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Multifaceted Resistance in Creative Writing

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Abstract

Creative writing can be understood as an inherently resistant medium because its very definition implies, or rather necessitates, a deviation from the norm. To create something new, one must undeniably stray from a purely practical path and envision alternates to the world as it is. Authors and readers of creative writing are able to venture into a myriad of places, times, and lives that might otherwise not exist. Without such a possibility, one would become confined within a tangible, past-present world. That is certainly not to claim that creative writing is only resistant because it permits escapism. Sci-fi narratives, for example, conceive imagined futuristic realities, but the glimpses of what might yet come are often reflections of contemporary anxieties on restrictive systems. A human revolution against robots, aliens, or mind-reading governments can be thought of as a response to current social, cultural, or political realities. Other stories, though perhaps more grounded, enact resistance through being a space where marginalized voices can mark their identity, preserve cultural memory, and challenge dominant discourses. In modern short stories and novels, form is also becoming an increasingly prominent transformational tool. Through oral techniques, embedded narratives, and unique view points, formal choices, too, can insight retrospective distance, emphasize oppressed voices, or simply stray from expected literary conventions. This paper treats resistance as a multidimensional manifestation rather than a single-sided literary practice. It seeks to analyze the thematic and formal mechanisms through which contemporary short stories and novels encourage readers to question dominant paradigms, identity, and the limits of linguistic experimentation (or lack thereof).

Keywords: Multidimensional Resistance, Escapism, Formal Mechanisms, Dominant Paradigms, Linguistic Experimentation