

Dystopian Elements in *Brave New World* and *The Hunger Games* Trilogy

Johana Minářová

Bachelor's Thesis
2018



Tomas Bata University in Zlín
Faculty of Humanities

Univerzita Tomáše Bati ve Zlíně

Fakulta humanitních studií

Ústav moderních jazyků a literatur

akademický rok: 2017/2018

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Johana Minářová**

Osobní číslo: **H15702**

Studijní program: **B7310 Filologie**

Studijní obor: **Anglický jazyk pro manažerskou praxi**

Forma studia: **prezenční**

Téma práce: **Dystopické prvky v knize *Konec civilizace: aneb Překrásný nový svět*
a trilogii *Hunger Games***

Zásady pro vypracování:

Shromáždění odborných materiálů k tématu práce

Studium odborné literatury

Formulace cílů práce

Analýza vybraných děl zaměřená na charakteristiku dystopických prvků

Vyvození a formulace závěrů práce

Rozsah bakalářské práce:

Rozsah příloh:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

Baccolini, Raffaella, and Tom Moylan, eds. Dark Horizons: Science Fiction and the Dystopian Imagination. New York: Routledge, 2003.

Godfrey, Emelyne, ed. Utopias and Dystopias in the Fiction of H. G. Wells and William Morris: Landscape and Space. London: Palgrave Macmillan, 2016.

Gottlieb, Erika. Dystopian Fiction East and West: Universe of Terror and Trial. Montreal: McGill-Queen's University Press, 2001.

Parrinder, Patrick. Learning from Other Worlds: Estrangement, Cognition, and the Politics of Science Fiction and Utopia. Durham, NC: Duke University Press, 2001.

Schmeink, Lars. Biopunk Dystopias Genetic Engineering, Society and Science Fiction. Liverpool: Liverpool University Press, 2016.

Vedoucí bakalářské práce:

Daniel Paul Sampey, MFA

Ústav moderních jazyků a literatur

Datum zadání bakalářské práce:

10. listopadu 2017

Termín odevzdání bakalářské práce:

4. května 2018

Ve Zlíně dne 8. ledna 2018


doc. Ing. Anežka Lengálová, Ph.D.
děkanka




PhDr. Katarína Nemčoková, Ph.D.
ředitelka ústavu

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

- odevzdáním bakalářské práce souhlasím se zveřejněním své práce podle zákona č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, bez ohledu na výsledek obhajoby ¹⁾;
- beru na vědomí, že bakalářská práce bude uložena v elektronické podobě v univerzitním informačním systému dostupná k nahlédnutí;
- na moji bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3 ²⁾;
- podle § 60 ³⁾ odst. 1 autorského zákona má UTB ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 ³⁾ odst. 2 a 3 mohu užít své dílo – bakalářskou práci - nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské práce využít ke komerčním účelům.

Prohlašuji, že

- elektronická a tištěná verze bakalářské práce jsou totožné;
- na bakalářské práci jsem pracoval samostatně a použitou literaturu jsem citoval. V případě publikace výsledků budu uveden jako spoluautor.

Ve Zlíně2.5.2018



1) zákon č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, § 47b Zveřejňování závěrečných prací:

(1) Vysoká škola nevydělečně zveřejňuje disertační, diplomové, bakalářské a rigorózní práce, u kterých proběhla obhajoba, včetně posudků oponentů a výsledku obhajoby prostřednictvím databáze kvalifikačních prací, kterou spravuje. Způsob zveřejnění stanoví vnitřní předpis vysoké školy.

(2) Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dnů před konáním obhajoby zveřejněny k nahlížení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výpisy, opisy nebo rozmnoženiny.

(3) Platí, že odevzdáním práce autor souhlasí se zveřejněním své práce podle tohoto zákona, bez ohledu na výsledek obhajoby.

2) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 35 odst. 3:

(3) Do práva autorského také nezasahuje škola nebo školské či vzdělávací zařízení, užije-li nikoli za účelem přímého nebo nepřímého hospodářského nebo obchodního prospěchu k výuce nebo k vlastní potřebě dílo vytvořené žákem nebo studentem ke splnění školních nebo studijních povinností vyplývajících z jeho právního vztahu ke škole nebo školskému či vzdělávacímu zařízení (školní dílo).

3) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 60 Školní dílo:

(1) Škola nebo školské či vzdělávací zařízení mají za obvyklých podmínek právo na uzavření licenční smlouvy o užití školního díla (§ 35 odst.

3). Odpírá-li autor takového díla udělit svolení bez vážného důvodu, mohou se tyto osoby domáhat nahrazení chybějícího projevu jeho vůle u soudu. Ustanovení § 35 odst. 3 zůstává nedotčeno.

(2) Není-li sjednáno jinak, může autor školního díla své dílo užít či poskytnout jinému licenci, není-li to v rozporu s oprávněnými zájmy školy nebo školského či vzdělávacího zařízení.

(3) Škola nebo školské či vzdělávací zařízení jsou oprávněny požadovat, aby jim autor školního díla z výdělku jím dosaženého v souvislosti s užitím díla či poskytnutím licence podle odstavce 2 přiměřeně přispěl na úhradu nákladů, které na vytvoření díla vynaložily, a to podle okolností až do jejich skutečné výše; přitom se přihlédne k výši výdělku dosaženého školou nebo školským či vzdělávacím zařízením z užití školního díla podle odstavce 1.

ABSTRAKT

Cílem této bakalářské práce je analyzovat dystopické prvky v knize *Konec Civilizace: aneb Překrásný to nový svět* od autora Aldous Huxleyho a v trilogii *Hunger Games* napsanou Suzanne Collinsovou. Práce charakterizuje žánr dystopie a dystopické prvky podstatné pro analyzování děl. Praktická část bakalářské práce je rozdělena na analýzu dystopických prvků *Konce civilizace: aneb překrásný to svět* a na analýzu trilogie *Hunger Games*. Obě analýzy se zabývají přítomností propagandy, hédonismu, restrikcí, společenské konformity a jednotlivců nezapadajících do systému společnosti.

Klíčová slova: utopia, dystopie, *Hunger Games*, *Konce civilizace: aneb Překrásný to nový svět*, totalitarismus, propaganda, konformita, hédonismus.

ABSTRACT

This bachelor's thesis aims to analyse dystopian elements in *Brave New World* by Aldous Huxley and in *The Hunger Games* trilogy by Suzanne Collins. The theoretical part of the thesis characterizes the dystopian genre and dystopian elements relevant to the proceeding analysis of the chosen books, while the practical part is divided into an examination of elements within all four works dealing with propaganda, hedonism, restrictions, social conformity as well as nonconformity to the social system.

Keywords: utopia, dystopia, *The Hunger Games*, *Brave New World*, totalitarianism, propaganda, conformity, hedonism.

ACKNOWLEDGEMENTS

I would like to thank my supervisor, Mr. Daniel Sampey, for his guidance, valuable advice and encouragement. I would also like to thank my family and friends for their vital emotional support.

I hereby declare that the print version of my bachelor's thesis and the electronic version of my thesis submitted in the IS/STAG system are identical.

CONTENTS

1. INTRODUCTION	9
I THEORY	10
2. DYSTOPIA	11
3. DYSTOPIA AND TOTALITARIANISM	13
4. PREDECESSORS OF ALDOUS HUXLEY AND <i>BRAVE NEW WORLD</i>	16
5. <i>BRAVE NEW WORLD</i>	18
6. CRITICAL PERSPECTIVES ON <i>BRAVE NEW WORLD</i>	20
7. <i>HUNGER GAMES</i>	22
8. <i>COLLINS' INSPIRATION FOR THE STORY</i>	24
9. <i>FROM FANTASY TO DYSTOPIAN FICTION</i>	25
II ANALYSIS	27
10. <i>BRAVE NEW WORLD</i>	28
10.1. HEDONISM.....	28
10.2. PROPAGANDA	29
10.3. RESTRICTION	31
10.4. SOCIAL CONFORMITY AND INDIVIDUAL	31
10.5. THE SAVAGE RESERVATIONS AND THE CHARACTER OF JOHN	33
11. <i>THE HUNGER GAMES</i>	35
11.1. POVERTY IN DISTRICTS VS. HEDONISM IN THE CAPITOL.....	35
11.2. PROPAGANDA	36
11.3. RESTRICTION	38
11.4. SOCIAL CONFORMITY AND INDIVIDUALS.....	40
11.5. THE GIRL WHO SHOULD NEVER HAVE EXISTED AND THE TYRANNICAL PRESIDENTS.....	42
12. <i>BRAVE NEW WORLD VS. THE HUNGER GAMES TRILOGY</i>	47
13. CONCLUSION	49
14. BIBLIOGRAPHY	51

1. INTRODUCTION

In the past few years dystopian fiction has become in past few years very popular among young adults, and the production of movies based on dystopian novels has greatly increased. Two of the most significant dystopian novels of the 20th century are Aldous Huxley's *Brave New World* and George Orwell's *1984*, both of which are often used as a model for modern dystopian works, and today they remain among the best-selling dystopian novels. In 2008 Suzanne Collins published the first book of the trilogy *The Hunger Games*, for which she has indicated that the main inspiration was war and TV reality shows.¹ Dystopian literature is not only entertaining but it describes the characteristics of dystopian possible future society. These characteristics are presented through elements of the present society but at a more extreme position. The themes presented in dystopias can help the reader to understand what is happening in contemporary world, and young adult works can cause the younger population to be interested in current events as well as support their critical thinking.²

This bachelor thesis is focused on dystopian elements in *Brave New World* and in *The Hunger Games* trilogy. The thesis is divided into two main parts theory and analysis. In the first two chapters of the theoretical part, dystopia is defined in a cultural context and the concept of totalitarianism is described. In the following chapters, the background and brief summary of the chosen works is presented. The last chapter of the first part is focused on changes in society and reasons why dystopian novels are popular nowadays. The analytical chapters of the bachelor thesis are focused on the main dystopian elements presented in trilogy and in *Brave New World* as well, among them hedonism, propaganda, restrictions, social conformity and individuals.

The thesis intends to analyse these elements in *The Hunger Games* trilogy and *Brave New World* using relevant academic references as well as citations from the books themselves. For purposes of the analysis, particular elements, which are represented in all the books - were chosen according to their common features.

¹ Mark Fisher, "Precarious Dystopias: The Hunger Games, in Time , and Never Let Me Go," *Film Quarterly* 65, No. 4 (Summer 2012), 29.

² "The Rising Popularity of Dystopian Literature," The Artifice, last modified April 20, 2015, accessed April 28, 2018, <https://the-artifice.com/popularity-of-dystopian-literature/>

I. THEORY

2. DYSTOPIA

It is natural to think or imagine a better world than the one we live in. Throughout the world, some of the most popular writers have created moral ambits by setting human wisdom and knowledge into works called utopias and dystopias, the latter of which sometimes better known as anti-utopias.³ To understand what dystopia means it is important to know what utopia is. According to Erika Gottlieb in her 2001 book *Dystopian Fiction East and West: Universe of Terror and Trial* - the dystopian society consists of seeds of utopian dream.⁴

The word utopia has its origin in 16th century when Thomas More used it as a title for his book in Latin.⁵ More's *Utopia* is one of the most successful fictions in history of linguistic and it was published almost three hundred years before Frankenstein which is considered as the first science fiction story.⁶ He formed the word utopia from Greek *ou-topos*, where *ou* means no and *topos* place.⁷ More wrote his *Utopia* as a reaction to urgent problems in England of that time. Apparently the concept of utopian society which is controlled by justice is based on the injustice in the bad place which can be reality which author wants to blame or criticize.⁸ These immoral punishments and biased trial became base for dystopian discourse which grew into own genre. Since the time of More's *Utopia*, many historians have written about the importance of utopia.⁹ This genre is usually built upon a utopian criticism of the society of author, but the ways how the society is criticised has changed.¹⁰

Despite the term, dystopia is not the direct opposite of utopia. If there would be real opposite of utopia it would be a world which is absolutely spontaneous and unplanned or

³ Robert Shelton, "Utopia and Dystopia," in *Encyclopedia of Science, Technology and Ethics*, ed. Carl Mitcham (Detroit: Macmillan Reference USA, 2005), 2010.

⁴ Erika Gottlieb, *Dystopian Fiction East and West: Universe of Terror and Trial*. (Montreal: McGill-Queen's University Press, 2001), 8.

⁵ Erika Gottlieb, *Dystopian Fiction East and West: Universe of Terror and Trial*. (Montreal: McGill-Queen's University Press, 2001), 8.

⁶ Carl Freedman, "Science Fiction and Utopia: A Historico-Philosophical Overview," in *Learning from Other Worlds: Estrangement, Cognition, and the Politics of Science Fiction and Utopia*, ed. Patrick Parrinder (Durham, NC: Duke University Press, 2001), 72.

⁷ Robert Shelton, "Utopia Defined: Thomas More's Pun and the Myth of Utopianism," in *Encyclopedia of Science, Technology and Ethics*, ed. Carl Mitcham (Detroit: Macmillan Reference USA, 2005), 2010.

⁸ Erika Gottlieb, *Dystopian Fiction East and West: Universe of Terror and Trial*. (Montreal: McGill-Queen's University Press, 2001), 26.

⁹ Michael D. Gordin, Helen Tilley and Gyan Prakash, eds. *Utopia/Dystopia: Conditions of Historical Possibility*, (Princeton and Oxfordshire: Princeton University Press, 2010), 1.

¹⁰ Erika Gottlieb, *Dystopian Fiction East and West: Universe of Terror and Trial*. (Montreal: McGill-Queen's University Press, 2001), 26-27.

projected to be intentionally frightening and terrible. Typically, a dystopia turns to be a utopia which has failed or a utopia which works just for a selected group of society.¹¹ In dystopian fiction we can find connections between the dreadful world of the present and a projected worse world of the future where the society is controlled by a totalitarian regime full of injustice. A dystopian work can be understood as a warning about certain problems of world of that time which should be solved and stop to the future.¹² All utopias have a hinted - at dystopia inside themselves, whether it is a dystopia critical of a current situation or a dystopia that has come up in the way the utopia failed. In the research for this thesis it was found out that there are more ways to produce dystopia than utopia.

While utopia brings us into a future and criticises the present time, dystopia takes us into a miserable and hopeless reality and shows a terrible future if the warnings are not heeded and the problems described are not solved. What makes utopias and dystopias considerable is that they adapt the social system on an essential, systemic level. They discuss occasions and show us revolutionary solutions. If we contemplate that utopias and dystopias are connected we are capable to examine how ideas, needs, musts and actions interact at the same time. There is a connection between the downfall of beliefs to change society and reality, containing Marxism and positivism, and academics' belief in projects of improving the condition of human.¹³

¹¹ Michael D. Gordin, Helen Tilley and Gyan Prakash, eds. *Utopia/Dystopia: Conditions of Historical Possibility*, (Princeton and Oxfordshire: Princeton University Press, 2010), 1.

¹² Erika Gottlieb, *Dystopian Fiction East and West: Universe of Terror and Trial*. (Montreal: McGill-Queen's University Press, 2001), 26-27.

¹³ Michael D. Gordin, Helen Tilley and Gyan Prakash, eds. *Utopia/Dystopia: Conditions of Historical Possibility*, (Princeton and Oxfordshire: Princeton University Press, 2010), 1-2.

3. DYSTOPIA AND TOTALITARIANISM

In 1928 the term “totalitarianism” was first used to describe Mussolini’s fascistic Italy. It signified that fascist conception of the state is comprehensive and any other external human or religious values cannot exist there. It means that Fascism is totalitarian. Peter Drucker, the author of *The End of Economic Man: A Study of the New Totalitarianism*, claimed that the decay of secular Marxist rationalism turned into a return of Nazism. While traditional ideas and ideologies were considered as failed, totalitarian revolutions were believed to be political coup of a dominant new class. Then the association of Hitler’s German and Stalin’s Russia introduced the fundamental similarity between these two countries’ systems and disclosed the misunderstanding the Nazism and Communism were “juxtaposed entities” because they share a characteristic of being completely planned. Five important features of the modern totalitarianism were noted by early studies: ‘the promise of security, action instead of program, quasi-democratic foundations, war psychology, and the leadership principle’.

After the Second World War, Friedrich von Hayek’s cautioned that all forms of planning and socialism which were near to “collectivism”, enforced the end of individualisms and supported totalitarianism. He pointed out that concepts of fascism and communism are consequences of the same tendencies. Efforts to gain absolute control over economics required restraining of different opinions regarding goals and restraining of conflicts to achieve complete agreement. Karl Popper studied and traced the totalitarian mentality back to Plato’s *Republic*.

Attributes such as one party politics, controlled economy by the government, common for Stalinism, China, North Korea and other allied communist countries were represented by totalitarianism during the Cold War. Leading studies of the period of the Cold War concluded that “the essence of totalitarianism” was terror and characterized the destroyed nature of modern society as rudiment for the totalitarian state. In Friedrich and Brzezinski’s study totalitarianism is described as an ideology, a party led by one leader, a centrally controlled economy, a radical police, communications and weapons monopoly.¹⁴

The causes of and circumstances regarding the birth of totalitarianism are still debated. In Europe the main element of the conflicts was anti-Semitism in 20th century but it was not responsible for Bolshevism. Dictators such as Stalin or Hitler are consider as very

¹⁴ Gregory Clayes, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 115.

important by historians and studies focused on Nazism explain this concept as the most known and alarming case of totalitarianism, especially after the facts of existence of the Holocaust emerged in the public consciousness. There is no clear evidence about connection between economic planning in Germany and the Holocaust. Totalitarian countries differ from other despotism by seven characteristics: domination of one party, technology is used to support the regime's power, domestic enemies are suppressed, the terror is used to frighten the citizens, lack of the individualism, a "totalist" ideology, and a cult of leadership.¹⁵

After the opening of Soviet-era archives in the 1990s, the number of the murders, done under the rule of Stalin, was published. The amount of victims of Mao Zedong's and Stalin rule was enormously bigger than the number of victims of Hitler. One of the main reasons, why the number was higher, was that Stalin's regime last much longer than Hitler's but it is clear that both would have killed more if they had opportunity. Studies proved that Stalinism had much bigger influence on the personal life and "the inner selves" of the citizens than Hitler's Nazism. Moreover during the Nazism in Germany terror did not play a big role in the life of the majority.¹⁶

The brutal Khmer Rouge's rule under the Marxist leader Pol Pot, which lasted from 1975 to 1979 in Cambodia, is considered as one of the worst genocides of the 20th century. The Rouge's goal was to move citizens from cities to the countryside, where they had to work on community farms. Unfortunately, families were dying from disease, hunger, execution and exhaustion. They changed the name of Cambodia to Kampuchea and strived to make the country agrarian utopia by abrogating money, private estates and religion. Educated people and those who could any foreign language were tortured or killed. This regime had circa two millions of victims¹⁷ and this number makes the Khmer Rouge's rule the alarming example of the totalitarian mentality.

Increasing modernization impelled by innovations or adoration of machinery explain genocide in the cases of communist regime, which are often characterized as "dystopian" and their "utopian" elements, which led their establishment to this downtrodden situation, were tried to be concluded. An evaluation of totalitarianism as a "political religion" can

¹⁵ Gregory Clayes, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 116.

¹⁶ Gregory Clayes, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 114-17.

¹⁷ "Cambodia's brutal Khmer Rouge regime," BBC News, last modified August 4, 2014, accessed March 19, 2018, <http://www.bbc.com/news/world-asia-pacific-10684399>

lead to uniting all forms of dictatorship. This suggestion can be clarified by focusing on the motive of the genocide, which is not a “religion” itself but millenarianism, the belief of major transformation of the society.¹⁸

¹⁸ “Millenarianism - Latin America and Native North America - Old World Origins” Net Industries , accessed April 30, 20018, <http://science.jrank.org/pages/10237/Millenarianism-Latin-America-Native-North-America-Old-World-Origins.html>

4. PREDECESSORS OF ALDOUS HUXLEY AND *BRAVE NEW WORLD*

World War I caused disagreement between the leaders of European countries. Moreover it confirmed that bloodthirstiness of humankind and destructive techniques could surpass development in diplomacy and international amity. Ten years later, the Great Depression proved that the inconstancy of capitalist economies could form enormous disorder and cataclysm. The period from beginning of the World War I and to end of World War II was mainly for Europe time of total agony. When H. G. Wells entered the literary scene, utopian views into the far future were ample and science fiction became a dominant fictional genre and inclined towards the picture of hopeless future.¹⁹

The famous genetics professor J.B.S. Haldane claimed in 1923 that science would blossom in the future. In contrast with H.G. Wells, Haldane considered the importance of the development of the biological sciences.²⁰ J.B.S. Haldane published his book *Daedalus, or, Science and the Future* in 1923 in which he interpreted sort of utopian innovations such as the genetic engineering of human characteristics, the voiding of concept of family, fabricated production of children, the use of drugs to activate euphoria, not losing vitality until the end of life.²¹ In his opinion biology was “the centre of scientific interest”. Besides biology, other science such as chemistry and physics were publicly discussed and considered as “commercial problems”. Haldane was the first one who predicted the importance to transfer production of energy from coal and oil to renewable sources of energy like sunlight and wind.²² These changes in science which would change the morality of society were predicted by Haldane. He suggested that we have to learn not taking traditional morals excessively serious.

The title of Huxley's novel is inspired by play *The Tempest* from year 1610 written by William Shakespeare.²³ In the fifth act, character Miranda declares “O brave new world,

¹⁹ Gregory Claves, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 117, 357.

²⁰ Lars Schmeink, “Introduction,” in *Biopunk Dystopias: Genetic Engineering, Society and Science Fiction*, (Liverpool: Liverpool University Press, 2016), 1.

²¹ Larry Arnhart, “Antecedents and Consequents,” in *Encyclopedia of Science, Technology and Ethics*, ed. Carl Mitcham (Detroit: Macmillan Reference USA, 2005), 247–48.

²² Lars Schmeink, “Introduction,” in *Biopunk Dystopias: Genetic Engineering, Society and Science Fiction*, (Liverpool: Liverpool University Press, 2016), 1.

²³ Larry Arnhart, “Antecedents and Consequents,” in *Encyclopedia of Science, Technology and Ethics*, ed. Carl Mitcham (Detroit: Macmillan Reference USA, 2005), 247–48.

that has such people in it” about her home island.²⁴ This was originally an indirect reference to the New World of the Americas which was being colonized in that time when the play was written. Thus “brave new world” corresponds to cultural transformations particularly those which are based on modern science and technology. Huxley said in his collection of essays from 1958 that the fiction world, which he showed in *Brave New World*, was opposite to “man's biological nature”, behaving to humans as they were social insects than mammals. All kinds of social insects collaborate with each other for the good of the society, because it is more important than its individuals, but mammals are according to Huxley “moderately gregarious”. They can collaborate with each other, but their individual interest will always predominant. The novel depicts how fatal it would be for humans if they abandoned individual freedom to order and discipline of society. The rebels who were banished on distant islands are examples of how the World State has not been successful in abolishing mammalian characteristics and needs and in transforming them into social insects, because citizens still feel their individual desires.²⁵

²⁴ Sydney Lamb, ed., *Shakespeare's The Tempest*, (Foster City: IDG Books Worldwide, Inc, 2000), 133.

²⁵ Larry Arnhart, “Antecedents and Consequents,” in *Encyclopedia of Science, Technology and Ethics*, ed. Carl Mitcham (Detroit: Macmillan Reference USA, 2005), 247–48.

5. *BRAVE NEW WORLD*

The novel *Brave New World* by Aldous Huxley, who was an English essayist and novelist, was published in 1932 and it illustrates a World State where people are controlled and manipulated to be happy by biological and psychological technologies. It is common to use the term Brave New World to describe anxiety about modern science and technology. This novel is the best known of Huxley and it exemplifies his interest in biology, which he shared with his brother and grandfather who were scientists.²⁶

Brave New World is about a fictional state in the future where society is stabilized by genetic control and social class determination. This society is ruled by the political slogan “Everyone belongs to everyone else”. People are not born by natural way, but mass-produced in laboratories where human eggs are incubated. In these laboratories people are selected to their social caste, which are Alphas, Betas, Gammas, Deltas or Epsilons. The members of the highest caste Alphas take high positions in management or can rule the World State in comparison with representatives of lower castes who take menial positions. The concept of female gravidity and being born from uterus of the mother is regarded as primitive and immoral. There is no relation between parents and children and idea of a family does not exist in this world. However, sexual promiscuity is a social obligation according to slogan “Everyone belongs to everyone else”.

Because everybody is from the beginning of their life selected to the castes with assigned position, they do not feel unhappy or dissatisfied about what they do or to which caste they belong. To keep society satisfied there are use many kinds of entertainments for example movies named “feelies” which excite audience by visual and audial effects. The medical science is used to keep the vitality of everyone until death. Medicaments are solution, when anyone feels unhappy or miserable in such a situation they can take the drug called soma, which causes euphoria without any aftereffects. Because in the society are no conflicts or agony, there is no attraction in traditional art and religion because they do not need experience romantic love or emotions which art and religion can offer. There are few people who tried to protest against this life without emotions and love. This rebellion against society can have as consequence exile to faraway islands. The character John the Savage is an exact example of the rebels. He was born to a woman in natural way

²⁶ Larry Arnhart, “Brave New World,” in *Encyclopedia of Science, Technology and Ethics*, ed. Carl Mitcham (Detroit: Macmillan Reference USA, 2005), 247

and grew up on an Indian reservation in New Mexico, before he got to London, where the story is set. He has enriched his life and gained poetic language by reading plays from William Shakespeare during his childhood in the reservation. When he meets Mustapha Mond, the World Controller for Western Europe, John finds out that they share attraction in art and religion. Mond is an enthusiast in pure science but according to technology and science which is used in the World State he cannot be gratified. He gave up his own happiness to be a Controller who would govern for happiness of society.²⁷

²⁷ Larry Arnhart, "The New World State," in *Encyclopedia of Science, Technology and Ethics*, ed. Carl Mitcham (Detroit: Macmillan Reference USA, 2005), 247–48.

6. CRITICAL PERSPECTIVES ON *BRAVE NEW WORLD*

During the 20th and 21st century criticism commentary about regarding the world, which Huxley described in his book, has appeared from his contemporaries such as C. S. Lewis, Lewis Mumford or and Leon R. Kass. According to In their opinions, when humans start to be considered as mere raw material for technological interests, then they will be supplanted by what became known in the late 20th century as ‘posthuman’ artefacts. Their critics concern that if human nature is destroyed, thus there is no natural base for common sense. There is no evident principle for deducing “the moral uses of technology”, besides the whims of those who control the technology. As a reaction to Kass's warning about the moral hazard in harvesting stem cells from human embryos, President George W. Bush gave a speech on national television on August 9, 2001. He mentioned we had arrived at the brave new world which was described by Huxley.²⁸ He spoke about human embryos produced by vitro fertilization which is used in cases when mother cannot conceive child by nature way. The problem of these embryos is that when doctors connect sperm with egg there are made more of the embryos than are inserted in the mother, and those extra ones are kept frozen in laboratories.

Some of them are destroyed, given to science, used in private research or do not survive for long term in the laboratories. A minority of them had been inserted in adoptive mothers and born as healthy children. In the speech, Bush commented that scientists rely on the potential of the stem cells derived from not only embryos, but also adult cells, umbilical cords and human placentas, because these stem cells could probably help to heal many diseases such as juvenile diabetes, Parkinson’s or cord injuries. A potential life of these embryos is aborted by removing the stem cell from them. According to this problem, there are ethical questions about where life starts and science ends. Bush said about modern science: “We have arrived at that brave new world that seemed so distant in 1932 when Aldous Huxley wrote about human beings created in test tubes in what he called a hatchery.”²⁹ Bush Sr., as well as his successors Bill Clinton and George W. Bush also used variations of the phrase “new world” in a positive way in various contexts in several

²⁸ Larry Arnhart, “Critics and Criticism,” in *Encyclopedia of Science, Technology and Ethics*, ed. Carl Mitcham (Detroit: Macmillan Reference USA, 2005), 249.

²⁹ “President George W. Bush's address on stem cell research,” CNN: Inside Politics, last modified August 1, 2001, accessed March 17, 2018, <http://edition.cnn.com/2001/ALLPOLITICS/08/09/bush.transcript/>

speeches with regard to resolving different geopolitical conflicts taking place during their respective administrations.³⁰

According to an article from 2016 written by Russian journalist Konstantin Syomin, *Brave New World* is not a depiction of a future totalitarian society but a mirror image of today's reality. In the same year American President Barack Obama visited Germany and met Chancellor Angela Merkel. His visit included technology exhibition in Hannover where he tested 'virtual reality' glasses. He responded to it that "it's a brave new world!". Syomin said in the article that in the era of Huxley and Orwell, their writings were used in the propaganda against the Soviet Union which hoped of a world government and alliance of humankind. Applying democracy in last 25 years took lives or wounded of more Americans than Pentagon's victims since 1975 after result of the Vietnam War. Our world was much more peaceful in the era of the Cold War that it is nowadays. Syomin addressed to *Brave New World* that "conflicts are inevitable"³¹ and that, as Jefferson said, freedom must be recreated "refreshed from time to time in periods of time by "the blood of patriots and tyrants".³²

³⁰ Annita and Micheal M. Lazar. "The Discourse of the New World Order: 'out-casting' the Double Face of Threat," *Discourse & Society*, 15 (2-3), (London: SAGE Publications, 2004): 223–240.

³¹ "Huxley's Brave New World Nightmare is Becoming a Geopolitical Reality," Sputnik, last modified May 3, 2016, accessed March 16, 2018, <https://sputniknews.com/analysis/201605031039019324-brave-new-world-geopolitical-reality/>

³² Thomas Jefferson, "Thomas Jefferson to William Smith," The Library of Congress, accessed April 30, 2018, <https://www.loc.gov/exhibits/jefferson/105.html>.

7. *HUNGER GAMES*

The Hunger Games is a bestseller and the breakthrough work of Suzanne Collins which was marketed to young adult readers, as will be examined at the beginning of chapter 9. The outstanding success of the books clarifies change in the cultural climate by moving from wizards and vampires to adolescents fighting to stay alive in a reality show organized by the government. The first book of the trilogy *The Hunger Games* was released in 2008 when the world financial crisis reached its peak and society was falling into panic. The popularity of the novel in young audience is caused by interconnection of feeling of betrayal and anger increasing in a generation questioned to admit that quality of life will get worse than that of the generation of their parents.³³

In the fictional world of *Hunger Games*, one social class dominates economically and socially, leading to popular anxieties which can only be resolved by the deprived citizens getting into this upper class. People from the upper class do not have to deal with economic instability. The lives of poor people are harried and, precariousness is used to control and moderate them. The dystopian world depicted in the novels is misrepresented mirror of our own. The story is set in state named Panem, which was created from the North America after destructive civil war. Panem consists of twelve districts which are supervised by the Capitol. Every year the Capitol organise the Hunger Games and each district is obliged to send two tributes in age of 12 to 18 of both genders as a punishment of their rebellions in the past. The Hunger Games are broadcasted competition at television in which participants have to fight with each other to the death and the winner is the last one alive.

The heroine of this trilogy is Katniss Everdeen from the twelfth district which is focused on coal-mining. Her younger sister Primrose, who is only 12, is chosen as a tribute, an event which forces Katniss to volunteer in her place. Peeta Mellark is selected as a male tribute and he and Katniss are both sent to the Capitol to prepare for the game. The preparation requires makeover by stylists and hairdressers, interviews with the host of the games televised throughout Panem. Because of their skills, i.e. hunting, climbing, fighting, and popularity with the audience they are rated by the organizers and the amount of the points can provide sponsors later in the arena. Each pair of tributes gets a mentor

³³ Mark Fisher, "Precarious Dystopias: *The Hunger Games*, *In Time*, and *Never Let Me Go*," *Film Quarterly* 65, No. 4 (Summer 2012), 27-33

who was one of the previous winners. In the case of Katniss and Peeta the only winner of the Hunger Games from the twelfth district is Haymitch.

In the arena Katniss and Peeta decide to stay together as a team and pretend to be a couple. This romance can help them to feel the affection of the audience and get more sponsors. In the moment when there stay a few tributes including both from the twelfth district in the arena the Gamemakers come to the conclusion to change the rules from one winner to possibility the two tributes from the same district can win, what gives Katniss and Peeta chance to stay alive and audience can hope for the happy-end of their favourite couple. When they are last in the arena thinking that they have won an announcement is made which says that the rules have been changed back and the winner can be only one individual. They decide instead of fighting and killing one of each other to eat poisonous berries to kill themselves together and Panem would not have a winner. To stop them the chief Gamemaker Seneca Crane declares them both as winners.

The Hunger Games depicts the awakening of “revolutionary consciousness”. The society at the Capitol can be seen as a metropolitan capitalist one in which from the name “tribute” for a participant in the Hunger Games it can be assumed that the upper class leaders in the Capitol profit more from direct confiscation than by the free market. The state is controlled by the President Snow, who has absolute power over everything. His power is enforced by a police force named the “Peacekeepers”. Punishments are applied by the Peacekeepers throughout the Hunger Games and other events to support the President Snow power and the inferiority of the districts.

8. COLLINS' INSPIRATION FOR THE STORY

Suzanne Collins described her inspiration to create Panem in the interview for Scholastic. She was inspired by contemporary television.

“I was channel surfing between reality TV programming and actual war coverage when Katniss’s story came to me. One night I’m sitting there flipping around and on one channel there’s a group of young people competing for, I don’t know, money maybe? And on the next, there’s a group of young people fighting an actual war. And I was tired, and the lines began to blur in this very unsettling way, and I thought of this story”³⁴

In the same interview cited above, the author also mentions that *The Hunger Games* fictional world contains a lot of Roman references. According to the interview Panem is built on the expression ‘Panem et Circenses’, which means ‘Bread and Circuses.’ Another significant inspiration for creating Panem is the myth of Theseus and Minotaur, which depicts a story set in Athens, the citizens of which had to regularly send seven youths and seven maidens to Crete to be forced to go into the Labyrinth and eaten by the Minotaur.³⁵

Collins’s personal and educational background also exerted considerable influence on the creation of *The Hunger Games* world. She studied Fine Arts at high school in Alabama and then graduated from Indiana University with a major in Drama and Telecommunications. She earned her master’s degree in Dramatic Writing at New York University. Her father, who served in the American Air Force and fought in the Vietnam War, used to share his experience from the war with his family and made sure that they comprehended actual aspects of the life. Suzanne Collins had to come to know a child the reasons why some of the wars happened, their aftermaths and even visit the battlefields. These stories about war told by her father were not only influences on her writing, but his childhood inspired her as well. He grew up during 1930s when the United States of America was in the Depression. Hunting and gathering edible plants and wild mushrooms were for his family that time very important way how to get food. Collins used these experiences and knowledge about edible plants, hunting, from survival guidebooks, which Collins studied before writing, to creating the story of Katniss Everdeen.³⁶

³⁴ Mark Fisher, “Precarious Dystopias: *The Hunger Games*, *In Time*, and *Never Let Me Go*,” *Film Quarterly* 65, No. 4 (Summer 2012), 29.

³⁵ Mark Fisher, “Precarious Dystopias: *The Hunger Games*, *In Time*, and *Never Let Me Go*,” *Film Quarterly* 65, No. 4 (Summer 2012), 27-33

³⁶ “The Hunger Games: Who is Author Suzanne Collins?,” *The Telegraph*, last modified March 23, 2012, accessed January 19, 2018, <http://www.telegraph.co.uk/culture/film/film-news/9161107/The-Hunger-Games-Who-is-author-Suzanne-Collins.html>

9. FROM FANTASY TO DYSTOPIAN FICTION

The beginning of the 21st century in YA literature belonged to the *Harry Potter* wizard world and to the *Twilight* love triangle of vampire, human and werewolf. However, when these franchises ended in 2011 the society's focus moved to dystopian science fiction by launching the first book of *The Hunger Games* trilogy. The Suzanne Collins's books were followed by other dystopias such as for example *Divergent* by Veronica Roth. The *Twilight* franchise earned more than \$3 billion all over the world and when it ended in 2012, studios started to look for the next one, which would catch the young adult audience. What they found was the post-apocalypse society of *The Hunger Games* which looks into themes far above a love story between vampire and teenage girl or witchcraft.

The main character Katniss, who becomes the winner of the annual Hunger Games just by not following rules, turns out to be a danger to the totalitarian government. In the second book, she is put in the game again, as meanwhile inhabitants of the districts begin to have hope in fighting against the regime through revolution against the Capitol. According to Veronica Roth the author of the *Divergent* this topic caught the teenage audience, which may feel powerless these days. "To have a character who is claiming their identity in a world spinning wildly out of control and to use their means to overcome that world, I think that's a really powerful thing for a teenager to read about," Roth has commented..

Harald Zwart the director of movie *The Mortal Instruments: City of Bones*, which is based on the first book of the series written by Cassandra Clare, claimed that it is essential to remind young girls that there are different qualities than being pretty and being told what to do. His opinion is that girls should direct their lives on their own that world needed stronger leading female character in books and movies. Another movie which caught attention of young adult is *Ender's Game*, which came out in 2013. The movie is based on the novels written by Orson Scott Card. The science fiction novels describe futuristic world, where talented children are educated in military school to protect world from alien invasion. Actor Harrison Ford, who stars in the movie, has remarked the similarities

between Card's novels written in 80s of the 20th century and present world where the young people are motivated and manipulated to join the military.³⁷

Why are dystopian novels so popular these days? Dystopia has always been between fiction for children and novels for adults and mostly written by male authors such as *Brave New World* or *1984*. One of the reasons, new dystopian novels are so popular nowadays, is that they are more focused on teenage girls and mainly written by female writers. According to author of *How I Live Now* Meg Rosoff's daughter teenagers are absolutely familiar with big events in a world which happen and they consider being an adult as frightening as the end of the world. Fundamentally, teenagers enjoy reading and watching people starving to death as it is described in *The Hunger Games* or people who are dehydrated because of the climate change as it is showed in Moira Young's *Blood Red Road*, because all these apocalyptic dystopian stories make their daily problems such as which clothes they are going to wear to school or having test at school less frightening.

Adults and parents can find these stories horrifying and depressing, but topics which used to be forbidden such as children who kill other children are now required in books and movies. Dystopias make adolescents think about politics, climate changes and they enlarge problems which teenagers have to experience such as bully or making own important decisions. Additionally dystopian stories feed "their appetite for adrenaline" because young people are not always aware about their mortality. The genre does not offer only exciting plots but also dynamic characters. The heroine of the trilogy *Hunger Games* Katniss can hunting and does everything to protect her younger sister that designate her an antipode to the *Twilight* Saga passive heroine Bella Swann. Moreover, Katniss manipulates the audience of the *Hunger Games* by faking love to Peeta who is contestant from the same district. Strong teenage female characters are demanded in this era when young girls do not want to be saved but want to save. These heroines have "strong moral compasses" and they understand why they are as they are, contrary to male lead characters. Dystopian novels allow readers to experience exciting adventures and they can follow strong characters.³⁸

³⁷ Piya Sinha-Roy, "'Hunger Games' Ushers in Era of Dystopian Young Adult Films," Reuters: Entertainment News, July 22, 2013, accessed March 13, 2018, <https://in.reuters.com/article/hunger-games-film/hunger-games-ushers-in-era-of-dystopian-young-adult-films-idINDEE96L01R20130722>

³⁸ Amanda Craig, "The Hunger Games and the Teenage Craze for Dystopian Fiction," *The Telegraph*, March 14, 2012, accessed March 13, 2018, <https://www.telegraph.co.uk/culture/books/9143409/The-Hunger-Games-and-the-teenage-craze-for-dystopian-fiction.html>

II. ANALYSIS

10. BRAVE NEW WORLD

10.1. Hedonism

In *Brave New World*, hedonism is the dominant ideology and victim of a mockery. Orwell noted in 1940 that, in the book, ‘the hedonistic principle is pushed to its utmost, the whole world has turned into a Riviera hotel.’³⁹ Sleep indoctrination is used to guarantee that Alphas, Betas, and Epsilons will stay satisfied with their life and current social position. “‘Everyone’s happy now,’ echoed Lenina. They had heard the words repeated a hundred and fifty times every night for twelve years.”⁴⁰ Is the society in the *Brave New World* really so satisfied or are these ‘happy’ faces hiding the kind of inner agony?⁴¹ We discover that people can be happy only when they do the kind of work they were modified based on their castes. “You cannot pour upper-caste champagne-surrogate into lower-caste bottles.”⁴² Number of working hours per day is limited to seven and a half. This condition, which makes work less exhausting and easier, can arouse utopian world. Somas are taken by citizens after work to distract them from boredom and keep them peaceful and happy. Usage of the anti-depressant drug soma is preventing society from misunderstanding or hatefulness and offers amusement. “...Lenina and Henry were yet dancing in another world-the warm, the richly coloured, the infinitely friendly world of soma-holiday. How kind, how good-looking, how delightfully amusing everyone was!”⁴³

Citizens are led to sexual promiscuity, which is another kind of enjoyment they can experience. The idea of marriage and emotional love has been vanished. Huxley called this sexual promiscuity ‘the truly revolutionary revolution’. Children from early stages of their life are involved in erotic plays. This sexual freedom suppresses horrifying dangers of family life. Frequent sex as well as shopping and consuming detracts ‘the passions from social or political criticism’. Sleep teaching combined with a technique of suggestion stimulate the belief that ⁴⁴“Everyone belongs to everyone else.”⁴⁵ Group rituals, such as Solidarity Services in which they share soma and sing hymns and dance, shape community

³⁹ Gregory Claeys, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 375.

⁴⁰ *Ibid.*, 65.

⁴¹ Gregory Claeys, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 376

⁴² *Ibid.*, 196.

⁴³ *Ibid.*, 66.

⁴⁴ Gregory Claeys, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 376

⁴⁵ *Ibid.*, 34.

to a common ideal and direction characterized by class and their function.⁴⁶ In World State, sources of amusement are plenty, for instance the 'Feelies', which are a modern form of cinema. They offer enjoyment along with movies of inferior quality plots involving singing, dancing, and action. Citizens can enjoy electro-magnetic golf and some is all the time available to suppress boredom. Eroticism and hedonism generally restrain in the *Brave New World* thoughts against the society and community.⁴⁷

10.2. Propaganda

Society in Brave New World is controlled by the government, whose aim is to maintain and improve "Community, Identity, and Stability," as the motto of the World State says. The society is built on belief in technocracy and ideals of Fordist effectiveness and is committed to contribute comfortable lives for everyone. Science offers society perfect health conditions, lifetime youth, and happiness. Citizens are modified to not want to do anything else than they have been habituated. As mentioned before, humans are produced in hatcheries, altered by genetic engineering and placed into five social classes according to their level of intelligence. Happiness is controlled by technological and social methods. Preferences of the children are accustomed at an early stage of their lives by brainwashing.⁴⁸ Books, flowers, and other attractive objects are showed to infants in Neo-Pavlovian Conditioning Rooms. When infants are attracted by the objects, the Controllers expose them to mild electric shocks, explosions, and loud noises to make infants connect these attractive objects with terrifying experiences.

"Now turn them so that they can see the flowers and books.'... From the ranks of the crawling babies came little squeals of excitement, gurgles and twitterings of pleasure. ...The swiftest crawlers were already at their goal. Small hands reached out uncertainly, touched, grasped, unpetaling the transfigured roses, crumpling the illuminated pages of the books. The Director waited until all were happily busy. Then, "Watch carefully," he said. And, lifting his hand, he gave the signal. The Head Nurse, who was standing by a switchboard at the other end of the room, pressed down a little lever. There was a violent explosion. Shriller and ever shriller, a siren shrieked. Alarm bells maddeningly sounded. The children started, screamed; their faces were distorted with terror. "And now," the Director shouted (for the noise was deafening), "now we proceed to rub in the lesson with a mild electric shock." He waved his hand again, and the Head

⁴⁶ Gregory Claeys, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 376

⁴⁷ Gregory Claeys, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 363

⁴⁸ John M. Jermier, "Introduction: Critical Perspective on Organizational Control," *Administrative Science Quarterly* 43, no. 2 (June 1998): 244, accessed April 5, 2018, <http://www.jstor.org/stable/2393852>

Nurse pressed a second lever. The screaming of the babies suddenly changed its tone. There was something desperate, almost insane, about the sharp spasmodic yelps to which they now gave utterance.”⁴⁹

The concept of family, virginity, and idea of romance is considered primitive and is replaced with promiscuity and passion. Children are taught to play erotically and not be ashamed about their sexuality. One of the most important tools of propaganda is in *Brave New World* hypnopaedia, which means manipulating people through repetitious suggestion and instruction during sleep. The morality of the society and peace is controlled through hypnopaedia.⁵⁰ As the Director of the Central London Hatchery and Conditioning Centre says, hypnopaedia is, “‘The greatest moralizing and socializing force of all time.’...‘...so frightfully clever,’ the soft, insinuating, indefatigable voice was saying, ‘I’m really awfully glad I’m a Beta, because...’”⁵¹ Adults can visit special rooms for hypnopaedia lessons with hundreds of synthetic music boxes and study books which are allowed by the state.⁵² “‘In the end,’ said Mustapha Mond, ‘the Controllers realized that force was no good. The slower but infinitely surer methods of ectogenesis, neo- Pavlovian conditioning and hypnopaedia.’”

The citizens have many options for how to experience pleasure. For instance, through the ‘feelies’, which are motion pictures involving several of the senses, they can enjoy leisure game. “‘Our library,’ said Dr. Gaffney, ‘contains only books of reference. If our young people need distraction, they can get it at the feelies. We don’t encourage them to indulge in any solitary amusements.’” Pleasure and happiness can be achieved even by using pacifying drugs called ‘soma’. These very effective tablets can make people calm and rested.⁵³ “‘...there is always *soma*, delicious *soma*, half a gramme for a half-holiday, a gramme for a week-end, two grammes for a trip to the gorgeous East, three for a dark eternity on the moon;...’”⁵⁴

These techniques of propaganda, which allow control over the society are effective because they seem fundamental and normal to citizens. They offer living comfortable and reasonable lives in a world which can look horrifying and unnatural.

⁴⁹ Aldous Huxley, *Brave New World* (London: Vintage, 2007), 16-17.

⁵⁰ John M. Jermier, “Introduction: Critical Perspective on Organizational Control,” *Administrative Science Quarterly* 43, no. 2 (June 1998): 244, accessed April 5, 2018, <http://www.jstor.org/stable/2393852>

⁵¹ Huxley, 23.

⁵² *Ibid.*, 142.

⁵³ John M. Jermier, “Introduction: Critical Perspective on Organizational Control,” *Administrative Science Quarterly* 43, no. 2 (June 1998): 244, accessed April 5, 2018, <http://www.jstor.org/stable/2393852>

⁵⁴ *Ibid.*, 47.

10.3. Restriction

“you all remember, I suppose, that beautiful and inspired saying of Our Ford’s: History is bunk.”⁵⁵ Information and sources of them are strictly controlled in the World State. History is not taught and generally information is distorted by the Controllers. It is restricted to read bible, poetry or any other kind of literature except books about technology. All books about the former society have been destroyed.⁵⁶ As was mentioned in the chapter Social Conformity and Individual children are involved into Neo-Pavlovian Conditioning where books are showed to infants and in the moment when there start to be interested in they get electric shocks. “They’ll grow up with what the psychologists used to call an ‘instinctive’ hatred of books and flowers. Reflexes unalterably conditioned. They’ll be safe from books and botany all their lives.”⁵⁷ Any kind of literature which could arouse wants to change their purpose in society and thus decondition one of their reflexes, is forbidden.⁵⁸ Reading books do not support consuming because “You can’t consume much if you sit still and read books.”⁵⁹ Consuming and propaganda are the main tools of the government to discourage any thought about social and political revolution.⁶⁰

10.4. Social Conformity and Individual

Brave New World demonstrates that science can control the evolution of humankind and improve this species. This eugenicist vision is associated to what Huxley named ‘the completely controlled collectivised society’.⁶¹ Citizens are absolutely supervised by the government and are grown in manner based on their caste. Society is divided into five fundamental social castes.⁶² During a production of new people, they are modified by genetic engineering and according to their appearance, height and level of intelligence, they are selected to their caste.

The modification starts in the beginning of the production. The whole process has strict rules and steps. For instance ova are kept at blood heat of thirty-seven degrees, but male gametes have to be kept at thirty-five because at thirty-seven, they would become

⁵⁵ Ibid., 29.

⁵⁶ Gregory Claeys, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 363

⁵⁷ Ibid., 17.

⁵⁸ Ibid., 18.

⁵⁹ Ibid., 42.

⁶⁰ Gregory Claeys, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 363

⁶¹ Gregory Claeys, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 361.

⁶² John M. Jermier, “Introduction: Critical Perspective on Organizational Control,” *Administrative Science Quarterly* 43, no. 2 (June 1998): 244, accessed April 5, 2018, <http://www.jstor.org/stable/2393852>

sterilized. Eggs are kept in liquid of a certain temperature, salinity and viscosity, they are constantly controlled so they do not become abnormal. Afterwards, eggs are put into 'warm bouillon' where sperms are swimming freely. If the eggs are remaining unfertilized, they are put there again until they are. Fertilized eggs are put into incubators, where the highest castes Alphas and Betas remain until they are put in bottles. This is not the case with lower castes such as the Gammas, Deltas, and Epsilons, who are brought from the incubators after thirty-six hours and are subjected to Bokanovsky's Process. "One egg, one embryo, one adult – normality. But a bokanovskied egg will bud, will proliferate, will divide. From eight to ninety-six buds, and every bud will grow into a perfectly formed embryo, and every embryo into full-sized adult."⁶³ From bokanovskied eggs they can produce ninety-six identical twins, which can work with ninety-six identical machines. Bokanovsky's Process is considered as one of the most important instrument of social stability and that is described by the motto. 'COMMUNITY, IDENTITY, STABILITY.'⁶⁴

According to Huxley, the theme of *Brave New World* is not promotion of science but promotion of its influence on human individuals. Huxley believed in benefits which science could bring as well as degrade humankind. Huxley said about science, 'if it facilitates liberation; indifferent if it neither helps nor hinders; bad if it makes liberation more difficult by intensifying the obsession with personality.'⁶⁵ One of the main purposes of the Hatcheries and Conditioning Centres, besides production of humans, is to stabilize the population.⁶⁶ Huxley mentioned that the ideal state is one in which 'material democracy controlled by an aristocracy of intellect—a state in which men and women are guaranteed a decent human existence and are given every opportunity to develop such talents as they possess, and where those with the greatest talent rule'

Next to higher and lower castes, there are dissidents. Usually these dissidents are individuals who do not fit into the social system of the World State or whose genetic modifying has not been successful. The society is not apparently perfect, mostly because of the member of the higher castes such as Bernard Marx and Helmholtz Watson who are Alpha-Plus.⁶⁷ Bernard is shorter and brawn than he should be comparing to his peers. These physical differences cause feeling of apartness and Bernard's insecurity. On the

⁶³ Ibid., 3-4

⁶⁴ Ibid., 5.

⁶⁵ Gregory Claeys, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 366

⁶⁶ Ibid., 5.

⁶⁷ Gregory Claeys, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 363-66.

other hand, Helmholtz is “powerfully built man, deep-chested, broad-shouldered, massive, and yet quick in his movements, springy and agile.” He is very handsome, and he looks without any doubt like an Alpha Plus. His appearance is not an originator of his separation but an awareness of his difference from the rest of society. He stops to being interested in sports, women, and other community activities.⁶⁸

These characters reveal that some people can feel like outsiders, mostly the peculiarly individuals. They are usually not interested in being involved in social rituals. Bernard Marx does not like Solidarity Services and Community Sings, and he denies taking soma because he prefers to be himself than be enslaved by conditioning.⁶⁹ “...and in spite of his misery absolutely refused to take the half-gramme raspberry sundae which she pressed upon him. ‘I’d rather be myself,’ he said. ‘Myself and nasty. Not somebody else, however jolly.’”⁷⁰ “Even in the best regulated society, the individual will always have his private reasons for discontent and misery.”⁷¹

10.5. The Savage Reservations and the Character of John

Society in a Savage Reservation is absolutely different than the society in the World State. In the book, we discover that Lenina wants to visit the Savage Reservation in New Mexico with Bernard. The reservation has five hundred and sixty thousand square kilometres and is “divided into four distinct Sub-Reservations, each surrounded by a high-tension wire fence.”⁷² Electricity is supplied from the Grand Canyon hydroelectric station, and the fence is under sixty thousand volts. People who live in the reservation cannot leave it; thus they have no connection with civilization. “To touch the fence is instant death’... ‘There is no escape from a Savage Reservation.’”⁷³ There are no televisions, hot water or other kinds of amusements which people from the World State are used to have. The life in the reservations seems to be more like life in our reality. People are born there by a natural way and children grow up with their mothers and fathers. Comparing to the World State marriage is absolutely normal there. Huxley portrayed a life in the reservations as not sympathetic.

⁶⁸ Ibid., 57 -57.

⁶⁹ Gregory Claeys, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 364.

⁷⁰ Ibid., 77.

⁷¹ Gregory Claeys, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 364

⁷² Ibid., 87.

⁷³ Ibid., 88.

“...still preserve their repulsive habits and customs... marriage, if you know what that is, my dear young lady; families... no conditioning ... monstrous superstitions ... Christianity and totemism and ancestor worship ... extinct languages, such as Zuni and Spanish and Athapascan ... pumas, porcupines and other ferocious animals ... infectious diseases .. priests ... venomous lizards ...”⁷⁴

The plot thickens when the character of John is introduced. John was raised in the Savage Reservation. His mother was a civilized intruder who had gotten lost during her visit at the reservation. It is revealed that she had been the girlfriend of Bernard's boss. The character of John represents nature, romance, rebellion and freedom in the world before the Ford, and he contrasts the dominant and immature new world.⁷⁵ Despite growing up in the Savage Reservation, he learned to read. He got *The Complete Works of William Shakespeare* from Popé who found it in one of the chests of the Antelope Kiva. “...It's supposed to have been there for hundreds of years. I expect it's true, because I looked at it, and it seemed to be full of nonsense. Uncivilized. Still, it'll be good enough for you to practice your reading on.”⁷⁶ John is brought to London with Bernard and Lenina as 'a kind of zoo specimen' to show how the environment influences character. Mustapha Mond explains to him the system of the World State. John is disgusted by the mass production of human. John finds out that he does not want amenity or luxury. He wants God, literature and poetry, danger and freedom, romantic love, getting old and ill and mainly 'the right to be unhappy'.⁷⁷

⁷⁴ Ibid., 89.

⁷⁵ Gregory Claeys, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 364.

⁷⁶ Ibid., 113.

⁷⁷ Gregory Claeys, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 365.

11. *THE HUNGER GAMES*

11.1. Poverty in Districts vs. Hedonism in the Capitol

As mentioned before, children from age twelve to eighteen from all twelve districts, have to participate in the annual Hunger Games, a reminder to the citizens of the Dark Days, when Panem's thirteen districts turned against Capitol. The thirteenth district was destroyed and the rest were suppressed. The government created the new laws, which promise peace, including the Hunger Games as a warning that the Dark Days must not happen again.⁷⁸ District Twelve, from which comes heroine Katniss is the poorest district, one that nobody assumes will win the Hunger Games.⁷⁹ As she says, "District Twelve. Where you can starve to death in safety."⁸⁰

The reaping system for the games, which was set up by Capitol, is discriminatory to the poor. When a child turns twelve, his name is put into the pool once. Next year it is put twice, thus by the age of eighteen, the name is in the reaping seven times. This condition is for every citizen of districts. However, the poor who are starving can ask for 'tesserae', which is a year's supply of oil and grain; in exchange, their name will be added to the pool one more time. As well as there is possibility to take 'tesserae' for each of family members, so for example in family of five members, the 'tribute' who asks for 'tesserae' every year, would have his name in the pool at the age of eighteen forty-two times. This is the case of Katniss's friend Gale. The rules for reaping were created by the Capitol.⁸¹

In contrast to the districts where people have to add their name to the reaping and increase the possibility to be chosen for the Hunger Games to get more food, there is the Capitol, built in the area which used to be called the Rockies.⁸² Buildings in the Capitol are impressive and reflecting; streets are full of cars and citizens, who are styled in crazy, unusual outfits and comical hairstyles and make-up. These people have never experienced hunger or poverty.⁸³ They organize feasts with tables full of food, beyond the amount they can eat. In these situations they drink clear liquid, which makes them puke so they can

⁷⁸ Suzanne Collins, *The Hunger Games* (London: Scholastic Children's Books, 2008), 20.

⁷⁹ Bree Despain, "Community in the Face of Tyranny," in *The Girl Who Was on Fire: Your Favorite Authors on Suzanne Collins' Hunger Games Trilogy*, ed. Leah Wilson (Dallas: BenBella, 2010), EPUB e-book.

⁸⁰ Collins, 6.

⁸¹ *Ibid.*, 14-15.

⁸² *Ibid.*, 48.

⁸³ *Ibid.*, 68.

continue eating.⁸⁴ “And here in the Capitol they’re vomiting for the pleasure of filling their bellies again and again. Not from some illness of body or mind, not from spoiled food. It’s what everyone does at a party. Expected. Part of the fun.”⁸⁵

The Capitol is a place where meals appear at the press of a button⁸⁶ and where showers offer a number of options of soaps, shampoos, temperature, and pressure of water.⁸⁷ Electricity is available to citizens of the Capitol all the time without any shortage while in District 12, citizens only have it a few hours per day and are forced to use candles. However, when the Games are happening, because watching the Games is obligatory for everyone districts have power as well.⁸⁸

11.2. Propaganda

Propaganda plays an important role in the everyday life of the people of Panem. Children are taught weekly about the history of the country at schools, but lessons mostly contain information about how the districts owe the Capitol and minimal about what happened during the rebellion.⁸⁹ An effective medium for this propaganda is television. The government forces every person to watch the games when it is airing, thus in every household or community hall there must be television.⁹⁰ The Capitol society watches the Games with excitement and considers it a show, where they can bet on their favourite tribute or sponsor some of them. The Games are used by the government to distract people in the Capitol from noticing how it is harmful for the rest of the state. They perceive it as comedy while for people in most districts, it is tragedy. “Whatever words they use, the real message is clear. ‘Look how we take your children and sacrifice them and there’s nothing you can do. If you lift a finger, we will destroy every last one of you. Just as we did in District Thirteen.’”⁹¹

The games are not used only for entertaining the Capitol but for the districts as well. When people are forced to watch the games, their attention is diverted from everyday struggles and pain. Additionally this case is apparent in world history. In the time of the

⁸⁴ Suzanne Collins, *Catching Fire* (London: Scholastic Children’s Books, 2009), 88-91.

⁸⁵ Collins, 92.

⁸⁶ Collins, *The Hunger Games*, 75.

⁸⁷ *Ibid.*, 86.

⁸⁸ *Ibid.*, 93.

⁸⁹ *Ibid.*, 48.

⁹⁰ *Ibid.*, 143.

⁹¹ *Ibid.*, 21.

Great Depression, movies became very popular because they offered getaway from life for the viewers. The popularity of cinematography is obvious even now when the world is in financial crisis.⁹² The Capitol does not only use the Games to spread propaganda but it also shows fake news and information about the rest of country during the Games. One example is District 13, which the Capitol claims it as destroyed by showing its ruins on TV, but the truth is the Capitol made a deal with 13 during the Dark Days. They agreed that 13 would be left alone and declared as a dead district. The Capitol accepted the deal with thoughts that District 13 would not survive without help, but instead 13 built their base underneath the ruin deep in the ground and during the 75 years since the Dark Days have been preparing for the revolution.⁹³

Contrary to the Capitol's propaganda, there is propaganda made by the rebels. Under the leadership of Plutarch rebels and District 13 shoot series of short promotion videos to spread information about the revolution through Panem. "Our plan is to launch an Airtime Assault," says Plutarch. "To make a series of what we call propos—which is short for 'propaganda spots'—featuring you, and broadcast them to the entire population of Panem."⁹⁴ In the beginning of shooting these 'propos' Katniss's costume includes a bloody bandage on her arm to signify recent battle she has been in which supports her image as a strong warrior. These propos usually contain Katniss saying slogans, which should awaken the districts to join the rebels in the revolution. One of these slogans is: "People of Panem, we fight, we dare, we end our hunger for justice!"⁹⁵ Pretending to be in battles and saying these meretricious slogans was uncomfortable for Katniss. The real power of the propos increase when 13 allows Katniss to be involved in the action in District 8.

The main purpose of Katniss's visit in 8 is to cheer up wounded citizens from the morning bombarding. Most of these people have lost hope but the visit of their heroine helps them to find it again. During her visit, 'a low-flying V-shaped formation of Capitol hover-planes' appears and another wave of bombarding begins, but this one is aimed at the

⁹²Adrienne Kress, "The Inevitable Decline of Decadence," in *The Girl Who Was on Fire: Your Favorite Authors on Suzanne Collins' Hunger Games Trilogy*, ed. Leah Wilson (Dallas: BenBella, 2010), EPUB e-book.

⁹³ Suzanne Collins, *Mockingjay* (London: Scholastic Children's Books, 2010), 19-20.

⁹⁴ Collins, *Mockingjay*, 49.

⁹⁵ *Ibid.*, 79.

hospital.⁹⁶ Despite the explicit prohibition of Haymitch and Plutarch, Katniss begins to defend the hospital and shoot down the hovercraft. After the successful shooting down of all hovercrafts, Katniss sees the damage made by the Capitol and the affected hospital, where only wounded, unarmed people were laying.

“‘Why would they do that? Why would they target people who were already dying?’ I ask him. ‘Scare others off. Prevent the wounded from seeking help,’ says Gale. ‘Those people you met, they were expendable. To Snow, anyway. If the Capitol wins, what will it do with a bunch of damaged slaves?’”⁹⁷

Katniss reacts with a powerful message to the rest of Panem and especially to President Snow. Pointing to the ruins of the hospital she says into the camera: “‘This is what they do! And we must fight back’... ‘And if we burn, you burn with us!’”⁹⁸

11.3. Restriction

Our society tends to take liberties such as “freedom of speech, freedom to assemble, free commerce, free press, and more simple freedoms such as travel and easy communication for granted.”⁹⁹ The question is what would our society do in a situation where all these liberties did not exist? In this situation is Panem, where its capitol city, after unsuccessful rebellion of the districts against it 75 years ago, banned everything that could abolish the feeling of community in the districts and between them. The Capitol is regulating and separating the citizens to keep them from rebelling again.

Controlling the sources of food and maintaining the districts starvation are examples of how the Capitol keeps the community stable. A lack of food in the districts forces their citizens to illegally hunt and change the goods in the black market or sign their children names up for tesserae. Even in the poorest district there are few privileged ones who can afford to buy enough food and goods.¹⁰⁰ District 12, it is the family of the Mayor Undersee and Haymitch Abernathy, the only District 12 victor of the Hunger Game alive.¹⁰¹

⁹⁶ Ibid., 103.

⁹⁷ Ibid., 110.

⁹⁸ Ibid., 111.

⁹⁹ Bree Despain, “Community in the Face of Tyranny: How a Boy with a Loaf of Bread and a Girl with a Bow Toppled an Entire Nation,” in *The Girl Who Was on Fire: Your Favorite Authors on Suzanne Collins’ Hunger Games Trilogy*, ed. Leah Wilson (Dallas: BenBella, 2010), EPUB e-book.

¹⁰⁰ Bree Despain, “Community in the Face of Tyranny: How a Boy with a Loaf of Bread and a Girl with a Bow Toppled an Entire Nation,” in *The Girl Who Was on Fire: Your Favorite Authors on Suzanne Collins’ Hunger Games Trilogy*, ed. Leah Wilson (Dallas: BenBella, 2010), EPUB e-book.

¹⁰¹ Collins, *The Hunger Games*, 20-22.

Travelling between the districts is one of many banned activities for everyone but officials. “Of course, I’ve never been on a train, as travel between the districts is forbidden except for officially sanctioned duties”¹⁰² The District’s areas are surrounded by high chain-link fences with barbed-wire loops on the top. These fences should be continuously electrified but for example in the 12, it is not electrified for most of the time.¹⁰³ As well as the travelling between the districts, most forms of communication are prohibited except television propaganda done by the Capitol and telephones in the victors’ villas. All of these communication forms are monitored and in some parts of Panem, people are controlled by cameras and are not allowed to speak to each other without permission.

When the rules are not followed, the Capitol implements public whipping done by trained ‘Peacekeepers’ who scan every movement of the people in order to keep them afraid of punishment. One of the most radical punishments aside from execution is cutting out the offending person’s tongue. These individuals are called the Avox and because of disability to communicate they are taken to the Capitol and obligated to be slaves.¹⁰⁴ ‘What’s an Avox?’ I ask stupidly. ‘Someone who committed a crime. They cut her tongue so she can’t speak’ says Haymitch”¹⁰⁵

Restriction and regulation are not only typical for the Capitol but for District 13 as well. District 13 is presented as a kind of a Utopian community, which grew out of the ashes after the battle with the Capitol. District 13 efficiently and carefully fulfils the needs of its citizens, but after deeper analysis it is obvious that 13 is not as utopian as it seems. Society has to follow a strict schedule, tattooed on citizens’ forearms every morning and indelible until bath time at 10 pm. They are given their job position by the government and are called ‘soldier’. Everyone has to follow the rules, and their movements are monitored and entrance above ground is allowed only with permission at specific time of the day.¹⁰⁶ “Now the citizens live almost exclusively underground. You can go outside for exercise and sunlight but only at very specific times in your schedule.”¹⁰⁷ The food portions are

¹⁰² Ibid., 47.

¹⁰³ Ibid., 5.

¹⁰⁴ Bree Despain, “Community in the Face of Tyranny: How a Boy with a Loaf of Bread and a Girl with a Bow Toppled an Entire Nation,” in *The Girl Who Was on Fire: Your Favorite Authors on Suzanne Collins’ Hunger Games Trilogy*, ed. Leah Wilson (Dallas: BenBella, 2010), EPUB e-book.

¹⁰⁵ Ibid., 89.

¹⁰⁶ Bree Despain, “Community in the Face of Tyranny: President Coin, A Different Kind of Tyrant,” in *The Girl Who Was on Fire: Your Favorite Authors on Suzanne Collins’ Hunger Games Trilogy*, ed. Leah Wilson (Dallas: BenBella, 2010), EPUB e-book.

¹⁰⁷ Collins, *Mockingjay*, 20.

given according to the age, height, body type, health and job position of the particular person, and taking the food outside the dining hall is strictly forbidden. “They have very strict rules about food. For instance, if you don’t finish something and want to save it for later, you can’t take it from the dining hall.”¹⁰⁸ People who break the rules are punished. This is the case with Katniss’ preparation team from the Capitol, who were kept chained in the cell and beaten because they repeatedly stole slices of bread. The 13 treats the preparation team as animals and criminals.¹⁰⁹

“District 13 strictly forbids any production or consumption of intoxicating beverages, and even the rubbing alcohol in the hospital is kept under lock and key.” This prohibition is crucial for Haymitch Abernathy, who has found pleasure in alcohol for many years.¹¹⁰ It appears that all these prohibitions are done for safety of the citizens and to keep the community stable, but it is actually not far away from the manipulation and rule by fear as President Snow does.¹¹¹

11.4. Social Conformity and Individuals

The community literally means “to give among each other” according to Bree Despain. It fundamentally means to share information, food, goals and so on throughout a group of people. If the wish or ability to share is surpassed, the core of the community is destroyed. In the case when the core of community is replaced by fear, the people are controlled and regulated. The government in Panem disguises itself as a democracy by having a president, but one with totalitarian powers. The government surpasses any kind of disagreement in order to protect the society. Anyone doing an activity which breaks the rules given by the Capitol is punished by public flogging or sending to slavery as an Avox.¹¹²

People in the Districts are scared to say anything negative about the Capitol or the President because of the possible punishment. There is always a possibility that someone is listening, thus the people have to be careful and follow the others. “Then I glance quickly over my shoulder. Even here, even in the middle of nowhere, you worry someone might

¹⁰⁸ Ibid., 40.

¹⁰⁹ Ibid., 54-55

¹¹⁰ Ibid., 28.

¹¹¹ Bree Despain, “Community in the Face of Tyranny: Too Little, Too Late,” in *The Girl Who Was on Fire: Your Favorite Authors on Suzanne Collins’ Hunger Games Trilogy*, ed. Leah Wilson (Dallas: BenBella, 2010), EPUB e-book.

¹¹² Bree Despain, “Community in the Face of Tyranny: How a Boy with a Loaf of Bread and a Girl with a Bow Toppled an Entire Nation,” in *The Girl Who Was on Fire: Your Favorite Authors on Suzanne Collins’ Hunger Games Trilogy*, ed. Leah Wilson (Dallas: BenBella, 2010), EPUB e-book.

overhear you.”¹¹³ During the Black Days, when the districts turned against the Capitol, the government created genetically-modified animals as weapons. These animals are called mutations or mutts. Jabberjays are an example of these mutts. They were able to remember and repeat entire human conversation and were sent to the districts, where the Capitol’s enemies were hiding. “After the birds gathered words, they’d fly back to centres to be recorded.”¹¹⁴ The rebels found out what was going on and started to tell Jabberjays endless lies that forced the Capitol to send them into the wild with hope they would die off. However, they started to reproduce with female mockingbirds and created a new species the Mockingjay, which became the symbol of Katniss during the games and later during the revolution. Jabberjays adapted and found the way how to survive exactly as the District 13 did.

Even in this society, where people follow the rules in order to survive, there are individuals, who do not fit in this system. As was mentioned before usually they are punished, killed, or sent to slavery. A Special category of these individuals is victors of the Hunger Games. The Hunger Games promises its winners and their family lifetime security, freedom, popularity and wealth. However, popularity and freedom seem to be incompatible. Katniss is not the only one who experiences this bitter lesson from the President Snow right after the Hunger Games. When she thinks that she saved herself and Peeta, Snow comes to visit her in her new house in the victors’ village. “If he’s made the journey all the way from his city, it can only mean one thing. I’m in serious trouble. And if I am, so is my family.”¹¹⁵ She made the Capitol look idiotic when she forced them to crown her and Peeta both victors by threatening to kill themselves with poisoned berries. Her acting was not only purely survival and coincidental, but it also was rebellion, which gave hope to many people in the Districts. “‘I have a problem, Miss Everdeen,’ says President Snow. ‘A problem that began the moment you pulled out those berries in the arena.’”¹¹⁶ The decision to keep them both alive and crown them both victors costs the Head Gamemaker Seneca Crane’s life.

“‘This, of course, you don’t know. You have no access to information about the mood in other districts. In several of them, however, people viewed your little trick with the berries as an act of

¹¹³ Collins, *The Hunger Games*, 6.

¹¹⁴ *Ibid.*, 49.

¹¹⁵ Collins, *Catching Fire*, 20.

¹¹⁶ *Ibid.*, 22-23.

defiance, not an act of love. And if a girl from District Twelve of all places can defy the Capitol and walk away unharmed, what is to stop them from doing the same?”¹¹⁷

That is the moment when Katniss finds out the consequences her behaviour can have and what can lead to uprising and then to revolution. Winning the Hunger Games does not give her freedom; instead she becomes target of the President Snow who is going to watch her every move. Another victor who experiences ‘freedom’ is Finnick Odair. In the third book, he opens up about the snobbish society of the Capitol and shares their secrets on camera. In the same time group of rebels is rescuing Peeta and other tributes kept in the Capitol’s prison after the third Quarter Quell. The rebels are airing his breathtaking story through Panem as a distraction for the Capitol. Finnick describes how Snow sold him to rich capitol women for sex. “I wasn’t the only one. If a victor is considered desirable, the president gives them as a reward or allows people to buy them for an exorbitant amount of money.”¹¹⁸ If he had refused to do so his beloved would be killed. He reveals that his clients used to pay him with jewellery or money, but he decided it would be better to get secrets about the Capitol prominent people. Through his story Finnick shows the real conditions of the victors after the Games. There is safe place to come to after the arena because promises will not be kept. “As long as they live they can never drop their guards again.”¹¹⁹

11.5. The Girl Who Should Never Have Existed and the Tyrannical Presidents

The story of *The Hunger Games Trilogy* is narrated by the main protagonist Katniss Evergreen, a girl from the poorest of District 12 the Seam. She lost her father when she was eleven years old; thus as a child, she had to care for her mother and younger sister Primrose, when her mother mentally broke down after her husband’s death. Her advantage is that compared to others citizens of District 12 she has hunting skills and is able to obtain food in the forest outside of the District. As was mentioned before, entrance into the forest is forbidden. This is one of the first hints of Katniss’s behaviour that leads to the rebellion against the society. Most of her decisions are fuelled by love, including volunteering for

¹¹⁷ Ibid., 24.

¹¹⁸ Collins, *Mockingjay*, 190.

¹¹⁹ Elizabeth M. Rees, “Smoke and Mirrors: The Arena: A Maze of Tricks and Traps,” in *The Girl Who Was on Fire: Your Favorite Authors on Suzanne Collins’ Hunger Games Trilogy*, ed. Leah Wilson (Dallas: BenBella, 2010), EPUB e-book.

the Games in order to save her sister's life. This act makes her the first volunteer from District 12, because citizens are taught to protect themselves before anyone else. She shows a level of independent thinking during her participation in the Games, and mainly she gives the society idea that caring about other people is the most important.¹²⁰ Katniss's presence creates community and one of her first alliances is with Gale. They were hunting together to keep their families alive and help other poor citizens of 12. Their friendship was fuelled by the "glue of mutual need", and after time they became family.

Her unintentional rebellion with the berries in order to save herself and Peeta makes the Capitol look idiotic. The Capitol apparently did not have any idea during the Games that a sixteen-years-old girl with a fistful of berries could spark a revolution. The Capitol is responsible for its own downfall by creating Katniss,¹²¹ the girl who was on fire.¹²²

Suzanne Collins said in an interview for *School Library Journal*, "Katniss is something like a mockingjay in and of herself. She is a girl who should never have existed."¹²³ One of the mistakes of the Capitol was not paying enough attention to District 12 and this led to existence of the girl on fire.¹²⁴ The lack of absolute control of District 12 allowed Katniss to hunt in the forest because fences are barely electrified. The peacekeepers are still a threat and embody law in 12, but they associate more with the citizens than in other districts. District 12 is the perfect environment for the development of the heroine Katniss. She begins the Games as a tribute with the ability to survive in the wild and with a bow and arrow is able to be destructive.¹²⁵ Her promise to her sister that she would do everything she could to win and come home drove her actions in the Games.

The fistful of berries is not Katniss's first act that created unrest in the Districts. Katniss's alliance with another tribute named Rue in the arena also defies the Capitol.

¹²⁰ Mary Borsellino, "Your Heart Is a Weapon the Size of Your Fist: Love as a Political Act in the Hunger Games," in *The Girl Who Was on Fire: Your Favorite Authors on Suzanne Collins' Hunger Games Trilogy*, ed. Leah Wilson (Dallas: BenBella, 2010), EPUB e-book.

¹²¹ Bree Despain, "Community in the Face of Tyranny: Katniss Everdeen: The Girl Who Should Never Have Existed ...," in *The Girl Who Was on Fire: Your Favorite Authors on Suzanne Collins' Hunger Games Trilogy*, ed. Leah Wilson (Dallas: BenBella, 2010), EPUB e-book.

¹²² Collins, *The Hunger Games*, 77.

¹²³ Bree Despain, "Community in the Face of Tyranny: Katniss Everdeen: Rebuilding," in *The Girl Who Was on Fire: Your Favorite Authors on Suzanne Collins' Hunger Games Trilogy*, ed. Leah Wilson (Dallas: BenBella, 2010), EPUB e-book.

¹²⁴ Collins, *Catching Fire*, 233.

¹²⁵ Rick Margolis, "The Last Battle: With 'Mockingjay' on its Way, Suzanne Collins Weighs in on Katniss and the Capitol," *School Library Journal*, August 1, 2010, accessed March 28, 2018, <https://www.slj.com/2010/08/industry-news/the-last-battle-with-mockingjay-on-its-way-suzanne-collins-weighs-in-on-katniss-and-the-capitol/#>

When Rue is killed, Katniss covers her dead body with flowers to admonish the Capitol's Gamemakers. "I want to do something, right here, right now to shame them, to make them accountable, to show the Capitol that whatever they do or force us to do there is a part of every tribute they can't own. That Rue was more than a piece in their Games. And so am I."¹²⁶ As a result, she receives a gift from District 11. Katniss shows Panem that even in a precarious world, people can work together as a community rather than be alone and isolated. The Capitol created the girl who encourages rebellion which overthrows the government.¹²⁷

When Snow notices how Katniss can influence the citizens with a fistful of berries, he decides to eliminate the effects. "'Katniss Everdeen, the girl who was on fire, you have provided a spark that, left unattended, may grow to an inferno that destroys Panem,' he says."¹²⁸ He pressures Katniss to do what he asks her and make her community suffer. New horrible Peacekeepers are sent to District 12 to strictly control its citizens. The Hob which is the centre of the black market in District 12, is burned down and the fence is constantly electrified. "How stupid I've been to think the Capitol would just ignore me once I'd returned home!"¹²⁹ Katniss promises to continue pretending the relationship with Peeta is authentic and she is asked to convince President Snow that her acting is truly driven by love. "'I'll convince everyone in the districts that I wasn't defying the Capitol, that I was crazy with love.'"¹³⁰ It seems that everything Snow tries to do to keep the districts to be calm, actually supports uprisings.

Conditions force Katniss to agree to marry Peeta. "He mean there's only one future, if I want to keep those I love alive and stay alive myself. I'll have to marry Peeta."¹³¹ Snow makes Katniss wear her wedding dress during the shows broadcasted through Panem which is to announce that past victors of the Games have to go back into the arena for the third Quarter Quell. Because Katniss is the only female victor of District 12, she is chosen and Peeta volunteers as tribute in order to keep Katniss alive in the arena. "On the seventy-fifth anniversary, as a reminder to the rebels that even the strongest among them cannot

¹²⁶ Collins, *The Hunger Games*, 276.

¹²⁷ Bree Despain, "Community in the Face of Tyranny: Katniss Everdeen: The Girl Who Should Never Have Existed ...," in *The Girl Who Was on Fire: Your Favorite Authors on Suzanne Collins' Hunger Games Trilogy*, ed. Leah Wilson (Dallas: BenBella, 2010), EPUB e-book.

¹²⁸ Collins, *Catching Fire*, 26.

¹²⁹ *Ibid.*, 31.

¹³⁰ *Ibid.*, 32.

¹³¹ *Ibid.*, 50.

overcome the power of the Capitol, the male and female tributes will be reaped from their existing pool of victors.”¹³²

The third Quarter Quell will show the citizens that even the victors are not free from danger, but it incites the people even more. Plutarch Heavensbee, who is the Head Gamemaker, manipulates the Games in favour of the rebellion. Katniss’s unusual ability to connect people around her is obvious when she is choosing apparently weak allies because she cares about them, instead of choosing the strong ones, who know her only as the Mockingjay. These allies and the Rebels take her from the arena to District 13, part of a plan in which some of the tributes were involved from the beginning with the exception of Peeta and Katniss. ““There was a plan to break us out of the arena from the moment the Quell was announced. The victor tributes from 3,4,6,7,8 and 11 had varying degrees of knowledge about it.””¹³³ After this act of the Rebels, President Snow responds by firebombing District 12.¹³⁴

The community of 13 seems to be a kind of utopia, but after observation it is obvious that President Coin rules by fear and manipulation. After a few days of Katniss’s stay in 13 it is evident that President Coin is a tyrant like Snow but more insidiously. As mentioned in the chapter “Restrictions”, Coin treats Katniss’s preparation team who were taken from the Capitol to help with creating the propos with Katniss as the Mockingjay as criminals. The situation when Katniss asks for immunity of the other tributes, especially Peeta who is forced to do anti-rebellion speeches by the Capitol is another hint to be afraid of Coin because she would execute them. “I told Coin I’d be her Mockingjay. But I made her promise to give the other tributes immunity if the rebels won.”¹³⁵ The President manipulates Katniss to be her Mockingjay, but not by direct threaten as President Snow does. As Katniss is Snow’s puppet to calm the districts during the second book, in the last one she becomes Coin’s puppet to incite the uprising in the districts. Snow tortures Katniss by destroying her relationship with Peeta. With ‘tracker jacker’ venom, which influences the part of the brain where the centre of fear is. This venom creates hallucinations and during them, the memory of the person can be changed; thus everything connected to

¹³² Ibid., 196.

¹³³ Ibid., 432.

¹³⁴ Bree Despain, “Community in the Face of Tyranny: President Coin, A Different Kind of Tyrant,” in *The Girl Who Was on Fire: Your Favorite Authors on Suzanne Collins’ Hunger Games Trilogy*, ed. Leah Wilson (Dallas: BenBella, 2010), EPUB e-book.

¹³⁵ Collins, *Mockingjay*, 63.

Katniss starts to be scary for Peeta. Snow could not kill Katniss on his own, so he created Peeta to kill Katniss.

“‘I’m sorry,’ Beetee says, ‘but I can’t tell you all the specifics of it, Katniss. The Capitol’s very secretive about this form of torture, and I believe the results are inconsistent. This we do know. It’s a type of fear conditioning. The term *hijack* comes from an old English word that means ‘to capture,’ or even better, ‘seize.’ We believe it was chosen because the technique involves the use of tracker jacker venom, and the *jack* suggested *hijack*. You were stung in your first Hunger Games, so unlike most of us, you have firsthand knowledge of the effects of the venom.’”¹³⁶

Compared to Snow, President Coin tortures Katniss by manipulating her relationship with her family. At the end of the third book, rebels take the Capitol under their control. Execution of President Snow is planned, but before it Coin organizes a meeting with the main contributors of the revolution to discuss consequences and the future of Panem.

“‘So, an alternative has been placed on the table. Since my colleagues and I can come to no consensus, it has been agreed that we will let the victors decide. A majority of four will approve the plan. No one may abstain from the vote,’ says Coin. ‘What has been proposed is that in lieu of eliminating the entire Capitol population, we have a final, symbolic Hunger Games, using the children directly related to those who held the most power.’”¹³⁷

When Coin gives this idea, Katniss finally understands who is the real tyrant. In the moment when Katniss is supposed to execute Snow with her bow she unexpectedly kills President Coin. The rebels fought for the freedom of the districts and for a world without the Hunger Games but after the victory there was the possibility to hold the Hunger Games as the revenge to the Capitol the Hunger Games again. Katniss realize that this would not be the solution and solved the situation by executing the next potential tyrant after President as Snow.¹³⁸

¹³⁶ Ibid., 201-2.

¹³⁷ Ibid., 415.

¹³⁸ Ibid., 418.

12. *BRAVE NEW WORLD VS. THE HUNGER GAMES TRILOGY*

It is obvious that *Brave New World* and *The Hunger Games* have many common elements, along with some dissimilarities. All the analysed books were published during financial crises - Huxley's novel during the Great Depression and *The Hunger Games* series during the financial crisis of 2007 – 2008.¹³⁹ The world of Huxley's novel is set in the future, where Ford, the founder of their society, is considered as kind of God¹⁴⁰ similarly as is the case with the foundational narrative of Panem, which “rose up out of the ashes of a place that was once called North America.”¹⁴¹

In both worlds society is controlled by a hierarchical class who rule over those below. In the World State this group is the Ten World Controller, including Mustapha Mond the President Controller for Western Europe where the Central London Hatchery and Conditioning Centre is situated.¹⁴² In Panem the districts are tightly and sometimes brutally regulated by President Snow and his government. The Capitol is reliant on the rest of country because districts produce basic necessities such as electricity, food, and other provisions. If the district turned against the Capitol, it would be without supplies.

Propaganda and the regulation of the society in the books are described by the authors differently. In the World State, the government does not have to use fear to keep the society from revolution, the way that terror is used in Panem. How society works in the World State is conditioned in its inhabitants from the early stages of their life, i.e. that they should be satisfied with their unique social position and situation in the hierarchy. Hypnopaedia and the anti-stress drug “soma” is used to keep citizens “happy”, and whether they are “free” or not discussed or even considered. In Panem, citizens are kept in fear and restricted from moving freely. Broadcasts of Hunger Games are used as a tool to maintain a level of terror and dread. The Hunger Games are also used as distraction for the Capitol's citizens from what is happening in the rest of the country. By her natural behaviour during and after her participation in the Hunger Games and her need to save her close friends and family, the character of Katniss Everdeen incites desire for revolution in the citizens of Panem. In *Brave New World*, character of John unsuccessfully seeks to inspire other

¹³⁹ Laurie Penny, “No Wonder “Generation K” Loves The Hunger Games – They Can't Rely on Grown-ups Either,” *NewStatesman*, November 12, 2015, accessed April 26, 2018, <https://www.newstatesman.com/politics/uk/2015/11/no-wonder-generation-k-loves-hunger-games-they-cant-rely-grown-ups-either>

¹⁴⁰ Aldous Huxley, *Brave New World* (London: Vintage, 2007), 20.

¹⁴¹ Suzanne Collins, *The Hunger Games*, (London: Scholastic Children's Books, 2008), 20.

¹⁴² Huxley, 28.

characters to seek change a way of their thinking by showing them their own former, now dead culture through Shakespeare's works.¹⁴³

Hedonism in Panem is represented by the citizens of the Capitol who do not have deal with hunger or poverty. They can have what they want, while inhabitants of the most of the districts have to live in total poverty and produce goods for the Capitol. In the World State, hedonism and eroticism is used to keep citizens from revolutionary or unsocial thoughts. They are taught to use "soma" to support the feeling of happiness and they are induced into watching special movies called the "feelies". Higher culture and books are forbidden because they distract humans from shopping and consuming, activities which create the World State economy. *Brave New World* investigates the threat of technology and reflects our current world situation where we can have anything we want just by click of a mouse. This theme appears in *The Hunger Games* trilogy as well and it is demonstrated by the Capitol's society, feasts and buttons which they can press and meal will appear.¹⁴⁴

People in *Brave New World* are modified by genetic engineering into five castes. They cannot choose which caste they are born in. According to their social status, each caste has particular duties. Society is perfectly organized so that each individual can fulfil the needs of the whole according to the World State motto "Community, Identity, Stability."¹⁴⁵ In *The Hunger Games* trilogy, society is divided into thirteen districts and the Capitol. Every district has its own principal industry. For instance, District 11 is devoted to agriculture, District 4 to fishing and District 12 to coal-mining.¹⁴⁶ While the districts can be compared to castes, as in both situations they determine the roles of individual who inhabit them, people in the Capitol have better conditions for life than rest of the country. Thus the system of Panem seems more relevant to the contemporary world, where there are rich countries in Europe and America while many countries in Africa and Asia experience poverty and disease epidemics.

¹⁴³ Gregory Claeys, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 365.

¹⁴⁴ Emelyne Godfrey, "Introduction: Tomatoes and Cucumbers" in *Utopias and Dystopias in the Fiction of H. G. Wells and William Morris: Landscape and Space*, ed. Emelyne Godfrey (London: Palgrave Macmillan, 2016), 9.

¹⁴⁵ Huxley, 5.

¹⁴⁶ Collins, 76.

13. CONCLUSION

The aim of this thesis was to analyse dystopian elements in *Brave New World* and *The Hunger Games* trilogy and thus to better understand the literature of dystopia. *Brave New World* was published in 1932 and it is one of the most significant novels in the genre from the 20th century. The first book of *The Hunger Games* trilogy was published in 2008 and aroused the popularity of the dystopian genre in this century. This almost 80-year difference of publication dates between *Brave New World* and the first *Hunger Games* book obviously entails dissimilarities in the works, e.g. the advancement of technology since the early 20th century till today. Huxley's novel was published at a time when world was recovering from the First World War, the Wall Street Crash and a flu pandemic that took lives of millions people, but more importantly in the time when mass production, new mass media, the automobile industry and electricity just beginning to transform the world in new ways. England was experiencing a depression, while developing science and technology brought hope better future, one where slavery, famine and disease would be eliminated. Only a few writers tried to challenge this optimism, as Huxley did with *Brave New World* did. The rise of a hierarchical class who regulate the masses of people, who are perpetually low profit consumers, was just becoming a global social phenomenon. We are educated to believe that the perfect utopian life for everybody could exist only in a world where nonconformity and honest human feelings are suppressed. Huxley was interested in those who had a limited right to say something in their community and who were in sympathy of authority. His concept of the weak groups of people is still a familiar theme in our own current culture. Evidence of this is the popularity of *The Hunger Games* trilogy.¹⁴⁷

In his novel Aldous Huxley predicted future events and trends of the contemporary society, while Suzanne Collins based her story on past events because of the influence of her father who was a soldier in the Vietnam War. In *Brave New World* Huxley introduced a society where humans are created by mass production thus they are not born from the mothers' uterus. This method of vitro fertilization, when doctors connect a female egg with male sperm, is nowadays common and frequently used in cases when mother cannot have

¹⁴⁷ James Dacre, "James Dacre: are we living Brave New World's nightmare future?," *The Guardian*, September 18, 2015, accessed April 30, 2018, <https://www.theguardian.com/stage/2015/sep/18/james-dacre-brave-new-world-theatre-dramatisation-aldous-huxley-nightmare-future>

child in natural way.¹⁴⁸ *The Hunger Games* books can make us think about the current situation in our world, where is better to trust only ourselves, be handsome and strong than fragile and smart. All the hunting and killing each other in the arena indicate that it is not only something we might do “under the futuristic, fascist, social and political pressures”, but it is happening in the schools and streets.¹⁴⁹

Donawerth mentions major elements of science fiction female authors in her article on the feminist dystopia of the 1990s. The first group of elements includes stories usually set in the urban apocalyptic places under restrictive governments, and within complicated family relations. Sex, machinery and emancipated gender roles can all be seen as “symbols for the dangers and possibilities of women’s freedom”. These elements are relevant for *The Hunger Games* trilogy. A second category of elements are typical nonlinear, fragmented, postmodern patterns.¹⁵⁰

Dystopian stories of catastrophe which reflect the socio-political realities of their times and interpret worst-case scenarios to warn us about the problems which should be solved in the future, are wide-spread and have a rich tradition in western culture. Modern dystopian fiction and movies gather inspiration from the most unfavourable imaginings of our society and appear to be closer to reality than not. The border between fiction and reality is dangerously blurred. Dystopias are here to warn us that it is never too late to save our world from a perilous future and that we can control the machinery which makes our worst visions real. According to an article by Syreeta McFadden in the British newspaper *The Guardian*, dystopias “are a kind of litany for survival, that humanity will continue despite our best efforts to destroy ourselves.”¹⁵¹

¹⁴⁸ “President George W. Bush’s address on stem cell research,” CNN: Inside Politics, last modified August 1, 2001, accessed March 17, 2018, <http://edition.cnn.com/2001/ALLPOLITICS/08/09/bush.transcript/>

¹⁴⁹ Michael Rosen, “What is the moral message of *The Hunger Games*?,” *The Guardian*, April 16, 2012, accessed April 30, 2018, <https://www.theguardian.com/commentisfree/2012/apr/16/hunger-games-moral-message>

¹⁵⁰ Raffaella Baccolini, “‘A Useful Knowledge of the Present Is Rooted in the Past’: Memory and Historical Reconciliation in Ursula K. Le Guin’s *The Telling*,” in *Dark Horizons: Science Fiction and the Dystopian Imagination*, eds. Raffaella Baccolini and Tom Moylan (New York: Routledge, 2003), 127.

¹⁵¹ Syreeta McFadden, “Dystopian Stories Used to Reflect Our Anxieties,” *The Guardian*, October 26, 2015, accessed April 26, 2018, <https://www.theguardian.com/commentisfree/2015/oct/26/dystopian-stories-margaret-atwood-walking-dead-zombies>

14. BIBLIOGRAPHY

- Baccolini, Raffaella and Tom Moylan, eds. *Dark Horizons: Science Fiction and the Dystopian Imagination*. New York: Routledge, 2003.
- BBC. "Cambodia's brutal Khmer Rouge regime," News. Last modified August 4, 2014. Accessed March 19, 2018. <http://www.bbc.com/news/world-asia-pacific-10684399>
- Clayes, Gregory. *Dystopia: A Natural History*. Oxford: Oxford University Press, 2017.
- CNN. "President George W. Bush's address on stem cell research." CNN: Inside Politics. Last modified August 1, 2001. Accessed March 17, 2018. <http://edition.cnn.com/2001/ALLPOLITICS/08/09/bush.transcript/>
- Collins, Suzanne. *Catching Fire*. London: Scholastic Children's Books, 2009.
- Collins, Suzanne. *Mockingjay*. London: Scholastic Children's Books, 2010.
- Collins, Suzanne. *The Hunger Games*. London: Scholastic Children's Books, 2008.
- Craig, Amanda. "The Hunger Games and the Teenage Craze for Dystopian Fiction," *The Telegraph*. Last modified March 14, 2012. Accessed March 13, 2018. <https://www.telegraph.co.uk/culture/books/9143409/The-Hunger-Games-and-the-teenage-craze-for-dystopian-fiction.html>
- Dacre, James. "James Dacre: are we living Brave New World's nightmare future?," *The Guardian*. Last modified September 18, 2015. Accessed April 30, 2018. <https://www.theguardian.com/stage/2015/sep/18/james-dacre-brave-new-world-theatre-dramatisation-aldous-huxley-nightmare-future>
- Fisher, Mark. "Precarious Dystopias: The Hunger Games, in Time, and Never Let Me Go," *Film Quarterly* 65, No. 4 (Summer 2012), 29.
- Godfrey Emelyne, ed. *Utopias and Dystopias in the Fiction of H. G. Wells and William Morris: Landscape and Space*. London: Palgrave Macmillan, 2016.
- Gordin, Michael D., Helen Tilley and Gyan Prakash, eds. *Utopia/Dystopia: Conditions of Historical Possibility*, Princeton and Oxfordshire: Princeton University Press, 2010.
- Gottlieb, Erika. *Dystopian Fiction East and West: Universe of Terror and Trial*. Montreal: McGill-Queen's University Press, 2001.
- Huxley, Aldous. *Brave New World*. London: Vintage, 2007.
- Jefferson, Thomas. "Thomas Jefferson to William Smith," The Library of Congress. Accessed April 30, 2018. <https://www.loc.gov/exhibits/jefferson/105.html>

- Jermier, John M. "Introduction: Critical Perspective on Organizational Control." *Administrative Science Quarterly* 43, no. 2 (June 1998): 244.
- Lamb, Sydney, ed. *Shakespeare's The Tempest*. Foster City: IDG Books Worldwide, Inc, 2000
- Lazar, Annita and Micheal M. "The Discourse of the New World Order: 'out-casting' the Double Face of Threat." *Discourse & Society*, 15 (2-3). London: SAGE Publications, 2004.
- Margolis, Rick. "The Last Battle: With 'Mockingjay' on its Way, Suzanne Collins Weighs in on Katniss and the Capitol," *School Library Journal*. Last modified August 1, 2010. Accessed March 28, 2018. <https://www.slj.com/2010/08/industry-news/the-last-battle-with-mockingjay-on-its-way-suzanne-collins-weighs-in-on-katniss-and-the-capitol/#>
- McFadden, Syreeta. "Dystopian Stories Used to Reflect Our Anxieties," *The Guardian*. Last modified October 26, 2015. Accessed April 26, 2018. <https://www.theguardian.com/commentisfree/2015/oct/26/dystopian-stories-margaret-atwood-walking-dead-zombies>
- Mitcham, Carl, ed. *Encyclopedia of Science, Technology and Ethics*. Detroit: Macmillan Reference USA, 2005.
- Net Industries. "Millenarianism - Latin America and Native North America - Old World Origins". Accessed April 30, 20018. <http://science.jrank.org/pages/10237/Millenarianism-Latin-America-Native-North-America-Old-World-Origins.html>
- Parrinder, Patrick, ed. *Learning from Other Worlds: Estrangement, Cognition, and the Politics of Science Fiction and Utopia*. Durham, NC: Duke University Press, 2001.
- Penny, Laurie. "No Wonder "Generation K" Loves The Hunger Games – They Can't Rely on Grown-ups Either," *NewStatesman*. Last modified November 12, 2015. Accessed April 26, 2018. <https://www.newstatesman.com/politics/uk/2015/11/no-wonder-generation-k-loves-hunger-games-they-cant-rely-grown-ups-either>
- Rosen, Michael. "What is the moral message of The Hunger Games?," *The Guardian*. Last modified April 16, 2012. Accessed April 30, 2018. <https://www.theguardian.com/commentisfree/2012/apr/16/hunger-games-moral-message>
- Schmeink, Lars. *Biopunk Dystopias: Genetic Engineering, Society and Science Fiction*. Liverpool: Liverpool University Press, 2016.

- Sinha-Roy, Piya. "'Hunger Games' Ushers in Era of Dystopian Young Adult Films," *Reuters: Entertainment News*. Last modified July 22, 2013. Accessed March 13, 2018. <https://in.reuters.com/article/hunger-games-film/hunger-games-ushers-in-era-of-dystopian-young-adult-films-idINDEE96L01R20130722>
- Syomin, Konstantin. "Huxley's Brave New World Nightmare is Becoming a Geopolitical Reality." *Sputnik*. Last modified May 3, 2016. Accessed March 16, 2018. <https://sputniknews.com/analysis/201605031039019324-brave-new-world-geopolitical-reality/>
- The Artifice. "The Rising Popularity of Dystopian Literature." Last modified April 20, 2015. Accessed April 28, 2018. <https://the-artifice.com/popularity-of-dystopian-literature/>
- The Telegraph*. "The Hunger Games: Who is Author Suzanne Collins?," *The Telegraph: Culture*. Last modified March 23, 2012. Accessed January 19, 2018. <http://www.telegraph.co.uk/culture/film/film-news/9161107/The-Hunger-Games-Who-is-author-Suzanne-Collins.html>
- Wilson, Leah. *The Girl Who Was on Fire: Your Favorite Authors on Suzanne Collins' Hunger Games Trilogy*. Dallas: BenBella, 2010), EPUB e-book.