomy into an analytical tool, allowing the study to examine how narrative structures generate meaning across multiple formal levels. To ensure analytical depth, the study integrates three theoretical frameworks (See Figure 1):

Figure 1. Theoretical frameworks used in this study



With the help of this triangulation, interpretive validity is strengthened, as the text is examined from different perspectives such as structural, cognitive, and affective perspectives.

Sampling

G.Orwell's *Nineteen Eighty-Four* is chosen as the main data source because it is:

- a canonical text which occupies a central position in defining and developing the dystopian genre, literary history, and critical discourse;
- examined many times by different scholars, thus highly relevant and suitable for theoretical generalization;

c) inclusive of key dystopian formal strategies, where meaning is created through form with the help of fragmentation, temporal distortion, spatial control, and limited narrative perspective;

d) demonstrative of dystopia as a flexible poetic model, not a historically fixed genre;

e) the novel itself constitutes the sole primary corpus; there is no need for employing external datasets.

Notably, the analysis does not cover the entire book, but only relevant parts such as narrative passages where descriptive sequences, dialogic exchanges, symbolic motifs, and structural transitions are the focus. In addition, the first analytical stage is conceptual mapping, where narrative passages are excerpted. As a result, narratives that include:

a) temporal distortion and instability of historical reference;

b) representations of surveillance and spatial enclosure;

c) shifts in narrative perspective;

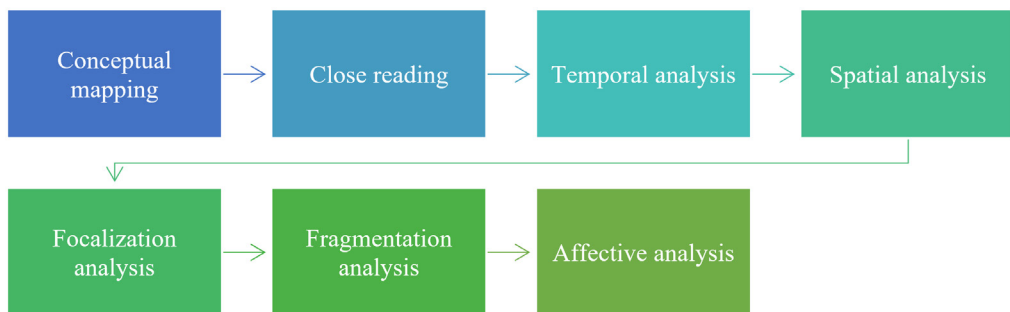
d) moments of structural rupture or symbolic collapse;

e) emotionally charged or effectively saturated sequences are selected.

Analytical Procedure

The analysis proceeded in layered stages (See Figure 2):

Figure 2. Analytical procedure of this study



These stages were conducted interdependently rather than sequentially, allowing cross-referencing between structural levels. These stages are conducted interdependently rather than sequentially, allowing cross-referencing between structural levels.

Temporal analysis

At the level of narrative temporality, the study identifies deviations from linear chronological progression, including anachrony, repetition, and foreclosed futurity. Particular attention is paid to the instability of historical memory, the manipulation of archival records, and the narrative collapse of progressive time. Temporal structures are examined to determine how they transform crisis from an episodic event into structural permanence. Analytical attention is directed toward patterns of recurrence, temporal ambiguity, and narrative closure.

Spatial analysis

Spatial examination focuses on the architectural organization of Oceania, including institutional structures (ministries), domestic interiors, surveillance mechanisms, and symbolic landscapes. The analysis identifies how enclosed and hierarchical spatial configurations regulate movement, visibility, and agency. The study evaluates how architectural repetition and spatial surveillance function as formal encodings of power relations. Spatial aesthetics are interpreted as narrative devices that materially structure ideological control.

Narrative voice and focalization

At the level of narrative voice, the analysis examines the distinction between narrator and focalizer. Particular attention is given to internal focalization through Winston's consciousness and the resulting epistemological limitation. The study evaluates how restricted knowledge, perceptual instability, and cognitive uncertainty are structurally produced through focalization patterns. This dimension investigates how narrative authority is destabilized and how reader perception is mediated through constrained perspective.

Structural fragmentation

Fragmentation is analyzed across memory sequences, plot organization, symbolic objects, and narrative expectations. The study identifies how apparent narrative progression (rebellion, hope, alliance) is structurally interrupted and reversed. Special emphasis is placed on the rupture of symbolic continuity (e.g., destruction of preserved artifacts), collapse of revolutionary trajectory, and abrupt tonal transitions. Fragmentation is treated not as stylistic ornamentation but as a structural enactment of ontological instability.

Affective analysis

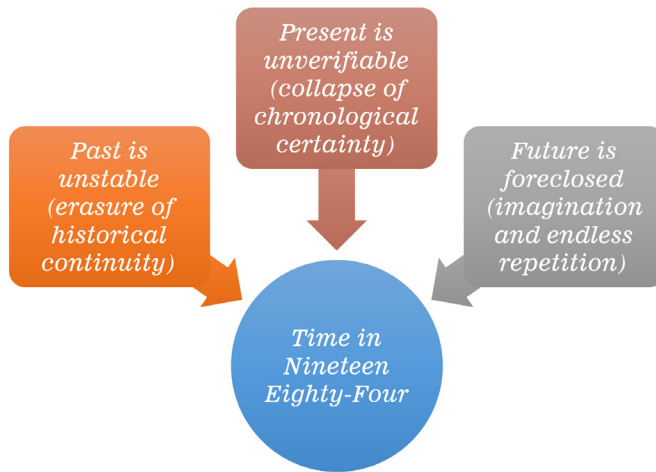
Affective examination focuses on how emotional responses are produced through pacing, repetition, narrative delay, and the absence of catharsis. Rather than identifying isolated emotional episodes, the study traces patterns of sustained low-intensity anxiety, claustrophobia, and exhaustion. The analysis considers chronic surveillance pressure, absence of moral resolution, and emotional flattening in the concluding sections. In addition, this dimension evaluates how dystopian narrative produces affective suspension rather than climactic release.

RESULTS

All findings were categorized into themes such as temporality, space, narrative voice, fragmentation, and affective mechanics.

Narrative temporality

Usually, in texts, time is linear, but in 1984 it is politically manipulated because of three structural distortions (See Figure 3):

Figure 3. Representation of time in “Nineteen Eighty-Four”

Thus, in the novel, time is no longer a progression but circular, suspended, and ideologically controlled, functioning as structural imprisonment. For example, one of the central temporal paradoxes appears in the Party slogan: “Who controls the past controls the future: who controls the present controls the past.” Another example is that Winston cannot verify the year, his childhood memories, or the existence of objective history, all because the Ministry of Truth constantly rewrites archival records. Notably, while Winston cannot remember his childhood, he has fragmented memories. This is how anachrony appears in the text. Another point is that ideological slogans are reinforced through repetition, and finally, reliable chronology is absent, resulting in epistemic instability.

Space

In the novel, space is enclosed, surveilled, and hierarchical, and every space is penetrated by visibility. Moreover, the telescreen is central, erasing private interiority (See Figure 4).

Figure 4. Representation of space in “Nineteen Eighty-Four”

This spatial configuration embodies power. For example, ministries tower above the city, and citizens remain at ground level. Finally, there is no stable “outside.” Even the countryside becomes absorbed into state control. Thus, space functions as a narrative mechanism of domination.

Narrative voice

The novel uses third-person narration but closely follows Winston’s consciousness, further sharing his doubts, memories, and fantasies. However, omniscient confirmation of reality does not exist. This is called internal focalization and produces restricted knowledge, epistemological uncertainty, and cognitive instability. For example, readers share confusion because Winston himself is confused. The absence of authoritative narrative correction destabilizes reality. When O’Brien tortures Winston, epistemology itself collapses: “How many fingers, Winston?” Perception becomes unreliable, suggesting that narrative voice structurally mirrors ideological manipulation and encodes a crisis of knowledge.

Fragmentation

In 1984, fragmentation functions on multiple levels:

Type of fragmentation	Definition / Description	Textual evidence in 1984	Narrative function	Effect on meaning
Memory fragmentation	disruption of coherent personal memory and past experience	Winston’s broken and unreliable childhood memories; inability to reconstruct personal history	undermines subjective continuity and identity formation	produces epistemic instability and loss of personal truth
Narrative expectation fragmentation (False Rebellion Arc)	breakdown of expected narrative progression (awakening → resistance → resolution)	Winston’s journey: awakening → alliance with Julia → hope → sudden collapse through betrayal and torture	subverts classical narrative structure and reader expectations	creates structural pessimism and denies meaningful resolution
Symbolic fragmentation	destruction or collapse of symbolic objects representing meaning or continuity	coral paperweight shattered; manipulated historical records	breaks symbolic links to the past and continuity	demonstrates collapse of historical and ideological stability
Tonal fragmentation	abrupt shifts in narrative tone and atmosphere	sudden transition from rebellion/hope to torture/interrogation scenes	disrupts emotional and narrative coherence	produces affective disorientation and intensifies anxiety

In this sense, fragmentation serves as structural pessimism. For example, Winston’s broken memories, historical records, abrupt tonal shifts between rebellion and torture, and the coral paperweight, which is destroyed (this is especially symbolic because when the paperweight is shattered, the illusion of a preserved past collapses alongside it), are all textual representations of fragmentation.

Affective mechanics

Unlike the majority of dystopian texts, 1984 does not present spectacular catastrophe; instead, it presents constant surveillance, minor acts of fear, bureaucratic

violence, and prolonged interrogation. Moreover, the ending produces emotional numbness: “He loved Big Brother”. As a result, affect in the novel is presented as chronic, not explosive – low-intensity but continuous and claustrophobic. In addition, there is no catharsis, no purgation of emotion, and no monstrous climax. Only pressure that produces exhaustion, dread, and suspension, structuring a permanent atmosphere of crisis. So, temporal distortion, spatial enclosure, restricted focalization, structural fragmentation, and chronic affect in narratives encode crisis formally. Therefore, crisis is not an event but a structure.

DISCUSSION

The present study argues that dystopia is not merely a genre concerned with the depiction of catastrophe; its critical force lies in its ability to structure the perception of fear, crisis, and instability. As a result, dystopia is established not only as a genre but also as a narrative strategy, a mode of representation, and a formal configuration. This finding aligns with analyses of M.Booker and T.Moylan, who provided insights into dystopia and how it encodes crisis through form [Booker, 1994; Moylan, 2000]. Understanding dystopia in its full complexity therefore requires attention to its poetics and narrative form. Poetics, in this context, refers to the formal conditions under which meaning is produced and to the ways texts organize perception, ideology, and knowledge through narrative structure. This approach builds on Aristotle’s conception of poetics as structured mimesis governed by formal principles, in which meaning arises from the organization of language, rhythm, and narrative structure rather than from surface features alone. Unlike classical tragedy, which relies on coherent plot progression and moral causality, dystopian narratives frequently disrupt linearity, coherence, and closure. Dystopian temporality presents the future not as progressive but as foreclosed or distorted, which in turn mirrors the instability that the dystopian world seeks to establish. G.Genette’s concepts of anachrony, ellipsis, and repetition further illuminate how dystopian texts collapse distinctions between past, present, and future, producing suspended or fragmented time.

Space, in addition, when used in a dystopian context, serves as a formal element that structures movement, social interaction, and perception. For example, enclosed, surveilled, or hierarchically divided spaces narratively manifest power, reinforcing themes of control and restricted agency. Narrative voice likewise plays a central role: limited, unreliable, or fragmented narrators reflect controlled epistemology and destabilize narrative authority, intensifying the reader’s sense of uncertainty. Fragmentation and temporal distortion are central. Dystopia frequently uses fragmentation as a poetic strategy that reflects discontinuous memory and the breakdown of coherent experience under conditions of extreme stress. For example, in this study, the absence of chapter titles, episodic structure, paratactic syntax, and narrative minimalism are used to mirror the collapse of social and ecological systems, as well as to actively produce an experience of temporal stasis and existential depletion. Thus, fragmentation is one of the most prominent poetic strategies in dystopian writing, functioning as a device that aligns narrative form with dystopian

epistemological uncertainty. Temporal distortion, on the other hand, erases historical continuity or collapses distinctions between past, present, and future. For example, in this study, the manipulation of historical records produces a perpetual present characterized by unstable temporal reference. This aligns with F. Jameson's argument that such temporal disruption reflects a cultural inability to imagine historical change, intensified by technological mediation and global ecological crisis. Furthermore, this article reveals that in dystopian narratives, crisis becomes the logic of narration. For example, broken plots illustrate systemic breakdown, stagnant time questions the future of current politics, enclosed space signals loss of agency, and fragmented voice reflects epistemic control. This idea resonates with H. White, who argues that crisis becomes intelligible through narrative emplotment, and that narrative form imposes meaning on historical disorder [White, 1973]. Ideological critique operates through structure, as dystopia critiques ideology without relying on explicit authorial commentary. To achieve this, a variety of strategic devices are used, including impersonal systems as antagonists, bureaucratic language, invisible or distributed power, and normalization of oppression. This aligns with M. Foucault's argument that power and ideology are embedded in spatial, temporal, and discursive structures [Foucault, 1977], as well as with N. Fairclough's discourse-analytical perspective [Fairclough, 1995].

Moreover, dystopia presents current systems as if they were already extreme or complete, defamiliarizing existing reality and constructing new worlds. This idea is strongly supported by D. Suvin, who argues that dystopian narratives estrange the existing world and present a new imagined world [Suvin, 1979], as well as by M. Atwood, who insists that dystopia invents nothing new but exaggerates existing crises [Atwood, 2011]. In representing systemic power, dystopia avoids individual villains and foregrounds infrastructures, systems, and processes, replacing personal conflict and moral choice with systemic logic and structural constraint. Temporal manipulation is another strategy, where time becomes a tool reflecting modern anxiety, functioning as pressure rather than progression. G. Claeys similarly argues that dystopia manipulates time in ways that affect readers [Claeys, 2017]. Thus, these findings suggest that dystopia not only employs strategies but uses them systematically, transforming narrative itself into a strategic mechanism.

Furthermore, dystopia affects the reader by producing anxiety, unease, and a sustained sense of anticipation through the organization of narrative form. Unlike tragedy or horror, there is no final catastrophe, no monster, and no moral resolution, leaving the reader to anticipate the worst outcome. This aligns with R. Felski's argument that literature produces affect through temporal delay, narrative openness, mood, rhythm, and pacing [Felski, 2008]. In contrast to apocalypse (event-driven), satire (distance-driven), and realism (recognition-driven), dystopia produces chronic affective suspension, resulting in claustrophobia, fatigue, and numbness. Thus, dystopia becomes an affective structure, not merely a genre. Finally, this article argues that dystopia responds to crisis not only thematically but also aesthetically. The former represents and explains crisis, while the latter mediates it and makes it perceptible. Dystopia responds aesthetically through formal distortion, including fragmented

plots, broken causality, and open or suspended endings, thereby structuring crisis as instability.

CONCLUSION

All in all, this study examines G.Orwell's *Nineteen Eighty-Four* through the lens of how narrative strategies construct meaning, influence the reader, and aesthetically respond to crisis, concludes the following:

1. Dystopian narration performs several strategic functions: the estrangement of the familiar; the formalization of crisis through fragmented plots and stagnant time; ideological critique embedded in structure rather than authorial commentary; the representation of systemic power instead of individual villains; and temporal manipulation, where time becomes a source of pressure rather than progression.

2. Dystopia as an affective structure refers to the organization of narrative elements that impact the reader by producing anxiety, unease, and a sustained feeling of anticipation and constraint. Furthermore, *Nineteen Eighty-Four* is particularly affective because, unlike tragedy or horror, it lacks a final catastrophe, a monster, or a moral resolution, leaving the reader to anticipate the worst outcome. Unlike other genres, this dystopian narrative produces chronic suspension rather than episodic tension, generating claustrophobia, fatigue, and numbness.

3. Dystopia responds to crisis both thematically and aesthetically. While the former represents and explains crisis, the latter mediates it and makes it perceptible. *Nineteen Eighty-Four* reorganizes perception and responds aesthetically through formal distortion, including fragmented plots, broken causality, and suspended endings, thereby structuring crisis as a permanent condition.

4. The novel depicts toxic, artificial environments and monitored landscapes, embodying crisis through spatial form.

These findings confirm that dystopia should be understood not merely as a genre, but as a poetic and narrative configuration through which meaning, affect, and crisis are produced.

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