

FUTURE DEHUMANIZATION IN SOPHIA BANKS' SHORT FILM UNREGISTERED: STUDY OF GOTTLIEB'S DYSTOPIAN LITERATURE

***(Dehumanisasi Masa Depan dalam Film Pendek Unregistered Karya Sophia Banks:
Kajian Sastra Distopia Gottlieb)***

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Abstract: *This study aims to reveal forms of dehumanization in Unregistered, a short film by Sophia Banks, through a dystopian literary approach. The film portrays a future society governed by a totalitarian system enforcing a strict one-child policy, rendering second-born children illegal. Using a qualitative method with descriptive analysis, this research applies Erika Gottlieb's dystopian theory. Findings indicate that Unregistered reflects key dystopian traits described by Gottlieb, or a universe of terror and trial. First, identity erasure is evident through the arrest of undocumented individuals. Second, perceptual manipulation emerges via technology, shown in Emily's life, which depends on visual data recorded by Ata. Third, emotional and individual erasure is represented by Emily's identity being substituted by Ata to maintain her existence. Fourth, mental control and historical erasure are illustrated by Emily's disappearance and the subsequent denial of her existence. The film highlights a modern crisis where science and state policy become instruments of control that strip away humanity. Thus, Unregistered serves as speculative fiction and political allegory, critiquing power relations and ethical collapse in modern society.*

Keywords: *Dehumanization; Dystopian; Gottlieb; Mental Control; Unregistered*

A. INTRODUCTION

Dehumanization is a term that represents the removal of human dignity and values. In context, dehumanization is formed on the basis of unilaterally stripping away human identity or existence without consent. Dehumanization is understood as treating individuals as if they are not fully human (Sharafat et al., 2024; Putra & Dermawan, 2023). Generally, dehumanization means viewing or treating others as "less than human," leading to discrimination or violence. The term dehumanization is often associated with social life that marginalizes and demeans vulnerable groups. When linked to literature, sociology views literary works as a reflection of a society's social, political, and cultural conditions (Faruk, 2016). Through this approach, literature is understood as a response to historical tensions as well as a tool for critiquing oppressive social structures. One of the most prominent forms of social criticism in modern literature is the emergence of the dystopian genre.

According to Gottlieb (2001), dehumanization is one of the characteristics of life set in a future full of destruction, also known as a dystopia. If utopia is depicted with peace, dystopia is portrayed with strife and conflict that both set in the future. The powerful enforce policies that serve their own group's interests, disregarding the powerless. From this, dehumanization can occur in a context marked by rapid technological advancement, considering that dystopia is a setting where technology develops but is misused (Pitts,

2016; Rachmawati et al., 2024). This indicates the role of technology in the erosion of human dignity.

By the context of dystopian literature, dehumanization serves as a central motif that highlights the fate of individuals under authoritarian regimes. Hamzeh & Ali (2024) state that the dehumanization of individuals and the deformation of humanity are considered productive ideologies of dystopia and the dystopian state. This statement suggests that dystopian narratives depict certain political or ideological forces systematically stripping away the humanity of their victims. For instance, classic dystopian novels portray individuals losing their identity and freedom, being treated as social scum for the sake of maintaining power (Chaudhuri, 2024); Reglińska-Jemioł, 2021). This perspective reflects concerns about the future. Without conscious efforts to preserve humanity, society risks losing its empathy and dignity, as seen in technologies that control human lives and the expansion of authoritarian policies.

Dystopian literature is defined as a representation of a world far worse than our current reality. Gottlieb (2001) cites a social definition stating that dystopia is a social system worse than the existing one. Dystopian novels depict the worst possible version of the world. Key characteristics of dystopia include repressive governments with strict surveillance, the suppression of individuals, and terrifying living conditions (Sahu & Sahu, 2024; van Engelenhoven, 2024). Gottlieb (2001) emphasizes that modern dystopian fiction, such as the novels *1984* or *Brave New World*, serves as a protest against totalitarian states, portrayed as the worst of all possible worlds or a universe filled with terror and unjust trials. With this premise, dystopia depicts societies on the brink of moral and spiritual collapse, meaning subordinate characters must risk their humanity in opposition to totalitarian forces.

Overall, Gottlieb (2001) asserts that dystopia is a place filled with trials and terror. Specifically, dystopia is characterized by seven features that corner humanity. First, a totalitarian state is the main characteristic, as within it, humanity has no boundaries or safe privacy. The government holds absolute control over the country. This aligns with Labudova's (2020) statement that totalitarian states are a common hallmark of dystopian conditions. Subsequent features according to Gottlieb (2001) include the loss of freedom and individuality, constant surveillance and control, the destruction of family intimacy, the falsification of truth and history, trial and terror, and the illusion of utopia.

Dystopian characteristics in literature encompass oppressive political and social control as well as repressive technology. The dominant groups in dystopian worlds enforce harsh policies that restrict freedoms, such as prohibiting marriage, regulating births, or dismantling family institutions to control the population (Langoday, 2025; Bina et al., 2017). The living environment in dystopias is depicted as severely damaged due to resource exploitation, leaving societies isolated in densely populated cities without clean air. Additionally, advanced technology is used for total surveillance and societal manipulation rather than for the well-being of humanity. All these elements create a grim atmosphere, illustrating how this imaginary world falls far short of utopian ideals (Calvete-Lorenzo et al., 2024; Putra & Dermawan, 2023). Conversely, dystopia serves as a warning or prediction about a possible dark future if injustice and dehumanization are allowed to persist.

The short film *Unregistered* by Banks (2019) is an example of a futuristic narrative that explores themes of dehumanization and social control. The story follows a young couple living in a dystopian version of Los Angeles. The government enforces strict regulations on family structures, mandating that each family may have only one child. If a family has more than one child, the unregistered or “illegal” child must be sent to an exile camp. Against this backdrop, *Unregistered* portrays personal conflicts that reflect broader humanitarian issues, illustrating how the fusion of authority and technology can intrude upon and disrupt human relationships.

The theme of analog versus digital is prominently highlighted in the film *Unregistered*. The protagonist couple becomes entangled in the intricate complexities of digital communication within a dystopian city. The film illustrates how communication technologies, such as advanced cameras and lenses, can diminish the authenticity of human interactions. The subtle use of CGI creates a visually captivating futuristic world, yet simultaneously fosters emotional distance in their relationship. The sophisticated visuals reinforce the notion that this fictional realm is dominated by machines and surveillance systems, while fundamental human needs such as love and freedom are perceived as threats. With its measured and understated style, *Unregistered* blends elements of science fiction and romantic drama to explore the impact of technology—both utopian and exploitative—in driving the process of dehumanization.

There are three previous studies that examine dystopian aspects. Abbas (2025) analyzed George Orwell’s novels and found that totalitarian regimes use dehumanization as a dominant ideology in dystopian narratives. Alda (2021) concluded that Suzanne Collins’ *The Hunger Games* presents a narrative of political repression and authoritarian power, articulating the resistance of ordinary people against hegemonic systems through the symbolization of characteristics based on Gottlieb’s dystopian literary theory. Hamzeh & Ali (2024) identified seven dystopian characteristics in Muhammad Gamal’s novel *Dreams of Resurrection*, such as the loss of individual privacy, totalitarian manipulation, a “utopian dream” turned fascist nightmare, and the erasure of personal and collective history, reflecting classical dystopia but with a contemporary Arab-Egyptian nuance, particularly through themes of viruses and illegal organ trade.

Based on previous reviews, this study can address a gap or deficiency that has not been previously explored and provide room for novelty. The three aforementioned studies all focus on novels as textual mediums rather than films, and none explicitly center dehumanization as the core axis of analysis. In contrast, dystopian films offer distinct visual representations that expose practices of dehumanization through technology, social regulation, and state repression. In fact, although *Unregistered* is only 15 minutes long, it manages to convey a comprehensive dystopian atmosphere. To date, no study has examined Sophia Banks’ short film *Unregistered* through the lens of Gottlieb’s dystopian framework. Therefore, this research fills this gap by analyzing the forms and characteristics of dystopia in the film, particularly regarding future dehumanization as a central issue relevant to technological advancements and contemporary social dynamics. Thus, this study aims to uncover the process of dehumanization carried out by dominant groups through the concepts and characteristics of dystopia proposed by Gottlieb.

B. METHOD

This research adopts a qualitative approach with a library research design, enabling thorough examination of the representation of future dehumanization in Sophia Banks' short film *Unregistered*. The study employs Erika Gottlieb's theory of dystopian literature, specifically focusing on the characteristics of dystopia such as the manipulation of truth, the suppression of individuality, totalitarian control, and the distortion of human values. The data for this study was gathered using a "watching and note-taking" technique. This process commenced with repeated viewing of the entire short film, followed by the identification of pertinent dialogues and visual elements that illustrate dystopian and dehumanizing practices. A purposive sampling technique was utilized to select quotations and scenes that are relevant to the strategies of control, surveillance, and population regulation imposed by the dominant regime, as conceptualized in Gottlieb's framework of dystopian literature.

Once the data was collected, analysis was performed following the stages outlined by Miles et al. (2014). These stages consist of (1) data collection in the form of transcribed dialogues and key scenes from the film, (2) data reduction by eliminating portions that are irrelevant or do not align with the research focus, (3) data presentation by organizing the findings into thematic descriptions and analytical tables related to dystopian characteristics and dehumanization, and (4) drawing conclusions to elucidate the dystopian features and the forms of future dehumanization enacted by the regime, in accordance with Gottlieb's concepts. This approach ensures that the analysis is systematic and produces thorough findings.

C. FINDINGS AND DISCUSSION

The discussion is structured thematically, grouping relevant scenes from the film according to Gottlieb's characteristics. To provide a strong foundation for in-depth qualitative analysis, a table is used to map the analyzed scenes based on Gottlieb's theory. According to Gottlieb (2001) and reinforced by Alda (2021), there are six key characteristics of a dystopian world governed by a dystopian regime: the destruction of family and intimacy, constant surveillance and control, a totalitarian state and loss of individual freedom, trial and terror, the illusion of utopia, the falsification of history, and a glimpse of resistance. However, only six of these characteristics are identified in *Unregistered*. The characteristic of historical falsification is not present, as the film does not address governmental deception regarding the dystopian situation. In fact, the government in *Unregistered* has established an agreement with civil society, and the truth is openly acknowledged within the narrative.

Table 1. Classification of Gottlieb’s Dystopian Characteristics

No	Scenes	Characteristics	Code
1	[00:00:29 – 00:01:30] Love dialogue between Ata and Rekker. “We’re too young... I don’t believe that.”	Destruction of Family and Intimacy	IN/29
2	[00:03:10 – 00:03:44] “Why are you always filming me?” “You’re readjusting the frame... separate.”	Constant Surveillance and Control	CO/03
3	[00:04:25 – 00:05:02] <i>Robotic voiceover</i> : “No trespassing.”	Totalitarian State and the Loss of Individual Freedom	TO/04
4	[00:05:30 – 00:05:46] “Detected unregistered child... immediate removal to Labor Camp.”	Trial and Terror	TT/05
5	[00:06:08 – 00:06:59] “keeping the population constant... it serves all of us.”	The Illusion of Utopia	UT/06
6	[00:07:12 – 00:07:15] “Permanent state of emergency, they’re just not calling it that.”	Trial and Terror	TT/07
7	[00:09:18 – 00:10:13] Dialogue with parents. “We’re not the policy makers... You’re soldiers carrying out orders... You built the camps.”	Destruction of Family and Intimacy	IN/09
8	[00:11:28 – 00:12:18] Emily appears. “She’s my twin... unregistered.”	Destruction of Family and Intimacy	IN/11
9	[00:13:25 – 00:14:01] “I know you... And we’re not too young... What do you wanna do? – Run.”	Glimpse of Resistance	GR/13

1. Destruction of Family and Intimacy

In the dystopian world, societal life no longer relies on family structures. Individuals are forced to live independently in accordance with existing regulations. This aligns with Gottlieb’s (2001) assertion that family life becomes fractured in a dystopian setting. Intimacy between husbands, wives, and children is notably absent. Family dynamics grow rigid and devoid of the fundamental essence of what constitutes a family—mutual support and care for one another. In the film, this characteristic of the destruction of family and intimacy is evident in the following scenes.



Figure 1. IN/29

According to Gottlieb’s perspective, in a dystopian setting, private spheres such as love and family are suppressed by the government, leading to a loss of personal freedom. The dialogue included in the classification table illustrates someone forced to evaluate their feelings based on administrative rules: “We’re too young... I don’t believe that.” When love is deemed “too young,” it signifies the imposition of external regulations dictating who is allowed to love and how love should be expressed. This rule opens the door to

dehumanization, as deeply personal affective experiences are subjected to institutional control. Two key points emerge from these rules. First, relationships become vulnerable to state interference, such as when and with whom they are permitted to occur. Second, emotional norms are weaponized as tools of control, reshaping individual identities so that “humanity” becomes a measurable, externally approved attribute (Bakthawar, 2018). Scene IN/29 serves as early evidence that dehumanization is already entrenched long before repressive actions take place. This phenomenon normalizes the acceptance of restrictions on relationships, conditioning individuals to view such limitations as routine.



Figure 2. IN/09

Scene IN/09 reveals a clandestine agreement between families and the government, collectively reinforcing a system of oppression. According to Gottlieb, in dystopian conditions, governments and social groups collaborate to create and normalize systems like the *unregistered* framework—even involving families themselves. Dehumanization here operates on multiple levels. First, families lose their role as protectors by actively supporting the oppressive structure, effectively becoming complicit in their own subjugation. Second, interpersonal relationships within families are reduced to administrative and technical transactions, where love and blood ties are replaced by functional roles such as creators, maintainers, and enforcers of the system.

The line “We’re not the policy makers... You’re soldiers carrying out orders... You built the camps.” underscores that those who construct the system are part of the very social network that should serve as a moral safeguard. This betrayal accelerates dehumanization, as familial social support—which ought to uphold fundamental rights—instead reinforces their erosion (Bakthawar & Fitria, 2020). This scene is crucial in demonstrating that dehumanization is not solely imposed from above but is also produced from within the smallest social unit, the family. By betraying their protective role, families complicate moral responsibility, blurring the lines between perpetrator, accomplice, and victim.

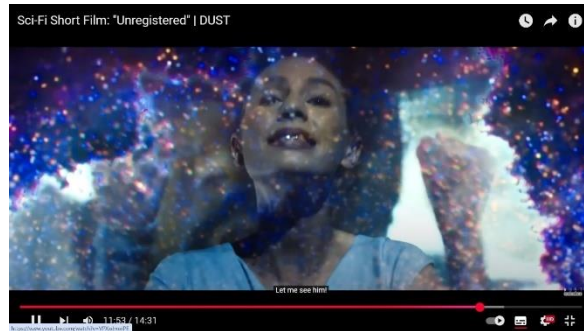


Figure 3. IN/11

Scene IN/11 exposes the stark reality of exclusionary politics through the admission of an *unregistered* twin, as captured in this quote, “She’s my twin... unregistered.”. This exemplifies how blood ties, which should inherently signify unconditional belonging, are reduced to matters of legal validity. Here, dehumanization manifests vividly: the state wields power to erase a person’s existence both legally and socially. Consequently, not only are civil rights stripped away, but social recognition is also negated. The individual becomes a shadow—devoid of social rights, even within their own family.

Gottlieb emphasizes that attacking personal memory and social acknowledgment is a core strategy of totalitarian systems. When a twin lacks legal status, it severs the legitimacy of their very existence. Moreover, families are forced to adapt their behavior to protect the “unregistered” member, burdening them with lifelong moral dilemmas and secrets. This represents another form of dehumanization—structural and psychological—where systems of power infiltrate intimate relationships to enforce compliance (Putra & Dermawan, 2023). Thus, this scene powerfully demonstrates how administrative laws can sever interpersonal recognition, fundamentally undermining humanity. It reveals that the heart of dehumanization lies in the abolition of identity through institutionalized exclusion.

2. Constant Surveillance and Control

According to Gottlieb (2001), constant surveillance and control are fundamental characteristics of a dystopian world. Through the lens of dystopia, totalitarian regimes monitor citizens' actions in social spaces, penetrating even familial boundaries, intimate relationships, and individual thoughts. The primary goal of surveillance is to negate personal autonomy, fostering a life where individuals believe they are perpetually watched, thus transforming external discipline into internalized control. Tools of surveillance range from advanced technology and administrative archives to everyday language that shapes reality, ultimately eroding human spontaneity and authenticity. This form of surveillance reduces humans to mere data points and records, stripping them of their status as free beings with private lives.



Figure 4. CO/03

Scene CO/03 captures a complaint about the loss of authentic presence. Within the narrative context, when Ata records so that Emily—the unregistered twin—can see Rekker, it reveals a paradox in the use of recording devices, as illustrated in the following quote, “Why are you always filming me?” “You’re readjusting the frame... separate.”. The device, typically perceived as alienating, is repurposed as a medium to smuggle humanity into forbidden spaces. Conceptually, according to Gottlieb, surveillance functions as a mechanism that transforms lived experiences into data or recordings, eroding spontaneity and personal wholeness. However, conversely, the act of personal recording becomes a strategy of knowledge—an archive of existence that resists the state’s effort to erase individual identity.

The dehumanization mechanism in this characteristic operates on dual levels. First, internalization of surveillance, where citizens become both archivists and perpetually monitored objects. Second, reduction of social relationships to monitorable, controllable, or selectable representations (Dewi, 2020). When the recording is created for Emily, this act demonstrates how citizens repurpose surveillance media to preserve their identities. It is not merely a narcissistic gesture but proof that the same technology can both reinforce and challenge administrative dehumanization. This scene underscores the subversive potential of turning tools of oppression into instruments of resistance and remembrance.

3. Totalitarian State and the Loss of Individual Freedom

In Gottlieb’s (2001) conception, the totalitarian state in a dystopian world is an absolute entity that dominates every aspect of life, erasing the distinction between public and private spheres. This total control results in the loss of individual freedom, as every decision, action, and even existence is dictated by state regulations. Individuals no longer possess inherent rights to life; instead, they hold administratively granted rights that can be recognized or revoked at any moment. In dystopia, the state functions not merely as a regulator but as the sole authority that defines truth, establishes norms, and determines who has the right to exist (Abbas, 2025; Hamzeh & Ali, 2024). Gottlieb emphasizes that in such a system, law loses its moral function and becomes a technical tool to justify repression. The consequence is the reduction of humans to bureaucratic objects, where identity and freedom derive not from intrinsic humanity but from legal recognition granted or denied by the regime.



Figure 5. TO/04

The imperative phrase from scene TO/04, delivered by a machine “No trespassing.”—exemplifies the operational logic of modern totalitarian authority. The robotic voiceover underscores how law transforms into an executive algorithm that operates devoid of moral dialogue. The scene depicts a robot imprisoning a small-bodied man, revealed to be “unregistered” in the dystopian world. Gottlieb emphasizes that in dystopias, the state becomes the sole arbiter, eliminating any space for individual autonomy. Through automated machine commands, the system seamlessly scans and identifies unregistered individuals, enforcing exclusion without human intervention. From a dehumanization perspective, the most radical aspect is not merely physical restriction but the erasure of an individual’s capacity to comprehend, negotiate, or mediate norms. When a term like “trespass” is defined by the system, human relationships with space, community, and even their own bodies become subject to technological definition.

The analysis above leads to two consequences. First, there are loss of substantive freedoms, such as mobility, assembly, and intimacy as private spaces are governed by technical rules. Second, there is transparency of authority, where commands originate from non-human entities (e.g., algorithms or machines) that cannot be held morally accountable (Mutiah et al., 2019). This mechanized control epitomizes how dehumanization is institutionalized: humanity is stripped of agency, and moral responsibility is obscured by the illusion of impersonal, automated objectivity.

4. Trial and Terror

In Gottlieb’s (2001) framework, the concept of trial and terror forms the core of the dystopian world, which she terms a “universe of terror and trial.” This concept depicts a reality where every individual life under the constant threat of examination and judgment. In dystopia, trials are not mechanisms for seeking justice but rather formal rituals designed to maintain power and propagate fear. This system positions citizens under perpetual surveillance and threat, where accusations, interrogations, and punishments can occur at any time—even in the absence of actual wrongdoing (Alda, 2021). The arbitrariness of this process is what makes terror so effective, as uncertainty reinforces collective fear. From a dehumanization perspective, trial and terror strip individuals of their fundamental right to justice, reducing their existence to administrative labels such as “registered” or “unregistered.” Gottlieb asserts that this mechanism transforms daily life into a permanent state of emergency, where true security is never attainable. By institutionalizing fear and arbitrary punishment, the state erodes trust, autonomy, and the very essence of human dignity, reducing people to pawns in a system designed to control through chaos and existential threat.



Figure 6. TT/05

Scene TT/05 exemplifies the most explicit form of Gottlieb’s trial and terror concept, as illustrated in this quote, “Detected unregistered child... immediate removal to Labor Camp.” The legal process, which should uphold justice, is reduced to an automated procedure. Merely being “detected” as unregistered is sufficient for immediate sentencing—there is no trial, defense, or space to consider the humanity behind the administrative status. This encapsulates Gottlieb’s notion of a “universe of terror and trial,” where citizens exist in a state of perpetual testing, and a single label can strip them of all human rights. This mechanism serves as a dehumanization strategy by treating people not as dignified subjects but as legal entities to be eliminated. Psychologically, it instills permanent fear, as every individual is aware, they could become the next “unregistered.” Socially, the normalization of such punishment erodes solidarity, forcing society to accept the eradication of others as a necessary sacrifice for systemic stability (Bakthawar, 2018). Thus, this scene demonstrates how dystopia institutionalizes terror and renders the eradication of human lives a routine state procedure.

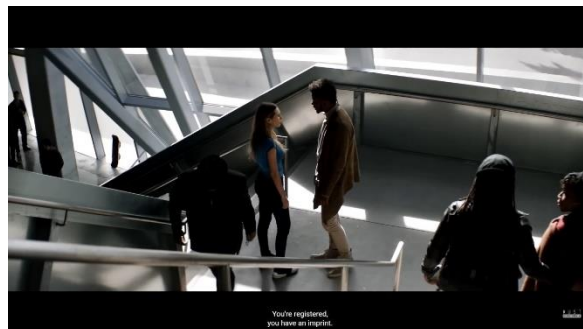


Figure 7. TT/07

Similar to scene TT/05, the scene in TT/07 also reveals how the totalitarian state in *Unregistered* maintains its power through the normalization of a perpetual state of emergency. The statement and quote expressed by Rekker about a “permanent state of emergency” demonstrates that the regime uses the logic of emergency as a basis for legitimacy to suspend laws and human rights by this quote, “Permanent state of emergency, they’re just not calling it that.” In this context, individuals lose normative protection because the state can act arbitrarily under the pretext of maintaining stability. Thus, this quote illustrates how dystopia creates an endless system of terror by its citizens as being in a permanent and vigilant status (Abbas, 2025).

5. The Illusion of Utopia

Another dystopian characteristic according to Gottlieb (2001) is the illusion of utopia. This trait is evident in how totalitarian regimes cloak oppression and violence with rhetoric of collective well-being. Dystopias do not always openly display violence. Instead, in dystopias, the imposition of regulations is justified through policies claimed to serve the common or collective interest. From this perspective, individual suffering, including the deprivation of human rights, can be framed as a form of sacrifice necessary to maintain social stability.

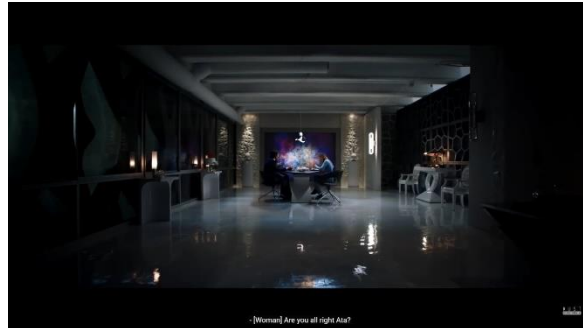


Figure 8. UT/06

Scene UT/06 elaborates on the truth conveyed by Ata's parents regarding population control and unregistered children, including Emily, Ata's twin. Population control policies are positioned as seemingly beneficial for all, yet in reality, they sacrifice innocent human lives. Morally, this is dangerous because it justifies the sacrifice of others for the sake of the "greater good." As a result, humanity erodes, and society is forced to accept cruelty as legitimate. This illusion becomes evident when the state justifies the elimination of unregistered children as a strategy to maintain "population balance." The dialogue stating "keeping the population constant... it serves all of us." reveals how the regime's ideology operates. Cruel policies are perceived as rational actions that benefit all citizens. As emphasized by Gottlieb, this illusion is an ideological manipulation that obscures the reality of repression, compelling citizens to believe that the suffering of others is a prerequisite for their own survival, thereby normalizing structural dehumanization (Alda, 2021).

6. Glimpse of Resistance

According to Gottlieb (2001), dystopias do not solely depict total oppression but often offer a sliver of hope referred to as a glimpse of resistance. This is a brief moment when an individual or group dares to defy the rules, even if the act is small and vulnerable. Such moments are crucial because they demonstrate that, despite a world filled with control and fear, the human spirit to resist remains alive. In this film, the glimpse of resistance signifies that even amidst dehumanization and surveillance, there remains a small space for humanity to uphold freedom and love. In other words, dystopia can never fully extinguish hope. Instances of glimpse of resistance can be found in the following scenes.



Figure 9. GR/13

Scene GR/13, which conveys a glimpse of resistance, is evident in Emily and Rekker’s decision to “run” despite facing immense risks. The simple dialogue—“I know you... And we’re not too young... What do you wanna do? – Run.”—symbolizes that there is still a choice beyond submitting to the system. This act of “running” is not merely an attempt to escape but a courage to reject the oppression enforced by the regime. Their decision illustrates a practical resistance strategy such as preserving individual existence outside the bounds of oppressive legal control. There are two key aspects highlighted by this characteristic. First, the resistance is personal and pragmatic, not a grand revolution, but a struggle for survival. Second, it affirms that remnants of humanity persist, refusing to be reduced to mere administrative labels (Dewi, 2020; Hamzeh & Ali, 2024; Abbas, 2025). This fragment is crucial because it demonstrates that even systemic dehumanization cannot fully erase humanity. Small acts of defiance continue to uphold dignity and limit the success of identity eradication.

D. CONCLUSION

The analysis of *Unregistered* by Banks through Gottlieb’s dystopian framework reveals how dehumanization is systematically enforced by totalitarian regimes via technological control, oppressive policies, and the erosion of individual autonomy. The film exemplifies six key dystopian characteristics such as the destruction of family intimacy, constant surveillance, totalitarian governance, trial and terror, the illusion of utopia, and glimpses of resistance. Among these, the most prominent findings appear in the destruction of family intimacy (3 data) and trial and terror (2 data), indicating how deeply the regime dismantles human relationships and manipulates fear as a weapon of control. Meanwhile, the other characteristics—constant surveillance, totalitarian governance, illusion of utopia, and glimpses of resistance—are each represented by 1 data, reinforcing the multifaceted nature of dystopian oppression. While the regime reduces humans to administrative labels and weaponizes fear to maintain power, the persistence of small acts of defiance—such as Emily and Rekker’s decision to flee—underscores the resilience of humanity. Ultimately, *Unregistered* serves as both a warning against the dangers of unchecked authority and a testament to the enduring power of individual agency and empathy in the face of systemic oppression.

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