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## THE ANGRY YOUNG NARRATIVES IN ENGLISH DYSTOPIA

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**Abstract:** *This paper investigates the ‘Angry Young Man’ archetype within two seminal dystopian novels: George Orwell’s Nineteen Eighty-Four and Margaret Atwood’s Oryx and Crake. By delving into the fundamental aspects of dystopianism, the study examines how Winston Smith and Glenn embody this archetype within their respective dystopian contexts. Through this analysis, the paper highlights the interplay of dystopian politics and the resistance embodied by these characters. The aim is to elucidate how Orwell and Atwood deploy these rational and intellectual figures to critique and reflect upon the political and societal constructs of their imagined worlds.*

**Keywords:** *Angry Young Man, Dystopia, Nineteen Eighty Four, Oryx and Crake, Totalitarianism*

### 1. Introduction

“Every novel begins with a ‘what if’ and then sets forth its axioms”, Margaret Atwood writes in her essay “Writing Oryx and Crake” (2003). Dystopian fiction often emerges from these ‘what if’ scenarios, shaped by an author’s observations of the past and present, and their contemplation on the future. The apprehensive predictions about the dangerous interplay of science and politics that were prevailing before the twentieth century proved to be true and disastrous at the sequences of the world wars. The age that followed, marked by a profound scepticism toward science and technology, revealed the perilous fusion and outcomes of science, politics, and capitalism—arguably one of the most destructive combinations. This disillusionment laid the groundwork for the emergence of dystopian novels preferably in the post-war era.

Dystopia, often termed an anti-utopia, denotes a social setting marked by extreme oppression and a fundamental unsuitability for human survival. J.S. Mill (1988) describes such settings as “too bad to be practicable”. While Marxist critics regard utopian literature as a means to “empower meaningful political action in the present,” dystopian literature transcends simple escapism, embodying “an escape, or attempted escape, to history, which is to say, to the world of contingency, conflict, and uncertainty” (Booker 1994: 3-4). This genre serves as both historically informative and reflective, addressing the issues and patterns of the twentieth and twenty-first centuries—ranging from racism and capitalism to communism, fascism, totalitarianism, colonialism, and digitalism. As “a form of political and politicised writing,” dystopian fiction provides a fictional prognosis on contemporary issues and conflicts (Stock 2018: 14).