

Faith in the Shadow: Religion as an Instrument of Control in Dystopian Societies Through a Marxist Lens

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ABSTRACT

This article examines religion as a mechanism of ideological and social control in dystopian literature, particularly from a Marxist perspective. By analysing *The Children of Men* by P.D. James, *Brave New World* by Aldous Huxley, and *The Handmaid's Tale* by Margaret Atwood, this study explores how ruling authorities manipulate religious beliefs to enforce obedience, suppress individuals, and sustain hierarchical social orders. This paper illustrates how religion, rather than serving as a path to spiritual enlightenment, often functions as an ideological force to mask their exploiting the masses and maintaining the status quo through literary depictions. Employing a qualitative critical approach, drawing on Karl Marx's theory of religion as the "opiate" of the masses, this paper argues that dystopian regimes instrumentalise faith to induce complacency and legitimise inequality, making faith a means of pacifying rather than liberating individuals. However, the analysis also highlights in each text where characters find spiritual peace, hope, and personal faith, suggesting that religion can also harbour the potential for resistance. Ultimately, this study explores the dual nature of religion in dystopian societies. Simultaneously, it is frequently wielded as an instrument of control; it also contains the seeds of spiritual resilience and social defiance, encouraging readers to critically examine the role of religion in both fictional and real-world societies.

1. An Introduction to Dystopian Societies

The concept of "dystopia" derives from the Greek language. According to Greek meaning, the word is made of "dys," which means "bad" or "ill," and "topos," which implies "place." As a result, "dystopia" literally means "bad place" or "unpleasant place." While utopia refers to a perfectly impeccable society, dystopia, on the other hand, refers to an imagined world "in which everything is as bad as possible (Finnsson, 2016).

In dystopian societies, religion often emerges as a powerful tool of manipulation and suppression, wielded by authoritarian regimes to control the populace. In contrast, prior scholarship has thoroughly explored the political, technological, and ecological aspects of dystopian systems, but the strategic use of faith as an ideological indoctrination remains underexamined. In many dystopian works, religious belief is adopted by the political elite and serves to maintain rigid social structures. By examining *The Children of Men* by P.D. James, *Brave New World* by Aldous Huxley, and *The Handmaid's Tale* by Margaret Atwood, this paper argues that religion serves as a mechanism of social control in dystopian societies, reinforcing systemic inequality. Adopting a Marxist perspective, this study examines religion in these selected texts as both a spiritual force and an ideological instrument that fosters suppression while simultaneously harbouring the potential for individual resistance.

2. Literature review

This section aims to review the main literature concerning the oppressive nature of religion in dystopian societies, focusing on *The Children of Men* by P. D. James, *Brave New World* by Aldous Huxley, and *The Handmaid's Tale* by Margaret Atwood. While previous researchers have analysed themes of gender, suppression, and political power in these texts, to date, no study has precisely analysed institutionalised religion as a mechanism of social manipulation through a Marxist perspective, addressing critical gaps. Recent research has examined dystopian engagement with religious extremism and ideological

control. Kadhimi (2022), in a study entitled "A Dystopian Future: Social Oppression and Religious Extremism in Margaret Atwood's *The Handmaid's Tale*," explored the use of a totalitarian theocracy of terror to oppress its citizens in the name of religion. The researcher found that the plight of women does not occur in a vacuum; it is a result and reflection of people's past and present times. Similarly, Bacci (2017), in a research work titled "The Origins of *The Handmaid's Tale* and *The Children of Men*: Religion, Justice, and Feminism in Dystopian Fiction," analyses the theoretical challenges and approaches through which *The Handmaid's Tale* and *The Children of Men* portray a world that is destroying itself in a society where human rights do not matter. Other scholars have explored alternative dimensions of dystopian control. Saramago (2023), in a study titled "Blindness and the Critique of Society: Dystopian in *Blindness*," highlighted the effect of the government's role on the lives of people who have become blind in a dystopian society and its impact on their relationships with one another. This is further clarified by the positive sense represented by the doctor's wife.

Crano, William, and Amber M. Gaffney (2024), in a study titled "The Birthing, Nurturing, and Evolution of Dystopian Groups," depict dystopian groups as becoming insular and susceptible to charismatic leaders who exploit their shared reality and identity-based problems to gain power and control. Sean Seeger and Daniel Davison-Vecchione (2019) argue in their investigation, titled "Dystopian Literature and the Sociological Imagination," that sociologists can gain much from a fuller engagement with dystopian literature, as speculation in this genre tends to be more grounded in the author's assumptions.

Workman, in "Sufi Mysticism in Margaret Atwood's *The Handmaid's Tale*" (1989), examines the themes of oppression, faith, and resistance through the lens of Sufi mysticism in Atwood's *The Handmaid's Tale*, offering a critical analysis of the interplay between personal and institutional forms of spirituality. Congdon (2011), in an investigation titled "Community, Identity, Stability: The Scientific Society and the Future of Religion in Aldous Huxley's *Brave New World*," suggests that Huxley's work critiques the ideological misuse of science, especially under capitalist and religious frameworks, hinting at an alternative society where scientific advancements support humanistic goals.

Fogley (2008), in his work "1-330: Counterpart of Christin Zamyatin's We," critiques Richard Gregg's interpretation of the novel's biblical symbolism, specifically his view that the protagonist, D.503, represents a Christ figure. Instead, Fogley suggests that 1-330 more accurately fulfils this role. In her article "Religion and Myth in Orwell's 1984," Hill (1984) explores how Orwell used religious symbolism and myth to critique totalitarianism in 1984. Hill argues that Oceania resembles a state-driven theocracy with rituals, symbols, and quasi-religious authority structures.

The current study addresses these limitations by examining how Atwood, Huxley, and James's expose religion's role in naturalizing inequality, moving beyond existing scholarship's predominant focus on individual resistance or spiritual symbolism to reveal the structural mechanisms of religious oppression embedded in each dystopian world. By integrating Marxist class analysis with close textual examination of institutional power dynamics, this research offers a more nuanced understanding of how dystopian literature critiques the weaponization of faith - an increasingly relevant intervention in contemporary discussions about rising theocratic nationalism and ideological control.

3. Research Approach

This study employs a critical textual analysis, grounded in Marxist theory, to explore how dystopian narratives portray religion as a mechanism of social control. The research analyses these three dystopian texts: Margaret Atwood's *The Handmaid's Tale* (1985), Aldous Huxley's *Brave New World* (1932), and P.D. James's *The Children of Men* (1992), selected for their direct engagement with religious themes and their persuasive status within the dystopian canon.

Through systematic close reading, the methodology first identifies textual representations of religious manipulation, including ritualistic language and institutional alliances with power structures. These findings are then analyzed through key Marxist concepts like ideological state apparatuses and false consciousness to reveal how these narratives expose religion's role in naturalizing inequality. The comparative approach highlights both consistent

patterns and evolving critiques across the twentieth century, from Huxley's Fordist parody to Atwood's theocratic tyranny and James's crisis of faith. While focusing specifically on state-coopted religion in these canonical works, the study acknowledges its limitations in addressing individual spirituality or non-Western perspectives. By combining rigorous textual analysis with Marxist theory, this methodology illuminates dystopian literature's powerful critique of religion's ideological function while maintaining critical awareness of the framework's boundaries and the selected texts' historical particularities.

4. Marxist literary theory

Marxist theory, developed by Karl Marx and Friedrich Engels, is a sociopolitical and economic framework that critiques capitalism and advocates for a classless society. Henceforth, the class struggle is central to Marxist theory, which states that the conflict between different social classes drives history. In capitalist societies, this struggle is primarily between the bourgeoisie and the proletariat. The bourgeoisie exploits the proletariat for profit, leading to essential social unrest. (Brussler, 2013). In the book *The German Ideology*, Marx and Engels discuss the role of ideology and its influence on social consciousness, including religion as a component of the ruling class's ideology. Hence, Marx states, "Consciousness can never be anything else than conscious being, and the being of men is their actual life process." (Karl Marx, Friedrich Engels, 1846).

Marx's view on religion as a social and ideological control is well-documented. Additionally, in his book *"A Contribution to the Critique of Hegel's Philosophy of Right,"* he writes that "religion is a sigh of the oppressed creature, the heart of a heartless world, and the soul of soulless conditions; it is the opium of the people" (Marx, 1843). He addresses that religion provides comfort in a difficult world but eventually numbs people to their real conditions. Meanwhile, He also gave this quote in his book *"The Abolition of Religion as the Illusory of Happiness of the people, the demand for Their Real Happiness"* (Marx, 1843). Hence, Marx sees religion as creating "illusory happiness" that distracts from real, material happiness achieved through social change.

Marxist literary theory offers a critical framework for examining how religion operates as an ideological tool in dystopian settings, particularly in maintaining the power of the ruling class over the oppressed. This theory argues that ideology serves the interests of the dominant class, shaping societal beliefs and practices to sustain their control. (Noël Carroll, John Gibson, 2016). Moreover, Karl Marx, in his book *Economic & Philosophic Manuscripts*, also states that the alienation of labour touches upon the role of religion as a reflection of material alienation, so the key quote is that “The More man puts into God, the less he retains in himself”(Marx, 1843). In dystopian narratives, religious accounts often reinforce social hierarchies and justify oppression, reflecting the broader class struggles inherent in society. Hence, in a dystopian community, through religion and ideology, they are controlled. As a result, religion is often portrayed as legitimising the authority of the ruling class, presenting their power as divinely ordained.

(Maryam Moradi, Fatemeh Azizmohammadi, 2015) addresses social cohesion and states that religious narratives can create a sense of community among the oppressed, distracting them from their struggles and fostering compliance with the status quo. (Hammer, 2015) depicts cultural hegemony to indicate the ruling class, which utilises religious ideology to shape cultural norms, ensuring that the oppressed internalize their subjugation as a natural order. (Suwardi, 2016) Dystopian literature often highlights the tension between the oppressed and the ruling class, highlighting how religious ideology can suppress and inspire rebellion.

Simultaneously, Marxist literary theory emphasizes the oppressive role of religion; it is also significant to identify those religious narratives that can serve as a source of hope and resistance for the oppressed, potentially leading to transformative social change. This duality complicates the simplistic view of religion solely as a tool of control.

5. Discussion

In Margaret Atwood's work, especially *The Handmaid's Tale*, religion is presented as a central mechanism of authoritarian control, depicting how biblical teachings selectively demonstrate the suppression of women and enforce rigid social hierarchy. The regime of Gilead manipulates religious doctrine to mask a political agenda, framing obedience as divine providence and dissent as blasphemy. The ruling authorities depict themselves as God-like, that they see everything that people do, without being seen (like God), "that an underground espionage ring has been cracked by a team of Eyes." (Atwood, 1985, p. 103). This instills fear in the people of Gilead for always being surveilled.

From a Marxist perspective, religion in Atwood's narrative aligns with the ideology of a mechanism of control, reinforcing class structures and the material conditions that benefit the ruling elite. As Marx argued, religion serves as the "opiate of the masses", a mechanism for pacifying the suppressed and discouraging resistance. In line with this argument, in Atwood's narration, there are references to Islam and former Christianity as a form of manipulation to maintain the oppressive powers. Aunt Lydia's statement, "Hair must be covered" (Atwood, 1985, p. 77), addresses the Islamic belief that women must cover their hair to prevent people from judging them based on appearance and sexuality. In Christianity, women were also forced to cover their hair in public. *Handmaid's Tale* reflects this religious commandment and demonstrates how those in power justify their actions by appearing to be modeling religion.

This paper further argues that the use of "Angels" and "Guardians" in *The Handmaid's Tale* is another way of the misuse of religious language and imagery to legitimize surveillance, "the Angels stood outside it with their backs to us... If only they would look. If only they would talk to us. Something could be exchanged, we thought, some deal made, some trade-off, we still had our bodies. That was our fantasy" (Atwood, 1985, p. 4). The terms angel and guardian are derived from Christianity, whose job is to protect and fight for good. However, in Gilead, angels are government soldiers who are supposed to do good; ironically, their job is to imprison, control and kill innocent people. "The

guardians are not real soldiers, they are used for routine policing and other menial functions," reinforces how language can be weaponized and engineered to the advantage of those who hold power.

In that novel, Atwood employs religious symbolism and satire to explore how dystopian regimes manipulate faith and legitimise political dominance. Margaret Atwood interweaves sacred imagery with internal logic to reveal the performative essence of Gilead's religious governance, where religious obedience becomes a tool for discouraging opposition and policing behaviour. Obedience relates to a sacred virtue, while resistance is formed as an irreligious act. The commander states, "Never means better for everyone... It always means worse for some" (Atwood, 1985). In *The Handmaid's Tale*, she quotes, "Better never means better for everyone... It always means worse, for some" (Atwood, 1985). She highlights the systematic bias masked by the instrumentalisation of religion. This instance exemplifies a Marxist ideological lens, particularly when consecrated, serves not the collective good but the sustenance of the elite group.

Moreover, she depicts Gilead's Christianity as the ideological state apparatus that suppresses personal freedom and desire, invokes inequality, and prompts moral dichotomy. The manipulation of Christian tenets' ruling authority focuses on faith as a means of submission rather than tranquility. Offred's inner thoughts reflect the emotional strain of this distorted theology, especially her "envy" of those in the hierarchy, a reflection of the Marxist notion that oppressed people become detached and competitive due to class-based systems. Atwood's metaphor of employing "stones instead of true nourishment" employs biblical imagery to criticise the regime's inability to give genuine spiritual mitigation.

The study argues that *The Handmaid's Tale* explores theocratic authoritarianism by demonstrating how delusional Gilead's beliefs in religion are. The ruling class manipulates specified biblical teachings to justify systemic injustice, as depicted in the statement, "Blessed are the meek, for they shall inherit the earth" (Atwood, 1985). This quote uses the biblical reference to ironically highlight the role of passive submission in Gilead's religious doctrine, mirroring the one-sided

application of religious teachings that justify the subjugation of women. Hence, Offred's speech, "Ignoring is not the same as ignorance; you have to work at it" (Atwood, 1985).

Atwood portrays the oppressive nature of the regime's control, which operates through selective scriptural teachings and a willful disregard for the reality of injustice. Offred's distinction between God and the institutional Christianity of Gilead parallels a Marxist critique of organized religion. Marx contended that when religion becomes institutionalized and intertwined with dominant power structures, it functions primarily as a tool for social pacification rather than a source of genuine intellectual or spiritual enlightenment, by invoking a personal sense of faith that rejects Gilead's rigid orthodoxy.

Hence, Offred maintains an inner resistance to the oppressive system around her. This subtle unorthodoxy, mirrored in her language games and private reflections, highlights the power of personal spirituality to counteract institutionalized control.

Workman (1989), in his second epigram from Jonathan Swift's *A Modest Proposal*, Swift introduces satire as a tool for exposing societal hypocrisy and injustice. Swift's work criticizes the exploitation of the poor for the gain of the wealthy, paralleling Gilead's manipulation of religious doctrine to justify its abuses. This satirical epigram signals to readers that Gilead's religious practices, although presented as moral, serve as a vehicle for oppression and control. By including this reference, Atwood examines religious institutions that permit their doctrines to be shaped by political agendas, warning of the dangers when faith becomes a tool for justifying exploitation.

The third epigram, drawn from Sufi mysticism, speaks to the theme of spiritual interiority as a form of resistance. The Sufi tradition emphasizes personal union with the divine and an inward journey to truth, contrasting with Gilead's rigid, externally controlled faith. Offred's nightly reflections and awareness of her feelings are small acts of inner rebellion comparable to the Sufi pursuit of spiritual understanding. Despite Gilead's attempt to regulate every aspect of life, Offred's introspective practices, particularly at night, provide her with a sense of

moral agency and a space to challenge Gilead's imposed orthodoxy (Workman, 1989).

In *Brave New World*, Aldous Huxley presents the Marxist critique of systematised religion by depicting a Fordist-manufactured belief system that places traditional religion with a consumer-driven state. In contrast to Gilead in *The Handmaid's Tale*, which acts upon oppression stemming from biblical literalism, the world state oppresses dissent by eradicating spiritual longing, substituting it with hedonistic distraction and engineered complacency. This aligns with Marx's perspective on religion as an "Opiate of the masses," a societal construction used to numb the population and prevent rebellion against oppressive structures.

The controller, Mustapha Mond, directly expresses this parallel when he states, "Christianity without tears, that is what soma is" (Huxley, 1932). Here, soma is depicted as a drug that dulls people's senses and removes their need for reflection. It distracts and pacifies people, preventing them from recognising, addressing, and improving their material conditions, and ensuring that people can't elevate the dissatisfaction necessary for revolt. The study portrays Marx's skepticism of religion as a tool of suppression. Yet, Aldous Huxley's dystopia represents a further scenario: a community where even the illusion of spiritual contentment is inessential because psychological and biological conditioning oppress dissent at its root.

Furthermore, Fordism criticizes institutional religion with its sacramental assembly lines and hymns to Ford, as well as its ritualistic worship of consumerism and industrial efficiency. Huxley emphasizes how belief systems, whether secular or theological, may be used as a weapon to uphold hierarchies by parodying the combination of capitalism and quasi-religious doctrine. The World State's elimination of free will through conditioning, propaganda, and the use of soma exemplifies the logical conclusion of Marx's warning: when ideology becomes indistinguishable from indoctrination, the ability to resist is abolished. Additionally, Huxley criticises institutionalised control by substituting religious belief with scientific conditioning. The Declaration of the World State, "We also predestinate and condition. We decant our babies as socialised human beings,

as Alphas and Epsilons, as future sewage workers or future Directors of Hatcheries," represents a mechanised version of predestination (Huxley,1932). In contrast to theocratic institutions that focus on divine will, this system manipulates psychological engineering and biological training to foster social hierarchy. The consequence, nevertheless, is similar to traditional religious oppression, in which individuals are deprived of their individuality and conditioned to agree with their predetermined roles without questioning.

This reinforces Karl Marx's argument that ideology, whether secular or religious, maintains class hierarchies. The World State's conditioning is like how religious organizations have historically employed the idea that inequality is inherent or predetermined by divine intervention to justify it. For example, the Epsilons' invented happiness with menial labor depicts Marx's concept of false consciousness. However, the controlled suppresses their subjugation as inevitable. By representing God with Pavlovian reflexes and soma, Huxley reinforces that any authoritarian system, whatever its prominent rationale, can be systematized. Mustafa Mond's speech further illustrates this parallel. His claim "God is not compatible with machinery and scientific medicine and universal happiness. You must make your choice. Our civilization has chosen machinery, medicine, and happiness." Mond's statement reflects how a secular, but equally controlling ideology replaces religion (Huxley,1932). Society's "faith" in happiness and technology becomes a new "opium," aligning with Marx's argument that religious or secular ideology can pacify people but with a dystopian twist and prevent them from questioning social inequality.

Brad Congdon (2011) argues that Huxley critiques the fusion of religious instinct with capitalist ideology, which dehumanizes individuals and transforms their "religious emotion" into an instrument for state control. In *Brave New World*, the society's Fordist rituals replace traditional religious practices with communal gatherings, like Solidarity services, which channel individual spirituality into conformity with state ideals. Followers kneel before the "Holy Ford" and chant hymns to consumption (e.g., "Praise Ford!"), parodying how institutionalized belief systems can employ transcendence to induce obedience.

Congdon's Marxist perspective lines up with Huxley's warning: when authorities or capital control spiritual declaration, faith is reduced to a tool for societal pacification, in Marx's argument that religion establishes inequity by concealing material exploitation within divine or intellectual sacredness. The text's substitution of sacrament in authorities' rites, including the "Communion" of Soma, concretizes Marx's depiction of religion as "the opium of the masses." Whereas conventional opiates guarantee a heavenly reward for world pain, soma provides chemical ecstasy, making disobedience redundant by removing the ability for discontentment. This mechanistic spirituality reflects Congdon's emphasis on dehumanization: the World State commodifies religious feeling, using it as a tool for conditioning and controlling the people. For example, the Solidarity Service's erotic finale channels mystical ecstasy into state-sanctioned release, ensuring even transcendence serves social stability. Huxley's dystopia enhances the Marxist perspective, demonstrating how ideologies of secularism (e.g., Fordism) duplicate religion's suppressive functions. The defense of Mustapha Mond of the World State's "happiness", "Universal happiness keeps the wheels steadily turning"—exposes the regime's materialist theology: belief is permissible only insofar as it sustains production (Huxley, 1932). Similar to Marx's perspective, Mond frames artificial happiness as the peak of human achievement and justifies oppression as fundamental.

The Children of Men by P.D. James is a dystopian novel set in a future where humanity faces extinction due to infertility, and she also depicts the religious dual nature in times of crisis. The novel's subtle religious themes represent how faith works paradoxically both as a hope of revival and as an instrument for state control. With no children born for nearly two decades, society is in decline, and the world is marked by despair, violence, and despotism, as she claims, "The child, the last child, was a miracle, and they worshipped it was such" (James, 1992). From this dynamic, the account depicts how institutionalized religion interacts with the power of authoritarianism but also reveals humanity's ongoing search for divine meaning amid despair.

P.D. James's *The Children of Men* vividly illustrates Marx's conception of religion as an instrument of class oppression, demonstrating how spiritual consolation

obscures harsh material realities. In this dystopian world of infertility and despair, the state systematically co-opts religious doctrine to mystify power structures by framing societal collapse as divinely ordained, thereby naturalizing authoritarian control. This ideological manipulation serves to neutralize potential resistance by redirecting attention from tangible oppression to promises of transcendent meaning, while simultaneously legitimizing elite dominance through the collaboration of clergy and state actors who present the status quo as morally inevitable.

Theo Faron's cynical observation, "He was a priest. He would say that, wouldn't he? However, there is no God... if the child is to be saved, it will be by human hands alone" (James, 1992) - perfectly embodies Marxist critique, rejecting divine intervention in favor of human agency. His perspective mirrors Marx's argument that religion manufactures false consciousness by discouraging critical engagement with material deprivation, while depoliticizing the proletariat through messianic hope that replaces collective action, a dynamic exemplified by the populace's veneration of the "miracle" child rather than organized challenge to systemic failures. James thus extends Marxist theory by portraying a world where even crisis-induced despair becomes commodified into ideological control, with the novel's warning echoing Althusser's concept of Ideological State Apparatuses as religious institutions transform into enforcers of state power, perfecting the art of rendering oppression sacred.

P.D. James's *The Children of Men* presents a searing critique of institutionalized religion's complicity with authoritarian power structures. The novel reveals how the state co-opts religious authority to enforce social control, as evidenced by the telling observation that "The Church, in alliance with the government, was the only institution that survived intact" (James, 1992). This unholy alliance demonstrates Marx's principle that dominant ideologies, including religious ones, inevitably serve ruling class interests - a point underscored by the blunt admission that "Religion, like everything else, had to be made to fit the needs of the new order" (James, 1992).

Yet James complicates this Marxist framework through the symbolic potency of Kee's pregnancy, which simultaneously represents both religious miracle and

revolutionary potential. The unborn child embodies what Ernst Bloch might term "concrete utopia" - a tangible hope that transcends the state's ideological apparatus while still drawing on humanity's deep-seated need for spiritual meaning. This duality captures the novel's central tension: faith can function as both an opiate of the masses and a wellspring of resistance, revealing how even under totalizing control, the human capacity for renewal persists through biological and spiritual channels alike.

6. Conclusion

This paper explores how religion is strategically manipulated to reinforce social hierarchies and suppress dissent in dystopian worlds. Through the lens of Marxist theory, we see how religion, rather than offering spiritual solace or enlightenment, is appointed to serve the ruling elite's interests. In novels such as *The Children of Men*, *Brave New World*, and *The Handmaid's Tale*, faith is twisted into an instrument of control that pacifies individuals, discourages rebellion, and upholds oppressive systems. Marx's view of religion as an "opiate of the masses" becomes a powerful framework for understanding how, in these societies, belief systems operate as tools to mask exploitation and maintain the status Quo. Nevertheless, while these works critique the manipulation of religion, they also reveal that genuine spirituality, hope, and inner resilience hold the potential to challenge and transcend oppressive power structures. Characters who quietly resist or seek personal faith highlight an enduring desire for freedom and self-determination, even within the confines of extreme control. Ultimately, this analysis underscores that while religion can indeed be wielded as a tool of repression, it also carries those seeds of resistance, reminding us of the fact that human agency and the search for deeper meaning remain resilient forces, even in the most restrictive societies. This duality invites the reader to question the role of religion in dystopian worlds and its potential for both control and liberation in our reality.

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"باوهر له سیبهردا: به کارهینانی ئایین وهک ئامرازیکی کۆنترۆل کردن (جله وگیرکردن) له کۆمه لگا دیستۆپیاکان له پوانگهی (له ژیر پۆشنای) (له کلاوړۆژنه ی) تیۆری مارکسیدا"

پوخته:

ئهم نووسینه (وتاره، ئارتیکله) به ناوینیشانی "باوهر له سیبهردا: به کارهینانی ئایین وهک ئامرازیکی کۆنترۆل کردن (جله وگیرکردن) له کۆمه لگا دیستۆپیاکان له پوانگهی (له ژیر پۆشنای) (له کلاوړۆژنه ی) تیۆری مارکسیدا" ئهم بابته له پوانگهی مارکسیزمه وه له به کارهینانی ئایین وهک ئامرازیکی کاریگهر بۆ کۆنترۆل کردنی کۆمه لگا له ئه ده بی دیستۆپیادا ده کۆلیته وه. به شیکردنه وه ی چه ند ده قیکی ئه ده بی به ناوینیشانه کانی "منداله کانی پیاوهرکان" له نووسینی پی. دی. جهیمس و "جیهانیکی نویی قاره مان" له نووسینی ئه لدۆس هکسلی و "چیرۆکی کاره که رییک" له نووسینی مارگریٹ ئاتوود، ئهم لیکۆلینه وه یه ده ری ده خات که چۆن ده سه لاتداران بیروباوهره ئاینیهییه کان بۆ داپلۆسینی چالاکي تاکه کان و فهرزکردنی ده ست به کلاوی خوگرتن و پالپشتی کردنی پیکهاته کۆمه لایه تییه داپلۆسینه ره کان به کارده هیئن. ئهم ده قانه ده ری ده خه ن که چۆن ئایینی ده سه تمۆکراو له جیاتی ئه وه ی رپگه یه ک بۆ ئارامی ناخ (رۆشنکردنه وه ی رۆح) بیټ، زۆربه ی کات وهک هیزی ئایدیۆلۆجی بۆ کپ کردنه وه ی جه ماوهر و ههروه ها بۆ شارندنه وه ی گهنده لی و مانه وه ی ده سه لات به کارده هیندریت. به پشتبه ستن به

تيوري كارل ماركس كه ئايين به ماددهي بيھۆشكەري (ھۆشەبەري) جەماوەر دەزانیت، ئەم ليكۆلێنەوھەيە تاتوتویی كۆمەلگا ديستۆپياكان دەكات كه چۆن ئايين بۆ خۆخەلەتاندن و پاكانە كردن بۆ نایەكسانی سیستەماتيك و باوەربوون بەخودا بۆ ھێمن كردنەوھي تاکەكان، نەك ئازادبوون، بەكاردیڤن. سەرەپای ئەمەش، ئەم ليكۆلێنەوھەيە، لەھەر يەك لەو دەقە ئەدەبیانەي لەسەرھوہ ئامازەيان بۆ کرا، تیشك دەخاتە سەر ئەو کارەكتەرانیەي كه رۆحیكي راستەقینە و ھیوا و باوەرپێکی پتەویان ھەيە، ئەمەش ئەوہ نیشان دەدات كه دەكریت ئايين بۆ بەرەنگاربوونەوہ بەكاربیت. لەكۆتاییدا ئەم ليكۆلێنەوھەيە جەخت لەسەر دووفاقي (دوولایەنی) سروشتی ئايين لەكۆمەلگا ديستۆپياكاندا دەكات؛ ھەرچەند وەك ئامرازێکی كۆنترۆل كردن بەكاردیڤ، لەھەمان كاتدا تۆوی میانرەوی كەسیتی و ئالنجاری كۆمەلایەتی لە خۆ دەگریت. كه ئەمەش ھانی خوینەرانی دەدات كه بەچاویکی رەخنەگرانە ھەلسەنگاندن بۆ رۆلی ئايين لە كۆمەلگا خەبالی و واقیعیەكان بكات.

الإيمان في الظل: الدين كأداة للسيطرة في أدب المدينة الفاسدة (ديستوبيا) من خلال منظور ماركسي

المخلص:

يستكشف هذا المقال، الذي يحمل عنوان الإيمان في الظل: الدين كأداة للسيطرة في أدب المدينة الفاسدة (ديستوبيا) من خلال منظور ماركسي، استخدام الدين كأداة قوية للتحكم الاجتماعي في أدب المدينة الفاسدة، وبالأخص من منظور ماركسي. يقوم البحث بتحليل رواية "أطفال الرجال" بقلم جيمس، و"عالم جديد شجاع" بقلم ألدوس هكسلي و"حكاية الخادمة" من تأليف مارجريت أوتود، لفهم كيف ان القوى الحاكمة توظف المعتقدات الدينية والطقوس لقمع ارادة الاشخاص، وتفرض الامثال السلبي، وتسليط الهياكل الاجتماعية القمعية. وتوضح نصوص هذه الروايات كيف أن الدين المؤطن، وبدلاً من أن يكون بمثابة طريق للتنوير الروحي، غالباً ما يعمل كقوة أيديولوجية لتحديد الجماهير، وإخفاء الاستغلال وديمومة الوضع الراهن.

وبناءً على وجهة نظر كارل ماركس عن الدين باعتباره "أفيون" الجماهير، يستخلص هذا البحث بأن أدب المدينة الفاسدة تستخدم الدين لخلق الرضوخ وتبرير عدم المساواة المنهجية، مما يجعل الإيمان وسيلة لإرضاخ الأفراد بدلاً من تحريرهم. وعدا ذلك، يسلط التحليل الضوء أيضاً في نصوص هذه الروايات على الأماكن التي تجد فيها الشخصيات روحاً حقيقية، وأمثلاً، وإيماناً شخصياً، مما يشير إلى أن الدين يمكن أن يؤوي أيضاً إمكانية المقاومة. وفي نهاية المطاف، تؤكد هذه الدراسة على الطبيعة المزدوجة للدين في أدب المدينة الفاسدة؛ في حين يتم استخدام الدين في كثير من الأحيان كأداة للسيطرة، فإنه يحتوي أيضاً على بذور العزيمة الشخصية والتحدى الاجتماعي، مما يحث القراء على التفكير النقدي لدور الدين في كل من المجتمعات الافتراضية والحقيقية.