

The purpose of this thesis was to trace the depiction of media in British dystopian fiction, or rather some of its most prominent landmarks. In its course, however, a need of eclectic approach became apparent, as each novel invited a different framework of interpretation, at least partly: H. G. Wells's *The Sleeper Awakes* fuses mythological elements with very current exploration of self-definition in the world of freely circulating media images, A. Huxley's *Brave New World* presents electronic media as dangerous to the proper balance of individual faculties of the human mind, G. Orwell's *Nineteen Eighty-Four* prophesizes the destruction of an individual by ever-escalating state control of media, made possible by technological progress. A. Moore's and D. Lloyd's *V for Vendetta* adopts and re-imagines all these concerns in a post-modern, self-reflexive and metatextual manner. A more extensive selection of primary texts could possibly yield a clearer line of the theme's evolution throughout the 20th century, or at least succeeding or competing trends in its treatment, but the current, narrower choice bespeaks the considerable individuality of vision in the represented authors' works, even as they often address similar issues and engage in a dialogue by means of shared motifs and concerns.