

**Daimon. Revista Internacional de Filosofía**, (en prensa): reseña aceptada para ser publicada en un próximo número de la revista.  
ISSN: 1989-4651 (electrónico)

Licencia [Creative Commons Reconocimiento-NoComercial-SinObraDerivada 3.0 España](#) (texto legal). Se pueden copiar, usar, difundir, transmitir y exponer públicamente, siempre que: i) se cite la autoría y la fuente original de su publicación (revista, editorial y URL de la obra); ii) no se usen para fines comerciales; iii) si remezcla, transforma o crea a partir del material, no podrá distribuir el material modificado.

**MURTI, G. H. (2025), *Dystopian Literature and Cultural Desire: Deterritorialization in the Style of Deleuze and Guattari*. Yogyakarta: Kolofon.**

In the modern context, globalization is often portrayed as a force that unites the world and breaks down barriers of difference between nations. However, in reality, this positive narrative is frequently used to mask the re-emergence of authoritarian practices in various forms of power. Digital technology and the internet, for example, are often used to maintain the status quo and control society rather than as tools of liberation. As a result, economic and political crises restrict the movement of the lower and middle classes. In such a reality, social justice becomes an increasingly clichéd ideal.

This book presents an academic effort to understand how literary works reflect and critique oppressive social situations. Using Deleuze and Guattari's theory of deterritorialization, Murti analyzes three popular dystopian novels: *The Hunger Games* by Suzanne Collins, *The Maze Runner* by James Dashner, and *Divergent* by Veronica Roth. These three popular novels reveal the meaning of loss of space and identity in modern society (Murti, 2025, 16). Furthermore, the dystopian genre in these

three works effectively depicts a world in collapse, rife with surveillance, and devoid of humanity's meaning. With a deterritorialization approach, the books successfully connect literary theory and practice in a sharp and contextual way. The analysis of deterritorialization in this fiction also offers a relevant reflection on the human condition in the real world, often longing to be released from its social and political ties. Deleuze and Guattari reinforce this deterritorialization through minor literature. While major literature merely reproduces reality as a social environment that needs to be preserved, such as family and marriage, minor literature examines these elements as elements that must be dismantled to politically demonstrate that the symbolic level of the family is very likely to contain economic, bureaucratic, and normative missions. Deterritorialization works with the hope of opening up new experiences. Reading these novels enlivens literary discourse and opens up space for reflection on how humans survive, rebel, and seek meaning amidst uncertainty.

The book is divided into three main sections that complement each other in explaining the relationship between dystopian literature and the concept of deterritorialization. The first section, *"Understanding Dystopian Literature and Deterritorialization,"* outlines the book's theoretical basis. This chapter covers the understanding of dystopian literature, the concepts of deterritorialization and minor literature, and the history of the relationship between desire and power. The second part, *"Minor Literature Constellations in The Hunger Games, Divergent, and The Maze Runner"*, focuses on applying minor literature analysis to the three novels. While the last section, *"Deterritorialization and Social Structural Change in The Hunger Games, Divergent, and The Maze Runner"*, is the core of the discussion, it highlights the application of Deleuze and Guattari's theories regarding the subject's movement out of power structures and the creation of new social spaces. Overall, each section is designed to demonstrate how deterritorialization becomes a mechanism for changing consciousness and identity in socio-political contexts.

The first chapter asserts that dystopian literature functions as a mirror, reflecting social, political, and power tensions. Murti argues that although dystopian works appear detached from concrete reality, they actually operate

symbolically to critique social inequality through indirect representation. Its historical roots can be traced back to George Orwell's *1984*, which presents a repressive world as a warning against the potential abuse of power. In this way, dystopian literature is not merely entertainment, but a powerful tool for social reflection on reality.

Deleuze and Guattari reject the view that literature merely records socio-historical conditions. Instead, they position literature as a space for the subject's creativity through a process of breaking free from constraining structures. Deleuze and Guattari (2003) describe two models of the subject: the first is like a hierarchical, stable tree, while the second is like a rhizome that grows freely without a single root or end. The rhizomatic subject establishes fluid, constantly changing relationships, becoming a symbol of the process. Through this approach, minor literature emerges as an alternative space for subjects to escape rigid social structures and find new forms of existence.

In the second chapter, the discussion focuses on how the three novels exhibit minor literature qualities that subtly convey a socio-political mission. Deleuze and Guattari argue that literary works are never neutral. Language itself is a political field that can shape collective consciousness. The deterritorialization of language occurs when texts refuse to submit to fixed structures of

meaning, while simultaneously opening up the possibility of creating new, liberating expressions.

The final chapter shows that the main characters in the three novels are concrete representations of the process of deterritorialization. Katniss in *The Hunger Games* leads the people against the tyrannical system, and Beatrice in *Divergent* rejects his faction's rule and leads a rebellion. At the same time, Thomas in *The Maze Runner* awakens collective consciousness to escape the suffocating social labyrinth. All three demonstrate that popular works can still contribute to a profound understanding of resistance to power. From Deleuze and Guattari's perspective, they are seen as *schizo subjects* free to define themselves through desire and action, rather than through binding social structures. The concept of deterritorialization emphasizes literature's potential as a revolutionary force that enables humans to create new forms of life and consciousness beyond established norms.

The concept of deterritorialization in this book refers to the process of releasing subjects from rigid social, political, and linguistic structures, thus opening up space for creativity and identity change. Deleuze and Guattari describe it as a movement away from fixed territories, like tree hierarchies, toward fluid, interconnected, and constantly changing rhizomatic patterns. In the context

of dystopian novels, the concept of deterritorialization manifests through the journeys of characters who reject class categorization and norms. Deterritorialization is not simply destruction, but rather the creation of new social experiences that challenge modern authoritarianism. If globalization is seen as a narrative that conceals repression, dystopian literature offers a way out through rhizomatic imagination.

However, one little weakness in this book's discussion lies in the lack of in-depth exploration of literary contexts in countries of the Global South. Deleuze and Guattari's dominant approach tends to be universalistic, so the potential for adapting the concept of deterritorialization to dynamics such as migration or regional economic inequality is underdeveloped empirically. This analysis of Western novels suggests that they feel detached from the realities of readers in different regions. However, this weakness does not detract from the book's overall theoretical argument.

Nevertheless, deterritorialization broadens the understanding of desire as an assignifying force unbound by norms, thus bridging continental philosophy with the study of popular culture. In contemporary political philosophy, deterritorialization offers a framework for analyzing resistance to authoritarian digital platforms, such as algorithmic surveillance. This approach

enriches philosophy by demonstrating how dystopian literature can serve as an ontological tool for reconstructing collective identity.

### **References**

Deleuze, G., & Guattari, F. (2003). *Kafka: Toward a Minor Literature: The Components of Expression* (D. Polan (ed); Translatio. Minnesota Press.

<https://doi.org/10.2307/468842>

Murti, G.H. (2025) Sastra Distopia dan Hasrat Budaya: Deteritorialisasi ala Deleuze dan Guattari (1st. Ed.). Kolofon.

*M. Zaenul Muttaqin*

*(Cenderawasih University, Indonesia)*