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# DO ANDROIDS HAVE NIGHTMARES OF THE BIG BAD WOLF

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A Marxist Analysis of *Raised by Wolves*

## Abstract.

In this paper, I analyse the science fiction series *Raised by Wolves*, using Fredric Jameson's theory of *The Political Unconscious*. I do so to uncover the socially unconscious desire for change, in an attempt to raise awareness regarding issues of class inequalities, which is at times omitted from the public debate. When it is addressed, it is often drowned in the various critiques of society, and at times it can be hard to determine what is most important concerning class struggle. Therefore, I use Jameson's theory, as it reveals the unconscious desires of the collective consciousness. In my analysis, I find that *Raised by Wolves* contains imbedded antagonism towards the predatorial properties of human nature, which the series suggests has pervaded Western civilisation since the beginning. I then contextualise the predatorial theme to contemporary society and the ideology of neoliberalism, and I conclude that the series contains a covert utterance, expressing a desire for a regulating force to countervail the negative effects of uninhibited predatoriness.

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## Do Androids Have Nightmares of The Big Bad Wolf: A Marxist Analysis of *Raised by Wolves*.

### Introduction.

The purpose of this paper is to bring the topic of class struggle into the contemporary debate, which raises the question, why? It is not as if class struggle is not part of the debate, as Marxism is still being subscribed to at universities all over the US and the rest of the English-speaking world. Within the public debate, the combating of class inequalities was the main topic championed by US senator Bernie Sanders, when he attempted to run for the office of President of the US. So, the topic of class struggle is not exactly inconspicuous.

It is not the aim of this paper to advocate for Marxist revolutions, as they have time and time again proven to be counterproductive, often resulting in the unspeakable suffering of human beings, as it could be seen during the rules of the USSR in Russia, the CCP in China, and that of the DPRK which still pervades in North Korea. The aim is to address certain contemporary issues, through the narrative of class struggle, thereby, bringing these issues into the debate forum.

Which issues are to be addressed? That decision has, partly, been left in the hands of American screenwriter Aaron Guzikowski and British film director Sir Ridley Scott, who worked together on the production of the HBO Max series *Raised by Wolves*, which was released on the third of September 2020. The series contains numerous conflicts, and in this paper, I will analyse these conflicts under the presupposition, that they contain traces of contemporary social issues. This hypothesis is based upon the ideas regarding a social unconscious first presented by the American Marxist critic Fredric Jameson in his book *The Political Unconscious* in 1981. Jameson's theory is based on the assumption that the conflicts found in a cultural text, such as *Raised by Wolves*, contain traces of actual dissatisfactions regarding social class and economic conditions.

I will perform my analysis on *Raised by Wolves*, as it was released recently and, therefore, ought to contain some of the most present conflicts of American society. Secondly, the androids found in the series represent an interesting space for analysing contradictions between ideologies, as their ideological code at times is rewritten.

I will look at the contradictions and conflicts that are bound into the story and analyse the apparent representations of ideology within them. I will do this using the theoretical framework of Jameson, who believes the narrative contains unconscious antagonisms between classes. The aim is to unearth these unconscious antagonisms, so that they may be allowed to enter a conscious debate.

## The Political Unconscious.

Theory of The Political Unconscious.

In my analysis, I apply the theory of *The Political Unconscious*, which was first introduced to the world in 1981, in the book by the same name. The theory was created by Fredric Jameson, currently, Professor at Duke University, who authored the now-famous book. Jameson is a Marxist critic, and his work is an expansion of the existing Marxist understanding of the cultural artefact. The following section will explain his ideas, how they create the possibility of a new interpretation, and how it is applied in the analysis.

Now, it is reasonable to explain, exactly, what it means, that Jameson is a Marxist critic before his actual ideas are explained. Naturally, it means that Jameson's ideas build upon the tradition of literary criticism, which came about due to the materialist philosophy first articulated by Karl Marx and Friedrich Engels in the 19th century. The ideas they formulated were interpreted and transformed into several different conceptions of Marxism, but one of the key ideas is the belief, that society and social ideology are shaped by economic conditions. This is known as base and superstructure. Base refers to economics or mode of production, meaning how wealth is created e.g., industrial factory work is one mode of production, while finance capital is another. Superstructure refers to various aspects and institutions of society, which a Marxist critic believes to derive, at least to some degree, from the economic landscape. Things like culture, ideology, legal and political systems are all believed to be conditioned by economics (Jameson, *PU* 17). The degree of this conditioning is an unsettled issue to Marxist critics. A vulgar Marxist believes that superstructure is entirely conditioned by base and that a capitalist system is inherently oppressive (Roberts, *FJ* 22). The belief that everything is conditioned by the base is called economic

determinism. Today, this form of Marxism may be viewed as archaic and oversimplistic. However, Jameson sees this conception of base and superstructure as an essential allegory, meaning it can be useful as part of a method for interpreting the material world (Roberts, *FJ* 29). Jameson believes that society is conditioned by the economic base, but he does not believe in the idea that the subsequent superstructure is entirely oppressive. The vulgar Marxist might believe that any tv-series produced by Hollywood would be oppressive, as it would be perpetuating the dominant ideology that serves to maintain the dominant class' hold on power. Jameson has the more optimistic belief that any cultural text contains a covert antagonism towards the dominant mode of production and consequent culture and ideology (Roberts, *FJ* 21). Jameson dedicates a large portion of the first chapter of his book to discussing the differences and similarities between the Hegelian criticism and the Althusserian criticism. To keep it brief, Hegelianism is based upon the ideas of totality presented by the German philosopher Georg Wilhelm Friedrich Hegel, and his ideas are what laid the foundation for Marx' perception of a system of totality. Jameson sees himself as a Hegelian, as he believes in a system where base determines superstructure (Jameson, *PU* 17). Althusserianism, on the other hand, saw the world as a system where aspects like culture, ideology, and judicial systems develop with some level of autonomy (Jameson, *PU* 21). This belief was formulated by the French philosopher Louis Pierre Althusser. The two schools of thought are in many ways similar, but Althusser's viewpoint can be interpreted, as a perspective where the formation of the superstructure is more complex than the system of totality derived from Hegel. However, it should be said that, in his chapter on interpretation, Jameson does not entirely refute Althusser's ideas and with regards to certain concepts he agrees with him. For example, Jameson adheres to Althusser's idea about ideology being the structure of thought (Roberts, *FJ* 36). Jameson's identification with Hegelianism seems mainly to derive from the fact, that he sees the concept of base and superstructure as the best allegory for interpreting reality.

What is unique about Jameson's theory is how he has managed to combine the above-mentioned Hegelian perspective of base and superstructure with Freudian concepts. Jameson incorporated the idea of the unconscious into his Marxist theory and turned it into an interpretation of a social unconscious. The idea of an unconscious was originally postulated by the Austrian neurologist Sigmund Freud, who went on to become the person now perceived as the father of psychoanalysis. Freud created the theory of a mental trinity divided between the *id*, the *ego*, and the *super-ego*. The *ego* and *super-ego* are the two parts of the human consciousness that consciously seek to govern the human mind. The *id* is not part of a

human being's conscious understanding of reality and itself. The *id* represents the unconscious part of the human mind, and it is from there that all human desire originates (Roberts, *FJ* 56). Jameson has simply taken the notion of the unconscious and applied it to society as a whole, and the contradictions the analysis seeks to uncover can be seen as expressions of social desire for actual resolutions to issues deriving from class struggle. Jameson believes that a cultural text, such as a tv-series, contains a covert antagonism towards the dominant ideology (Jameson, *PU* 69). He sees this antagonism, as symptoms of actual antagonism towards the dominant mode of production and culture which has seeped from the contemporary world into the cultural text. The antagonism within the text can be seen as a social desire for change in the real world, yet it is not a desire that anyone is generally aware of. It is a desire which exists within a social unconscious, much like the desires that exist within the unconscious of a human subject.

The ideas theorised by the French psychoanalyst Jacques Lacan about the *imaginary*, *symbolic* and *real* have also been incorporated into *The Political Unconscious*. The *imaginary* describes the early stage in a child's development, where it in a crude sense becomes aware that it is a subject that exists separately from the rest of the world. The *symbolic* is the stage where the child begins to apprehend language. With the introduction to language, the child can create and organise thought, and thusly be able to form an identity of its own (Roberts, *FJ* 65). The *real* refers to the world that exists outside of the subject. The subject can objectify the world in accordance with the structure of language and the structure of thought at the symbolic level, yet it will never be able to fully comprehend the *real* (Roberts 66). Jameson has taken these ideas and applied them to his analysis of the text. The narrative of the text is a symbolic act, a rendering of reality that cannot be a truthful representation of the *real*. The *real* to Jameson is history, and he notes that we can only access history through the text (Jameson, *PU* 67). The idea that humans cannot comprehend reality directly is not a new tenet to Marxism, as it was already conceived that reality was understood through the process of mediation (Roberts, *FJ* 78). Jameson sees the text as the mediator between reality and the subject.

Jameson begins his book with the personal slogan "Always historicize!" (ix). This slogan is meant to emphasise Jameson's belief, that you can only fully understand a text in its historical context. He sees interpretation as an allegorical act that consists of rewriting the text in terms of an interpretive method, which in this case is a Marxist method (Jameson, *PU* x). Karl Marx believed that the history of society was the history of class struggle, and Jameson believes that it is possible to detect traces of this struggle within any

cultural text (Jameson, *PU* 4). It is the analyst's job to generate as truthful an interpretation as possible, and Jameson believes he has created an analytical model that does just that.

The aim is to uncover contradictions between class ideologies and between modes of production. The word contradiction is used to denote conflict or opposition between classes. There are different ideas about class struggle, and how many classes exist. Marx and Engels worked with a binary class division, which means that the world is divided into two social classes. They called them the bourgeoisie and the proletariat and defined the two classes thusly:

I. The class of big capitalists, who in all advanced countries are in almost exclusive possession of the means of subsistence and those means (machines, factories, workshops, etc.) by which these means of subsistence are produced. This is the *bourgeois* class or the *bourgeoisie*.

II. The class of the completely propertyless, who are compelled to sell their labour to the first class, the bourgeois, simply to obtain from them in return their means of subsistence. Since the parties to this trading in labour are not *equal*, but the bourgeois have the advantage, the propertyless must submit to the bad conditions laid down by the bourgeois. This class, dependent on the bourgeois, is called the class of the *proletarians* or the *proletariat*.

(Marx and Engels 48)

As can be seen here, in the traditional Marxist conception of class, the bourgeoisie is defined as those who control the means of production, while the proletariat exist at the mercy of the bourgeoisie, who have an unfair advantage over the proletariat.

However, much has happened regarding the conception of social class, and more nuanced conceptualisations of classes have been developed. In 2011, the BBC launched the Great British Class Survey (GBCS). In this study of social classes in Britain, the model used for defining someone's class was not only based on the economic capital, but consisted instead of an intersection of economic, social, and cultural capital (Savage et al. 220). This broader incorporation of factors that define social class derives from the work of the French sociologist and philosopher Pierre Bourdieu, who was the first to define class based on these three categories of capital (Savage et al. 223).

1. Economic capital is defined by a person's wealth and income (Savage et al. 223).

2. Cultural capital is defined by a person's ability to engage with cultural artifacts, and a person has cultural credentials deriving from his or her educational background (Savage et al. 223).

3. Social capital is based on the contacts and connections that a person has (Savage et al. 223).

By combining these three different categories of capital, seven conceptions of social class were created, namely: Elite, established middle class, technical middle class, new affluent workers, traditional working class, emergent service workers, and the precariat. Thus, it is evident that the conceptualisation of class as binary is not used in sociological studies, as it would generate an inaccurate depiction of contemporary stratification of classes.

Jameson works with the binary class perception and describe this comprehension as "most ideal" (Jameson, *PU* 69). But how can Jameson say that the binary conceptualisation of class is most ideal if sociologists have determined that there are now seven instead of two? First of all, Jameson is not a sociologist, but a literary critic. His theory does not present a deductive method for analysing the complex class compositions that pervaded society at the time the text in question was written. Class compositions change through time; therefore, it is impossible to use any single model of class composition in an analysis of changing historical modes of production. At its core, the study of class struggle is still the study of the power relations between those who own the means of production and those who are compelled to sell their labour to the owners. Jameson's method aims at uncovering the contradictions between class ideologies that can be found in the text. Jameson does not refer to the class ideologies as bourgeois and proletarian, instead, he refers to the contradiction between classes as a conflict between the ruling ideology and the oppositional ideology (Jameson, *PU* 69). Jameson admits that there in reality does not exist any definitive ruling class or working-class ideology, and he has stated that it is a "complicated game" (Zhang and Jameson 363). These conceptions are made up, to generate a dichotomy of opposition, to challenge inequalities deriving from ideological and economic structures in society. Just like feminists created the myth of a universal female experience of oppression, deriving from a dominating social ideology that favours the male members of the species, to challenge the social inequalities they face (Haraway 16). The fact that the deduction of contradiction between classes derives from abstract fantasies may seem problematic, however, it possesses some value.



When Jameson talks about uncovering ideological contradictions in *The Political Unconscious*, he is not referring to contradictions between any specific historical ideologies. The analysis does not have to be performed on a cultural artefact that has been produced in a capitalist society. He reiterates this by pointing out the Brazilian Caduveo tribe, who makes symbolic use of facial art, as a way of solving social contradictions in “class” (Jameson, *PU* 64). Thereby, he illustrates that his method can be used to analyse contradictions between social classes in societies that have not been subsumed by capitalism.

The analysis aims at uncovering examples of ideological utterances that legitimises the hegemonic order, which is what Jameson refers to as the dominant ideology. The oppositional ideology is found in the expressions of antagonism towards the hegemonic order. The aim is to deduce if and where there are examples of contradicting ideologies, to uncover social unconscious antagonism regarding inequalities or class problematics deriving from the hegemonic order. Hence, the conflicts uncovered will not be utterances of antagonism directed from one of the seven social classes at another, instead, it will be uncovering antagonism between the utterances that seek to legitimise the contemporary hegemonic order versus utterances that challenges it.

The voice of opposition towards the dominant ideology can be conceived as a collective class consciousness with a desire for change. However, could this desire not be a collective desire for a return to superior moralities, as a conservative might argue? No. Not when you work under the comprehension that human existence through history has been determined by our material reality. The conditions of human life have predominantly been shaped through the technologies at hand, and the ways in which we have sustained ourselves. How modes of production shape our existence will be explained more clearly in chapter on historical background. Our material reality has then shaped our ideological comprehension of reality; a perception shared not only by Marxist critics. Feminist studies of the patriarchy found that the subordination of women occurred through developments in food production, which deprived them of their economic role (Ruether 30). Of course, to Jameson, women’s struggle for recognition is secondary, as it is only a fragment of the larger issue of class struggle. Speaking of the struggles of women, blacks, and other minority groups, Jameson once wrote:

What is becoming clearer today is that the demands for equality and justice projected by such groups are not (unlike the politics of social class) intrinsically subversive. Rather, the slogans of populism and the ideals themselves part and parcel of the Enlightenment itself, inherent not only in a socialist denunciation

of capitalism but even and also in the bourgeois revolution against the ancient regime.

(Jameson, CA 844)

What Jameson is warning about here, is that the minority groups are not inherently fighting for a change in the overall system of subordination, but rather for a better position within it, as groups have done since the period of the Enlightenment. The argument here is that class struggle aims for the betterment of all lives, making it the purest struggle for justice to be found. This is again an example of the crudeness found in the Marxist perception, yet the argument remains that the betterment of the class collective, should help alleviate the symptoms of unconscious social desires found imbedded in the narrative's conflicts.

The conflicts present in the series must be contextualised both to contemporary society and into a greater historical context. Thus, the value of Jameson's approach is found in his ability to challenge the dominant ideology, by uncovering voices of opposition hidden within the cultural artefact and contextualising it to the social and economic fabric. The true value of a Jamesonian analysis is generated by the analyst's ability to contextualise antagonistic contradictions between ideologies, both to society and the historical material of economy.

Method of The Political Unconscious.

There are three semantic horizons, called: The political, the social, and the historical horizon. The following paragraphs explaining the three horizons are accompanied by analytical examples to clarify the intended method of analysis, since a definitive method of analysis is not presented in the book. I do this to ensure, that there is no unclarity, as to how the analysis is performed. The method of analysis is inspired, by the approach presented by Paul H. Fry in *Theory of Literature* (2012) in the chapter on *The Political Unconscious*, where he analyses the film *Slum Dog Millionaire* (2006).

The first level of interpretation is the political horizon. This horizon could also be referred to as the narrative level, as it is entirely focused on the narrative. The first horizon should only be interpreted as a symbolic act, as it does not reveal any conflicts regarding culture or modes of production. The narrative will present contemporary contradictions and will, for the most part, present some sort of solution to the problem, yet the solution will only be symbolic, as it never serves to solve any real issues or contradictions (Jameson, *PU* 62). The narrative serves as a mediator, which helps the analyst generate an interpretation of the

real contradictions that have seeped into the text. An example of a symbolic act can be found in the narrative of the science fiction series *Colony* (2016). The series takes place in Los Angeles, where an extra-terrestrial force has occupied Earth. The aliens are more technologically advanced than humanity, and they justify their occupation of Earth, and the suffering humans are forced to endure, by proclaiming that they are there to protect Earth. The narrative consciously works with the problematics of, how the more developed country will take advantage of the less developed one, under the guise that they are there to help and improve the country and the lives of its people. This imperialism/colonialism greatly mimics the way the US has conducted its foreign policy towards less-developed nations. For example, the US invaded the small Caribbean nation of Grenada in 1983, as it was perceived by those in Washington to be the best course of action for everyone, ensuring that a socialist ideology would not threaten the dominance of American capitalism (Losurdo 247). Colonialism is a forceful expression of the ideological belief in Western superiority, which then sanctions military action towards nations that are deemed incapable of managing their affairs (Losurdo 248). Thus, the imperialist and colonialist incentives are an example of capitalism exercising its dominance over less developed nations. The narrative is a symbolic representation of colonisation, and the solution of picking up arms and fighting back, as it is presented in the series, is nothing more but a symbolic gesture.

The second level is the social horizon. Here, the object of study is the ideologeme, a concept coined by Jameson, which he describes as “the smallest intelligible unit of the essentially antagonistic collective discourses of social class” (Jameson, *PU* 61). An ideologeme is a small trace of class ideology that can be found within a text. It is a symptom of contradicting contemporary ideologies that have seeped into the text. This class discourse is dialogical and will usually consist of an antagonistic contradiction of irreconcilable demands between the opposing classes (Jameson, *PU* 70). Again, the series *Colony* can be used to present, how these ideologies clash. The conflict of colonisation is in the show resolved with violence, but this is in no way a reasonably applicable solution in contemporary society. The now-deceased Italian Marxist philosopher and historian Domenico Losurdo describes in his book *Class Struggle: A Political and Philosophical History* (2013), how the late-stage capitalism that dominates society today perpetuates a recolonisation of non-Western nations. In his view, this has come about, due to a return to the ideology of Western superiority which has led to the intervention wars that have been spearheaded by the US in the South Americas and the Middle East (248). With this knowledge in mind, it becomes apparent, that the series *Colony* contains an ideological contradiction on a geo-

political scale between a Western ideology of superiority and the South Americans' and Middle Easterners' belief in their right to self-autonomy. This contradiction is inherently a contradiction of class ideologies, as it is a conflict between the ruling class' perceived right to exercise their will upon the subordinate class, by forcefully subsuming them into capitalism. It would be possible to uncover numerous contradictions on this horizon, but this example should illustrate, how this level of the analysis can be performed.

The final level is the historical horizon. On this horizon, I analyse, if there are any symptoms of contradicting modes of production imbedded in the text. Any text will contain detectable traces of its contemporary dominant mode of production, however, there will also be traces of other contradicting modes of production (Jameson, *PU* 81). A text will, according to Jameson, contain some traces of the historical process of one mode of production succeeding another. A cultural revolution usually accompanies the transition between modes of production (Jameson, *PU* 82).

An example of a cultural revolution brought about due to a change in the mode of production could be the industrial revolution which brought the working classes into the cities. This resulted in the erosion of the power previously held by the countryside landowners, as it was transferred onto the factory owners in the cities. However, the consolidation of the working forces made it possible for the workers to unionise, as it was now far easier to organise, which meant they now had the chance of gaining some collective power as a class.

At the third level, it is the aim of the analysis, to rewrite the text in a way where the contradicting modes of production can be understood, so that the continuing cultural revolutions can be comprehended (Jameson, *PU* 83). Again, using *Colony* as an analytical example it becomes evident that the series contains a discourse of antagonism between modes of production. The series portrays, how the more technologically advanced nation can dominate the less advanced ones. In SF the access to technology generally represents a division between classes, where the dominant class has privileges not bestowed upon the subordinate class. Thus, the aliens' superiority becomes an allegory of how the West, with its highly advanced mode of production regarding technology, has the edge over less advanced nations that have not reached the same level of cultural and technological advancement. Late capitalism as a mode of production has an antagonistic relationship with older modes of production, as it generated a cultural revolution that perpetuates the exploitation of the less evolved nations.

On the third horizon, there will at times be expressions of different modes of

production, in the text's form. The presence of older modes of production should be interpreted as a nostalgic throwback to a time before capitalism. It should not be understood as a desire for a return to previous mode but as a desire for change in the existing one.

The method presented here does not greatly mimic the approach found in *The Political Unconscious* but is instead inspired by Fry's descriptions from his classes on English literature. Fry analysed the film *Slumdog Millionaire* through the three horizons. He deduced that the romanticised ending of the film, when everyone dances at the train station, to be the symbolic resolution to the various issues presented in the film, such as poverty and religious conflicts (Fry 236). On the social horizon, the symbolic resolution becomes a bitter expression of irresolvable ideological contradictions, as this romanticised ending is a ridiculous solution to the actual problems presented in the film (Fry 236). Finally, on the third horizon, the historical material is found. Here modes of production overlap and stand in opposition to each other (Fry 238). Fry's description of the analytical method is, like Jameson's, open to interpretation regarding the approach, yet by comparing what is written here to the approach sketched out on previous pages, it should be apparent that the approach that will be used in the analysis is built on Fry's initial sketching of *The Political Unconscious*.

A slightly different approach is the one taken by the two Iranian academics Shahab Nadimi and Dr Bakhtiar Sadjadi, who wrote a critical essay called *A Repressed Desire Named Revolution: Social Anomalies and Anxieties in Coetzee's Waiting for the Barbarians* (2018), where they performed a reading of J. M. Coetzee's *Waiting for the Barbarians* (1980) using Jameson's *The Political Unconscious*. In their analysis, they identify contradictions between ideologies and modes of production, much like the example above. For example, they deduce the meaning of Colonel Joll's glasses, to be a symbol of the character's adherence to the dominant ideology and mode of production. The analysis performed by Nadimi and Sadjadi mimics the one that will be performed in this paper, only, they refrain from contextualising their findings with specific contemporary examples.

There are a few possibilities and limitations involved with analysing the text in the way it will be in this here. The findings are made even more relevant when they are contextualised to specific examples from contemporary society. Furthermore, it must be contextualised if it is to contribute to an actual critique of society. If not, the analysis findings of this paper would only reiterate that the contemporary ideology and mode of production shape the form of the SF series. However, the process of contextualisation is not without danger. If the findings are wrongly contextualised or contextualised with too thinly supported

evidence, it will end up invalidating the findings of the analysis. There is a reasonable motivation for the contextualisation, yet it is a process that should be carefully carried out.

Reception.

The paragraphs above explain the theory of *The Political Unconscious* and the method of analysis, and how it will be applied in the analysis. However, before moving on to other topics a paragraph will be dedicated to the discussion of the reception of Jameson's theory when it was first introduced to the world.

*The Political Unconscious* was praised by contemporary critics such as Slovenian Marxist philosopher Slavoj Žižek and American literary critic Jonathan Culler when it was first published in 1981. However, numerous reviews were written by academics at the time, and some more were critical of Jameson's ideas. The now-retired Professor Christopher Soufas ends his review, by stating his belief that literature has a dual function of bringing both delights as well as instruction, and that Jameson's model leaves too little room for enjoying the text (Soufas 212). He seems to suggest, that the new model makes it impossible for the reader to both enjoy and comprehend the text at the same. Likely, only a few people will ever put any cultural artefact through Jameson's method of interpretation. Thus, Jameson's optimistic perception of *The Political Unconscious* and its covert struggle against the dominant ideology becomes a little less optimistic, as only a few people will ever read culture as such. Nonetheless, Soufas finishes his review by stating that the historical dimension is an important element to interpret upon.

David Punter, Professor of English at the University of Bristol, further criticises Jameson's theory, stating that by believing the cultural act always seeks to solve contradictions, Jameson fixes or even Reifies the text into a specific location (Punter 263). Punter thinks that Jameson's scope is vulnerable, as it may be so fixated on its way of interpreting, that it might miss other important approaches.

Lea Jacobs, Professor at University of Wisconsin-Madison, criticised the theory for misappropriating the Lacanian terms (Jacobs 208). However, Professor at Baruch College John Brenkman defended *The Political Unconscious*, when he noted that Jameson had violated theories', such as Lacan's, own self-understanding in this new theoretical context, but that it was done "fruitfully" for the reflexive act of grasping history (Brenkman 238). Also, despite their criticisms, both Soufas and Punter praised the visionary aspect of Jameson's work, and both emphasised the necessity of the historical interpretation despite the theory's possible shortcomings.

Despite the various criticisms, Jameson's theory has gained popularity among Marxist critics, and *The Political Unconscious* is still being used and discussed today, even though the original book was published 40 years ago. In those 40 years, he has not altered or added anything to his theory, and in a 2012 interview Jameson said in a dialog with his Brazilian translator Maria Elisa Cevalco:

The notion of the political unconscious has to do with the interpretation of texts, what lies underneath texts, and, ultimately, ideology itself and the nature of ideology as a kind of unconscious. There are all kinds of features of ideology, of a newer and more complex conception of ideology than the traditional one, that I have tried to explore.

(Cevalco 86)

Clearly, he does not seem to have changed his perception of the interpretation of ideology, though he does acknowledge, that there are different approaches to the interpretation of ideology that may be explored. Jameson is still a Hegelian, who sees the idea of base and superstructure as something that should be understood metaphorically or allegorically, which is reiterated in his book *Allegory and Ideology* from 2019 (Bolt). Thus, Jameson's approach to the social *Unconscious* has not changed in any significant way, therefore, the analysis will be performed in adherence to his book.

## Historical Background.

Earlier, it was discussed how Jameson's approach seeks to uncover antagonism between ideologies and between modes of production. Therefore, the following pages will present the historical background of *Raised by Wolves*, so that the antagonisms uncovered in the analysis section of this paper can be contextualised to their historical fabric. Thus, the aim here is to present the contemporary mode of production and dominant ideology. Jameson works with the model of base and superstructure, where the mode of production determines social ideology. Therefore, the rendering of the historical background will begin by explaining the contemporary mode of production as a historical period.

Jameson describes the contemporary period as the period of postmodernity but states it may as well be called globalisation, third wave capitalism, or late-stage capitalism. He sees a historical break occurring around the beginning of the 1980s, brought on by the economic policies that were introduced by Ronald Reagan when he held the appointed office of president of the US from 1981 to 1989 (Baumbach et al. 144). American author and

academic John Ehrenreich have written the book *Third Wave Capitalism: How Money, Power, and the Pursuit of Self-Interest Have Imperilled the American Dream* (2016), which contains an introductory description of the historical period of third wave capitalism as a mode of production. The following paragraphs presenting the historical period are based on the description found in this book.

Ehrenreich uses the name third wave capitalism, denoting that it was preceded by two other waves or phases of capitalism. These preceding modes of production will be chronologically explained before the contemporary dominant mode of production is explained.

The first wave is what may be called the age of Industrial Capitalism, which is a period that began around the turn of the 19th century and remained the dominant mode of production throughout most of the century (13). The period was characterised by technological developments like the steam engine and the factory system, and the dominant economic sector was that of manufacturing (13).

The second wave is the period of Corporate Capitalism, which began to emerge around the end of the 19th century (14). Private ownership of production was in decline, as joint-stock companies and big banks began to dominate the US economy (14). Once again, technological advances led to changes in the industry of manufacturing, as new developments created the automobile industry and a growing market for electrical appliances (14). Furthermore, the market grew from a local to a national one, as the infrastructure of the nation was strengthened through the introduction of the radio and truck transportation services (14). During this period, the US government began to introduce various regulations to stabilise the economy and protect the nation from economic crises (14). The period was characterised by numerous strikes and open conflict between the employers and the employees, who fought the corporate companies by unionising (15). This can be seen as a conscious class struggle, where the workers tried to counterbalance the power of the production's owners.

The third wave arose around the late 1970s, which is approximately around the same time as Jameson observed a cultural break. In this period, the market moved from a national market to a global one, and multinational companies took possession of the means of production (17). Manufacturing was largely moved out of the US and into foreign countries, which meant the majority of American workers shifted to work in service industries instead of doing production work (17). Again, the shift in the mode of production had been spurred on by technological development, as the introduction of the internet had connected the whole



world, making it possible for multinational corporations to dominate the financial market (17).

Earlier, it was mentioned that Jameson believed the historical break happened with Reagan, yet Ehrenreich seems to suggest that the break came about due to technological developments that then introduced globalisation. What is Reagan's role in shaping the contemporary mode of production, when the global market was born from technological innovation?

Reagan became a symbol of the advent of neoliberalism in American society, yet he was only one of many in a global movement for political change regarding economic policies. Neoliberalists believe in a free market and free trade, which is to operate without government intervention (Steger and Roy 36). After decades of economic growth, the American economy had begun to stagnate during the 1970s, and those who subscribed to the principles of neoliberalism believed that government regulations had become stifling to the economy (Steger and Roy 36). As a result, Reagan and his predecessor Jimmy Carter began to deregulate the US, and this trend was followed by US presidents George H. W. Bush and Bill Clinton (Ehrenreich 31). Neoliberalism is the ideology that seems to have dominated in the US for the last few decades. Through the fact that both the Republican and Democrat presidencies have been subscribers to neoliberalism, it is evident that the economic ideology has transcended bipartisan politics and become the contemporary dominating ideology.

What did the deregulation mean for America and its citizens? The Neoliberal deregulations removed the government regulations that had originally been put in place to alleviate the financial crisis of the great depression in the 1930s (Steger and Roy 35). The principles of egalitarian liberalism had lifted the US out of its economic calamity, while the introduction neoliberal principles of deregulation in 2008 led to a new financial crisis. From a neoliberal standpoint, this is the cost of doing business, and the economy will assuredly stabilise itself with time. The free market is still the way forward, and the government should not intervene. This is why the Dodd-Frank, which was implemented after the 2008 recession to institute some reregulation to the market, should be overturned so the free market can continue the economic growth. However, the free-market narrative is just that. Government intervention is welcomed if not encouraged when the big businesses overreach and land themselves in economic difficulties. The US government has, again and again, bailed out businesses on the brink of economic collapse, Ehrenreich notes some examples: "Lockheed in 1971, Chrysler in 1980, savings and loans in 1989, and the airline industry in 2001" (32). Thus, free market does not mean free market, but the freedom to take economic risks at the

expense of others. Furthermore, the US government spends \$150 billion subsidising low-income workers, thereby, indirectly financing private business in America (Ehrenreich 34).

Deregulation was justified by neoliberals as a necessity for economic growth, yet it did little to improve the lives of the average citizen in the US. During the period of third wave capitalism, the minimum wage stagnated. In 2016 the US minimum wage would have been \$10.79 per hour if wages had kept up with inflation, which is roughly what the average US worker earns per hour, yet Ehrenreich points out that if the hourly wage had increased proportionately to the greater productivity of workers, the hourly wage would be almost \$18.50 (34). However, according to the US Department of Labor, the federal minimum wage is a mere \$7.25 per hour (Minimum Wage dol.gov). This means Obama's push for a \$15 an hour minimum wage is actually less than what the American workers ought to be earning, but his economic endeavours were still criticised by neoliberals as radical demands that would destabilise the economy (Ehrenreich 34). Evidently, the period of third wave capitalism has brought a great decrease in economic security for the minimum wage workers of America.

It was not only the economy that was deregulated. In 1984, the Reagan administration declared that human population growth is a natural and neutral phenomenon (Freedman and Isaacs 22). This meant the US cut its funding for planned parenthood in less developed nations, thereby, adding to the problem of overpopulation and impairing women's international struggle for reproductive rights (Freedman and Isaacs 22). This strategy aligns well with the neoliberal belief in perpetual growth, which requires population growth to continue.

The paragraphs above give a short introduction to the historical background that has formed *Raised by Wolves*, which should help sustain a sufficient reading of the text in the analysis section of this paper.

## Science Fiction.

This section of the paper will define the genre of SF, to better understand the aspect of form that is going to be analysed. secondly, the section should illustrate, why the genre is ideal for a Jamesonian analysis.

The genre of SF can be hard to define, as its parameters are not well specified. Nonetheless, the English SF author and Ph.D. graduate Adam Roberts presents a set of parameters for such a definition in his book *Science Fiction* (2000). The following definition will be based on, the definition he presented in said book. SF distinguishes itself from other

types of fiction, through its focus on science, rationalisation, and explanations of the how and why (4). For example, the character Harry Potter from the fantasy novel *Harry Potter and The Philosopher's Stone* (1997) is simply revealed to possess magic, without any further explanation, as to how it works. Compare this to the doomsday film *2012* (2009), where Earth and its inhabitants endure numerous natural disasters, caused by mutated neutrinos that have been ejected by the Sun. Now, the Sun's neutrinos cannot mutate, and the story is completely fictitious. However, it is SF because the narrative presents an explanation for the how and why. As Roberts points out, change does not happen in SF, it is made to happen (4). He goes on to say that a SF text is rooted in the material world and that it is a reimagining of material properties of its contemporary time which are made to generate a "what if" scenario (5). However, to induce these changes to the world, the narrative must introduce some impossible mechanism to cause said changes (6). This means that some SFs do not age well. Stories about travelling to the moon became less fiction and more predictions when Apollo 11 landed on the moon in 1969. Yugoslavian/Croatian academic and SF writer Darko Suvin came up with the idea of *cognitive estrangement*. Suvin believes that the genre is a combination of cognition and estrangement, where cognition denotes the science and rationalism of the text, while estrangement denotes the aspects of the text that are strange and unfamiliar to the reader (186). Suvin believes that this dualism is necessary, for the story to challenge the things we know, by pushing the boundaries of the things that may normally be taken for granted, while at the same time maintaining some relation of compatibility with reality to keep it relevant (8). Thus, the science aspect of SF is intended to incorporate the fabric of historical materialism into the genre, while the fiction is the estrangement or alienation from said material reality (Canavan 210). The genre of SF is ideal for a Marxist reading, as it is inherently in its form made to process the idea of alienation, which is another tenet of Marxism. Alienation can be defined, thusly:

Alienation is the inability to establish a relation to other human beings, to things, to social institutions, and thereby also—so the fundamental institution of the theory institution of the theory of alienation—to oneself. An alienated world presents itself to individuals as insignificant and meaningless, as rigidified or impoverished, as a world that is not one's own, which is to say, a world in which one is not "at home" and over which one can have no influence.  
(Jaeggi 3)

Alienation can be seen as a fracture, but there are different ideas about what causes alienation. The Danish theologian and existentialist philosopher Søren Kierkegaard believed that alienation derived from the conformity of the social, whereas in Marxism it is seen to derive from the alienation from the social, due to a person's inability to comprehend their participatory role in society (Jaeggi 9). To Marx, alienation derived from the worker's inability to appropriate his or her activity, as the owners of production owned the workers' product (Jaeggi 9). This lack of ownership then makes the worker unable to comprehend the world as his or her own (Jaeggi 10). The feeling of alienation is what happens when a person has been put through the process of reification.

Reification is a term developed by the Hungarian philosopher and literary historian Georg Lukács. The word denotes the transformation of a person or abstract concept into an object or a thing (Honneth 22). An example of this could be the commodification of women as sexual objects in advertising which serves to objectify and dehumanize women. An example of the reification of an abstract concept could be the commodification of the LGBTQ+'s struggle for equal rights. A coffee house might sell rainbow coloured coffee mugs, which people can buy to display their support of the struggle. This second example may not be entirely negative, as the commodification of LGBTQ+ does help to raise awareness regarding the struggle for recognition. However, at the same time, the complex issue of human recognition is reduced to something that may be solved through the transference of money.

To return to SF, it should be clear, the genre incorporates Marxist principles in its processing of the material reality, by generating this embedding this estrangement into the narrative. SF is in part a "what if" scenario, where the aim is to work through a particular premise, which should bring back some information that can be applied to our understanding of the real world (Roberts *SF* 10). The SF text operates metaphorically, and concepts such as spaceships or androids can be seen as estranged elements of reality (Roberts *SF* 13). A concept such as the Death Star from the original *Star Wars* (1977) film can be seen as an estranged version of the nuclear bomb and total annihilation, which at the time of the film's release were a widespread concern.

The themes of utopia and dystopia are recurring elements in SF, and they are connected to the idea of reimagining society and playing out the "what if?" scenario (Roberts *SF* 15). However, the genre should be read as symbolic, where the mentioned tropes and themes act as symbolic manifestations of something that connects to contemporary

society (Roberts *SF* 16). The important aspect which is typical for SF is that the reimagined society has come about due to a transparent altering of our material reality. For example, in the SF novel *Nineteen Eighty-Four: A Novel* (1949), the rise of a socialist government has created a totalitarian society, where technology such as the TV has been reimagined into a government-controlled device that functions to propagate propaganda while simultaneously monitoring every household in the land. The author Georg Orwell simply took the TV, as he knew it from his material reality, and reimagined it as a surveillance device, to create the dystopian world presented in the novel. This is perhaps what makes SF ideal for a Marxist analysis, as the SF text is born from its material reality. It is important to understand, that SF is not intended to be interpreted as predictions for the future. Instead, it relates stories about the present and the history that led up to the present (Roberts *SF* 35).

The few paragraphs above should work to give some parameters for defining SF, yet to get a better understanding of what the genre is about, it would be useful to look at its origins. However, the origins of SF are a contested issue. Some would say that SF stories have been written for thousands of years, while others define SF as a genre that originated only a few centuries ago with authors like H. G. Wells and Jules Verne (Roberts *SF* 47). From a Marxist perspective, it would be most appropriate to see SF, as something that came about as part of the cultural revolution, brought about by the industrial revolution and the rapid technological advancements that followed. SF can be seen as something that came about due to a new awareness, of how changes to our material reality dictate the conditions of society. Marxism and SF are similar, in that they are both materialistic in their focus. The difference is that Marxism is allegorical, while SF is symbolic. Jameson would of course say that the SF text contains a political allegory, the same as any other text.

The series *Raised by Wolves* is still a recent release, therefore, the research process for this paper did not manage to find any existing academic readings of it. However, the genre of SF has always consciously engaged with class inequality as a theme, which can be seen in SF novels like *Everything Belongs to the Future* (2016) and *Altered Carbon* (2002), where the concept of longevity is used to symbolise the difference in privileges between classes. Furthermore, the genre is inherently concerned with historical materialism and is, therefore, a popular genre for Marxist analysis. Jameson has written the book *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (2005), in which he discusses numerous SF themes that he connects to class struggle, such as the one about longevity symbolic of class contradiction. So, it should be clear that this paper is a continuation of the Marxist tradition of reading SF, as a symbolic

representation of our material reality. However, the inspiration for incorporating a focus on the androids derives from the work of Donna Haraway. In her essay called *A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century* (1990), which was first published in 1985 under a slightly different name before being renewed in 1990, she attempted to build an ironic political myth around the dualism of the cyborg. Her essay inspired my approach regarding the natural dualism of androids. The android is a construction of conflict, which means it potentially functions as an effective mediator of ideologies.

## Transtextuality.

*Raised by Wolves* contains various narratives from and references to already existing texts, therefore, it would be impossible to generate a fulfilling interpretation of the series, without incorporating an understanding of what the presence of *transtextuality* does to a text. The following paragraphs will explain what transtextuality is and clarify the meaning of the various terms from *transtextuality* that are incorporated in the analysis. This clarification will be based on the work of British writer and literary critic Graham Allen, in his book *Intertextuality* (2000).

The term *transtextuality* is a continuation of the theory of *intertextuality* first coined by the Bulgarian semiotician and literary critic Julia Kristeva, who believes that any given text exists in an active relationship with its cultural and historical background. She sees the text as bounded, in that it is created out of pre-existing texts (35). The author cannot generate a fully original text, as it is coded with all the ideologies that the author has acquired through the pre-existing texts (35). Therefore, a text is a compilation of their cultural and social background or textuality (36). Kristeva's approach to reading a text is similar to Jameson's reading of the second horizon of *The Political Unconscious*, the social level. Like Jameson, Kristeva sees the text as an ongoing cultural process of meaning generation (37). However, Jameson's approach is based on the assumption that all texts are created through an intertextual relationship with the class ideologies that pervade society.

The French literary critic Gérard Genette created the term *transtextuality*, as an expansion of Kristeva's original work. In Genette's conception of *transtextuality*, the concept of *intertextuality* denotes allusions to, plagiarisms of, and quotations from other texts (102). Under the banner of *transtextuality* Genette had created five main types called *architextuality*, *intertextuality*, *metatextuality*, *paratextuality*, and *hypertextuality*.

*Architextuality* can be defined, as to how a text is part of a genre (99). *Metatextuality* is when a text begins to comment on another text, (102). *Paratextuality* refers to all the texts that are located outside of the text and it includes *peritext* and *epitext* (103). *Peritext* refers to things such as titles, prefaces, back covers, etc (103). For a series like *Raised by Wolves*, it may refer to the episode descriptions found on HBO or the posters you would have found at bus stops around the time of the series release, advertising the forthcoming SF series. *Epitext* consists of texts such as interviews, reviews, and letters; texts that contribute to the discussion and meaning of the text outside of said text (103). Combined, *epitext*, and *peritext* make up the material that is subordinated under the term *paratext*. Thus, *paratext* consists of all the material that renders meaning to the text, without being incorporated into it.

*Hypertextuality* is the term from Genette's conception of *transtextuality* that I apply most in my analysis. *Hypertextuality* is used to denote the relationship between the *hypotext* and the *hypertext*. *Hypertext* refers to the text in focus. In my analysis, *Raised by Wolves* is the *hypertext*. *Hypotext* refers to the pre-existing texts that the *hypertext* somehow incorporates into its fabric (107). For example, the cyberpunk series *Altered Carbon* incorporates a character called Poe (Chris Conner), who is based on the popular culture conceptualisation of the 19th-century American poet Edgar Allan Poe, and it even incorporates some of his poems like *The Raven* (1845). This is done to incorporate the theme of death, as an opposition to the theme of eternal life. Through the relationship of *hypertextuality*, they incorporate Poe's culturally established persona as an anti-establishment person. Thus, his character, and the hotel he runs, becomes associated with a sense of opposition to the dominant class. The incorporation of a *hypotext* is used to expand on the meaning of the *hypertext*. However, the nuances of meaning found in the *hypertext* are determined by the reader's familiarity with the *hypotext*. Genette believed that all texts potentially are *hypertextual*, but that it is not always possible to find the *hypertext's hypotext* (111). So, there are certain limitations in analysing the *hypertextuality* of a text, as it falls upon the analyst to discover the *hypotexts*. Also, when you start to combine the meanings of several texts, you may risk destroying the original meaning of the *hypertext* (114). Therefore, I will deduce the key *hypotexts* of *Raised by Wolves* and deduce through the scope of Marxism, how they influence the meaning of the series. At the same time, I will be careful not to obscure the meaning of *Raised by Wolves*, by putting too heavy a focus on the presence of *hypertextuality*.

## Film Analysis Method.

I use the tools and terminology of film analysis, in my reading of *Raised by Wolves*. I do so, to create a fulfilling interpretation of what is being communicated through the audio-visual messages. In the analysis, I will analyse how sound, music, mise-en-scene, light, colours, and narrative work together to communicate meaning, which I will then analyse through the three horizons of *The Political Unconscious*. In the following paragraphs, I will clarify the terminology used for analysing mise-en-scene, sound, colours, and lighting. The terminology presented below is based on the book *Film Studies: An Introduction* (2010), by the American film scholar and author Ed Sikov. His book is a basic guide to the study of film, and it contains a sufficient outlining of the terminology, for the type of analysis I perform in this paper.

Before I present the terminology for film analysis, I will present the meaning of the terms diegetic v. nondiegetic. The two terms are used to determine whether something is part of the diegesis, which refers to the story world. Everything that can be seen and heard by the characters is part of the diegetic world (91). If there is a scene, where a radio is playing music, the music is part of the diegetic world. A lot of the music you hear in film and series is nondiegetic, as it is not something the characters can hear. Instead, it is there to influence the viewer's mood, making it nondiegetic as it cannot be heard within the story world.

Mise-en-scene is a French term, and it simply refers to what is seen (5). This means that it refers to everything in the frame, but it also refers to camera position and movement (5). An actor's performance is part of mise-en-scene, if an actor appears sad it is part of a broader attempt at communicating the meaning of the scene. The setting is part of mise-en-scene, the location and appearance of the set is an important part of the communicated message (8). Mise-en-scene also includes props, costumes, composition. The composition can be used to signify opposition or hierarchy and so can camera angle.

There are four different types of camera angles seen in the clips I analyse in this paper, the first one is an eye-level shot, where the camera is positioned at the same level as the character in focus (13). The second is a low-angle shot, where the camera is positioned, so that it looks up at the character, making him or her seem bigger (13). The third is called a high-angle shot, where the camera is looking down on the character in focus, making the character seem smaller (13). The fourth and final angle mentioned in the analysis is the birds-eye shot, where the camera is positioned in the highest angled possible (13). Thus, a character



can be made larger or smaller through the angle of the shot, making the more menacing or harmless depending on the angle.

Subject-camera distance is also one of the filmic tools that I analyse in this paper. Generally, the character's emotions gain greater weight, the closer the camera is to the person (10). In the analysis, I look at scenes that incorporate three different types of camera distance. The first type is called a close-up, which is when we only see the character's face, taking us close to the subject's emotional state (11). The second type is called a medium shot, which is when the character appears from the waist up (11). The third type is called a long shot, which is when the character appears from a distance, making it possible to see the subject and spatial setting (11).

Lighting is also part of *mise-en-scene*, and it is an important tool used for setting the mood in a scene (44). Brightly lit scenes can seem warm and relaxed, while darkly lit scenes may appear cold and clandestine, generating a sense of unease. Lighting can also be used to direct the viewer's focus on a specific subject, by illuminating one character more than others. Furthermore, lighting can be used to depict if it is night or day, thereby, signifying time. Colour is also used for setting a mood of a series (49). For example, if the picture is toned blue, it makes the scene seem colder.

There are three main types of sound used in film. Dialogue, which consists of the spoken words in film both the diegetic and the nondiegetic (78). The second type of sound is music, which is mostly used in an attempt to generate a certain mood (78). Lastly, sound effects consist of all other sounds, like the sound of a gunshot or a set of rattling keys (78). A sound is either synchronous or nonsynchronous. A sound is synchronous, when we hear it, as it is occurring in the scene. It is nonsynchronous when we hear a noise that is not occurring in the scene, this effect is mostly used to ease the transition from one scene to another (79). For example, if you have two scenes, you may hear the dialogue from the second scene, before the first scene has ended. Thus, the transition is eased, and the meaning of the first scene may be carried into the second scene. Like camera distance, sound can be used to bring us closer to or further away from what is happening in a scene (82). If the volume of a sound is low it seems further away, and when it is loud it comes off as close by (82).

I have several times used the terms scene and shot, but I have yet to specify what the two concepts are. A shot can be classified as a single sequence of film (8). The sequence has no cuts, and it is filmed on one camera. A scene is built through a series of

shots (8). A scene can be defined as a unified occurrence and will take place within a single spatial and temporal unit (94).

In the analysis, I will analyse the set-up of three episodes from the first season of *Raised by Wolves*, to uncover the conflicts of each episode and the series as a whole, I then uncover and interpret the unconscious antagonism that is imbedded into the series. I look at the set-up because it is here the episode's themes are presented to the viewer, therefore, the conflicts and contradictions incorporated in the show will be present here. The set-up presents what the theme and narrative are about in each episode (Gabold 12).

I have now presented the theoretical background, the historical background, and all aspects of my methodological approach, therefore, I will proceed to the analysis of *Raised by Wolves*.

## Analysis.

The aim of the analysis is to uncover the hidden antagonistic class discourses that are imbedded into the conflicts of *Raised by Wolves*. In the following three chapters, I analyse episodes one, three, and six, using Jameson's analytical method. After having analysed the three episodes, I discuss my findings before rendering my conclusion. I aim to contextualise the contradictions found in the text to contemporary society, in an endeavour to address contemporary issues deriving from class inequalities.

Firstly, I analyse the season intro found in the set-up of the first episode, when Mother (Amanda Collin) and Father (Abubakar Salim) travel to the new world. This is where we are told of Earth's destruction and the promise of a new beginning on Kepler 22b. In this chapter, I determine the theme of the series and begin the work of contextualising it to contemporary society. In the second chapter, I analyse the set-up of episode three, where Mother tells the Children the story of *The Three Little Pigs*. Here I analyse the dynamics of power seen in the scene, and I analyse the way that the fairy tale holds numerous meanings depending on the ideological perception. In the final chapter, I analyse the sixth episode, where Mother enters the simulated reality to live out her romantic fantasies, which I deduce to be a symbolic resolution to the problem of human predatoriness, which is the theme I focus on in the analysis.

## Chapter One: Champion's Tale.

In this chapter, I focus on the conflicts found in the set-up of the first episode of *Raised by Wolves*. My focus is on the conflicts found within the first 46 seconds of the episode. Within this time frame, a brief introduction to the series is given, and within that space, the set-up for the whole series is presented. I deduce that the series' intro contains a theme about predatoriness and a rejection of utopian narratives. I perform my analysis through a succession of analytical steps, to ensure a fulfilling reading of the text. First, I deduce, how the audio-visual message is communicated, to determine which conflicts are incorporated within it. I then analyse the conflicts through Jameson's three analytical circles to uncover the unconscious desires for social change that may pervade the text.

### Preliminary Analysis.

In the intro, the story of how the world has ended is conveyed to the audience through cinematic effects and the narration given by the character Champion (Winta McGrath). Champion begins his narration by saying: "We were the first, the pioneers, but we weren't scared", however, he does not directly say what they were the pioneers of. This is communicated through the animated visuals and the sound effects. As champion's monologue begins, the frame is pitch black and scratting radio sounds can be heard. These sounds of failed communication increase in volume, which creates the feeling that this is close to the viewer. The scratting noises then stop instantly, as they are replaced by the sound of an explosion that seems distant or muffled, which creates the feeling it is far of. A spherical explosion that greatly mimics the appearance of a nuclear blast appears in frame, just as the sound of an explosion can be heard. It is fair to assume that this explosion is supposed to signify the annihilation of Earth, as this is the catalysing event that has driven the protagonists onto their journey into space. The explosion is heard and seen from a distance, while the volume of the radio noises is louder, which gives the feeling that it is closer to the viewer. This indicates that the audience is being broad along with the space shuttle, seen in the first shot of the planet Kepler 22b. Thus, the narrative that is created so far is one about leaving behind the dystopic reality of a dying planet, onboard a spaceship with brave pioneers. There is a spatial opposition between Earth and Kepler 22b, and there is also a temporal opposition between the past and the present.

This is Champion's story, or rather, it is his retelling of a narrative he does not know to be factual. This is likely why the intro is animated in a way that makes it look like drawings; it resembles the drawings the children have drawn on the walls inside their home, which are seen later in the episode. The colours they have used for their drawings are black and yellow, just like the colours used in the animated intro. It is a children's story or a fairy tale. Thus, there is an ontological opposition between fact and fiction, depicted in the contradiction between Champion's romanticised tale and the factual occurrences surrounding Earth's end.

Champion continues his monologue by saying: "We knew that no matter what happened, Mother and Father would always keep us safe". As Champion is saying this, the frame cuts from the long-distanced shot of an exploding Earth to a long-distanced shot of Kepler 22b, on which the sun is rising. Champion is relaying the narrative of them leaving behind the old world in favour of a new world, where everything is alright, as Mother and Father will keep him and his siblings safe. Unfortunately for Champion, his narrative is contested by the sound, colour, and nondiegetic text used in the intro.

During Champion's monologue, the nondiegetic sound of music can be heard playing in each shot. It is likely either pedal point music or drone music, and it tries to induce a sense of incoming danger. The use of half-tones makes it seem unbalanced, which serves to generate the effect of unease. Champion's narrative about being kept safe is contradicted by the eerie music. The set-up is supposed to indicate which genre the audience is about to dive into, and it might be assumed the genre is horror, had the visual frame not depicted occurrences in space. This is an ontological opposition between genres, which attempts to generate the uncanny feeling.

The colours used in the opening animation are yellow and black, which is the opposition between light and darkness, making the whole intro a visual contradiction. Light and darkness may as well be the conflict between good and evil, which may likely be one of the oldest conceptions of binary conflict. Thus, the visual aspect of the opening intro signals an ontological opposition of light and darkness.

Apart from the colours, there is another visual cue that challenges the factuality of Champion's narration. At the exact moment, Champion says: "We knew that no matter what happened, Mother and Father would always keep us safe", the nondiegetic text reading *Raised by Wolves* appears on the screen. The title indicates that they are not being raised by loving protectors but instead by predators, who are not going to keep them safe, indicating another ontological opposition.

However, the issue of the predatorial parents is not the only thing that is being depicted as conflictual in the series intro, more importantly, the intro depicts the conflict bound to utopian narratives as solutions. The narrative depicted through the shots described above is a utopian one. The world is dying, and the solution is to travel to a new world and continue there. This fictional new environment is named after an actual planet called Kepler 22b, which according to NASA is placed in a habitual zone in relation to its star (Dunbar). This does not mean that humans can travel and live there, but it adds to a narrative of potential human expansion into space. The series' utopian narrative is through *intertextuality* connected to a contemporary utopian narrative regarding the possibility of planetary colonisation. Thus, on the narrative level, the text presents a reality, where Earth is incapable of supplying humanity with the necessary requirements for the continued sustainment of life. The solution presented is to leave Earth for a different planet like Kepler 22b, however, this utopian narrative is imbedded with opposition.

My analysis of the opening set-up has revealed that the numerous contradictions are used to depict the two main themes of the series, namely, predatoriness and ideological narratives.

#### The Political Horizon.

On the political horizon, the allegorical reading of Earth's destruction presents several interpretations, however, when I perform these allegorical readings, I must present a convincing contextualisation for the link between text and contemporary society to come across. Furthermore, I have to limit myself, not contextualise too much, as overdoing it would dilute the critiques I present. The destruction of the Earth can be interpreted as deriving from war, as it is in the series, or it can be read as destruction brought about due to climate change or overpopulation. The important fact is that it can be read as an inhabitability brought on by human activity, thereby, being an allegory of the limitations for our world. The dystopian narrative represents a contemporary diagnosis of Earth's finite limitations concerning its capacity for humanity regarding population or resource usage. The narrative shows a contradiction between the finite and the infinite, which is depicted through the spatial opposition of the old and new world. Thus, the symbolic resolution would be the utopian narrative of infinite possibilities, represented in the new world and the new resources laid bare for human exploitation. Kepler 22b would be the narrative's symbolic resolution to the conflict of finite resources, however, it was uncovered earlier that cinematic sound effects and the use of colours indicate an antagonism towards the factuality of this solution. It seems

the series' form has an imbedded rejection of this solution. It should be made clear, that the symbolic solution is still there, as they do travel to the new planet, yet the contradictions imbedded into the form seem to be an expression of a rejection of this solution.

This may be a symptom of contemporary cynicism. Jameson did in a 2014 interview state that he believes the world has become more cynical, as everyone knew what the score was (Baumbach et al. 145). Meaning, the subordinate class had lost the class struggle, leading to the cynicism that can now be found in contemporary texts. This is possibly why the solution is not as romantic, as it may have been in earlier texts. Jameson is referring to the fact that the Western world became subsumed into the third wave of capitalism, which some believed meant the end of history, as we had now reached the last stage of capitalism. Thus, it seems the Marxist revolution will not occur after all, as capitalism now dominates the world, largely unopposed by different modes of production. Therefore, Jameson believes the cynicism found in cultural texts derives from the unconscious bitterness over the failure to overcome capitalism.

Mother and Father are presented by Campion as benevolent custodians, but through the audio-visual effects, it is inferred that the children's security is compromised by the fact that they are cared for by predators. Campion is repeating a narrative that serves to secure Mother and Father's authoritarian role. I read the androids as a representation of a predatorial ruling class, and the narrative they have given Campion is one they have installed in him to secure their dominant position. Thus, the intro is an allegory of how a ruling class will perpetuate a narrative to secure its position. The narrative given is one where everything will be okay if the ruling class is in charge and the existing hierarchy is kept in place. The conflict is between the children, who have placed their trust in Mother and Father, and the androids with their predatory nature. This is the deeper conflict found in the intro, yet there is no immediate resolution in the opening scene or the first season. It is part of the family theme incorporated into each episode, and it does not as such get resolved in the first season of the series. When the two themes are looked at combined, the political horizon becomes an allegory of how a predatorial ruling class will create narratives to legitimise their position, while a utopian master narrative both drives and disrupts society.

The Social Horizon.

On the social level, I focus my analysis on the smallest intelligible unit of class antagonism, which is the ideologeme. The ideologeme containing the antagonistic discourse between classes is in the intro located within the contradictions in form. The utopian narrative

becomes bleak and the trust in the custodians is questioned when the visual genre characteristics of SF are combined with music typically found in horror films. The colours are used to visualise a binary conflict and the musical effects work to undermine the ideology of the dominant order.

The ideological narrative that is challenged here is the inherently utopian belief in infinite growth. Now, this narrative of exhausting nature's resources for the benefit of humanity pervades both neoliberal and Marxist ideologies, which means the series is rejecting ideological narratives of both Marxism and neoliberalism. The narrative is used to justify the excessive spending of natural resources. Thus, the expression of antagonism towards the narrative of using Earth to its limits and then travel to Kepler 22b is an antagonism, towards the ideological belief in unlimited growth and expansion. I read the scene as an expression of antagonistic class discourse, as it is a rejection of the ideological narrative used to legitimise and perpetuate the neoliberal ideology. However, it should be noted that the unlimited use of resources is also an ideological tenet in Marxism, so the scene is not advocating it as an alternative. Furthermore, this example displays, how narratives can be used and directed in almost any direction.

Within the same ideologeme, there is a clear contradiction between the ruling and subordinate class, expressed through the antagonism towards the idea that Mother and Father will keep the children safe. This may be a symptom of contemporary antagonism between subordinate and ruling class. The antagonistic class discourse may derive from several different inequalities, one of them might be the development in wages through the last 40 years. The average wage has stagnated in the US, barely keeping up with inflation, while the top one percent now take home more than 20 percent of aggregate wealth, whereas they only took home 10 percent in the 1970s (Ehrenreich 10). Such a disproportionate development could surely be the cause for antagonism between classes. This is an example of how the cultural artefact possesses a covert antagonism towards the dominant class. The scene was likely intended to foreshadow the impending dangers that *Campion* is about to face, but at the same time, it portrays the way in which the dominant class and subordinate class stand in opposition to each other.

There is a dualistic commentary on the contemporary classes found in the title that appears when *Campion* says they will be kept safe. The title can refer to the dominant class and its predatorial nature, thereby, being a critique of said class. At the same time, the phrase “raised by wolves” is an idiom used to point out a person’s social ineptitude. The androids raise the children to be inept, creating disadvantages built into their social abilities

by raising them in isolation from the rest of humanity. The US government has in the last four decades been actively combating the public's efforts made to protect itself against the problems deriving from the deregulated market, by increasing its hostility towards unions and deliberately breaking up strikes, as the Reagan administration did in 1981 when they broke-up the air traffic controllers' strike (Ehrenreich 31). The workers of the US used to find strength in numbers by unionising, but various changes to American law made it possible for the businesses to fragment their workers into different groupings, separating them from each other. For example, The Internal Revenue Service allowed companies to categorise their workforce into various categories like independent contractors, part-time workers, interns, and supervisors. Thereby, the workers became isolated from each other, and they were no longer protected by the National Labor Relations Board, which was otherwise meant to protect the rights of private sector employees (Ehrenreich 31).

There is another aspect to the meaning of the idiom. On the narrative level, the idiomatic meaning refers to the children being raised socially inept by the two androids. On the social horizon, it can be read as an expression of antagonism towards the dominant ideology and the way in which it naturalises itself and alienates people from the social. The dominant ideology in its purest form perpetuates the belief that people who are financially challenged or right out destitute are so as a result of their economic ineptitude. Thus, the ideology naturalises a person's belief that he or she may simply be born without ability, while their perceived incompetence may, in reality, derive from disadvantageous economic conditions. The title expresses antagonism both towards the predatoriness of the ruling class and towards the dominant ideology and the way it perpetuates and naturalises class inequalities.

Thus, on the social horizon, I have found that the series' intro contains an expression of an antagonistic discourse regarding the way the dominant ideology naturalises itself. Secondly, there is antagonism towards the dominant class and the method by which it maintains its dominant position.

#### The Historical Horizon.

On the historical horizon, I look for symptoms of different modes of production that stand in opposition to each other. In the narrative, there are clear references to space exploration, and it is easy to think of Elon Musk and the company SpaceX, a commercial spaceflight endeavour he founded in 2002. Programs for space travel and exploration are a big industry, and the Apollo program alone costs more than 150 billion dollars (Seedhouse 4) Programs for



space travel are not uniquely connected to third wave capitalism, as they originated during the second wave. However, the ideological narrative of limitlessness is a product of the contemporary mode of production, where limitations and regulations are seen as oppressive. Furthermore, during the second wave of capitalism, endeavours towards space exploration were an ideological struggle between the US and the USSR, when the Marxist and capitalist ideologies competed for superiority. Thus, space programs were a shared code in which the two ideologies and modes of production could express their antagonism towards each other. However, that struggle has now ended, as capitalism has won, thereby, the allusion to spaceflight found in the series can be seen as an assertion of dominance by the contemporary mode of production. At the same time, it refers to the war between modes of production that occurred during the cold war. This fact is further supported through the visual representation of Earth's destruction, as the explosion mimics a mushroom cloud, a shape that is commonly associated with the nuclear bomb. This alludes to the period of second wave capitalism; the intro contains expressions of both the second wave period and third wave period of capitalism.

The analysed example also contains a nostalgic throwback to a much earlier mode of production. Campion's naïve monologue resembles the fairy tale narratives that pervaded during the feudalistic mode of production and the narratives found in Romanticism. Romanticism emphasises the irrational and imaginative and is about the subject's experience ("Romanticism" Britannica.com), which mimics Campion's narration and the overly positive naivety of it. In Jameson's view, Romanticism was born from a cultural revolution originating in antagonism towards the ideology of enlightenment and capitalism as the dominant mode of production (Fry 243). Romanticism is a throwback to the feudalistic mode of production. It should not be interpreted as a desire for a return to feudalism, but rather it is there as an unconscious reminder that there are other approaches than capitalism. This nostalgia should through Jameson's scope be read as a socially unconscious expression of desire for a revolution that would topple the dominant mode of production. The same goes for the period of second wave capitalism. The symptoms of second wave capitalism found in the series should not be interpreted as a cultural desire for a return to said mode of production. In Jameson's view, it should instead be seen as the same type of nostalgia found in romanticism, as it is an expression of a utopian desire for revolution.

This perception of the nostalgia found within the cultural artefact raises a new issue. I deduced earlier that the intro contains a rejection of utopian narratives, and Campion's monologue is likewise rejected by the ominous music and the conflicting colours.

The form of nostalgia is present in the text, so arguably there is still a revolutionary desire for change attached to said nostalgia, but it seems the utopian aspect is being rejected. Thus, it is not only the capitalist utopia that is being denied but also the utopian narrative of Marxism. The reading becomes vulgar if the rejection of utopia is read as a sole rejection of the capitalist utopia and not also as a rejection of Marxist utopia. Therefore, if this analysis is to maintain any credibility, both narratives must be seen as rejected by the social unconscious.

The rejection of utopia may be a symptom of the cultural cynicism discussed earlier. Jameson might argue that this cynicism is just another symptom of antagonism towards third wave capitalism and that it is an expression of bitterness. Another interpretation is that it is a rejection of grand narratives and unilateral thinking altogether. It is impossible to say anything definitive about this potential rejection of grand narratives at this stage of the analysis, therefore, the discussion of utopia will be continued, once more of the series has been analysed.

#### Findings in Chapter One.

I found the utopian narrative of infiniteness, expressed through the spatial and temporal opposition of the old and new world. However, this narrative is rejected, which is either a symptom of postmodernism or cultural cynicism deriving from capitalism's victory.

The intro contains an example of antagonistic class discourse. I have found that the series' intro contains an antagonism towards the dominant ideology of neoliberalism, the predatoriness it encourages, and towards the docility, its grand narrative instils in people. The idea that ability is what determines one's place in society legitimises the hegemonic order, thereby, the citizens are being raised by wolves.

Finally, it is visible that the text contains expressions of an unconscious desire for change, regarding the dominant mode of production. However, on the historical level, there were not found any expressions of antagonism towards the way in which the dominant mode of production exercises its dominance over other modes of production, as was found in the reading of *Colony*. This is likely because the analytical example presented in the theory section took a broad approach to create a generalised idea of how the method functions, while the analysis here is performed on a much smaller unit.

## Chapter Two: The Three Little Pigs.

In the second chapter, I analyse the set-up of episode three called *Virtual Faith*, where Mother tells the story of *The Three Little Pigs* to Campion and the five Mithraic children. I deduce that the third episode is about the ontological opposition between predator and caregiver found in Mother, which I then contextualise to the healthcare system in the US. The analysis is performed in the same manner as before, where I first uncover the oppositions and contradictions, whereafter I analyse them through Jameson's concentric circles. The set-up for episode three is longer than the intro from the first episode, therefore, it contains numerous contradictions and opposition. However, there are far too many to incorporate all of them. Therefore, I will only analyse the contradictions that relate to the theme of predatorial custodians which were one of the two main themes found in the intro of the series.

### Preliminary Analysis.

The episode begins at their homestead, where the androids and the six children live. The picture is toned blue making it seem dark and cold, and the long shadows combined with the dark colours suggest that it is early morning, meaning the third episode picks up right after the attack at the end of the last episode. There is a temporal opposition between night and day visible in the representation of the night attack juxtaposed to the subsequent morning, which is a continuation of the binary light and darkness opposition seen in the series intro, where it was also used in the depiction of the temporal opposition between past and present events. Furthermore, the blueness is added as an attempt to set the mood for the episode as cold and unwelcoming. Furthermore, we hear nondiegetic music, which belongs to a music scale called the Phrygian dominant scale. This is a scale that is traditionally heard in geographical areas like the Middle East (Manuel 96), which creates an *intertextual* allusion to that region. The series incorporates numerous biblical tales, the music is likely there to reinforce the audience's mental associations between the biblical narrative and the Middle East. I will explore these *intertextual* allusions further in the next chapter.

Farther is seen contemplating Mother's newfound talent for violence. He and Mother had lived together for thirteen years, where Mother's only function had been the nurturing role of motherhood. Now, she has become filled with an oppositional dualism, as she has discovered her true nature. She is an extremely lethal weapon built by the Mithraic

believers to kill Atheists, yet now she has been programmed to nurture the Atheist children, making her full of opposition. Firstly, there is an ontological opposition between the Atheists and the Mithraic. Secondly, there is a conflict of interests between Mother's written maternity code, and her primordial instinct as a war machine. Mother is both a life-giver and a death-bringer, which makes her an existential opposition between life and death. This correlates well with her being the wolf, as she is the children's caregiver, while simultaneously being a danger to them.

Inside the house, you can hear the diegetic sound effect of a crackling fire, and the blue tone is gone, which makes the inside seem less cold. However, the scene is still dark, as there is only a small amount of light in the room which shines through the open ceiling at the centre of the room. Again, we have the opposition between light and darkness, which is here used to illustrate the conflict between Mother and the children. The composition in the *mise-en-scene* is also communicating the divide between them. Mother is at the centre, while they are at the sides. This conflict contains ontological oppositions: Machine v. human, Atheists v. Mithraic. Also, there are existential oppositions regarding their ages, in the android contra the children we see the adults v. children opposition, and in between the children, there are different ages, which is partly what signifies their position in the social hierarchy.

Mother is in charge, and she repeatedly uses the children against each other to reassure her dominant position. When discussing how to stay safe against the newly encountered predators, Mother says: "With the right amount of preparation, one can defend against any threat." Hunter (Ethan Hazzard) counters: "That isn't necessarily true. Sometimes it's better to just leave, you know." This challenges Mother's narrative, and she responds: "And we will. In time, we'll start our journey to the tropical zone. But we can't leave until Tempest has given birth." Thus, she uses Tempest's (Jordan Loughran) pregnancy as an excuse for staying put. Also, when Champion says that they do not want to hear about *The Three Little Pigs*, she says: "Nonsense, Champion. You used to love this story." Thereby, she uses Champion as social proof for the story's value. Furthermore, when Champion expresses defiance towards Mother, she scolds him saying: "That's enough! You're being dishonest and disrespectful, and you're setting a bad example for your new friends." In doing so, she is using the social space as a way of keeping Champion from challenging her position. Thus, the social space is a place of opposition as well.

Mother telling the story of *The Three Little Pigs* is arguably the most interesting part of episode three. She attempts to use the story as a way of strengthening the validity of

her position, as she wants them all to stay at their current physical location. Like *Campion's* tale, *The Three Little Pigs* is a fairy tale, which carries a rather positive message. However, the monologue is contradicted through the *mise-en-scene*, the sound effects, and the use of colours, just like *Campion's* opening monologue.

Clearly, Mother attempts to use the fairy tale as a way of explaining their predicament, saying they should build perimeter fortifications to keep the predators out. She appears to be struggling with her duality in this scene. She mostly talks to the children in a soft voice while smiling, but the smile seems unnatural. Her eyes are not showing emotions of happiness, they are just staring emptily at the children. When she experiences too much reluctance, she shouts and loses her temper, like she did when *Campion* defied her. Her body language is tense, and she seems to be on edge. When we hear the sound effect of the creaking roof, Mother instantly jerks her head, turning her gaze towards the sound, suggesting she is hyperaware of her surroundings. She is clenched up, when she tells the fairy tale, completely stiff, hands deliberately placed on her thighs, which all suggests she is attempting to control herself and her body movements. The scene is about control. Mother both attempts to control herself and the children. The self-control is about hiding her predatoriness. She is the wolf, and children are the little pigs. She is hyperaware like a wolf on the hunt, her eyes are fixed on the prey, and she attempts to hide this fact from the children through self-control. Her behaviour is unnerving, and it is part of the *mise-en-scene* that signals she is the danger. Also, as she tells the story, the camera slowly zooms from a medium shot of Mother and into a close-up, which brings us closer to her. Nondiegetic music with the same ominous use of half-tones as the music from the intro begins to play, which is part of an attempt to signal danger. When she finishes the story, she blows at the children, as if she were the wolf. These examples serve to contradict the narrative of the fairy tale, just as the intro was contradicted. She warns of wolves, but she is the wolf. Thus, we have a contradiction between fact and fiction, story v. reality or history as Jameson would put it.

To summarise, I have uncovered spatial contradictions regarding inside and outside, which denotes opposition between Mother and Father. There is also a spatial contradiction between their homestead and the potential move to the south, which is part of the contradiction between Mother and the children. The spatial contradiction holds similarities to the opposition seen in the intro, where they move from one world to another. There is a temporal opposition between night and day, which signifies the same kind of binary contradiction between light and darkness seen in the intro. This visual binary contradiction was used to depict the opposition between Mother, who is in charge, and the

children. This contradiction is enhanced further through the ontological opposition of machine v. human and the existential opposition of old against young. Lastly, I uncovered that the conflict of Mother's predatoriness v. her responsibility as a caregiver is depicted through the existential opposition of life and death and the ontological opposition of predator v. prey. Thus, we see a continuation of the predatorial theme, however, the spatial opposition does not signify the utopian narrative of plenty found in the previous chapter. Instead, it is part of a narrative used to challenge Mother's dominant position.

#### The Political Horizon.

On the political horizon, the narrative is about conflict, and we see that there are both binary oppositions and contradictions of deeper complexity. There is a clear ontological contradiction between the androids and the humans. There is also the existential contradiction between being young and being old.

The ontological contradiction creates a binary opposition between androids and humans, between dominant class and subordinate class. In the existential opposition, age is used to signify characters' position within the social hierarchy found in the Atheist community. Apart from being machines, they distinguish themselves from the humans by being adults, which is the second way in which their dominance is expressed. Therefore, Mother's insistence on telling the fairy tale is a reassertion of the perception that they are children, and she is the adult and the natural authority. Hence, her telling the tale is a way of legitimising her position to them. When she scolds Campion, saying he is setting a bad example, she is communicating that it is her role to institute manners and socialise the children, thereby, implying they have not surpassed the phase in life where they need parenting. This continues the theme found in the idiom raised by wolves discussed in the last chapter, as she is perpetuating the idea that they are inept, justifying her role as the responsible custodian. She needs to deploy strategies like this if, she wants to keep her dominant position, which is the second aspect of the title *Raise by Wolves*. It should not be interpreted as if she is going to eat them, but you can interpret them as a source of nourishment. Without the children, she loses her dominant position, which she cannot abide hence the wolf metaphor.

In the first episode, Mother only took five of the many children aboard the Ark, before crashing it and killing almost all the Mithraic and the remaining children. Clearly, she does not care about protecting all children, as she killed most of them. She does not care about what the children want, as she categorically refuses to acknowledge any of their

arguments. She cares about maintaining her role as a mother and the dominant position that comes with it, and she attempts to do so by instilling the fear of the big bad wolf.

The androids have the highest position in the dominance hierarchy found at their homestead, but the hierarchy among the children is also interesting to look at. The children are of different ages, though we do not know exactly how old they are. Hunter and Tempest seem to be the oldest, they are certainly the most assertive of the group. Vita (Ivy Young) and Paul (Felix Jamieson) are low in the social hierarchy. Vita is the youngest, and she needs to be comforted by Holly (Aasihya Shah) during the whole scene. Paul is depicted as small and framed twice in high-angle shots.

Here I interpret their internal group hierarchy as an interpretive model for understanding the stratification of classes found in contemporary society. Quite fittingly, there are six children and Mother, and the GBCS found that there are seven classes in the UK today. This scene helps illustrate, how the Marxist binary class perception can be used to interpret a society with multiple classes. In this allegory, the children each represent one of the six classes: Established middle class, technical middle class, new affluent workers, traditional working class, emergent service workers, and the precariat. It is not important which is which, the important thing is that there are different groups who all contest with each other over position. This is an allegory depicting how there is a dominant class and a subordinate class, and within the subordinate class, there are subcategories. I must clarify that I am not suggesting that the seven characters directly represent the classes presented by the GBCS, but that they represent the complexity of a dominance hierarchy. I unify all the subordinate classes against the dominant class and create a binary contradiction. I can justify this because I differentiate between the group that actively own a part of the contemporary mode of production v. those who do not. Those who control the economic material that shapes our history and those who do have no say.

I will now contextualise the allegorical reading, I have performed here, to the contemporary issue of healthcare in the US. I have presented my reading as an allegory of a predatory dominant class that prey on the subordinate class for its own gain, where it does so under the guise of keeping them safe from potential dangers. There is a contradiction in Mother's core, she both is charged with providing for them, but also needs to feed off them to sustain herself. Also, in her dualism, there is an opposition of life and death. Therefore, I find it fitting to contextualise this to an industry concerned with life and death, where there is a conflict of interest between the predatory and the caregiving. The healthcare system in the US is meant to keep people alive and well, and it has for many years been a contentious issue.

The US has the most expensive healthcare service in the world, and in 2019 they spend \$3.8 trillion on healthcare. This means the US as a nation spent 17.7 percent of its GDP on healthcare, which is the equivalent of \$11,582 per person (National Health Expenditure Data cms.gov). That is a lot of money, yet it turns out having the most expensive system in the world does not guarantee the best care. Medical malpractice is the third leading cause of death in the US (Ehrenreich 46), and a 2013 study found that one in three Americans skip medical treatments and follow-ups due to the high cost of healthcare (Ehrenreich 43). The US has the highest rate of avoidable deaths among Western nations. In 2016, 112 out of 100,000 Americans died from avoidable health conditions, while in Germany, which is the second-highest-ranking Western nation regarding deaths due to malpractice, only 86 out of 100,000 citizens died from preventable conditions (Tikkanen and Abrams). In 2016, Germany spent 11.2% of its GDP on healthcare, while the US spent 16.9% (Tikkanen and Abrams). Arguably, the US is spending more on less. The biggest difference between the US healthcare system compared to Germany is how much private spending is costing their citizens. In 2018, the US government spent \$4,993 per capita on healthcare, while Germany spent \$5,056 per capita, which is slightly more (Tikkanen and Abrams). However, that same year, the US private spending amounted to \$4,092 per capita, while the Germans spent a mere \$738 (Tikkanen and Abrams). The biggest difference between America and other Western countries is its massive private healthcare industry, which seems not to be in the best interests of American citizens, as it is both more costly and generally provides a poorer level of care. Thus, the US private healthcare industry is predatory, in that it costs Americans more than necessary while providing a lower level of care than other nations.

President Barrack Obama attempted to combat these issues by instituting the Affordable Care Act (ACA), which was aimed at helping the citizens with the lowest incomes. However, Donald Trump wanted to overturn the ACA, and even though he was not elected for a second term, there are still powerful forces trying to repeal it. Fear is one of the ways, in which American politicians attempt to create antagonism towards the ACA, and any other attempts at improving the healthcare sector. Those opposed to the ACA would at times refer to it as the “job killer”, inciting fears concerning unemployment among the public. The argument was that companies would lay off workers, to balance out the losses they would suffer from having to pay for part of the employees’ health insurance. It was particularly part-time employees, who allegedly would suffer the consequences. There was a decline in part-time employment, however, part-time employment was already in a decline when the ACA was implemented. When the natural decline is accounted for, the ACA proved to make no



significant change to employment (Moriya et al.). This is an example of how fear mongering is used as a way of making the subordinate class act against its interest, just as Mother uses fear as a means of maintaining the status quo in *Raised by Wolves*.

To summarise, my analysis of the first horizon has found that the set-up of episode three contains an allegory for a self-serving predatorial dominant class, which uses fear to keep the subordinate class in its place. Furthermore, I found that the ontological opposition of human v. machine denotes dominant v. subordinate class in the scene, and the existential oppositions found within age differences were used to portray the complexity of a power dynamic. The conflict in the scene is between the irreconcilable demands of contradicting classes. Again, there is no symbolic resolution in the set-up, unless we read the magical fairy tale of *The Three Little Pigs* as the symbolic solution. However, like Campion's tale, the story of *The Three Little Pigs* is told with great antagonism, and everything hopeful and magical about it is rejected.

#### The Social Horizon.

The ideologeme is found in the irreconcilable demands of the dominant and subordinate class. I have deduced that the conflict between the children and Mother is inherently about dominance and class privileges, but the struggle is expressed through religious master codes of Atheists v. the Mithraic. Mother is trying to perpetuate her truth, where she is their protector, and to her, the story of *The Three Little Pigs* carries a positive message as it validifies her position. However, to the children the story holds a negative message, as in their eyes the wolf is already among them, therefore, *The Three Little Pigs* is an ideologeme that contains antagonistic class discourse of irreconcilable demands. Both the children and Mother agree that there is a wolf, yet they disagree on where the wolf is found. The same can be said about a concept such as equality, which ultimately is the aim of both Marxism and neoliberalism. However, the two ideologies disagree on what the wolf looks like. To put it crudely, in traditional Marxism equality means equality of outcome, while the neoliberals believe equality means equality of opportunity. Both ideologies seek a final mode of production that they believe will create total equality, but their perceptions of what equality means are different.

In a similar way, *The Three Little Pigs* holds a dualistic meaning in that the wolf denotes danger, yet there are opposing ideas as to where the wolf is found. To the Mithraic Mother is the wolf, and to the Atheists, it is the four-legged intruders. Their perception of the wolf is defined by their ideological adherences. The Mithraic sees their

enemy as the entity that is keeping them out of power, and the Atheists try to project enemy onto whatever entity that will keep them in power, but in the end, they are both fitting for control of the same hegemonic system, where one group gets to exercise privileges over the other.

There is another wolf in the series. I am referring to Marcus (Travis Fimmel) or Caleb (Jack Hawkins), the name he carried before he stole the identity of a Mithraic captain. Marcus is the big bad wolf found among the Mithraic, and he is the driving force towards returning the children to them. Marcus is a wolf in sheep's clothing. Throughout the series he switches side between the two ideologies, he assumes another man's identity and steals his child, and he says and does whatever he needs to get the children. His motivation for returning the children originally seems to derive from his affection towards Paul, but in the end, all he is concerned with is his position as ruler of the Mithraic. So, both groupings are predatorial in their search for control over the children, which I have deduced to represent the subordinate class in this scene.

The Republican and the Democratic party are two groupings in contemporary society fighting for the privilege of being the dominant class in the hegemonic system of third wave capitalism. They are the manifestation of the conscious political struggle in the US today, and evidence of the fact that little change or reform happens without a cultural revolution born from a change in the mode of production. The parties battle each other on the political stage, but as I presented in the historical background section, they are fighting for the same thing in terms of mode of production, as both parties have taken an active role in privatising the US and perpetuating the neoliberal ideology. Thus, I present a reading of the Mithraic and the Atheists' contention as an allegory of the struggle for control in contemporary society. Two groups crying wolf, pointing their finger at the other, in an endless struggle for control over the means to dominate. In Jameson's theory, this display of the futility of an endless struggle is a symptom of the unconscious social desire for change, and he would likely say that a Marxist revolution is the only way of ending the oppressiveness of the dominant mode of production and the hegemonic order.

To summarise, I have through my analysis of the social horizon uncovered that the scene, where we are told the story of *The Three Little Pigs*, represents the way in which the two biggest political parties in America battle for control of the system without introducing significant changes. It is not as if there are no forces that try to combat deregulation and privatisation, I just pointed out on the first level that the Obama administration tried to introduce a healthcare system that would grant health insurance to a

greater number of the poorest in America. However, they do not effectively combat the way in which economic incentives motivate corporations to exploit people, as they do in the healthcare sector maximise their profits.

Earlier, I compared the American health industry to the German, where I showed how private spending in the US accounts for around 40% of all health care spending. Germany's healthcare system is a multi-payer system and not a single-payer system, but it is government regulated, ensuring better coverage for its citizens. Thus, I make the argument that collective regulations manifested in the form of the state are preferable to private control of the health industry, as there is a clear connection between the private model and the lower coverage and care provided. I then continue my critique of contemporary society, by remarking that the political leadership in the US has been ineffectual in combating the development of deregulation and privatisation seen in the last four decades.

#### The Historical Horizon.

I interpret the ontological opposition between human and machine, as the opposition between second and third wave capitalism as the mode of production. The human represents the second wave when the workers physically participated in the production of goods, though their active role had been diminished compared to the first wave of industrial capitalism. The third wave is represented through the androids, which represent the high-technological mode of production that dominates today, where most of the production of physical goods in the US is done by machines. This has resulted in a development, where unskilled labourers have become largely redundant and replaceable, as the need for and value of unskilled work has diminished. This development combined with the dismantlement of unions is likely part of why wages in the US have not kept up with the increase in productivity, as I discussed in my chapter on the historical background.

In saying the androids represent the contemporary base and superstructure, Father comes to represent the part of society that has lost value. He is depicted as separate from the rest of the group, and Father feeling useless is a reoccurring motif in *Raised by Wolves*. Factory work was generally displaced from America and into less developed countries like China, which are now displacing industrial manufacturing to Africa, which meant the labour force of the factories had to find employment elsewhere. This has led to the rise of the service industry which is now the dominant sector for unskilled labourers. Therefore, Father represents the cultural feeling of alienation from the means of production, as many workers today are no longer part of industries that generate wealth. Again, this

expression of despair is not a call for a return to the second wave, but an expression of antagonism towards the continued development that detaches the workers from the means of production, which results in increased alienation. The devaluation allowed for the stagnation in wages.

In the set-up of episode three, we again see an expression of antagonism towards the dominant mode of production, which is manifested in the form of the nostalgia found in the fairy tale. In the first chapter, I found that the fairy tale expressed antagonism towards the utopian narrative of infiniteness. Here, I argue that the fairy tale expresses antagonism towards the futility of contemporary political struggles, as I discussed earlier. At this stage, I will conclude that the fairy tale narratives and the antagonism bound to them are expressions of antagonism towards the contemporary ideological narratives that pervade today. Thus, the series contains antagonism towards the narrative of infiniteness and towards the way contemporary political narratives fail to generate actual change in society. *The Three Little Pigs* represents the opposition between fact and fiction. Fiction represents the way political narratives fail to address the factual, which is the reality of social changes brought on by the changes in the mode of production.

To summarise the analysis of the historical horizon, I found that the ontological opposition of human v. machine represents the contradiction between second and third wave capitalism. I deduced that Father's separation from the group is a representation of the alienation from the social, as the contemporary mode of production further distances the subordinate class from the way wealth is generated. Lastly, I found that the fairy tale both expresses a longing for a change in the mode of production, while at the same time representing the way in which ideologies find different meanings in narratives.

#### Findings in Chapter Two.

I found that Mother's dualism contains the main conflict of episode three, which is the contradiction between her programmed directive for caregiving v. her primordial instinct as a weapon of war. Thus, we see a continuation of the predatorial theme presented in the first episode.

I deduced that the scene can be read as an allegory for how a dominant class maintains its position over the subordinate one through fear-inducing narratives, furthermore, I found that the complex power dynamic can be boiled down into two classes. Once again, the fairy tale was accompanied by cynicism and antagonism, which I will explore further, once I have presented my findings of the final analytical chapter.

On the social level, I found that Mother's contradicting directives of caregiving and predatoriness could be read as an allegory for the privatised healthcare system of the US, where there is an inherent conflict of interest in the healthcare model. The search for profits has created a system, where Americans pay far more for their healthcare system than any other country. I did so, as part of a critique of the American government's ineffectiveness at combating private industries, which is part of the neoliberal development seen in the last 40 years.

Lastly, I found that the ontological opposition of human v. machine represents the contradiction between the second and third wave of capitalism, and the technological developments and changes had led to a higher alienation among the subordinate class.

### Chapter Three: Original Sin.

In this third and final chapter of the analysis, I analyse the set-up of the sixth episode of *Raised by Wolves* called *Lost Paradise*. In this chapter, I uncover that the series' incorporation of *transtextuality* turns the predatorial theme into a commentary on the competitive and self-serving aspect of humans, saying it has always pervaded Western civilisation. I then contextualise this to the ideology of neoliberalism, and I make the argument that the text contains symptoms of an unconscious desire for a regulating force in society to countervail the exploitive nature of private industries. After this last chapter, I will summarise the overall findings, then discuss my findings, before I conclude my analysis.

#### Preliminary Analysis.

The episode begins with a medium shot of Mother, who is about to embark on her journey to Kepler 22b. The picture is again toned blue, making it seem dark and cold in an attempt to set a morose mood in the scene. The same cold and gloomy mood, that the creators of the series have tried to instil in the audience during every scene on Earth. This is likely connected to the theme of dystopia, as our planet generally comes to represent a feeling of hopelessness throughout the series. The nondiegetic music heard in this scene is called Cadence, and it denotes the end of a musical phrase (DeVoto 96). Thus, the music helps to signify that we are experiencing the end of something, which is the end of the old world in this scene. There is a spatial opposition between the old world and the new world. The old world is portrayed as dystopian, but the new world is not portrayed as utopian, it is rather a continuation of the struggles seen in the old world, which means it does not bode well for their new Eden. Thus,

the spatial opposition represents a rejection of utopia, as it did in the first chapter. The contradiction between the old and new world is also depicted through the temporal opposition of past and present.

Mother addresses the issue of the pain she feels in her body, saying: “Something’s wrong. There’s a feeling inside me. Like everything hurts...”. This is an example of the contradiction found in Mother’s dualistic nature as an android that possesses the ability to reason and feel like a human. This is another example of the ontological opposition between humans and androids.

At this point in the story, Mother has only recently acquired her capacity for empathy, this ability was instilled in her by her creator Campion Sturges (Cosmo Jarvis). Sturges did not build her, but he did rewrite her, making her a sentient being with feelings which makes her human. From the perspective of Cartesian Rationalism, Mother and Father are human. The French 17th-century philosopher René Descartes believed that it is the ability to think, reason, and feel consciously that makes us human (Badmington 8). Thus, Sturges made her human, and in that sense, he is her creator. Mother and Sturges represent an existential opposition between father and child, young and old.

There is an opposition between the conscious and the unconscious. Sturges offers to remove her pain, by making her forget about him and their time together. Mother refuses this option, as she loves him too much to let go, so he decides to archive the memories of him inside her somehow. Thus, she gets to retain her memory or history, but it is imbedded in her unconscious, similar to the way history is inaccessible to us except through the traces imbedded into our cultural fabric, as I am studying here.

The scene contains an opposition between fact and fiction. Mother is inside a simulator that allows her to access her memories, which means none of what we are seeing is real. It is a copy of reality, what Baudrillard would call simulation, and you might call it a fantasy created for the fulfilment of desire. This is similar, to the way I treat the cultural text in my analysis. *Raised by Wolves* is a fantasy, which is a space in which our social desires can be expressed and for a moment fulfilled through the symbolic resolutions. Mother is fulfilling her desire for love manifested in Sturges, yet it does not solve any actual problems. When she leaves the simulation, she returns to her relationship with Father which is both filled with distrust and deceit. Thus, the scene contains an opposition between love and deceit.

In connection to the memory seen in this scene, I would like to incorporate the term *transtextuality*. The series, which I refer to as the *hypertext*, clearly refers to pre-existing

texts, which I refer to as *hypotexts*. The Christian bible is clearly a core *hypotext* for the series. We see the destruction of Earth in the first episode, which resembles the great flooding, which served to wash away the sins and existence of humanity, save for the chosen family of Noah and his family on the arc. The Mithraic keeps speaking of a child who will save them, which mimics the story of the Messiah. Mother and Father mimics Adam and Eve in the garden of Eden, and Sturges being their creator is God. This episode is about the story of the fall from grace, which resulted in Adam and Eve being expelled from Eden. The episode is called *Lost Paradise*, which is an *intertextual* reference to *Paradise Lost*, which is the poem base on the same *hypotext*, written by the 17th-century poet John Milton. Thereby, the opening scene can be read as the loss of innocence, by eating the fruit of the forbidden tree of knowledge. In this scene, the forbidden fruit is the unconscious desires that are hidden within the fiction. The truth imbedded in the lie. The overall conflict of the scene is Mother's unfulfillable desire, which is resolved by kissing Sturges in the simulation.

In the first chapter, I said that *Campion* told a story, he did not himself know to be factual. In the same way, *Raised by Wolves* tells the Christian stories that have pervaded throughout Western civilisation for several thousand years. Furthermore, *Campion's* tale is told through the story form of a fairy tale, which is consciously understood to be fiction. *Raised by Wolves* is told as SF, which is also a fictitious genre. I am not suggesting that the series rejects the stories of Christianity, I am saying that the series may contain a rejection of cultural narratives altogether. I will analyse the impact of *transtextuality* later in this chapter.

To summarise, the set-up contains spatial and temporal oppositions used to denote contradiction between past and present, old world and new world. I found ontological oppositions between humans and machines. Again, I found an existential opposition in the contradiction between old and young.

#### The Political Horizon.

The spoken narrative given by Sturges is inherently utopian in this scene, the two androids are charged with recreating the human race, as Adam and Eve were charged with creating it in the first place. Again, we have a dystopian reality that is being left behind, in favour of a utopian future. The whole scene is greatly romanticised through the music and the hyperbole of their romantic attachment. You could argue that this is a symbolic resolution, but the romantic narrative is left behind in the dying world, as we do not see it in the new one. Earth is being destroyed by religious war, between the Atheists and Mithraic. I am going to make

the case, that this war and the narrative told throughout the first season of *Raised by Wolves* is supposed to be an allegory of human history from a Judeo-Christian perspective.

The *hypotextual* incorporation of the bible builds in cultural narratives that have pervaded the Western world for thousands of years. Aaron Guzikowski and Sir Ridley Scott have created a connection between our contemporary time to the biblical times of Jesus and even before the great flood. I am not suggesting they created a link to actual events, but that they created a sense of historical depth, by referencing the cultural mythology of the beginning of time. Then, they named the religious group in the series after the Mithraic religion. Mithraism was a cult that started in the Roman Empire, where they worshipped the Iranian god Mithra, and the Sol derives from Sol Invictus which was part of the pantheon of gods in Mithraism (Merkelbach). Arguably, Mithraism is used instead of Christianity, so as to not alienate members of the audience, while still holding many connotations to Christianity. Also, by using Mithraism instead of Christianity, the allegorical meaning of the religion becomes more open to interpretation. Thus, it is easier to justify that the religion in the series is an allegory for any religiously based dogmatic institution, and not necessarily Christianity, but at the same time we likely all think of the Christian faith. The clothing worn by the Mithraic soldiers alludes to the attire worn by the Knights Templar, who fought for the Catholic Church in the crusades. Thus, we are once again brought back to the Middle East through the *intertextual* reference to the crusades. I interpret the war between the Mithraic and the Atheists, as a war between the belief in a deity v. the belief in science and reasoning that began during the Enlightenment. At the same time, I will argue that the conflict between the Atheists and the Mithraic represents all religious and ideological struggles of human history. The conflict is even connected to warfare today through the Atheist suicide bombers, who sadly hold connotations to the type of warfare waged in the Middle East today. Therefore, I argue that the Mithraic crusaders are connected to the Middle East both through history or European crusades and through the religious *hypotext* of Christian myths. Therefore, it represents the war waged in the region today, and the crusaders represent the Western military presence. I believe the narrative of the first season of *Raised by Wolves* has incorporated the history of Western civilisation, through the use of *transtextuality*. I am not suggesting that it is telling the story of Western history, but that it connects historical events and periods, for the purpose of creating a narrative of the eternal struggle between human groups of contradicting convictions.

The set-up of episode six is the end of human civilisation, and Mother is charged with rebuilding a new one. However, she and Father venture on to build a civilisation



founded on the same ideological principles as the Atheists', thereby, continuing the cycle. They begin their new society, in the same way it all symbolically began in the garden of Eden. Thus, we have a narrative that implies that society's destructive forces derive from somewhere within its core principles, which is why we continue doing the same things. Furthermore, I believe there is a particular critique directed at the religious ideologies and their collective historical responsibility for war and oppression. This is manifested in the allusions to the Middle East, which has not experienced longer durations of peace for a thousand years because of religious conflict.

I argue here that the scene with Mother depicts, how we continue the cycle because of our detachment from our history. Sturges removes her memory of the past, which means she is guided by her written code. We must remember that Sturges symbolises the creator of the first humans in this scene, therefore, the scene represents how history is not directly accessible to us. We cannot understand reality or history, so we guide ourselves through narratives and ideological codes. Later in the episode, Sturges says: "No matter how hard you work to keep them safe, Mother, in the end, they will always destroy themselves. Over and over and over again. They have no future. They are antiques, chained to time. Their lives are only dying. But you, you are eternal. Pure as the expanse of space."

This quote is a commentary on humanity's perpetual cycle of destruction, which is what I am arguing that series is an allegory of. Mother is said to transcend this cycle, meaning the wolf transcends. As I have deduced in earlier chapters, Mother represents the wolf in humanity, the rapacious predator that seeks to feed on others. She transcends humanity because predatoriness is at the core of any civilisation. The Roman Empire, which the text alludes to, was founded on exploitation. Furthermore, they consciously did so, and the creation myth of Rome's foundation was even based on the idea that Romulus and Remus were raised by a wolf. Romulus killed his brother in a contest for power, a similar struggle is seen between Cain and Able in the biblical tales, and between Paul and Campion in *Raised by Wolves*. All of them struggle for superiority over the other, in some contest for individual acknowledgement.

Mother's core nature represents the predatoriness that has driven and drives people to compete for position in dominance hierarchies. Her built-in code of nurturing and caring based on Atheist principles represents the ideological narratives that humanity generates to justify and make sense of our world. The opposition between love and deceit is part of the representation of Mother's narrative and nature. Mother's narrative is love, but it is deceitful, as her true motivations are predatorial. The symbolic solution to this problem is

the romantic nostalgia Mother experiences, in her endless search for fulfilment of her desires. This means that the scene represents the hypothesis of Jameson's theory of *The Political Unconscious*. Mother is looking at history in the simulation, but she only looks at the surface narrative of romanticised love, therefore, she fails to access history.

To summarise, I argue that the narrative in *Raised by Wolves* through the incorporation of intertextuality is an allegory for the Western history of competing for position in various hierarchies and hegemonic orders. I read mother's dualism as a representation of the predatorial rapaciousness that has been the driving force of all civilisations in the West, and as a representation of the way narratives and stories are used as ideological tools for justifying the imposing of hierarchies. An example of this could be the Western recolonisation of less developed nations. Domenico Losurdo observed that Western countries would intervene in the affairs of less developed countries, using the excuse that they were there to raise their economic mode of production to the third stage (Losurdo 247). However, the third stage capitalism that dominates the US still needs the industrial mode of production found in less developed nations, therefore, it seems unlikely that the whole world will be brought to the same level. Finally, the utopian narrative is here used as a critique of human civilisation, as the concept of rebuilding on contemporary models is futile, as we would effectively be letting future generations be raised by wolves.

#### The Social Horizon.

I uncovered two major themes on the political horizon, namely, predatoriness and the ideological function of narratives. Firstly, I will address the predatoriness, which is a theme that seems to transcend class struggle. The text suggests that the competitive and predatorial aspect of humanity is built into our core, which it suggests through the references to the mythological conception of the beginning of humanity, you might call it the original sin. So, predatoriness is inevitable in any form of society, as the wolf is within us all. However, the series depicts, how ideological systems can be built to reward predatorial behaviour. I read the predatoriness, as an inner self-serving narcissistic aspect of humans that makes us want to compete with each other, as wolves fight for position in their pack hierarchies. In the series, Marcus manages to use the religious narratives against the existing hierarchy, and his willingness to lie and kill quickly raises him to be the highest-ranking member of the Mithraic. Thus, the text suggests that the narcissist can use ideological narratives for personal gain. I argue that this portrays, how narratives can hold great power, but that they are vulnerable to exploitation. Ideology is merely a system of ideas, and ideological narratives

can be used to unify people under one system. For example, socialists used the narrative of oppression of the working class to unify the workers and defend themselves against the exploitive force of the dominant class. However, during the Cold War, this narrative of unity became synonymous with communism, which was assuredly going to destroy every American if ever it found a foothold in the states, or so it was portrayed. This narrative was then used as justification for political and military interference by the US in many countries around the world. For example, they invaded Guam under the pretext that they were protecting the US from communism, as I discussed in the methodology section of this paper.

Mother is designed by Sturges to care for the children, and I interpreted in the last chapter that this dualism of caring and predatoriness is a fitting allegory for the healthcare system in the US, as the for-profit aspect of the private industry conflicts with the purpose of caregiving. However, Mother is not the only ideologue in this scene. Sturges symbolises God, making him the representation of the highest authority in the hierarchy, he is also a regulating force that possesses the ability to regulate Mother's predatorial side by recoding her war-directive. Thus, the scene depicts, how Mother leaves behind the regulating force that kept the wolf at bay.

In the first chapter, I deduced that Earth through the visual depiction of the nuclear-war-era represents the Cold War period; the period of second wave capitalism. This period was characterised by economic government regulations, which helped stabilise the American economy. It was in this period, the American welfare state was established, Medicaid and Medicare were introduced, and the government introduced systems for supporting the unemployed through unemployment compensation (Ehrenreich 16). Therefore, I read the scene as the ideological break between government intervention and the neoliberal free market model. The break marks a change in focus. The government's focus was during the second wave directed at bettering the conditions of the working people. During the third wave, the focus has been and is on improving the market conditions for the big corporations, as I discussed in my historical background chapter. Therefore, I argue that Mother and Sturges' separation contains symptoms of an antagonistic class discourse, as their separation represents an ideological shift that moved the socioeconomic focus away from the subordinate class. Furthermore, there is an antagonism towards the utopian promise of a better future. The new world is the same as the old, and neoliberalism is still capitalism with all its incentives for exploitation. Even with government regulations, the rapacious wolf of capitalism still walks among us. However, having a shepherd may be preferable to facing the wolf alone, therefore, government regulations seem preferable to the alternative. In this

reading, Mother's longing for the absentee father Sturges represents the socially unconscious longing for a visible hand governing the affairs of economy.

To summarise, I have deduced that the ideologemes in this scene contain antagonism towards capitalism, and the third wave in particular, as this late stage of capitalism has brought about an ideological shift that diminishes the importance of the subordinate class. Lastly, I argue that the series suggests that the exploitive nature is a fundamental part of humanity. The series' antagonism seems directed an inherent predatoriness found in humans, while at the same suggesting that this is part of human nature and goes beyond ideology. As a result, I find symptoms of antagonism directed towards the neoliberal ideology, which feeds the wolf as it is ideologically directed towards self-serving behaviour.

#### The Historical Horizon.

First, I will look at the use of nostalgia. The nostalgia is at the core of Mother's romanticised memory of Sturges, it is a nostalgic throwback to the time of second wave capitalism. On the social level, the throwback is a symptom of antagonism towards the neoliberal ideology that dominates contemporary society, but on the historical level, the nostalgia is there to remind us that there are alternatives to the existing dominant mode of production. Furthermore, I read Mother's feelings of romantic nostalgia as an unconscious expression of a desire for a return to a period of greater regulation. Sturges tamed and regulated Mother's predatorial side, directing her towards serving the interests of the children, who represent the subordinate class. Therefore, Sturges represents the regulating force that instils collective responsibility into the core of Mother, to counteract the wolf which represents the self-serving predator that the series suggests lives within all people.

I deduced earlier that the Earth represents the period of second wave capitalism, in the way it is depicted. However, in this scene, the dominant mode of production is not asserting its dominance of the Marxist ideology. Through the abandonment of Sturges, the scene becomes an assertion of dominance by neoliberalism over egalitarian liberalism as the dominant ideology in society. In the first chapter, I discussed, how the second wave of capitalism contained the global contest between capitalism and Marxism, but the break with the second period also signified the ending of egalitarian liberalism, which had come about as a counter ideology to the exploitive nature of classical liberalism. Classical liberalism dominated the US through the first wave of capitalism, and they subscribed to similar market values as neoliberals. The biggest difference is that classic liberals believed that the

government should steer clear of all intervention and regulation of the markets, whereas neoliberals believe in government intervention, when it benefits the big businesses, as I discussed in the historical background chapter. Egalitarian liberalism believed in government intervention, and the egalitarian principle was based on the economic theories of the English economist John Maynard Keynes (Ehrenreich 35). In 1936, Keynes published *The General Theory of Employment, Interest, and Money*, which gained great popularity as it challenged the classical liberal ideals that had brought about the Great Depression (Ehrenreich 35). The egalitarian ideology dominated American society for about thirty years from around 1945 to 1975, and the welfare state rose to prominence (Ehrenreich 33).

I argue that Mother's desire for a return to a regulated existence can be read as a desire for a return to the policies practised when the egalitarian ideology dominated society. However, the mode of production was still dominated by high levels of manufacturing in the US, therefore, the high standard of living may well have derived from the way material wealth was generated. Therefore, I further argue that the scene can be read as antagonism towards capitalism altogether and that the romanticisation of egalitarian liberalism merely derives from the socially unconscious perception that things were better when the collective responsibility helped keep capitalism in check. However, the economic development may have been unavoidable as the capitalistic mode of production were compelled to change due to technological advancements. Furthermore, egalitarian liberalism also served to counteract the inherent human predatoriness that is portrayed in *Raised by Wolves*. I will argue that the antagonism towards the predatorial contains an inherent antagonism towards neoliberalism, as it is inherently predatorial, which I demonstrated in my contextualisation to the healthcare system in the US.

To summarise, the *hypertextuality* is used to create a connection between the events of the series with the history of the West, to create the suggestion that humans possess an inherent predatoriness. The series expresses antagonism towards this apparent aspect of human nature, and it expresses a desire for countermeasures to keep the wolf at bay. Through the temporal and spatial oppositions of past and present worlds, the series contains what may appear as an affinity for egalitarian liberalism, but I have deduced it to be an expression of antagonism toward capitalism and the predator.

Findings in Chapter Three.

In short, I found that the set-up of episode six continue the same spatial, temporal, ontological, and existential oppositions found in chapters one and two. The spatial and

temporal was used to depict the opposition of time, while the existential and ontological was used to denote oppositions of class composition and mode of production.

I found that the incorporation of intertextuality created a connection between the narrative found in *Raised by Wolves* and the history of Western civilisation, which was done to suggest that the predatoriness of humanity transcends any ideological model or mode of production.

The ideologeme contains the antagonistic discourse of class struggle, but the antagonism transcends the Marxist composition of binary class struggle, as the antagonism seems to be directed at the predatoriness and not the dominant class. Possibly suggesting that the dominant class is a mere by-product of the wolf-like preying on others that the series suggests is the root of all evil in our civilisation.

Lastly, I deduced that the series seems to express some affinity towards egalitarian liberalism or any kind of regulating force, that will limit the reach of the predatorial nature of humans, which was depicted in Mother's relationship with Sturges.

## Discussion.

I have presented my three analytical chapters; I will now discuss my findings before I present my conclusion. Firstly, I will discuss the predator theme that pervades all episodes of *Raised by Wolves*.

I have found repeated evidence that *Raised by Wolves* through its incorporation of *transtextuality* suggests that humanity has a built-in self-serving predatoriness, which through our history has driven us to exploit and exert dominance over others. Thus, the series' comments on human nature may suggest that the antagonism found in the text transcends the contemporary critique, as it can be read as antagonism towards a history of the forced subservience of the subordinate class. However, the antagonism found in the text is arguably directed towards the base and superstructure of contemporary society. Capitalism is a mode of production that is designed to reward self-serving behaviour, and the contemporary ideology of neoliberalism is the direct product of capitalism. Economic incentives motivate businesses to exploit the subordinate class, and I found that the privatisation of public service institutions such as the healthcare system has resulted in detrimental economic developments, as it effectively costs the US more than necessary, while generally giving poorer care than it potentially could. Thus, the series contains antagonism towards the neoliberal ideology, which naturalises and justifies this development as a public good. Thereby, the antagonism

towards the predatorial becomes an antagonism towards the contemporary mode of production, as it nourishes these self-serving tendencies.

I found that the symbolic resolution to the predatoriness of humanity was the return to the authoritative force that regulates the wolf of civilisation. Jameson would likely argue that the Marxist revolution would keep the self-serving nature in check, but I would argue that the suggestion is somewhat improbable.

Firstly, I found that *Raised by Wolves* contains a clear rejection of utopian narratives, which includes the rejection of the Marxist utopia. You could argue that this rejection is a cultural cynicism that derives from capitalism's apparently unchallengeable dominance. However, I would argue that it is a rejection of grand narratives altogether. Throughout history, class inequalities have pervaded Western civilisation, and every attempt of introducing a Marxist revolution has resulted in human suffering. Whenever a system of governance based on a singular ideology is introduced, it results in hardships and inequality. This is part of the postmodern critique of unilateral thinking. The wolf pervades society regardless of the governing ideology; however, the series seems to suggest that unilateral systems create the perfect social space for predatoriness. For example, in neoliberalism, exploitive systems are justified by the need for economic growth, and protective regulations are removed as they hinder said growth. Marxism justifies the violation of the individual through the justification that it serves the collective, as you are forced into a collective system whether you want to or not.

I will argue that Jameson's Method is still useful, if not necessary, as it does uncover the antagonism between the dominant and subordinate class. However, I believe the Marxist revolution to be an ineffectual method for reducing human suffering, as it would merely be another extreme that entirely forgets the individuality of humans. Furthermore, I found that the series depicts narratives as volatile entities that can be used to direct people in various directions, which I read as antagonism towards the dominance of ideology altogether. I argue that Jameson's theory still holds validity, as I clearly can unearth antagonistic class discourses, which I can contextualise to the contemporary mode of production.

Moving on from Marxism, I want to discuss the android focus. Part of my motivation for analysing a SF text came from the presence of androids and their dualistic nature. I found interesting oppositions imbedded into the character Mother, and I believe it had rewarding results to fixate my analytical scope on the android in this way. It was in her dualism, I found the contradiction between self-serving interests and caregiving, which I contextualised to the healthcare system of the US.

I discovered that Father represents a symptom of an increased social alienation that has derived from the high-technological mode of production, which has greatly separated the workers from their productivity.

## Conclusion.

I here present the results of my study. The hypothesis I have based my research upon is that the text contains covert utterances of class antagonism and antagonism towards the dominant mode of production. I found numerous examples of antagonistic class discourse, which I linked to a critique of the contemporary mode of production and towards the dominant class. However, I am reading the oppositions allegorically, and I can in no way prove that my reading is more accurate than any other kind. Even so, I believe that I managed to address some important contemporary issues and inequalities between classes in the US.

I managed to illustrate that the advent of third wave capitalism brought about a series of changes in the US, which for one thing resulted in stagnating wages, and the fragmentation of the subordinate class. I showed that there was a historical turn from the public to the private sector. I proved that the privatised industry of healthcare costs the American people far more than necessary while delivering a lower standard of care than other Western nations. I then linked the American healthcare system to the dualism of Mother to illustrate the absurdity of the unregulated system, the wolf guarding children. I found that the series criticises the predatory nature of humanity, which I have contextualised to neoliberalism, to criticise the predatory ideology that dominates Western ideology today.

Finally, I found that there is contemporary antagonism towards grand narratives, which I see as a symptom of the postmodern. I argue that this antagonism is partly directed, towards the way narratives are repeatedly used to influence people to act against their own interests. I contextualised this to the counterarguments made against the ACA when it was inaccurately criticised as a “job killer”.

To conclude, I found evidence of antagonism towards the unregulated free market, and the neoliberal ideology that seeks to justify the current model. I believe that I have managed to limit my contextualisation, in a way that ensures I do not drown important issues in a sea of information. I know that there are many different problems deriving from our contemporary mode of production, but I found it necessary not to address too many, as it would dilute the critique I have presented. I hope that my findings can raise awareness



concerning the issues that have arisen during the last four-decade period.

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