



## Abstract

### ***Representations of Islam in Contemporary Literature – The New 'Genre' of Islamic Dystopia***

This thesis focuses on a comparative analysis of the literary form of Islamic dystopia – dystopian narratives that address the crisis of Islam in the real world and project it into a futuristic scenario, under the rule of an Islamist regime. These narratives exploit patterns of Islamic perception that are discursively perpetuated in the real world, imbuing them with a new explosive political force. This work examines the aesthetic, ideological, and socio-communicative aspects of Islamic dystopia that have not yet been systematically reviewed.

We pay particular attention to how political concepts of identity, community, and future are treated within Islamic dystopias, especially in the context of the debate on the 'muslim question' often framed as a clash between Islam and the West. In that, the thesis identifies two main currents within contemporary literature's Islamic dystopias. On the one hand, works like *2084 : La Fin du Monde* (2015) by Boualem Sansal and *Soumission* (2015) by Michel Houellebecq can be seen as compensatory literature. These works address the challenges posed by the growing presence of the Muslim Other in a world marked by migration and multiculturalism. They establish new boundaries based on the superiority of the West, which are aesthetically presented in the form of cultural triumphalism.

On the other hand, works such as *2028* (2016 [2006]) by Thérèse Fournier and *Le dernier Été de la Raison* (1999) by Tahar Djaout take a fundamentally different approach to established discourses on Islam. These works weaken the political categories mobilized in aforementioned discourses and undermine their ideological core. Instead of promoting identification with the West, they encourage reflection, laden with compassion, upon alternative relationships between the individual, community, and future. They argue that the West itself is dystopian and prompt a re-evaluation of its relationship with Islam and Muslims, particularly by reevaluating a traumatic and shared past.

Overall, this thesis contributes to the systematic understanding and analysis of Islamic dystopia as a literary form. It highlights the complexity of the political, cultural, and ideological aspects present in these narratives, showcasing how Islamic dystopia offers diverse perspectives on extraliterary reality and the role of literature in this discourse.