



**THE YOUNG ADULT AS A SAVIOR IN THE DYSTOPIAN NOVEL
DIVERGENT BY VERONICA ROTH**

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Master's Thesis

Department of English Language and Literature

Advisor: Prof. Dr. Hasan BOYNUKARA

2022



**VERONICA ROTH'UN DIVERGENT ADLI DİSTOPİK ROMANINDA BİR
KURTARICI OLARAK GENÇ YETİŞKİN**

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Yüksek Lisans Tezi

İngiliz Dili ve Edebiyatı Anabilim Dalı

Danışman: Prof. Dr. Hasan BOYNUKARA

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T.C.

TEKİRDAĞ NAMIK KEMAL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

MASTER'S THESIS

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DANIŞMAN: Prof. Dr. HASAN BOYNUKARA

TEKİRDAĞ -2022
Her hakkı saklıdır.

SCIENTIFIC ETHICS STATEMENT

I vow that in all the stages of preparation of this Master's Thesis, I have been strictly abiding by the academic rules and scientific ethics and that I have provided reference for every citation I have directly or indirectly used and works I have benefitted from are comprised of those I have listed in my references and that I have behaved accordingly to the spelling dictionary the institute specified.



05 /09 / 2022

Hilal YANAĞ

BİLİMSEL ETİK BİLDİRİMİ

Hazırladığım Yüksek Lisans Tezinin bütün aşamalarında bilimsel etiğe ve akademik kurallara riayet ettiğimi, çalışmada doğrudan veya dolaylı olarak kullandığım her alıntıya kaynak gösterdiğimi ve yararlandığım eserlerin kaynakçada gösterilenlerden oluştuğunu, yazımda enstitü yazım kılavuzuna uygun davranıldığını taahhüt ederim.

05 /09 / 2022

Hilal YANAĞ

TEZ ONAY SAYFASI



ABSTRACT

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In this study, the place and importance of dystopia in young adult literature, which is very popular today, is explained. The purpose and consequences of reflecting children in young adult literature as saviors in this genre of literature were discussed. The reader is given the opportunity to think and question whether the children who are now enslaved by technology can take on the role of saviors in the possibly terrible future that awaits us. In the dystopian fiction, brainwashing, mind control, fear, torture, death and resistance, and the government's pressure and understanding of discipline are explained in detail. The fact that this kind of society causes a trauma on young adults, the hero's journey of self-discovery by establishing connections between the past and the future thanks to the traumatic experiences he also had in his childhood were investigated with Veronica Roth's book *Divergent*. These themes are discussed by considering the heroic journey of the main heroine Beatrice Prior, who plays the role of savior in the novel *Divergent*, which is an example of dystopia in young adult literature.

Keywords: Dystopia, Young Adult, Postmodern Savior, Trauma, *Divergent*

ÖZET

Kurum, Enstitü, : Tekirdağ Namık Kemal Üniversitesi, Sosyal Bilimler Enstitüsü
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Bu çalışmada, günümüzde oldukça popüler olan genç yetişkin edebiyatında distopyanın yeri ve önemi anlatıldı. Genç yetişkin edebiyatında yer alan çocuk veya gençlerin bu edebiyat türünde kurtarıcı rolünde yansıtılmasının amacı ve sonuçları tartışıldı. Okuyucuya günümüzde teknolojinin esiri olmuş çocukların bizi bekleyen muhtemel korkunç gelecekte kurtarıcı rolünü üstlenip üstlenemeyeceklerini düşünme ve sorgulama fırsatı verildi. Distopik kurguda beyin yıkama, zihin kontrolü, korku, işkence, ölüm ve direniş ile hükümetin kişi üzerindeki baskısı ve disiplin anlayışı detaylı olarak incelenerek açıklandı. Bu tarz bir toplumun genç yetişkinler üzerinde bir travmaya neden olması, kahramanın çocukluğunda da yaşadığı travmatik deneyimler sayesinde geçmiş ve gelecek arasında bağlantılar kurarak kendini keşfetme yolculuğu, Veronica Roth'un *Divergent* kitabıyla araştırılmıştır. Bu temalar, genç yetişkin edebiyatında bir distopya örneği olan *Divergent* adlı romanda kurtarıcı rolünü üstlenen ana kahraman Beatrice Prior'un kahraman olma yolculuğu ele alınarak tartışılmıştır.

Anahtar Kelimeler: Distopya, Genç Yetişkin, Postmodern Kurtarıcı, Travma, *Uyumsuz*

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Her şeyden önce, saygıdeğer Prof. Dr. Tatiana GOLBAN'a sonsuz desteği ve sabrı için teşekkürlerimi sunuyorum. Onun paha biçilemez rehberliği, yardımları ve bana olan inancı olmasaydı tezimi başarıyla tamamlamam mümkün olmazdı.

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Lisans eğitimimden bu yana daima bana yol gösteren, ilham veren ve şu an bulunduğum yerde olmamda katkısı çok büyük olan saygıdeğer hocam Prof. Dr. Petru GOLBAN'a en içten ve sonsuz teşekkürlerimi sunuyorum.

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Son olarak, tüm özel teşekkürlerimi en büyük şansına her zaman bana cesaret verdiği ve bu zorlu yolun her aşamasında yanımda olduğu için sunuyorum. Onun bana olan sonsuz inancı, güveni, sabrı ve desteği olmasaydı bunu asla başaramazdım.

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INTRODUCTION

Veronica Roth, named Best Goodreads Author in 2012, is a famous American author best known for her *Divergent* series of young adult science fiction novels. The *Divergent* trilogy is on the *New York Times* bestseller list as a coming-of-age story set in a dystopian Chicago. Roth's admirable protagonist Beatrice Prior becomes the eye-catching example of a child savior concept in young adult dystopian fiction.

Beatrice (Tris) Prior, the 16-year-old young protagonist of the *Divergent* series, can not easily fit into a single faction established for citizens when they reach the age of 16. Instead of class or race, the factions are divided by their shared principles or virtues: Dauntless (bravery), Candor (honesty), Abnegation (selflessness), Amity (peacemaking), and Erudite (intellectuality). Tris, who is secretly a "divergent"—someone who belongs to many groups—chooses to join Dauntless instead of Abnegation, the faction in which she was raised. The narrative of the series centers on Tris as she investigates her identity and develops a friendship with Tobias(Four), the leader of the Dauntless faction.

In this study, the place of dystopia in young adult literature, the dystopian society in the novel *Divergent* as a popular young adult literary fiction, and the concept of biopolitics that emerged in this society are discussed. It is clearly explained that the young female heroine, who emerged under the pressure and rule on the society with the effect of biopolitics, plays the role of the savior of the society while she is trying to cope with her traumas.

Young adult fiction often includes texts written for adolescents that guide and inspire readers in the 12-18 age group. In this type of literature, some problems and events that touched their lives are discussed from the perspective of adolescents. As the youth is the center of the novel, their physical and mental maturation is read by the other teens as a guide and these kinds of novels are popular among the adults as well. The fact that the events tell dystopian fiction offers teenagers the opportunity to get away and escape from the boring and problematic life they live in.

Dystopian fictions appear as the most important genre of young adult literature. Dystopian novels that deal with social, technological, and political fictions

portray a possible bad future. The author, who describes a young adult as the main protagonist in such novels, attracts the attention of young readers. Teenage dystopia, as a part of popular culture, sheds light on the world of adolescent readers who isolate themselves from society, experience conflicts with family and friends, and search for identity. These early young adult books were mainly novels that addressed the problems of growing up (Aronson, 2001) with “hard-edged realism” (Cart, 2001, p. 96) and “issues of relevance to the real lives of teen readers” (p.96).

The main themes addressed in such a world are the takeover of society with brainwashing and mind control, the discipline of the government, and the effect of power on the subject. The fact that the young people who are oppressed under them unwittingly embark on a long heroic journey and become the symbol of the salvation of the society inspires the young reader and gives him a new perspective on his life. This type, which is in demand not only by young people but also by adults, becomes an indispensable element of popular culture. All in all, young adult literature teaches how to be an adult and how to deal with traumas on the way to becoming an adult. It also encourages selflessness and bravery, friendships, honesty, and tenacity, among other positive traits.

The pain, hardship, torture, death, and resistance experienced, combined with the childhood traumas of the main character, puts her in the role of savior and turns her into a beacon of hope for the people. Making connections between her past and future, the heroine embarks on a journey of self-discovery, and the reader witnesses the maturation of the character. Despite the numerous traumas she has been through, the character knows that he has been chosen as a savior. With her traumas, her character takes a shape and she grows and matures even if she is only a child or a teen. By regulating disorder and overcoming fear with courage, she becomes the true symbol of resistance.

In the first chapter of this study, the definition of dystopia, which explains a bad future, and its remarkable place in young adult literature are discussed. At the same time, by giving detailed information about young adult literature, the handling of the child figure in the role of a savior in the works is explained. The emergence of biopolitics and biopower in a dystopian society and sub-headings such as mind control

of society, the pressure of power on society, discipline, and management, resistance, and death are examined in detail, and theoretical approaches and quotations about the subject are included. At the same time, the place and importance of the traumatic experience, which is effective on the characters of such a society, in young adult literature is mentioned.

In the second chapter, the dystopia created by Veronica Roth in her novel *Divergent*, and the role of the savior of the child protagonist who fights in her own way, are supported by citations and examples from the novel. The biopolitics of society has been examined step by step under sub-titles. A detailed analysis of the maturation of being a young woman was made, thanks to the bridge she built between the traumatic impact of this dystopic society and her own childhood traumas.

The main point discussed in this study is beyond the fact that the hero is a strong, dominant, and brave man; being a strong, beautiful, and brave woman. This woman is an admirable role model, especially for all young female readers. In Veronica Roth's dystopian novel *Divergent*, 16-year-old Beatrice Prior is portrayed as the savior of a dystopian society overrun by technology by portraying a strong young adult woman. She learns how to use a gun, how to fight, and some battle techniques to stay alive in her faction by acting in a masculine way and revealing her warrior identity.

Successfully conveying the dystopian society fiction in a society divided into five factions, in which young people who have reached the age of 16 identify their community according to aptitude tests and step into a new life, Roth masterfully describes the efforts of Beatrice, who matured in the campus of Dauntless, to remove the society whose minds are controlled by a simulation, from the influence of simulation. Despite her young age, Beatrice's taking on the role of savior relates to her being a Divergent and therefore her mind is uncontrollable. Thus, this study aims to discuss the place and importance of the character, a 16-year-old girl, who matures and takes on the role of savior in young adult dystopian fiction.

Young adult dystopias, which have brought the post-modern savior discourse to literature and are a guide for both young and adult readers, have become

indispensable in popular culture. Thanks to its impact on youth, the dystopic genre becomes the most important and most popular literary genre of young adult literature.



CHAPTER 1

1. DYSTOPIA IN YOUNG ADULT LITERATURE

1.1. The Definition of Dystopia

Young adult fiction is a transition from children's novels to adult literature which is written for 12-18 years old readers. Although the target is teens dealing with teen issues, adults can also read young adult fiction. This type of literature is written from the teenagers' point of view as they are at the center of the fiction. Teenage times are basic for identity arrangement and the best times for being aware of whole life except their own narrow lives. The reader, teens, love reading about other teens and their lives. In young adult literature, adults are rarely seen. If an adult is to take a part, this is generally a family member of teen characters or teachers. Occasionally, there is disobedience to the parental figures. The most important point about young adult fiction is being able to see how the character gets stronger, changes and grows up. "I think everyone's got a little teenager inside of them still, and you just have to work to help yourself access that teenager," says Veronica Roth, the author of the *Divergent* trilogy (Feeney, 2013). However, since the literature is not boring in subject matter and it contains exciting and intriguing plots and characters, everyone who reads young adult fiction can easily reach the teenager inside of him.

Young adult fiction generally focuses on the progress of the protagonist. The experiences of protagonists change them into an adult. These experiences are generally about eating and drinking disorders, friendship, first love, romantic and academic problems, success, relationships, family issues, popularity, and identity troubles. While teenagers are dealing with their personal problems and taking on some responsibilities, they change into adults in a way. During the protagonist's transition from childhood to adult period, s/he loses his purity and this brings maturity. Adolescents guide young adult fiction, as a window to the world, in their developmental journey. "Adolescents' identification with the heroines in young adult novels may be one of the factors contributing to their gender identity construction, actions or performances, perhaps occasionally beyond their awareness" (Kokesh & Sternadori, 2015). Young adult literature that is well-written gives adolescents a lot of

reading pleasure, helps them build a sense of self, lets them explore real-life situations, and teaches them about life's various joys, struggles, accomplishments, and problems.

This genre which is coined by John Stuart Mill in 1868 comes from the Greek word 'dystopia'. "Dys" means bad, disorder, abnormal, sick, and is the opposite of utopia which means a good place or the place that does not exist. As Michael Roth remarks in one of his books "Dystopia is the utopia you must be careful not to wish for" (Roth M. S., 2005). In literature, dystopia portrays a general public that experiences destitution, filth, and ruthlessness by an oppressive government.

People are shocked by the creation of the nightmarish world. Family ties and social relationships disappear; individualization and self-interest are at the forefront. Social layers are determined by occupation, status, mental capacity, or economic situation and are similar to the caste system. There is no change of status. In Suzan Collins's novel named *The Hunger Games*, the main theme is the distinction between the ruling center and the enslaved poor provinces. Likewise, in Veronica Roth's novel *Divergent*, in protagonist Beatrice's reality, everybody has a place in one of five groups—Candor (the genuine), Abnegation (the benevolent), Dauntless (the fearless), Amity (the tranquil), and Erudite (the shrewd).

1.2. Dystopia Reflected in Young Adult Literature

Like adult books, young adult fiction novels come up with some genres with very different characteristics. Some of these are; fantasy, urban fantasy, fairytale retellings, paranormal novels, science fiction-based, end of the world based, contemporary, coming of age, magical realism, mystery thriller, relationship-based, steampunk, and dystopian. Some common elements are generally concealment of feelings, little expectancy for a change, restricted or complete absence of individual opportunity, division of individuals into groups, trivial living souls, and so on.

Dystopic novels are fictional novels that cover the social, political, technological, and social situations of the period in which they are written. It highlights a bad future along with being anti-utopian. These stories are about a world that turns out badly and constructs a society governed by technology. Standardized and

monotonous societies, everyone being the same, a society captive of technology, a society that has changed and deteriorates with epidemics or technology, and a new world is designed. In fact, the world that is formed is our world rather than a new one, the dark world within us that we create by mirroring society and the environment. In the novel, it's the protagonist's duty to keep up with the world that awaits humanity in the future, to stand out with power, and to save the corrupted society. Since defeating often means fame and wealth, losing means death.

Although dystopic novels are generally for adult readers, over time they found a place in the developing body of young adult fiction and reached the adolescent readership. Young adult literature offers readers something that they cannot find anywhere else. This is a place where a boy can become a wizard, where a girl can start a rebellion, where two sick teenagers can find love. This is the place where teenagers have a voice. This is a place where teenagers are no longer invisible, instead are at the front and the center, going on epic quests, slaying dragons, and saving entire nations (Lash, 2015).

It is obvious that these books shed some light on the lives of young people in the transition from childhood to adulthood. The innocent world of childhood is replaced by the dystopic world of adults. It is painful but inevitable. Dystopic fictions that include social and moral criticisms play a major role in young minds questioning and criticizing life and developing a perspective of their own world. This questioning is important in terms for young people who are experiencing identity confusion to form their own value judgments and deal with experiences and maturation. Through the experiences of the protagonist in fiction, they make a judgment about who and what kind of a person they would be in the crumbling society. As Alice Trupe asserts:

Teenagers generally feel alone and misunderstood, often powerless even when they make decisions about their own life. The most positive outcome of the new heroic literature is its potential for providing hope and realistic notions of the hero at the same time deconstructing this staple figure of our culture (Trupe, 2006).

The reader feels motivated when he reads about futuristic occasions and the hero becomes like the reader's close friend or a guide.

Moreover, as Newgard states, young adults were forced out of their comfortable lives where they were protected by parents and adults to a world where they were on their own for a variety of reasons (Newgard, 2011). Each of the protagonists seeks freedom for themselves and all members of their society, wanting a perfect society beyond what they are currently experiencing. They want to seek their own solutions and are willing to reject the status quo and take a risk to better society as a whole. These novels give young adults the feeling that they can make political change happen, just as the protagonists do (Newgard, 2011). The teen protagonist is described as trying to gain a place in society, being important, and experiencing self-isolation. Although family, friendship, and romantic and platonic relationships are at the forefront, the protagonist often has a problem with trust. He feels lonely in the gripping dystopian world and has to be strong alone because he isolates himself from his family and peers. The struggle of the desperate, unhappy, insecure, and helpless protagonist in search of a place himself is portrayed from an adolescent point of view. Feeling of escape and desire for isolation makes the reader read a lot and bump into somebody like him. The reader wants to find something similar to his own in the hero's journey. As Garcia contends:

Feelings of isolation, identity, and yearning for exceptionalism often function as a crucible in which youth identify with the books they are reading. Even the mantra of “escaping into literature” is one that requires the reader to first identify with a protagonist to be able to follow along with her or his journey (Garcia, 2013).

Obviously, youth dystopia is having an impact on consumerism and popular culture. However, media reports will often focus on the romantic elements of the book and movie genre—the relationship and secret love between different characters. Due to the film adaptation, he also tends to discount the entire genre. But it's the genre's political potential – particularly in terms of empowering girls – that could have the most profound and long-lasting impact. Though its long-term viability has yet to be determined, young adult dystopia has inspired legions of readers to advocate for social justice.

1.3. Child Figure as a Savior in Young Adult Literature

A hero is a concept that has been in life for many years and that we frequently encounter. In line with pain, difficulty, and trouble, the hero makes a self-exploration by establishing a link between the past and the future. All heroes change socially and psychologically and reach maturity. Thanks to the changing social structure and culture over time, the concept of the hero has also gained a new meaning. The perception of heroism differs from being the dominant and brave male hero who fought villains as in the past. In the past, the hero was only an independent, strong, and brave male character, but nowadays it has become widespread in most works of art, especially in young adult fiction and popular culture among female heroes who are known as heroines. “Fantastic literature has long been capable of captivating the imagination and creating worlds, characters, and situations that seem both real and radically different. This makes fantasy a perfect genre for the female hero” (Danehy, 2007).

The monomyth is an all-inclusive story structure. It is a sort of story format that takes a character through an arrangement of stages. The fundamental character in the monomyth is the hero or savior. The hero isn't an individual, however, a prime example—a bunch of widespread pictures joined with explicit examples of conduct. Think about a hero from your number one book or film. The person in question addresses the savior. The storyline of the film authorized the savior's excursion. The Hero paradigm dwells in the mind of each person, which is one of the essential reasons we love hearing and watching stories. It is the cycle of individual change from an innocent child into a mature grown-up. The child is naturally introduced to a bunch of rules and convictions of a gathering of individuals. Also, through the youngster's brave endeavors, he should break liberated from these shows (rise above them) to find himself. All the while, the individual returns to his or her spirit.

Heroes start their accounts in conventional, un-energizing spots. Regularly heroes feel like they do not have a place in the ordinary world. While living in the ordinary world, an occasion happens that welcomes or at times powers legends to leave all that they know behind. For example, Harry Potter gets a solicitation from Hogwarts. Much the same as a call, the Call to Adventure can be acknowledged or won't.

Numerous legends, deciding to adhere to the norm, at first reject the Call to Adventure which are outside their usual ranges of familiarity, and at that point acknowledge it later on (fairly hesitantly). As Joseph Campbell explicates: “The cave you fear to enter holds the treasure you seek” (Anonym, 2021).

Dissimilar to The Hero's Journey, The Heroine's Journey is interesting in that it compares absolutely to the nature, reasonableness, and motivation behind the female life. In Murdock's investigation of courageous women, the attention is on the advanced lady, yet references are made to folklores and legends of brave ladies, and subsequently, her worldview fits the examination of Katniss, Suzanne Collins' hero. She isn't goddess-like, nor is she a traditional champion who has superpowers. She is presented in the novel as a common young lady, who toward the finish of all battles endures and turns into the desire of all oppressed individuals in Panem. This commonness makes the character all the more genuine to the readers and accordingly draws in light of a legitimate concern for readers of all ages. Female heroes, as different from other girls, do not wait for someone else to shape their lives, they create solutions to save and direct their lives. The heroine is strong, brave, assertive, and ambitious, who comes out of the adventure as changed and stronger, and the goal is to be a role model. Especially the sexist perspective of society has revealed female heroes to be admired. The readership of the works with female characters is generally women. In popular culture fiction, sexually attractive heroines and their desirable body image have become quite common and it has increased the reading rate of this type among young adults. As Danehy states: “Our culture needs new heroic archetypes, new figures to inspire us with their heroic mettle and steadfast determination. We need female heroes” (Danehy, 2007). Female heroes motivate the young reader and they finally become role models for changing the perspective of their life. The assumption that the hero is a male is common for the reader but it is normal to read about female heroines in most of the popular works in young adult literature. Pearson and Pope explain this:

It appears that all the 'great works' on the 'hero' begin with the 'assumption that the hero is male'. This bias leaves the impression that 'heroism is a male phenomenon. The word 'hero', on the one hand, implies a male person who

actively rescues. 'Heroine', on the other, connotes a passive position where a female is rescued by, or subordinate to, a male; the word trivializes the female quest. Feminist critics refer to a 'conceptual difficulty' when speaking of female heroes as 'heroines' because women do set out actively on paths to self-discovery in which they demonstrate an individual relationship to the world (Pearson & Pope, 1981).

In general, athletic and independent heroines rebel against the order with their aggressive attitude. The themes of rebellion and uprising appear frequently in works emphasizing femininity. Heroines' empathy, nurturance, independence, intelligence, and faith come into view noticeably instead of masculinity consisting of fighting skills, power, physical strength, and combat. Physically powerful and intellectually superior female protagonists are portrayed as sexually attractive too. Traditionally masculine roles are frequently taken up by female characters. They battle, investigate, infiltrate, rescue, protect, journey, and lead instead of acting as bystanders or caretakers. All in all, as Myers states: "...the young women are able to become symbols for change and lead each society to change for the better. It seems significant that the young women are able to create change while young men cannot" (Myers, 2018). They become the symbol of salvation. By assuming the situation that men cannot or do not do, they dissolve the chaos and bring prosperity to the society they live in.

In addition to female heroes, child heroes also have an important place in literature. Child heroes and saviors become widespread in terms of inspiring and setting an example for readers aged 11-18 who read young adult fiction. In essence, the events that children are against children, cause some behaviors that are excessive for them due to their unruly and adult-like behaviors which become easily acceptable to society. Their changing bodies and appearances with aging cause some problems such as the perception of beauty, acceptance, popularity, being desired, and gaining a place in a group. In fact, the real problem, as Wolf says: "The problem is a value system in which meanness rules, parents check out, conformity is everything and stressed-out adult values are presumed to be meaningful to teenagers. The books have a kitsch quality -- they package corruption with a cute overlay" (Wolf, 2006).

Child heroes are used by writers of young adult dystopian fiction to break down traditional genre tropes and make real-world concerns more relevant and accessible to young readers. When they try to find answers and solutions to the challenges they face in their world, children characters can give readers a straightforward and direct understanding of their feelings, dreams, and questions. If a dystopian book presents a child protagonist who seeks to sort out the world and its role in it, the young reader is compelled to ponder through important social and political challenges of today while witnessing the thrilling new adventures and acts of relatable protagonists.

Why are child protagonists, not experienced adults, fighting the tough and serious wars of the dystopian world Glasgow Koste explains the protagonist is like a savior who is looking for the meaning of life and he adds: “If the growing pain of struggling to find or make meaning is the protagonist’s action, then a child is natural for the role” (Koste, 1987). The child protagonist gives readers a new perspective while exploring the world and searching for the meaning of life. This journey is a journey of self-discovery, especially for young readers. From their innocent and clear world, children can give the reader clearer messages about the problems they face and their solutions. Since they are less experienced in social and political issues, they approach events in a curious, questioning, and answer-seeking manner. This helps the reader to see the dark side of some events more easily. The reader witnesses the protagonist's change and maturation with the events that he faces and on a journey of becoming a hero.

The journey of the child protagonist usually continues with the selection as a savior, the search, the salvation, the transformation, and ends with the return to the place where he started the adventure. Since mystery, power, and intelligence attract the attention of young adults, such novels are highly read. Mystery makes the reader curious. We learn to hope. The reader identifies with the brave and risk-taking protagonist and opens a different window into his own life. The fact that the protagonist looks very much like a teenager ignites a sense of curiosity in young people and they read it out of the blue, wondering what will happen in the next chapter or at the end of the book. The hero has some duties and “they are usually based on some

great life-saving mission the main teenage character has to complete” (Holcomb & Laubach, 2019). All in all, Lash explains this:

Applying this to the young adult genre means that a defining qualification of young adult literature would be that the protagonists struggle with their identity as who they should be or are and goes on a journey to discover who they are meant to be. The readership of a young adult then, using Rosenblatt's transactional theory, sees the satisfaction of this journey and wants to see the protagonist become what is promised whether that is the chosen one, a hero, a revolutionary figure, or simply an adult (Lash, 2015).

The character is chosen, he does not give up because he knows he has been chosen. He has to regulate disorder and overcome fear with courage. He sacrifices himself for this. He becomes a symbol of rebellion and resistance. This resistance causes him to be a target. The protagonist, who is the target of evil, difficulty, or pain, tries to overcome them with his intelligence. He experiences the world through suffering and seeks an identity. He volunteers to be the hero of this world. Because there is no one to save the people from the darkness in which they live. For this reason, the reader learns and lives with the hero who is at the center of the novel.

Since the main character will be considered the hero, firstly his/her physical appearances attract the reader's attention. The heroine should be attractive, beautiful or handsome, well-built, well-dressed, elegant, and eye-catching. Moreover, being altruistic is one of the features that must be found in character. In the novel, he must sacrifice himself for a suffering victim and regulate the disorder. The weakness of the victim evokes a feeling of sympathy and pain. The main hero, the savior, who will save him from his situation, appears and captivates all the admiration. The victim may not always ask for help, but the main hero is always ready to put himself in danger. He sacrifices himself by giving up even the things that are important to him.

The hero is generally active. He has plans, dreams, needs, and hopes. He must always be vigilant and take action. His determination and ambition to succeed never let him down. He is brave and strong, always ready for physical, mental, and emotional risks for success. He is neither a coward nor cheating. He is just a righteous hero. He keeps his word and is reliable and intelligent but he is not always perfect. He

can be defeated by arrogance and ego. Despite this, sometimes the hero is loved with these flaws. Sometimes, he experiences internal conflicts, stuck between his decisions and the moral and social values of the society. Also, sometimes he gets stuck between his past traumas and future plans. The course of the decisions has the nature to change the world. The hero, who stands out with his intelligence and success, enlightens the reader by solving the mystery and secrets at the end of the book. Thanks to this, he takes the name of 'hero'.

Moreover, the protagonist has to be brave, strong, unforgettable, clever, fighting, and a bit funny. He has to follow a physically and psychologically difficult way of transformation. The protagonist in trouble is prompted to diversity by an antagonist who is generally more stronger and clever than the protagonist realistically. On the other hand, the protagonist should have a strong stance that the reader feels like they know him. As a matter of fact, in a first-person narrative, the reader knows all the thoughts of the protagonist in his head. They establish a mutual relationship between past and future with fear, sorrow, and trouble then they explore themselves. They also have someone like their mentor for asking for help or advice.

There is no place for gender discrimination in young adult fiction. The hero can be defeated by the heroine, the heroine can overcome very difficult tasks, both genders can fall in love with each other, and so on. Apart from the usual character traits, they may have different characteristics that confuse the readers. Moreover, the hero can be gay, lesbian, bisexual, etc. The hero can be either an alcoholic or a drug addict. No knight, soldier, or divine power is expected under the title of 'savior'. The chosen person does his part with all his sacrifice. Apart from the strong male archetype, in young adult novels, the hero may be a strong woman or even a child. There is no familiar phrase for boys or girls. As Jacobs explains this in her article:

Achievements should be judged equally, not through gender role differences. There are few things more condescending than hearing "she's athletic.. for a girl!" or "he is a good artist ... for a boy." Also, if physical descriptions of characters are necessary, they should be more representative of reality. Females need not always be portrayed as weaker, smaller, more delicate, and exceptionally attractive. Males need not always be tall, strong, muscular, and

dreamy. Finally, males and females should be depicted as being both logical and emotional, depending on the situation, and independent and dependant when appropriate (Jacobs, p.23).

Contemporary young adult literature reflects the complex identities of today's youth. Unlike the usual stereotypes, all characters are unique and incomparable. They shape their lives with their own experiences and become role models for readers, especially for adolescents. Thanks to this literary genre, authors offer young people a critical perspective and the opportunity to discover their selves.

All in all, we can attribute the popularity of young adult dystopias that have become widespread recently to the Harry Potter series. With the establishment of the link between the classical dystopic perspective of the past and contemporary young adult dystopia, thanks to the Harry Potter series, the dystopian perception has changed. Some aspects such as mind control, brainwashing, death, torture, and resistance have been successfully reflected in the new dystopian perception, especially in novels such as *The Hunger Games*, *Divergent*, *Uglies*, and *The Giver*.

1.4. The Concept of Biopolitics

Politics is a state of government and even a state of being governed. According to this concept, the state; is directly connected with society and the individual. Therefore, wherever these three exist, there will undoubtedly be politics. Politics can refer to an action that includes conflict and seizing power, or it can also mean an action that is implemented to ensure unity in society and to create the common good. The intertwining of life and politics also raises the question of whether life influences or controls politics or politics. At this point, the concept of biopolitics is the conceptualized form of a management style that started in the transition period from an agricultural society to an industrial society and has survived to the present day. Although the concept is used in terms of both biopolitics and biopower, for Foucault, biopower is a broader version of biopolitics. In fact, the struggle for existence in states emerges as biopolitics.

Foucault first used the concept of biopolitics in a lecture in 1974: "...For capitalist society, it was biopolitics, the biological, the somatic, the corporal, that

mattered more than anything else. The body is a biopolitical reality; Medicine is a biopolitical strategy” (Foucault, Power, 2001). Emphasized that it could be that's why the body was paramount in capitalist society. The body was a biopolitical reality. Here, Foucault stated that capitalism, which started to develop in the 18th century, firstly socialized the productive force in the workforce, and emphasized that this social control could not only be over individuals with ideology or consciousness but also within the body and with the body. That's why the body was paramount in capitalist society. The body was a biopolitical reality.

In the early stages of capitalism, low-paid workers are exempted from being shut down in order to force the homeless to work and to find workers for the factory. According to Foucault, confinement is very expensive because of its consequences for society in general, and it always exists. The aim is to keep those who are dangerous to society in exile. According to Foucault, power makes the individual subject, and the subjugated individual becomes subject. In other words, Foucault uses the subject in the sense of the managed and controlled individual. In this case, he stated that the relationship between power and the subject could not be broken. Power is an institution that affects the routine life flow, the mind, and actions of the subject. Moreover, power is omnipresent, all-encompassing, and permanent. Power is a complex strategic situation in society. Since power is everywhere, there will be resistance wherever there is power. As a result, power is a type of action that can affect and change the actions and behaviors of others, as well as manage them (Vergin, 2014).

Foucault depicts that the prevailing ‘truth regime’ always constitutes a knowledge area of the power relationships bounded cyclically by the truth and such knowledge enables the power to run and traces the basic relationship between knowledge and power. According to him, a power having plenty of power relationships is produced and is available everywhere. Foucault emphasizes that public units, legislation, or other hegemonic means consist of modes any strategies identifying the power are crystallized and formed (Becermen, 2018). However, the direct target of power is not the individual, it sees the individual as a tool. The individual cannot be thought outside or against the power. Power takes control of the individual by attaching it to the identity it imposes. As Foucault said of this situation:

The conclusion would be that the political, ethical, social, and philosophical problem of our days is not to try to liberate the individual from the state and from the state's institutions but to liberate us both from the state and from the type of individualization which is linked to the state. We have to promote new forms of subjectivity through the refusal of this kind of individuality which has been imposed on us for several centuries (Foucault, *The Subject and Power*, 1982).

Foucault questions the widespread view that the basis of power is important. It does not operate in a way that stems from the power base. While there may be powers that work very well without a foundation, there may be types of power that do not work even though they have a foundation. In Foucault, power is not an object, power is a bundle of relations. It is someone's directing another person by applying certain strategies/tactics, determining their behavior, and directing them towards certain patterns. According to Foucault, who states that the modern political problem depends on the population, power develops, operates, and transforms on two lines, namely population and bodies. These forms of power, operating over populations and bodies, are not opposing, interchangeable or contradictory counter-arguments, but rather constitute two interconnected poles of development. The politicization of life, population, and bodies is organized through these two poles, controlling and regulating:

One of these poles the first to be formed, it seems centered on the body as a machine: its disciplining, the optimization of its capabilities, the extortion of its forces, the parallel increase of its usefulness and its docility, its integration into systems of efficient and economic controls, all this was ensured by the procedures of power that characterized the disciplines: an anatomo-politics of the human body. The second, formed somewhat later, focused on the species body, the body imbued with the mechanics of life and serving as the basis of the biological processes: propagation, births and mortality, the level of health, life expectancy, and longevity, with all the conditions that can cause these to vary. Their supervision was effected through an entire series of interventions and regulatory controls: the biopolitics of the population. The disciplines of

the body and the regulations of the population constituted the two poles around which the organization of power over life was deployed (Foucault, 1978).

Biopolitics and biopower are mindset changes. Contrary to the ruler's power to rule and rule by killing, the power of adjustment emerges that runs the life and controls the bodies. The administration of bodies and the strategic management of life have now carefully replaced the old power of death, which stood for sovereign authority.

1.4.1. Mind Control and Brain Washing

Mind control and brainwashing are actually two different things. In mind control, the character's mind, memories, and thoughts are controlled for a short time. But brainwashing is completely changing the character's beliefs over a long period of time. It takes time; it does not occur immediately. The length of time required, however, will vary depending on the number of brainwashing tactics utilized, the manipulator's expertise, and other factors.

Mind control occupies a very important place, especially in science fiction and dystopian novels. It is a technique used in the dystopian world to control society and keep them together. The reader is in a constant state of rebellion or opposition to the character who is easily brainwashed or whose mind is controlled. The victim is often unaware of himself and unconsciously fulfills the wishes of another group or individual. Marxist philosopher, Louis Althusser argues in his *Ideology and Ideological State Apparatuses* that the idea of social function and ideological practice that are also imposed on people through disciplinary mechanisms to tame them physically and mentally. (Althusser, 1970)

Brainwashing is an event that happens to the victim by people whom he or she trusts, such as close friends and family. The one who is being used as a tool agrees to participate. They are content to follow the suggestions and instructions of the person who is ostensibly assisting them. First, the victim must be physically or emotionally isolated from their own life. Thus, the criminal can more easily dominate the victim. In time, brainwashing takes place with the perpetrator's repeated slogans or rhetoric. It's all in the victim's mind. The victim's repetition of these discourses is effective in

becoming what he believes over time. Either way, the perpetrator seeks dominance and control over the victim. The perpetrator exercises dominion over the victim by controlling his physical appearance or what he eats and drinks.

If we take a closer look at young adult dystopias, we will see that the hero's world consists of magic, witching, and extraordinary events in general. With the transition from the child world to the adult world, the main child protagonist, controlled by authority, is in resistance. One of the keys to the dystopian world is control. Even if the hero is controlled or brainwashed, he has the ability to fight and succeed. Although we encounter dystopian works such as *Harry Potter*, *Hunger Games*, and *The Lord of the Flies*, a similar situation is experienced in *Divergent* as well.

It's easiest to think of it as a collection of strategies that are employed over time to alter a person's perception, cognition, emotions, decision-making, and behavior to the point where they no longer have control over their actions. The brain-washed is now not in control of their considerations and developments. As Gerhard states in her thesis:

Like Foucault, who highlights the enormous role the state plays in producing “docile” and “disciplined” bodies, Althusser believes in the importance of social apparatuses that can produce “docile” and “disciplined” minds. ... Finally, discipline manifests itself in a strict and incessant surveillance system intended to monitor the human body and confine the human mind through the mechanism of Panopticism which, according to Foucault, guarantees the ultimate submission (Gerhard, 2012).

Social structures have the ability to create controlled and mechanized brains. Discipline takes the form of a rigid, ongoing monitoring system designed to keep an eye on the human body and restrain the human intellect as a tool to secure the ultimate obedience.

1.4.2. Absolute Horror, Torture, and Death

Apart from mind control and brainwashing, torture and death are one of the concepts used to suppress a society in dystopian novels. In young adult literature, although the torture of young people, or in other words, actually children, is not very welcome, it is usually a method to rule and control the people. On the other hand, in order to hold on to life and defend themselves, the young adults in the novel learn to use weapons without hesitation. Such intense processing of violence causes the readers to be adults rather than children.

As related to mind control and brainwashing, physical abuse and torture are possible, and pain may be a powerful motivation. To spare himself pain, the prisoner can even lie about his opinions and beliefs. In young adult dystopia, it is portrayed as teenagers anticipating death, facing death, and dealing with torture, anger, fear, and isolation. On the way to becoming a hero, they must face with all these challenges. The transition to adult life won't become easy for them. People are compelled to labor in hazardous situations and get just the barest necessities to ensure that their bodies live and can perform the same chores day after day because of the faction's violence and destruction. The basic point of the novel is forcing kids into violent circumstances where they must kill or be killed.

For the horror genre not to be a cliché, in a dystopian novel, this genre usually connects the reader to an unexpected ending which is a way that contributes to readers' growth and maturation. This could be a surprise, death, torture, or threat... Horror deals with our constant, irrational anxieties, and it may be quite difficult to interpret such fears in numerous ways. In these stories, the protagonists are compelled to reflect on how death affects life, not just philosophically in terms of pondering the meaning of existence but also practically in terms of how to live and how to be.

1.4.3. Resistance

Characteristically, in young adult fiction, authorities have created that fight to control the dystopian society and system. They want society to obey the rules. People who are brainwashed and under control do not interrogate the situation and are not aware of being controlled by the power. The hero, who is being aware of

everything, is always in resistance against the power. Foucault states this: “Where there is power, there is resistance” (Foucault, 1978). This is true of most social fiction, not just societies in young adult literature. The reason why it stands out in young adult literature is that the hero takes action with his resistance to this power and his journey to become a hero begins.

As Suzanne Collins, a young adult writer and the author of *The Hunger Games* Trilogy points out in this quote “I don't write about adolescence, I write about war. For adolescents” (Henthorne, 2012). A protagonist, as a hero, appears as a symbol of resistance or war. The resistance of anti-regime heroes can take different forms. But every one of their destruction is the construction of a better life in the future. In dystopian novels, the majority of the resistance takes place on an individual basis. Characters who rebel against the state put their lives in danger in an effort to change their life in captivity. Resistance challenges the system's directives, contests its official version of events, and in some of the novels being studied, attempts to overthrow the dictatorship.

Protagonists are also heroes who are ready to resist for the welfare and freedom of society. From the very beginning of the story, the reader realizes that the real hero is not a driven sheep, but rather the one who is different, divergent, and incompatible. As Balaka Basu states: “Divergence is the literal embodiment of resistance” (Balaka Basu, 2013). Moreover, resistance can take many different forms, such as fighting against oppressive governments or rejecting brainwashing and mind control. Generally, in young adult dystopia, heroes and heroines fight against the regimes of society and government. According to Foucault:

There are no relations of power without resistance; the latter are all the more real and effective because they are formed right at the point where relations of power are exercised; resistance to power does not have to come from elsewhere to be real, nor is it inexorably frustrated through being the compatriot of power. It exists all the more by being in the same place as power; hence, like power, resistance is multiple and can be integrated into global strategies (Foucault, 1980).

Young adult characters in some postmodern novels such as Harry Potter, Katniss, and Tris have become symbols of resistance and rebellion. While taking on the role of the hero, they never put themselves in the position of a leader or manager. Their sole purpose is to protect people's lives and the future of society. Despite all the torture, death power, and resistance, there is always hope and the future of society is always optimistic. As the totalitarian regime and power collapse, a good future for society is built.

To create a dystopian world, resistance is essential. Resistance poses a danger to the fictitious authoritarian dictatorship by dismantling its totalitarian structure and serving as the main cause of conflict in the story. Two resources, or weapons, that protagonists might employ in their struggle with the state are memory and technology. Memory serves as a counterpoint to both the official history of the state and the current status of the fictitious society. Protagonists can take technology, which is frequently used by the state for control, in their attempts to oppose governmental power. The difference between young adult dystopia and normal dystopia is its consequence. While uncertainty prevails in young adult dystopia in general, there is always hope in the end with the resistance and struggle of the protagonist. The resistance and war of the hero are for the peace and well-being of society. Resistance is hope. Resistance is the bright future of society.

1.4.4. The Effect of Discipline, Governmentality, and Power on the Subject

Foucault argued that this period began with the transition to industrial society. For if the body is trained and shaped, it can become a useful productive force. However, Foucault does not see power simply as an irregular and negative tool. He also states that power has a necessary and useful position due to its founding and protective features of the order. (Foucault, 1982)

It is the self-declaration of power from a discursive frame point, becoming administrative rather than coercive and oppressive. Governmentality is a state of administration that categorizes all relations at the level of discourse, without resorting directly to the means of power and oppression, and thus re-expresses individuals

according to these discourses. For Foucault, who explains the act of government as adjusting the life of the population by using the means of discipline, punishment, and even ending life, governmentality is the state of directing the population to the values of the state or the sovereign. Governmentality defines an area of administration where the negative and positive dimensions of power come together (Foucault, 1980). Because managing the society is not the manager's dictation of his wishes to the society, it is an action that includes pressure and sustainability as a contradiction and that builds or changes itself, and includes a multi-faceted balance.

Another factor that has an important place in Foucault's studies is the concept of discipline. Discipline has been a management technique that emerged with the concern of managing the population. Periodically, it coincides with the previous stage of biopolitics. Discipline produces individuals in both object and subject duality in moderation and continuously. However, the disciplinary society has not reached the stage of fully influencing the consciousness and body of individuals and to the level of coordinating individuals with the integrity of their actions. When power provides all the biopolitical mechanisms, social existence will be produced by the power. In this case, a control mechanism is created that works the human consciousness and body to the extreme. This represents the transition from the disciplinary society to the control society. "In disciplinary power, the body is a tool, by turning it off or making it work, the body is interfered with because the purpose is to deprive the individual of his freedom, which is considered both a right and a property. With the new method of punishment, the body is included in the system of coercion and deprivation, obligations and prohibitions" (Güneş, 2015).

In dystopian novels, the effect of discipline on the subject is apparent. Docile bodies in society are just the bodies that are under the punishment of power. Boyne contends this: "In physical punishment, the need to transform the body into a regular workforce is felt as a result of staying away from persecution and shaping the body through new social-political discourses" (Boyne, 2015). It makes the body both obedient and useful. These bodies are treated as docile bodies, not as subjects or individuals. Power apparently affects individuals and societies. Perceiving them as productive, controllable, and obedient bodies, the subject objects to this.

Foucault links biopolitics to the environment of the 18th century. During this period, the human body has become the subject of governmentality. The increase in population, birth and death rates, health levels, average life expectancy, and the increasing importance of all the conditions that may affect them required intervention and control. This control and intervention is the biopolitics of the population. Now the killing function of the power has left its place to the task of besieging life with technology. The development of communication and information technologies has allowed the government to increase its surveillance and monitoring opportunities. Different disciplines develop rapidly and at the same time problems of fertility, longevity, public health, housing, and immigration arise; that is, various and many practices arise to ensure the obedience of bodies and the control of populations. This is the beginning of the era of biopower shaped by biopolitics.

Although the methods used by biopower include oppression, hegemony, and discrimination, they are not negative and restrictive; because it rejects bodily violence. Instead, it takes control of the body by controlling the mind. As a result, it would not be beneficial to limit and destroy the biological life and powers of the individual due to capitalist production; on the contrary, it has to strengthen, coordinate and control the body. This is how the biopolitical function of bodily control in capitalist industrial society works. The new biopower model, which emerged at the end of the 18th century, became a positive form of power that supports life and aims to increase the forces produced by life, instead of the legal or discursive old model, which is negative and restrictive, and characterized by the power having a say over the right to life. The intervention of biopower in life takes place through the mechanisms of the body's anatomy and the population's biopolitics. Disciplinary power trains, develops, and makes the individual's body efficient and docile in the process of control, with its anatomical mechanism. In other words, it increases economic efficiency in a sense. Population, which requires complete regulation rather than singularity, is the main subject of population biopolitics. Disciplined without physical punishment, the body is imprisoned in a system of obligations and prohibitions.

However, the power that takes responsibility for life needs ordering and corrective mechanisms. As can be seen, Foucault's concept of biopolitics is the

definition of being able to control the human body without restriction in industrial society, with the technological transformations of the oppression and discipline devices in the 18th century and the population as an important and even dominant parameter. With this concept, Foucault sifted the concepts of power, subject, population, truth, and governmentality, which he discussed with this concept, and analyzed the governmentality tool of power over the population. He also described biopoliticized power as biopower. The important point is that biopolitics is not oppressive and restrictive according to the old disciplinary power model. Since the body's control also requires the body's needs to be met, productive and developing mechanisms are also a part of biopolitics. For this reason, the basic biological characteristics of human beings become the object of power (Gambetti, 2009).

In general, biopolitics is the result of all actions that concern and regulate human life and the body. Humans have certain needs in order to survive. Naturally, these needs and the fulfillment of these needs involve the people living in the society in some obedience mechanisms. As long as a person is compatible with society and/or power, he can have various freedoms. Governmentality is carried out through this existence of power. The power that dominates the body dominates life, the individual, and therefore society.

1.5. Young Adult Trauma in Dystopian Community

Trauma is a frequent theme in dystopian novels and is handled so that the reader can see how the characters mature. Losing innocence with the traumas experienced can reveal a sense of sympathy and empathy towards the characters in the reader. The pain and loss they experience drag them into adulthood and provide social change. From Cathy Caruth's language, trauma is described as: "In its most general definition, trauma describes an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, the uncontrolled repetitive appearance of hallucinations and other intrusive phenomena" (Caruth, 1996).

Trauma is taken as the core theme in most young adult novels and dystopian novels. The change of character with the development of the trauma also provides a maturation in the young reader. As explained in her article, Martha Hixon:

Story is the way we as human beings give meaning to ourselves and our relationships with others and with the universe itself. The narrative is the basis of memory, the way in which we store these meanings within our consciousness as individuals and as a race (Hixon, 2011, s. 264).

The purpose of the author is to mature the reader while reading. Analyzing the character's development and journey contributes to the reader's development and making sense of the world.

“The environment of social relations and cultural values can be a source of trauma or a force that silences victims out of denial or guilt. It can create veils of illusion, attempts to mask or reinterpret behaviors that induce trauma” (Vickroy, 2014). With the different traumatic events experienced, the author opens a brand new window in the reader's life in which his perspective on society and humanity differs. He develops a new perspective on his own life and the problems around him. Understanding, understanding what is, maturing with what is, change, and development starts at this point. Hixon explains this clearly:

Young adults, and the books written for and about them, are keenly interested in growing up or in achieving autonomy through the development of an individual sense of self and how that self connects to the world in which the young adult is expected to function (Hixon, 2011).

The basis of the treatment of trauma topics in young adult literature is to show how young adults grow and develop with these traumas and to give readers a different perspective. While young adult function is teaching how to become an adult, trauma in literature, according to Tribunella, is a technique of exposing young adults to trauma without outright traumatizing them, and states, “the experience of trauma for protagonists, and the vicarious experience of it for readers is imagined as useful, and hence instructive, as a map or method for becoming a mature adult” (Tribunella E. L., 2010).

The development of a heroine through trauma in a young adult novel shows us the consequences of trauma on young female protagonists in order to assist readers to digest trauma. As Vickroy says, “Trauma has a range of causes and effects...” (Vickroy, *Voices of Survivors in Contemporary Fiction*). In addition to the development of the reader's sense of empathy, reading the experiences of others gives the reader a conscious awareness of his own development. It provides the reader with a whole new perspective on becoming a mature adult by comparing their own traumas with those of the character.

The traumas of the heroine in postmodern novels are generally related to power and weakness. Nearly all the traumas and experiences of the heroine are based on being strong, staying strong, changing into a masculine identity, and defeating or losing. The aim of young adult literature and dystopian novels are to traumatize the character in this way and to mature and educate the young reader by making him sympathize with the hero.

1.5.1. The Impact of the Traumatic Experience upon Young Adult in Dystopian Community

It is known in the literature that trauma plays a role in the physical and mental maturation process of children and young adults. This perspective shapes the reader's process of seeing the world and accepting it. The effort of the female character is a tool that awakens maturation, growth, and development. Myers contends this giving examples from *Tribunella*:

Tribunella tells us that some loss or sacrifice is inevitable, whether that is the loss of a grandparent or a favorite toy, the loss of a child's body through puberty, or the loss of something greater, a child's innocence or the experience of more severe trauma, but the trilogies I am looking at explicitly use physical and mental trauma to mature their characters (Myers, 2018).

The main female character in young adult novels changes both the world of the novel and the world of the reader. The female character, who also meets male qualities, comes to the fore by doing more than a man can and trying to change the

social society. That's why in young adult dystopia, the male character is pushed into the background generally.

The concept of trauma is used to name all kinds of events that shake, hurt, and injure the mental and physical existence of the individual in many different ways. It is a psychological trauma caused by extremely frightening, terrifying, desperation, and often unusual and unexpected events. Traumatic experiences are reflections of our behaviors that emerge silently but create an audible effect over time. Freud argues that traumas come from childhood and believed that traumatic events we experienced during childhood could turn into mental illnesses in the future. Experiences in childhood are compelling experiences accompanying it for a lifetime as traumas of the individual.

Clinical psychologists, such as Maria Root and Laura S. Brown, argue that the socio-cultural contexts that shape individual identities may also shape how a survivor understands a traumatic experience (Balaev, 2014). Understanding trauma reactions demand investigating components of psychological functioning within the social or cultural background that may prevent trauma recognition. It can be a source of trauma in cultural values and social relations. Characters who have been traumatized are given clues and pieces of memories to help them reassess their survival and, eventually, participate in new ways of thinking and being.

Trauma is defined as a person's emotional or cognitive response to experiences that are sufficiently traumatic that they impede emotional or cognitive functioning and cause long-term psychological disruption. Trauma is a dynamic process of emotion, remembering, assimilation, and recovery from a traumatic incident. The creation of the traumatic perception shows us how young adult literature can change a reader's perception of the real world. Scholars agree that children's literature, and by extension young adult literature, is meant to impart a lesson or wisdom to its readers. According to Eric Tribunella, this idea stems from the need to separate young adult literature from children's. "Didacticism remains an important component in the history of children's literature, especially since early books for young readers were intended to be educational" (Tribunella E., 2010).

Young adult literature must have a purpose, be written with a purpose, and be understood to have a deeper literary purpose. It is an indisputable fact that young people see how their actions can affect the future of the planet and humanity, that literature creates a perception beyond entertainment and a lesson for young people, and plays an important role in their growth. Specifically, trauma-informed fiction may teach readers empathy, resilience, and maturity.

The idea that traumatized literature helps the reader respond empathetically to trauma and traumatized individuals outside the confines of the novel seems very clear. Various depictions of trauma teach readers many things: first, they teach that trauma can survive; second, it teaches non-traumatized readers that trauma exists and makes them more empathetic by giving them the ability to see beyond their own experience; and third, it teaches them that trauma and loss create growth. As Myers states:

Thus, some aspect of each of these trilogies is working to help the reader understand their own experience with trauma or understand traumatic experiences very different from their own in order to mature them by giving them insight into other people's experiences (Myers, 2018).

The purpose of these trauma books is to influence and guide them not only through maturity but also through what kind of adults and citizens they will become. It is not surprising that young adult fiction offers a roadmap to maturity for the adolescent reader and blurs the lines between artistic representation and didactic prescription. The maturity process can then be studied specifically written to guide young adults in their own path. The author has a purpose in how they represent maturity, a way of helping his readers find a way forward. Learning how to deal with loss is something that happens to every young adult when they lose their childhood to become young adults and eventually become mature adults, a valuable skill that everyone should develop.

The author emphasizes the character formation created to influence and guide the reader in understanding their own maturation process and their position in society. Characters are shaped by their authors to achieve certain ends and effects, and specifically, the maturation of the character is intended to have an impact on the reader.

The reasons why a character is shown to react are chosen to influence readers' understanding of a particular scene or event, allowing them to see how and why that reaction occurs, thereby educating them about reactions to events.



CHAPTER 2

2. DYSTOPIA IN VERONICA ROTH'S *DIVERGENT*

Divergent is a popular postmodern novel by Veronica Roth. As a kind of young adult dystopia, it focuses on the development of a young heroine who is only 16, and her heroic journey is told by the author with examples of teenage issues and problems of her. Dystopian society and futuristic incidents such as jumping of moving things or tall things in the novel are important in the way of the heroine's being the savior of the society.

In the dystopian Chicago, where Beatrice Prior lives, society is divided into 5 communities, each dedicated to perpetuating a certain virtue. Abnegation (the selfless), Candor (the honest), Erudite (the intelligent), Amity (the kind), or Dauntless (the brave). On a certain day each year, all 16-year-olds have to choose the group they will live with for the rest of their lives according to their aptitude test. Beatrice wants to stay with her family and find herself, but she can't choose both. According to her aptitude test, she does not belong to any faction but at the same time, she can adapt to every one of the factions as she is a Divergent. Therefore, she makes a choice that surprises everyone, including herself. She makes her choice for Dauntless where she has to be brave and strong. But in the end, she understands that she is neither a Dauntless nor an Abnegation. She is just a Divergent that she can not be controlled by any of the factions and power.

In Veronica Roth's *Divergent* series, for the first time, the author reflected in her work how city life can turn into a dystopia and how wrongly power can be used. The faction system is used to manage the citizens of Chicago. While each faction gains a virtue, it also loses a virtue. For example, the Dauntless is brave but cruel; the Erudite is clever but arrogant; the Amity is peaceful but passive; the Candor is honest but thoughtless; the Abnegation is altruistic but stifling. Also, if somebody can not choose a community or can not adapt anywhere, he has to live without a community and it becomes a disaster in which no one wants to live. This separation into factions reflects the oversimplified state of the human personality. The purpose of the Divergent is to create more divergents and to perpetuate them for generations. Dauntless wants their

people to think in a certain way so that they can be controlled and predictably. The leader of the faction, Tobias (Four) argues to Tris, “They don’t want you to act a certain way. They want you to think a certain way. So you’re easy to understand. So you won’t pose a threat to them. You’re acting how they want you to now...” (Roth, 2011, chap. 24, para. 62). If you are a Dauntless, you look a certain way, you speak a certain way, and you move a certain way. In this dystopian future, people turn into mindless robots except for Divergents and their mind is out of control. Her mother confirms it:

Every faction conditions its members to think and act a certain way. And most people do it. For most people, it's not hard to learn, to find a pattern of thought that works and stays that way..... But our minds move in a dozen different directions. We can't be confined to one way of thinking, and that terrifies our leaders. It means we can't be controlled. And it means that no matter what they do, we will always cause trouble for them (Roth, 2011, chap. 35, para. 30).

Then, Tris realizes that she is neither a Dauntless nor an Abnegation. She is a Divergent and can't be controlled.

Veronica Roth wrote about a world that turned out badly and construct a society governed by technology. In the novel, it's the protagonist's duty to keep up with the dark world that awaits humanity in the future, to stand out with power, and to save the corrupted society. Because defeating often means fame and wealth but losing results in death. The members of the Dauntless faction need to be brave and strong to make society feel in comfort. They're responsible for the security. As a young adult and a member of Dauntless, the main character Tris wants to defeat and overcome some challenges of the dystopic world like a real heroine:

I have realized that part of being Dauntless is being willing to make things more difficult for yourself in order to be self-sufficient. There's nothing especially brave about wandering dark streets with no flashlight, but we are not supposed to need help, even from light. We are supposed to be capable of anything. I like that. Because there might come a day when there is no flashlight, there is no gun, there is no guiding hand. And I want to be ready for it (Roth, 2011, chap. 12, para. 49-50).

Dystopia creates its own future. Everyone becomes automated and mechanized. Its closeness to the existing reality is often frightening. In this dystopic novel, society is made of predetermined factions which is possible soon. The factions are the places where you will live forever and the faction choices of the characters show their identity and way of living in a way. It is said in the choosing ceremony that: “Our dependents are now sixteen. They stand on the precipice of adulthood, and it is now up to them to decide what kind of people they will be” (Roth, 2011, chap. 5, para. 20). So that all the children are grown up with the idea that they will choose what kind of people they will be when they turn 16.

Deciding for the rest of her life is a hard decision for a sixteen years old girl but this is the dystopic system that she has to obey. As the main character, the heroine, she has to do her best and become the savior of her own life, her family, and society. The family of the protagonist, Tris belongs to the Abnegation faction. Even though she and her brother have grown up in this society, her brother chooses the faction of the Erudite. Her mother who was a member of Dauntless in the past is actually a real Abnegation member. Unlike, she is not sure if she chooses the Abnegation or not when she turned into sixteen:

I stare into my own eyes for a moment. Today is the day of the aptitude test that will show me which of the five factions I belong in. And tomorrow, at the Choosing Ceremony, I will decide on a faction; I will decide the rest of my life; I will decide to stay with my family or abandon them (Roth, 2011, chap. 1, para.7).

In this dystopian world, it is wanted society to be the same as each other thus they can be controlled easily. They even wear clothes in the same color and they look like a flock. On the other hand, the rules can change from faction to faction. Society has just to obey the rules and work for society. In society, social control depends on technology, not humans. Thinking computers and robots rule society, and they make decisions for humans. With simulation tools, people are enslaved by digital manipulations on their bodies. In this machine civilization, biological, chemical, and social experiments are carried out on society. Simulations are things that take control

of people's behaviors and the brains of the whole society making them act in a way they want:

In the room is a reclining metal chair, similar to the one I sat in during the aptitude test. Besides, it is a familiar machine. This room has no mirrors and barely any light. There is a computer screen on a desk in the corner. "Sit," Four says. He squeezes my arms and pushes me forward. "What's the simulation?" I say, trying to keep my voice from shaking. I don't succeed. "Ever hear the phrase 'face your fears?'" he says. "We're taking that literally. The simulation will teach you to control your emotions in the midst of a frightening situation" (Roth, 2011, chap. 18, para. 19).

This world is completely ruled by screens, where they decide who will die and who will live, and where the future of society can be changed with a single click. With simulations, artificial intelligence, and coding, while the mind of an innocent person is captured every second, another innocent person can be killed. With simulations, they can make somebody do what they want. Because simulation does not affect Tris, she is aware of what's going on and she's the only one who will change society's destiny and future since her mind is uncontrollable and she has the power to destroy the simulations. While all these can be ended with a single key, the world can be destroyed with a single key too:

... for every second that I waste, another Abnegation member dies. There is only one thing left for me in the world now, and it is to destroy the simulation. ... The opposite wall is made up entirely of screens, each a foot tall and a foot wide. There are dozens of them, each one showing a different part of the city. The fence. The Hub. The streets in the Abnegation sector, now crawling with Dauntless soldiers. It is a wall of everything I have ever seen, everything I have ever known. One of the screens has a line of code on it instead of an image. It breezes past faster than I can read. It is the simulation, the code already compiled, a complicated list of commands that anticipate and address a thousand different outcomes (Roth, 2011, chap. 37, para. 102-105).

At the end of the book, when Tris destroyed the simulation, the concept of community disappears as the people in the Abnegation group are killed by mind-

controlled Dauntless soldiers, and the Dauntless soldiers are confused after the simulation is removed. Tris can not know what life will be like now and she feels, “like a leaf divided from the tree ... we are creatures of loss; we have left everything behind. I have no home, no path, and no certainty” (Roth, 2011, chap. 39, para.67). And finally, she, with Tobias, takes a train away from this horrible society and they don't even care that they are left without a faction.

2.1. Child Figure as a Saviour in *Divergent*

Veronica Roth's heroine, Tris, is aware that she does not belong to the world or society she is in. If she stayed with her family in the Abnegation faction, maybe she would be just any ordinary, submissive person. But when she leaves her community and takes a new path, she takes the first steps toward becoming a Hero. The community choices made here actually symbolize a kind of Call to Adventure for her. She leaves her own society and the adventure of being a hero begins. Many adventures and challenges are waiting for her on the road and in her new community. She reaches the places she deserves by overcoming all of them one by one and successfully. After everyone has made their choice of community, they leave the constituency to leave their family behind and set out with their new community. When Tris chose her new faction, she starts running to catch them. While running to her new community she is aware that she didn't run for a long time. In the novel, we can apparently see the Crossing the Threshold, which shows the hero's transition from her ordinary life to a new and dangerous life, part as follows:

I follow the Dauntless down the street and around the corner and hear a familiar sound: the train horn. "Oh no," mumbles the Erudite boy. "Are we supposed to hop on that thing?" "Yes," I say, breathless. It is good that I spent so much time watching the Dauntless arrive at school. The door of each car is open, waiting for the Dauntless to pile in, and they do, group by the group until only the new initiates are left. The Dauntless-born initiates are used to doing this by now, so in a second it's just faction transfers left. I step forward with a few others and start jogging. We run with the car for a few steps and then throw ourselves sideways. I'm not as tall or as strong as some of them,

so I can't pull myself into the car. I cling to a handle next to the doorway, my shoulder slamming into the car. My arms shake, and finally, a Candor girl grabs me and pulls me in (Roth, 2011, chap. 6, para.8-11).

Learning fighting skills in the Dauntless community she belongs to, reaching physical stamina, strength, independence and the desire to defeat are the elements that make a woman a heroine, even though it seems masculine. A mentally superior woman is depicted as a symbol of fearless and power as she has reached the required maturity physically even if she is only a teenager but she knows what she can do: "I stop tugging and stand up straighter. I know I look young; I don't need to be reminded. I'm older than I look, I retort. I'm sixteen" (Roth, 2011, chap. 3, para.40). She quickly adapts to her new community, acting like a brave woman is easy and she does not hesitate to fight when necessary as a brave young: "Don't say another word to her or I swear I will break your nose" (Roth, 2011, chap. 15, para.71).

The hero's journey is a kind of self-discovery. Leaving her innocent and clean world, she sets out to find herself. Believing that she belongs to the community of the Dauntless, Tris sets out on this path and proves herself to survive there by going through very difficult ways to prove that she belongs to the community. She, in the self-sacrificing hero role, has to regulate disorders of the dystopian society and overcome fears with courage as she has to be brave to survive. She always sacrifices herself to be a heroine and be the best and she becomes a symbol of resistance and rebellion. This resistance makes her a target and one night in a dormitory, she is kidnapped by someone:

I hear the crash of water against rocks. We are near the chasm—we must be above it, given the volume of the sound. I press my lips together to keep from screaming. If we are above the chasm, I know what they intend to do to me. "Lift her up, c'mon." I thrash, and their rough skin grates against mine, but I know it's useless. I scream too, knowing that no one can hear me here. I will survive until tomorrow. I will. (Roth, 2011, chap. 21, para. 104-107).

Thus, through pain and suffering, she discovers the world of the Dauntless and strives to be the heroine of this world. She knows she has to be strong to survive. She even had to kill her friend when necessary to protect herself and stay alive. She

protected herself with the motto of either he or me and thus indirectly saved her family and innocent people who died. We can read Tris' thoughts from these lines as the mind-controlled Will points his gun at her:

I hold the gun out with both hands and stand at the end of the alley, pointing at the Dauntless soldier. My finger squeezes the trigger, but not hard enough to fire. The man running toward me is not a man, he is a boy. A shaggy-haired boy with a crease between his eyebrows. Will. Dull-eyed and mindless, but still Will. He stops running and mirrors me, his feet planted and his gun up. In an instant, I see his finger poised over the trigger and hear the bullet slide into the chamber, and I fire. My eyes squeezed shut. Can't breathe. The bullet hit him in the head. I know because that's where I aimed it (Roth, 2011, chap. 36, para. 3-5).

Whether she displayed heroic behavior by killing Will is debatable. Her friend on one side, her whole family and humanity on the other. She took the life of one person to save all humanity and became the savior of society. But being a hero doesn't change the fact that she's also a murderer. She had to give someone up to protect the rest. There is no other choice. She is the only leader in the room as a Dauntless as well to save the rest of the society. As she is a heroine, she thinks that it is her duty: "My mother told me to save them. Because of that, and because I am Dauntless, it's my duty to lead now. I have no idea how to bear that burden" (Roth, 2011, chap. 36, para. 48).

Just because she's 16 doesn't mean she can't be a heroine. Since young adult literature focuses on the maturation and development of the characters and targets young people, it's normal to read about child heroes who use guns, fight, defeat, and so on. With her father's trust and belief in her, Tris now accepts that she is a 16 years old adult and believes that only she has the power to act:

He looks at me like I'm a peer. He speaks to me like I'm a peer. Either he has accepted that I am an adult now, or he has accepted that I am no longer his daughter. The latter is more likely and more painful (Roth, 2011, chap. 36, para. 70).

After all that, there's a huge difference between Tris in Choosing Ceremony and her current state. Tris has grown up. Something changes in her, first with the loss of Tobias, then the death of her mother, and then the death of her father. She grows with pain and struggle. "But something changed when they shot my mother. When they took Tobias" (Roth V., 2011). The thousands of events that happened to her along the way transformed her into a young adult woman. In other words, a strong heroine who can overcome anything. Now she can easily admit this change in herself. Now everything is possible for her. This is where the part that empowers and motivates the reader begins:

Half of the bravery is perspective. The first time I did this, it was one of the hardest things I had ever done. Now, preparing to jump off a moving train is nothing, because I have done more difficult things in the past few weeks than most people will in a lifetime. And yet none of it compares to what I am about to do in the Dauntless compound. If I survive, I will undoubtedly go on to do far more difficult things than even that, like live without a faction, something I never imagined possible (Roth, 2011, chap. 37, para. 20).

She is now stronger, braver, but crueler too. She also knows that this power makes her ruthless. She walks towards her goal, step by step, regardless of the feeling of guilt. Tris is struggling only to destroy the simulation and take everything under control for the future of society. Deprived of all human needs such as eating and sleeping, she is just fighting as a 16-year-old heroine who can literally wield even a gun:

I approach one of the fallen guards and take his gun, keeping my eyes away from the injury that killed him. My head pounds. I haven't eaten; I haven't slept; I haven't sobbed or screamed or even paused for a moment. ... My eyes burn and I am too weak to rise; the scent of sweat and blood makes me feel sick. I want to rest my head on the ground and let that be the end of it. I want to sleep now and never wake. But what I said to my father before was right—for every second that I waste, another Abnegation member dies. There is only one thing left for me in the world now, and it is to destroy the simulation (Roth, 2011, chap. 37, para. 104,115,116).

Sacrificing yourself for something is something only real heroes can do. That's why when Tris encounters Tobias in the simulation room, she hands him the gun and shows how she can sacrifice herself for society when necessary. She also emphasizes that this is a sign of power by remembering the following words of her father. "My father says—used to say—that there is power in self-sacrifice" (Roth, 2011, chap. 38, para. 23). Fortunately, Tobias does not kill her, remembers her and the simulation loses its effect. Then they stop the simulation on the computer screen and put an end to this game. With all these events coming to an end, Tris and Tobias are traveling away from the city on a train, seemingly without a community, but actually a hero Divergent.

2.2. Biopolitics Reflected in *Divergent*

In the dystopian Chicago society, the administration is in the hands of a certain group and with the support of the Erudite community. The government is directly linked to the individual. They make various attempts to shape this society of five groups, play with their minds and turn them into simulated soldiers who obey orders as docile bodies. The state, which has goals such as body management and mentality change, comes to the fore with some concepts like mind control and brain washing. However, it is unaware that it cannot manage divergent minds.

2.2.1. The Expression of Mind Control and Brain Washing in Veronica Roth's Novel

In the early stages of capitalism, the aim is to keep those who are dangerous to society in exile. In Roth's postmodern novel *Divergent*, it's the same that Divergents are tried to be destroyed by the government. And society is made into docile bodies in order to be easily controlled. Tris, the heroine, opposes the disciplinary system that tries to make her a docile body. The symbolic penetration of the heroine's body is presented as a kind of rape by the institutions of power. The hero is made into a docile body through simulations, an infernal experience that ends childhood and may be linked to adult formation.

In *Divergent* by Veronica Roth, the main character Tris sees all of her friends become mind controlled through a device that is injected into everybody's neck and Tris's too. However, it doesn't affect her and Tris doesn't feel the control because of her divergence but the other people under simulation are pretty different and robotlike. She describes the situation like this:

My stomach squeezes when I see her face. Her eyes are open, but blank, and her facial muscles are slack. She moves without looking at what she's doing, her mouth half-open, not awake but seeming awake. And everyone else looks just like her. ... They are sleepwalkers (Roth, 2011, chap. 33, para. 5,7).

Tris and her companions were encouraged to respond to threatening situations with violence by the fearful hallucinations in the second and third stages. At the same time, the hallucinations encouraged Erudite leaders in developing a version of the test serum that could manage the Dauntless altogether. Finally, the testing enabled the Erudite and Dauntless leaders to distinguish among Divergent individuals. Tris had no idea why her Divergence was so harmful until she discovered she was immune to the serum. Tris's skill in manipulating and escaping her fear simulations was a warning that typical mind control serums wouldn't work on her. From now on, Tris and Tobias are the ones who haven't been brainwashed and mind-controlled. They are hesitant to participate in a group because of their ability to think independently. Moreover, Roth justifies it with some words said by Tris's mother:

But our minds move in a dozen different directions. We can't be confined to one way of thinking, and that terrifies our leaders. It means we can't be controlled. And it means that no matter what they do, we will always cause trouble for them (Roth, 2011, chap. 35, para. 39).

They are dangerous and a threat to society.

In the novel, especially the main character, all other aspirants are subjected to mind control through simulations in order to obey and adapt to the rules in the community. What is expected of them is to do what is ordered one by one, just like a puppet. Wearing the same clothes, acting in the same way as robots, and taking the

same aptitude tests at the same time keep them at a controllable level. Tris expresses this: “I get up because I'm supposed to, but if it were up to me, I would stay in my seat for the rest of the time. ... We wear the same clothes and we wear our blond hair the same way” (Roth, 2011, chap. 2, para. 13).

Some rules have been set for society to be standardized and obeyed. With a kind of brainwashing tactic that they have to obey the values and rules and these rules are indispensable elements, it has been ingrained in everyone's minds and the following motto has been ingrained in their brains by constantly repeating: *Faction before blood*. The phrase faction before blood sticks in their minds. The factions are where they belong more than family. It would be humiliating if they had a strong attachment to their family and weren't totally satisfied with their faction.

With all the simulation and brainwashing sessions, young people are unaware that they have been turned into docile bodies. Docile bodies leave behind the life and society they belong to and become the personalities they should be in line with the choices they make. They become uniform by adapting to the society they live in as the personalities they should be. With mind control and teachings, they turn into the human model required by the society they live in. They learn how to use weapons skillfully they have never seen in their lives. They prepare themselves to be a Dauntless soldier by training every day to get rid of their fear on them. This preparation consists of three stages. The first is physical, the second is emotional, and the third is mental. Firstly, all the techniques are taught and then the candidates take the stage to show themselves physically. Finally, the most important rule is to learn fast. Those who don't learn fast either get hurt or die.

However, every community has different rules. As Tris chooses the Dauntless community, she must act bravely, overcome her fears, and fight. Individuals who cannot prove themselves, cannot fight, and are not strong enough are doomed to fail in the candidacy process and be left without a community or even die.

In order to overcome the fears in the subconscious, the Dauntless candidates are injected with a liquid with a syringe and the person begins to see hallucinations. With simulations consisting of fears, the person tries to overcome the fears and almost

controls his mind. Administrators can watch what happens in their brain on a screen, or they can stop the simulation and intervene wherever they want. By entering the minds of the candidates and controlling their subconscious, hallucinations, and dreams they try to suppress and manage the behaviors that may be dangerous to the government. How the simulation works is explained by Tris as follows:

He turns my arm over and eases the tip of the needle into the tender skin on the side of my neck. A deep ache spreads through my throat. I wince and try to focus on his calm face. "The serum will go into effect in sixty seconds. This simulation is different from the aptitude test," he says. "In addition to containing the transmitter, the serum stimulates the amygdala, which is the part of the brain involved in processing negative emotions—like fear—and then induces a hallucination. The brain's electrical activity is then transmitted to our computer, which then translates your hallucination into a simulated image that I can see and monitor. I will then forward the recording to Dauntless administrators. You stay in the hallucination until you calm down—that is, lower your heart rate and control your breathing." I try to follow his words, but my thoughts are going haywire. I feel the trademark symptoms of fear: sweaty palms, racing heart, tightness in my chest, dry mouth, a lump in my throat, and difficulty breathing. He plants his hands on either side of my head and leans over me. "Be brave, Tris," he whispers. "The first time is always the hardest." His eyes are the last thing I see (Roth, 2011, chap. 18, para. 37-41).

The main character, Tris, is neither an Abnegation nor a Dauntless member. She's a Divergent so she can manage or even change what happens in her subconscious. She is aware that she is in a simulation so she knows that it's not real. And since Divergents are a huge threat to society because their mind can't be controlled, Tris is kind of doomed to be killed but thanks to Tori she is saved in a way: "The Dauntless leaders don't know about you yet. I deleted your aptitude results from the system immediately and manually logged your result as Abnegation. But make no mistake—if they discover what you are, they will kill you" (Roth, 2011, chap. 20, para. 42).

The Divergents do not obey and cannot be controlled. But this clever heroine, Tris, stands firm, behaving as she should. When everybody in the Dauntless faction is under the influence of the simulation, only Divergents and Dauntless leaders are awake. The Divergents are seen as a danger to them but they are not aware of Tris and Tobias are awake. Placing a donor with a syringe on Dauntless candidates results in them starting to act like soldier robots and having their minds controlled by the rulers as in the paragraph:

She doesn't look at me, so I grab her shoulder and shake it. "Christina!" She just keeps tying her shoelaces. My stomach squeezes when I see her face. Her eyes are open, but blank, and her facial muscles are slack. She moves without looking at what she's doing, her mouth half-open, not awake but seeming awake. And everyone else looks just like her. "Will?" I ask, crossing the room. All the initiates fall into a line when they finish dressing. They start to file silently out of the dormitory. I grab Will's arm to keep him from leaving, but he moves forward with irrepressible force. He just drags me along with him. They are sleepwalkers. ... Of course. Eric said every Dauntless was injected yesterday. So now the entire faction is brain-dead, obedient, and trained to kill. Perfect soldiers. (Roth, 2011, chap. 33, para. 3-6,12).

A liquid developed by the leaders of the Erudite is injected into the person to be controlled with a syringe. A huge army of Dauntless is formed in this way. They can see but they can't hear. They act as if they are programmed and just do what they have to do according to the program. They receive commands from the computers in the transmitters injected with them. This dystopian fiction, which is likely to be in the future, reminds the reader that he could be a controllable subject:

I say, "ninety percent of the Dauntless are sleepwalking right now. They're in a simulation and they don't know what they're doing. The only reason I'm not just like them is that I'm..." I hesitate on the word. "The mind control doesn't affect me." "Mind control? So they don't know that they're killing people right now?" my father asks me, his eyes wide. "No." "That's...awful." Marcus shakes his head. His sympathetic tone sounds manufactured to me. "Waking up and realizing what you've done..." (Roth, 2011, chap. 36, para.52-55).

Finally, the fact that different simulations and injections have different effects, and that even Tobias looks at the person he falls in love with, Tris, with his mind captive, leaves a rather surprising effect on the reader:

He will shoot me if he has to. I set my gun down at my feet. “Drop your weapon!” shouts Tobias. “I did,” I say. A little voice in my head sings that he can’t hear me, he can’t see me, he doesn’t know me. Tongues of flame press behind my eyes. I can’t just stand here and let him shoot me (Roth, 2011, chap. 38, para. 5-8).

And there is a moment when Tris prefers the man she loves to die rather than have his mind controlled. Because Tobias is like a robot, a soldier of Dauntless who can kill the Abnegation and many more innocent people. But thanks to the love between them, he escapes the influence of simulation and his mind is now out of control. Just in time, he becomes the supporter of Tris to order the disorder.

2.2.2. The Representation of Absolute Horror, Torture, and Death in *Divergent*

It is common in the dystopian world of young adults to see pain, torture, and death not only in adult literature but also in children's literature. In *Harry Potter*, *Hunger Games*, and *Divergent*, it is seen that children fight and even die by fighting. It is obviously seen in this scene from the terrible teenage deaths in this novel: “There is a body on the pavement below us; a girl, her arms and legs bent at awkward angles, her hair spread in a fan around her head” (Roth, 2011, chap. 6, para. 47). Tris killed her own friend for being able to survive just like Katniss in the *Hunger Games*:

The man running toward me is not a man, he is a boy. A shaggy-haired boy with a crease between his eyebrows. Will. Dull-eyed and mindless, but still Will. He stops running and mirrors me, his feet planted and his gun up. In an instant, I see his finger poised over the trigger and hear the bullet slide into the chamber, and I fire. My eyes squeezed shut. Can’t breathe. (Roth, 2011, chap. 36, para. 3,4).

In *Divergent*, Dauntless seems to be brave acting differently or crazily. The one who hurts the other person the most wins. They train by beating and crushing each other, and sometimes they have fun with it. Although Tris is in pain, she hits her opponent harder each time to look like one of them. Because she is Dauntless. When Roth brings weapons to the narrative, we unwittingly accept the pain, torture, and even death. It's the gun that makes her Dauntless and gives her the feeling of power:

What combats powerlessness? Power. And the first time I felt powerful in the Dauntless compound was when I was holding a gun (Roth, 2011, chap. 30, para. 5).

Horror is a must in Young Adult Literature. While a 16-year-old young girl should be safe with her family, her search for a new life and adventure brings to mind many scenes of fear and pain. In fact, we witness the journey of the main character, who has overcome all of these, to become a hero. We fear and suffer from the character, and the reader easily gets carried away with the course of events. As she states below:

My legs go numb like all the life has gone out of them, and I wonder how I will walk when my name is called. ... I try to stand completely still because if my knees are locked and my body is stiff, I don't shake. Marcus reads the first names, but I can't tell one syllable from the other. How will I know when he calls my name? (Roth, 2011, chap. 5, para. 29, 35).

Although they are still very young, they witness pain, suffering, and even death along with fear. These are the experiences that grow them and enable them to become young adults. They are treated as if they were adults. And it showed how cheap and insignificant human life is to some:

"Climb over the railing," says Eric again, pronouncing each word slowly. "If you can hang over the chasm for five minutes, I will forget your cowardice. If you can't, I will not allow you to continue initiation." The railing is narrow and made of metal. The spray from the river coats it, making it slippery and cold. Even if Christina is brave enough to hang from the railing for five

minutes, she may not be able to hold on. Either she decides to be factionless, or she risks death (Roth, 2011, chap. 9, para. 67,68).

Although they cannot escape death, at least they are given a chance to face their fears and become stronger and alleviate their pain through simulations. Revealing the fears in the subconscious with simulations and trying to overcome them, is very difficult both physically and psychologically for the candidates who are forced to grow up at a young age. This torture of both their bodies and their minds is the most painful way to grow up. As Tris says:

"It's just a simulation, Tris," Four says quietly. He's wrong. The last simulation bled into my life, waking and sleeping. Nightmares, not just featuring the crows but the feelings I had in the simulation—terror, and helplessness, which I suspect is what I am really afraid of. Sudden fits of terror in the shower, at breakfast, on the way here. Nails bitten down so far my nail beds ache. And I am not the only one who feels this way; I can tell. Still, I nod and close my eyes (Roth, 2011, chap. 20, para. 2-4).

These young people's failures result in death. Worst of all, by suicide... The feeling of failure, dissatisfaction and not being able to gain a place in society pulls them away from life when they are still in the spring of their youth. Al's death affects everyone:

The eyes are open and empty. Dark. Doll's eyes. And the nose has a high arch, a narrow bridge, and a round tip. The lips are blue. The face itself is something other than a human, half corpse and half creature (Roth, 2011, chap. 24, para. 9).

At the end of the novel, Tris' mother is murdered in the street by mind-controlled Dauntless soldiers. Tris, whose mother was killed in front of her eyes, is torn between escaping or being stuck in one place. Just then, a boy appears in front of her. This boy is none other than the blank-eyed and mind-controlled Will. He has a gun and is ready to unwittingly kill Tris. Either he was going to die or Tris. She held the gun and pointed it at the Will. Mindless and sleepwalker. And she fired. Now, she feels dead too and her friend will live in her dreams anymore.

2.2.3. Resistance in Roth's Dystopian Community

In young adult dystopia rebelling takes place against family norms, against society, and against fears. Rebelling is a part of becoming an adult. In Veronica Roth's *Divergent* trilogy, we can read Tris's inquiry to her father by seeing her as a symbol of individualism in a prescriptive society. She asks, "There are men with guns up there. When they see me, they will kill me, if they can.... Should I let them?" (Roth, 2011, chap. 37, para. 92). In other words, should I allow myself to be absorbed by this system, she asks. Should I hand up my power and control to the system's power and authority? The text responds that tyranny and oppression must be fought at all costs, that submission is not an option, and that individual agency is the only way to address hegemonic injustice. In other words, Tris' willingness to kill the guards reflects her opinion that the only way to cope with some types of institutional oppression is through violence. She is strongly convinced that she must act. They argued before she asks her father the question:

"What makes you think you have the right to shoot someone?" my father says.... "Now isn't the time for debates about ethics," I say. "Now is the perfect time," he says, "because you will soon get the opportunity to shoot someone again, and if you don't realize—" "Realize what?" I say without turning around. "That every second I waste means another Abnegation dead and another Dauntless made into a murderer? I've realized that. Now it's your turn." "There is a right way to do things," he says (Roth, 2011, chap. 37, para. 81-85).

It's worth noting that the text implies Tris's father's reasoning is ideological rather than pragmatic, given his decision to shoot guards himself to defend Tris. This appears to support the notion that violence and resistance are required to stop power abuses. Tris's caustic remark to her father on the risks of wasting time brings up another possible issue with viewing violence as a solution. The natural feelings of shock, indignation, and irritation in the face of injustice produce a false sense of urgency that calls for action.

The reader can easily understand the determination and endurance of Tris from these words: "I remember the factionless man with the gray teeth, snatching the

bag of apples from my hands. His dull, staring eyes. But instead of crying, like the Erudite girl, I feel colder. Harder. I will be a member. I will” (Roth, 2011, chap. 7, para. 89,90). As she resists, she is just sure to be a Dauntless member. She is as strong as born bravery. Since she doesn't have many options, she has to pacify herself and resist her emotions as well. Being attached to her family, she often misses them and wants to cry, but she has to control this emotionality on her own.

Someone brave never gives up because giving up is a failure and being without a community. The main hero, Tris, is portrayed as someone who always resists and is strong to be a hero. She believes that as a brave girl she will never surrender. Staying strong and enduring sometimes reveals itself with brutality. Tris, who has to keep up with the community she is in, resists the system by acting like them and tries to hold on to where she is:

My mother and father would not approve of my kicking someone when she's down. I don't care. She curls into a ball to protect her side, and I kick again, this time hitting her in the stomach. *Like a child*. I kick again, this time hitting her in the face. Blood springs from her nose and spreads over her face. *Look at her*. Another kick hits her in the chest. I pull my foot back again, but Four's hands clamp around my arms, and he pulls me away from her with irresistible force. I wish I could say I felt guilty for what I did. I don't (Roth, 2011, chap. 14, para. 45-48, 54).

There is a fine line between being brave and being cruel. The only ones responsible for all these actions taken in order to be approved or accepted in society are the administrators who make up this dystopian society. Tris's anger is not against her or the others. Her anger is toward society and she just tries to oppress the power and react. And her words '*I will live*', '*I won't die*', '*I will be a member*', and '*I will survive*' are easily understandable as signs of resistance and force of her. She has to be brave, as she states: “I hear him telling me to be brave. I hear my mother telling me to be brave” (Roth, 2011, chap. 35, para. 55). When her friends tried to kill her, she even stayed strong and held on even if it ended with failure. The reader can understand obviously that she came back from the brink of death with the following words:

I hear the crash of water against rocks. We are near the chasm—we must be above it, given the volume of the sound. I press my lips together to keep from screaming. If we are above the chasm, I know what they intend to do to me. “Lift her up, c’mon.” I thrash, and their rough skin grates against mine, but I know it’s useless. I scream too, knowing that no one can hear me here. I will survive until tomorrow. I will (Roth, 2011, chap. 21, para. 104-107).

Always facing her fears and taking control, Tris becomes a memorable person on the campus of Dauntless. This is one of the requirements of being the main hero: to resist, to fight, to struggle. No matter what happens, not to give up on what she believes in and not to be discouraged. Actually, Tris was not a Dauntless, Tris was a Divergent, but she was as bold and fearless as any brave. Since power is everywhere, there will be resistance wherever there is power and it won’t be easy for a Divergent girl and she believes that:

Every faction conditions its members to think and act a certain way. And most people do it. For most people, it's not hard to learn, to find a pattern of thought that works and stays that way. But our minds move in a dozen different directions. We can't be confined to one way of thinking, and that terrifies our leaders. It means we can't be controlled. And it means that no matter what they do, we will always cause trouble for them. I am not Dauntless. I am Divergent. And I can't be controlled (Roth, 2011, chap. 35, para. 39-42).

Since her nature is different from the others, she isn't affected by the simulations or any other control techniques. For this reason, she is born a resister and she is always ready to fight. She is the chosen one and her boyfriend Tobias is her helper in this way. Together, they're perpetually ready to change the future of society by resisting the power and the ones who want to take the control of dozens of people.

2.2.4. The Effect of Discipline, Governmentality, and Power on the Divergent subject

Power is necessary for a system and order in society. Power may not always be a negative thing, but the quality of power and how it is applied are important. In

Veronica Roth's book, the effect of power first comes to the fore with the fact that factions in society consist of bodies that are similar to each other. In another way, bodies are dominated by power. The basic understanding is that everyone is equal so that society can be easily disciplined and managed. Here we can see the example of uniformization:

The houses on my street are all the same size and shape. They are made of gray cement, with few windows, in economical, no-nonsense rectangles. Their lawns are crabgrass and their mailboxes are dull metal. To some, the sight might be gloomy, but to me their simplicity is comforting. The reason for the simplicity isn't disdained for uniqueness, as the other factions have sometimes interpreted it. Everything—our houses, our clothes, our hairstyles—is meant to help us forget ourselves and to protect us from vanity, greed, and envy, which are just forms of selfishness. If we have little and want for little, and we are all equal, we envy no one (Roth, 2011, chap. 4, para. 2,3).

This equality changes from faction to faction but it's still the same to be equal with the others. For example, in the Erudite faction, people must wear blue which helps the body to calm and if somebody is calm then his mind is calm, clear, and bright. A clear mind is an essential requirement for the faction.

Governmentality exists to manage and direct the population according to the values of the society. Managers who call themselves leaders dominate society and see them as tools to serve their aims rather than as living beings. However, power views each individual as a tool rather than as its primary aim. The individual cannot think independently of or against the authority. By tying itself to the identity it imposes, power subjugates the person. In the novel, predetermined unchangeable rules are arranged in such a way that no one can defy them, and everyone simply obeys the rules without questioning. According to the administration, the brave should behave like a real brave and should not disturb the welfare and peace of the society without going beyond the rules of the society. The protruding remains without a community.

Discipline is necessary to control and coordinate individuals in society. The body is like a tool that is managed from the on and off buttons. Disciplined without physical punishment, the body is imprisoned in a system of rules. By making the body

a docile body, a mechanical system is created that obeys the rules and can be used where necessary, like in the army. So the first rule is to train bodies and then minds. Here's how we can understand how bodies are trained and tamed:

“Some ground rules,” he says. “You have to be in the training room by eight o’clock every day. Training takes place every day from eight to six, with a break for lunch. You are free to do whatever you like after six. You will also get some time off between each stage of initiation.” ... “You are only permitted to leave the compound when accompanied by a Dauntless,” Eric adds. “Behind this door is the room where you will be sleeping for the next few weeks (Roth, 2011, chap. 7, para. 76,78).

In a kind of dystopian society, these bodies are tamed day by day. This is the way of docility and the 'no question, just obey' system. So they are learning to be quiet and obey as dull bodies as in the example: “The first lesson you will learn from me is to keep your mouth shut. Got that?” (Roth, 2011, chap. 7, para. 13).

At the same time, rather than inflicting physical pain, the body is strengthened by training and fighting, coordinated and controlled. Without physical torture or punishment, by subjecting and taming the body to rules and coercion, souls are imprisoned in their own bodies. As on the way to becoming a Dauntless soldier, fighting has an undeniably important place in the taming and training of the body:

“As I said this morning,” says Four, “next you will learn how to fight. The purpose of this is to prepare you to act; to prepare your body to respond to threats and challenges—which you will need if you intend to survive life as a Dauntless.” I can't even think of life as a Dauntless. All I can think about is making it through initiation. “We will go over technique today, and tomorrow you will start to fight each other,” says Four. “So I recommend that you pay attention. Those who don’t learn fast will get hurt.” (Roth, 2011, chap. 8, para. 55-57).

Disciplined body exercises, fights, training, and more make candidates' bodies unknowingly docile. After a while, bodies in the form of robots that are completely controlled by the government by injections exist to serve the murderous plans to destroy some communities, like the Abnegations. They want the rebellious

bodies not to be a threat to them as well. They are just interested in intentions. They attempt to make it seem as though they are interested in what the members do. They oppose the way members are acting. They want them to have a particular mindset. People are this simple to comprehend. So they won't feel threatened by society.

Without a physical punishment, the body is disciplined by rules and prohibitions, and the body is imprisoned to live within the rules. According to most, candidates are faced with some difficulties that are quite challenging for the body. In short, bodies become objects of power. The power that governs the body also governs the individual and thus the society. Even the gate is closed and locked by the Dauntless guardians on the exterior. It is obvious that they want to keep the members inside, rather than keep something out.

And somehow, all the candidates, except for Tris, do not realize that their bodies have been tamed, thinking that what has been done is normal. So much so that a huge brainless army is created by using these bodies for the benefit and interest of the government. As Tris says, they just become brain-deads:

We march toward the Pit, but when we reach the entrance, the front of the line turns left. Max stands in the hallway, watching us. My heart hammers in my chest and I stare as vacantly as possible ahead of me, focusing on the rhythm of my feet. I tense as I pass him. He'll notice. He'll notice I'm not brain-dead like the rest of them and something bad will happen to me, I just know it. Eric said every Dauntless was injected yesterday. So now the entire faction is brain-dead, obedient, and trained to kill. Perfect soldiers (Roth, 2011, chap. 33, para. 9,13).

On the other hand, those who cannot be managed, controlled, and made into an obedient body are doomed to die. Just like the Divergents. They are a danger to society because they cannot be controlled and disciplined. Those who disobey die. Tris and Tobias are in danger too. They do what they have to hide that they are Divergent. Moreover, in the aptitude test when it becomes clear that Tris has a Divergent result, Tori helps her to hide the result by changing it by hand. Tori, the tattoo artist, warns Tris in a friendly way as follows:

“Among other things, you...you are someone who is aware, when they are in a simulation, that what they are experiencing is not real,” she says. “Someone who can then manipulate the simulation or even shut it down. And also...” “So I’m going to die, then?” “Not necessarily,” she says. “The Dauntless leaders don’t know about you yet. I deleted your aptitude results from the system immediately and manually logged your result as Abnegation. But make no mistake—if they discover what you are, they will kill you.” (Roth, 2011, chap. 20, para. 42,45).

The Divergent and rebellious Tris leaves the faction without telling anyone to see her brother Caleb, but when she returns, she has no idea what they will do to her. On her way back, the leader Eric greets her at the door and she was knowing that she would be punished. “Eric’s fingers squeeze so hard I know I’ll have bruises. He stands between me and the door that leads inside. He starts to crack his knuckles” (Roth, 2011, chap. 28, para. 101,102). Leaders who want to control everything can be reckless in out-of-control events.

Brainwashed by the sense of faction before blood and slowly driven like a herd, an army of Dauntless is formed from obedient candidates to rise up against the old administration and rulers. Improved new government plans will be achieved by the killing of many innocent people by docile bodies whose minds have been taken over. Power exists everywhere, so resistance will exist wherever power exists. At the end of everything, the only person who can overcome this will be Tris as a young heroine and savior of society.

2.3. The Traumatic Experience in *Divergent*

The traumas of the heroine in the novel *Divergent* are generally related to power and weakness. With the logic of strong survival, Tris chooses the Dauntless who are strong and fearless. In order to be like them and be a part of it, all the traumas and experiences of the heroine are based on being strong, staying strong, winning, or losing. The aim of young adult literature and dystopian novels is to traumatize the character in this way and to mature and educate the young reader.

On the day of the aptitude test, she is always afraid of her own and her brother Caleb's results. Her attachment to the family since childhood makes it difficult for her to leave the family and join a different community. When she learns that she does not belong to any community in the aptitude test but actually she belongs to all and starts to construct scenarios in her mind, her body reacts to all these and comes with stress as in the paragraph:

My stomach wrenches. I close my eyes and keep them closed until ten minutes later when Caleb sits down again. He is plaster-pale. He pushes his palms along his legs like I do when I wipe off sweat, and when he brings them back, his fingers shake. I open my mouth to ask him something, but the words don't come. I am not allowed to ask him about his results, and he is not allowed to tell me (Roth, 2011, chap. 2, para. 10,11).

The traumatic effect of their faction choices on them and the fact that they had to leave the family at a young age is actually only the beginning of the events that made them mature and grow. Whose thoughts are mixed with the effect of shock, Tris: "I can barely think straight. My brother, my selfless brother, a faction transfer? My brother, born for Abnegation, Erudite?" (Roth, 2011, chap. 5, para. 50). Facing the facts and accepting them pushes Tris into a whirlwind of thoughts.

After Tris chooses the Dauntless community, she is soon exposed to events and landscapes that she is not accustomed to. These events, which will make her sleepless, become quite challenging in the process of getting used to the campus of Dauntless. The hero, who constantly thinks about her family and her old life, remembers that she must be fearless and ruthless in order to complete the candidacy process in this campus:

I tell myself, as sternly as possible, that is how things work here. We do dangerous things and people die. People die, and we move on to the next dangerous thing. The sooner that lesson sinks in, the better chance I have at surviving initiation. ... I tell myself I will count to three, and when I'm done, I will move on. One. I picture the girl's body on the pavement, and a shudder goes through me. Two. I hear Rita's sobs and the murmured reassurance of the boy behind her. Three (Roth, 2011, chap. 6, para. 50,52).

As she learned in her old life in the Abnegation faction, the feeling of being scolded and belittled haunts Tris from time to time. Now to get rid of this trauma, she is trying to get used to this situation as if she is recognizing and discovering herself again:

This one is from my fantastic childhood. Childhood punishments. The tiny closet upstairs. I remember being punished—sent to my room without dinner, deprived of this or that, firm scoldings. I was never shut in a closet. The cruelty smarts; my chest aches for him (Roth, 2011, chap. 25, para. 73,74).

And now she is aware of herself, aware of being an individual. Getting rid of her traumas, she matures physically and mentally. As being on the way of changing, she even changes her name from Beatrice to Tris which means she completely begins a new life and this is best for her. She realizes who she is:

Looking at myself now isn't like seeing myself for the first time; it's like seeing someone else for the first time. Beatrice was a girl I saw in stolen moments at the mirror, who kept quiet at the dinner table. This is someone whose eyes claim mine and don't release me; this is Tris (Roth, 2011, chap. 8, para. 86).

Adding to her bad memories and traumas from her childhood are what she experienced on the Dauntless campus. The moments of his friend Will during the fight, then his death are etched in Tris's brain. And these are actually signs for her to be strong, mature physically and mentally, and grow and develop herself.

Tris witnesses another friend of hers, Christina, coming back from the brink of death. The contradictions she has experienced show that she is stuck between her old life and her new life and will grow up with her choices. Her escape from her childhood teachings helps her find her present self but at the same time makes her a bit cruel. When Christina hangs from the railing, Tris thinks that if she saves her, her fate may be the same as Christina or she may be left without a community. She is caught between what her family would want her to do and her new identity. Tris, who is very affected by this situation, sees in her night dreams that Christina repeatedly asks her for help.

And traumas she lived day by day are starting to show themselves silently in her subconscious and dreams from past to present: “I dreamt that Peter tied me to a chair and asked me if I was Divergent. I answered no, and he punched me until I said yes. I woke up with wet cheeks” (Roth,2011, chap.11, para.3). Everything she has lived affects her in a way but these are the keys to maturation.

One day, after she has a bath, she wishes that no one would see her as she leaves the bathroom and returns to the dormitory with a towel. But when she finds Peter, Molly, Drew, and a few of the other candidates in front of her, it looks like she's taken a blow to the stomach. They surround Tris and watch her with mocking and critical eyes. As Tris tries to escape, they grab and pull her towel, leaving her naked. Tris is alone and single but she is not a child anymore. She is self-soothing and trying to stay strong but wants to hurt them. With a sense of revenge that appeared at that time:

Some of my anger has faded, but it isn't hard to call back. All I have to do is think about how cold the air was and how loud the laughter was. *Look at her. She's a child.* ... My mother and father would not approve of my kicking someone when she's down. I don't care. She curls into a ball to protect her side, and I kick again, this time hitting her in the stomach. *Like a child.* I kick again, this time hitting her in the face. Blood springs from her nose and spreads over her face. *Look at her.* Another kick hits her in the chest. I pull my foot back again, but Four's hands clamp around my arms, and he pulls me away from her with irresistible force. I wish I could say I felt guilty for what I did. I don't (Roth, 2011, chap. 14, para. 35,45-48, 54).

She does not even feel guilty when she beats Molly. The strong sense of revenge causes Tris's dominates her trauma. The words that they say are still in her ears but she is still strong and full of desire to defeat them. These incidents are for her maturation and help her to be senseless, solid, and cold on the way to becoming a heroine.

Another traumatic event she has witnessed in the dormitory is Edward's death. This murder, which took place in front of Tris' eyes, makes her unable to enter the dormitory, and the following words fall from her lips: “It may be my imagination, but

it still smells like blood in there, even though I scrubbed the floor until my hands were sore, and someone poured bleach on it this morning” (Roth, 2011, chap. 17, para. 2). To see someone's death and learns about its possibility makes her more aware and leaves a deep effect on her.

More importantly, Tris's biggest fear is birds. Our present fears are the most important indicator of our traumas in the past. In the simulations, a flock of birds peck her face, eyes, and shoulders. It messes with her hair and makes her unable to even take a step. This fear is ingrained in her subconscious and it is enough to disturb Tris even in her dreams:

In my dream, my mother says my name. She beckons to me, and I cross the kitchen to stand beside her. She points to the pot on the stove, and I lift the lid to peek inside. The beady eye of a crow stares back at me, its wing feathers pressed to the side of the pot, its fat body covered with boiling water. “Dinner,” she says. “Tris!” I hear again. I open my eyes (Roth, 2011, chap. 24, para. 2-4).

Besides, the suicide of Al, her close friend, leaves another wound and trauma in Tris's heart. She is not afraid of death, she is not afraid to look at the corpse. However, the scene she sees settles in her subconscious and exists as a dream in her mind. These gruesome sights remind her that she's all grown up now and can't cry out like a child. She has to stay strong enough even against the loss of her close friend. She describes the suicide as follows:

A pale arm, swollen with water, flops onto the stone. A body. Christina pulls herself tight to my side, clinging to my arm. She turns her head into my shoulder and sobs, but I can't look away. A few of the men turn the body over, and the head flops to the side. The eyes are open and empty. Dark. Doll's eyes. And the nose has a high arch, a narrow bridge, and a round tip. The lips are blue. The face itself is something other than a human, half corpse and half creature. My lungs burn; my next breath rattles on the way in. *Al* (Roth, 2011, chap. 24, para. 9,10).

No matter who you are or how old you are, it's not normal to witness a corpse, suicide, or death of any kind. Even adults are severely affected by this situation, while it will leave deep scars on a 16-year-old teenager's mind and subconscious.

Tris is portrayed as a strong character. She has to stand strong and fight to keep her position as heroes do. She knew that everything she experienced as brave would make her stronger. It wouldn't be easy. Her difficulty even while holding a gun revealed her weakness from time to time. The strong feelings that holding a gun gave her and the panic attack were a reflection of some of her past traumas. Especially in the second book, all the focus is on Tris wanting to die. She is not strong enough, but her suffering is enough for her to become stronger and overcome her fears. As Tris builds a new life for herself as Dauntless, she begins to exhibit symptoms of deep trauma. Like the others, she experiences a normal amount of loss when splitting into factions at the age of sixteen. She is not sent to an unknown place or an unknown situation for survival alongside Tally and Katniss. This normal level of trauma does not impose any responsibility on her because being brave testifies to fruitless actions. Some of her symptoms of trauma are directly about the death of Will. Memories of Will's death lead Tris to panic attacks from time to time, which she cannot overcome. Unable to bring Will back, she will apparently continue to live with this trauma:

I still see Will. He smiles in my memory. A curled lip. Straight teeth. Light in his eyes. Laughing, teasing, more alive in memory than I am in reality. It was him or me. I chose me. But I feel dead too (Roth, 2011, chap.36, para. 9).

During Tris's interrogation, she reveals that her biggest regret was to kill Will while under simulation, and she killed him. Despite losing her family, the source of her greatest trauma is Will's death. She uses weapons and kills those who want to harm her, but causing the death of her friend leaves the deepest scar on her mind. Revealing the trauma also reveals the idea of suicide in her mind. Most of the time, she drives these thoughts away with the tides she experiences in her mind. Everything Tris knows is managed by people who watch her traumas on the screen over and over under the name of simulation. Just as the traumas of Tobias, who was beaten by his father, are followed. At the same time, she knows that the confusion caused by Tobias's behavior is not healthy, but she cannot stop herself from thinking about him. She sees Tobias as

the more cruel side of herself and thinks that they both fight similar battles. Tris knew that both of them were hurt, so they didn't have healthy communication and relationship. These traumatized teens, sixteen and eighteen, simply work to get their city back to safety. As newly adult, trauma matures them and enables them to acquire a warrior identity.



CONCLUSION

In this study, what dystopia is, which is very popular in young adult fiction and is mainly discussed in young adult literature, is explored. As a postmodern novel, *Divergent*, in which dystopia and dystopian society are successfully brought together with the reader, is a unique and popular work of Veronica Roth.

The fact that the main character is a teenager who plays the role of savior in order to appeal to a young readership has made this genre a center of attention for both adolescents and adults. The fact that the young character is between the ages of 12-18 and the audience is in this age range creates a bond between both the reader and the hero. Each reader goes on a journey of self-discovery by finding something of himself in the main hero.

It's the story of 16-year-old Beatrice Prior getting out of the Abnegation community, her home, and joining the Dauntless community on a journey of self-discovery, actually maturing and growing in the process. In this process, it was told that the minds of the members of the Dauntless community with a needle injected from their necks were taken over and they were turned into an army of mindless robots. Armed to kill the members of the Abnegation and the factionless just as they were programmed to do, this formidable army spread out. Unable to get her mind off her because she was a Divergent, Beatrice first understood what they were trying to do by pretending to be them. Then she fought a long and hard battle to reach the control room where this simulation was run and shut it down. Beatrice, who lost her mother and father in front of her eyes and even had to kill a friend on this journey, could not even find time to cry over these losses as a 16-year-old girl. Because she fought relentlessly against the threat of innocent people dying and the destruction of society. Thinking that thousands of innocents died every second she lost, she managed to reach the control room like a hero and stop the simulation. In fact, the female heroine, who saved the future of society, was not an old wise man, a strong man, or a dominant character. She was a young 16-year-old girl, but she was very brave. She became the hero of the society she lived in by reaching her goal thanks to her courage and belief in herself. It shows that Beatrice in young adult literature will guide and direct young readers and fill them with a desire to discover themselves.

In this study, dystopia, the terrible future that awaits us, is reflected with examples in the context of the novel *Divergent*. The existence of biopolitics in dystopic societies and its impact on society shows us that it may exist soon. In this novel, a young who matures and grows with traumas guided the controlled and disciplined society. So which young will guide us in the future? Which savior will come and put an end to disasters, while many of us are being brainwashed and perhaps unconsciously controlled in the society we live in? In her book, the author allows the reader to question and criticize these questions.

This study allows the reader to question the society we live in, thanks to dystopian fiction, which is actually a product of popular culture. The government's understanding of the discipline, its pressure, its influence on society, and the existence of uncontrolled power reminds us that we may be a herd that is slowly being brainwashed. The fact that technology has taken over our era reveals the possibility that Roth's *Divergent* dystopia could happen very soon. While we are a part of this society with the traumas that make us who we are, it is not known whether today's children who are captive to technology are a savior part of society.

This thesis gives the reader an insight into the terrible future that awaits us, thanks to Veronica Roth's unique plot, and allows the reader to question whether the children we raise can be heroic saviors in the future or not. Moreover, the reader reveals the power and desire within him to realize himself.

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GENİŞLETİLMİŞ TÜRKÇE ÖZET

2012 yılında ‘En İyi Goodreads Yazarı’ seçilen Veronica Roth, *Divergent* adlı genç yetişkin bilim kurgu romanı ile tanınan ünlü bir Amerikalı yazardır. *Divergent* üçlemesi, distopik bir Chicago’da geçen bir büyüme hikayesi olarak New York Times’ın en çok satanlar listesinde yer almaktadır. Roth’un takdire şayan kahramanı Beatrice Prior, genç yetişkin distopik kurguda bir çocuk kurtarıcı kavramının göze çarpan bir örneği olur.

Beatrice (Tris) Prior’un yaşadığı distopik Chicago’da halk her biri bir erdem ve değer aşılıyan beş topluluğa bölünmüş şekilde yönetilir: Cesurluk, Dürüstlük, Fedakarlık, Bilgelik ve Dostluk. Her bir genç on altı yaşına geldiğinde bir yetenek testi doğrultusunda herhangi bir topluluk seçmek ve hayatının sonuna kadar o topluluğa bağlı kalarak yaşamak zorundadır. Beatrice Prior ‘Fedakarlık’ topluluğunda doğmuştur. Ancak yetenek testi sonucu onun bir fedakar olmadığını gösterir. Aslında hem hiçbir topluluğa ait değildir hem de her topluluğa uyum sağlayabilecek yeterliliğe sahiptir. Beatrice Prior uyumsuzdur. Testi yapan kişi onu korumak adına test sonucuna ‘Cesurluk’ topluluğuna ait olduğunu yazar. Böylece Beatrice’nin yeni topluluğunda uzun ve zorlu yolculuğu başlar.

Bu çalışmada kötü ve karanlık geleceği simgeleyen distopyanın genç yetişkin edebiyatındaki yeri, popüler bir genç yetişkin edebi kurgusu olarak ‘*Divergent*’ romanındaki distopik toplum ve bu toplumda ortaya çıkan biyopolitika kavramı tartışılmaktadır. Biyopolitikanın etkisiyle toplum üzerindeki baskı ve egemenlik altında ortaya çıkan genç kadın kahramanın, yaşadığı travmalarla baş etmeye çalışırken toplumun kurtarıcısı rolünü oynadığı açıkça anlatılmaktadır.

Genç yetişkin kurgusu genellikle ergenler için yazılmış, 12-18 yaş grubundaki okuyuculara rehberlik eden ve ilham veren metinleri içerir. Bu tür literatürde ergenlerin bakış açısıyla hayatlarını etkileyen bazı sorun ve olaylar ele alınmaktadır. Gençler romanın merkezinde yer aldığından, onların bedensel ve zihinsel olgunlaşmaları diğer gençler tarafından bir rehber olarak okunmaktadır ve ayrıca bu tür romanlar yetişkinler arasında da popülerdir. Olayların distopik kurguyla

anlatılması, gençlere yaşadıkları sıkıcı ve problemlı hayattan uzaklaşma ve kendi sorunlarından kaçma fırsatı sunar. Distopik kurgular, genç yetişkin edebiyatının en önemli türü olarak karşımıza çıkmaktadır. Sosyal, teknolojik ve politik kurguları ele alan distopik romanlar, olası kötü bir geleceği tasvir eder. Bu tür romanlarda genç bir yetişkini başkahraman olarak tanımlayan yazar, genç okurların ilgisini çeker. Popüler kültürün bir parçası olan genç distopya, kendini toplumdan soyutlayan, aile ve arkadaşlarla çatışmalar yaşayan, kimlik arayan ergen okurların dünyasına ışık tutar.

Böyle bir dünyada ele alınan ana temalar, toplumun beyin yıkama ve zihin kontrolü ile ele geçirilmesi, hükümetin disiplin anlayışı ve iktidarın topluma etkisidir. Bunlar altında ezilen gençlerin farkında olmadan uzun bir kahramanlık yolculuğuna çıkması ve toplumun kurtuluşunun simgesi haline gelmesi, genç okura ilham verir ve hayatına yeni bir bakış açısı kazandırır. Sadece gençlerin değil yetişkinlerin de rağbet ettiği bu tür, popüler kültürün vazgeçilmez bir unsuru haline gelir. Sonuç olarak, genç yetişkin edebiyatı nasıl yetişkin olunacağını ve yetişkin olma yolundaki travmalarla nasıl başa çıkılacağını öğretir. Aynı zamanda diğer olumlu özelliklerin yanı sıra özveri ve cesareti, dostlukları, dürüstlüğü ve azmi teşvik eder.

Yaşadığı acı, zorluk, işkence, ölüm ve direniş, ana karakterin çocukluk travmalarıyla birleşerek onu kurtarıcı rolüne sokar ve insanlar için bir umut ışığına dönüştürür. Geçmişi ve geleceği arasında bağlantı kuran Beatrice bir kadın kahraman olarak kendini keşfetme yolculuğuna çıkar ve okuyucu, ana karakterin olgunlaşmasına tanık olur. Yaşadığı sayısız travmaya rağmen, karakter kendisinin bir kurtarıcı olarak seçilmiş kişi olduğunu bilir. Toplumdaki kargaşayı düzenleyerek ve korkuyu cesaretle yenerek, direnişin gerçek sembolü haline gelir.

Bu çalışmanın ilk bölümünde, kötü bir geleceği açıklayan distopyanın tanımı ve genç yetişkin edebiyatındaki dikkat çekici yeri tartışılmaktadır. Aynı zamanda genç yetişkin edebiyatı hakkında detaylı bilgi verilerek, çocuk figürünün eserlerde kurtarıcı rolünde ele alınması anlatılmıştır. Biyopolitikanın ve biyoiktidarın distopik bir toplumda ortaya çıkışı ve toplumun zihin kontrolü, iktidarın toplum üzerindeki baskısı, disiplin ve yönetim, direniş ve ölüm gibi alt başlıklar detaylı olarak incelenmiş, konuya ilişkin kuramsal yaklaşımlar ve alıntılar yapılmıştır. Aynı zamanda

böyle bir toplumun karakterler üzerinde etkili olan travmatik yaşantının genç yetişkin edebiyatındaki önemine değinilmiştir.

İkinci bölümde Veronica Roth'un 'Divergent' adlı romanında yarattığı distopya ve kendi yolunda savaşan çocuk kahramanın kurtarıcı rolü, romandan alıntılar ve örneklerle desteklenmektedir. Toplumun biyopolitikası alt başlıklar altında adım adım incelenmiştir. Bu distopik toplumun travmatik etkisi ile kendi çocukluk travmaları arasında kurduğu köprü sayesinde genç bir kadın olarak olgunlaşmasının detaylı bir analizi yapılmıştır.

Bu çalışmada tartışılan ana nokta, kahramanın güçlü, baskın ve cesur bir erkek olmasının ötesinde; güçlü, güzel ve cesur bir kadın olmasıdır. Bu kadın, özellikle tüm genç kadın okuyucular için takdire şayan bir rol modelidir. Veronica Roth'un distopik romanı Divergent'ta, 16 yaşındaki Beatrice Prior, güçlü bir genç yetişkin kadını canlandırarak, teknoloji tarafından istila edilen distopik bir toplumun kurtarıcısı olarak tasvir edilir. Erkeksi bir kimlikle hareket ederek ve savaşçı kişiliğini ortaya çıkararak yaşadığı toplulukta hayatta kalmak için silah kullanmayı, dövüşmeyi ve bazı savaş tekniklerini öğrenir.

Zihinleri bir simülasyon tarafından kontrol edilen ve programlandıkları gibi davranan toplumu simülasyonun etkisinden çıkarmak için savaşan Beatrice'in genç yaşına rağmen kurtarıcı rolünü üstlenmesi, onun uyumsuz olmasıyla ilgilidir ve bu nedenle zihni kontrol edilemez. Genel hatlarıyla bu çalışma, genç yetişkin distopik kurguda olgunlaşan ve kurtarıcı rolünü üstlenen 16 yaşındaki bir kız çocuğu karakterinin yerini ve önemini tartışmayı amaçlamaktadır.

Postmodern kurtarıcı söylemini edebiyata taşıyan, hem genç hem de yetişkin okuyucular için bir rehber niteliğinde olan genç yetişkin distopyaları, popüler kültürün vazgeçilmezi haline gelmiştir. Distopik tür, gençler üzerindeki etkisi sayesinde genç yetişkin edebiyatının en önemli ve en popüler edebi türü haline gelir. Okuyucu aynı zamanda günümüzde teknolojinin esiri olmuş çocukların gelecekte kurtarıcı rolünü üstlenip üstlenemeyeceğini düşünme ve tartışma fırsatı bulur. Hükümetin disiplin anlayışı, birey ve toplum üzerindeki etkisi, okuyucuya hepimizin beyninin yavaş yavaş yıkanan bir topluluk olabileceğini hatırlatır. Teknolojinin çağımızı ele geçirmiş olduğu

gerçeęi, Roth'un distopyasının çok yakında gerek olabileceęi ihtimalini akıllara getirir.

