POSTCOLONIAL READING OF DYSTOPIAN NOVELS: ALDOUS HUXLEY'S *BRAVE NEW WORLD* AND SUZANNE COLLIN'S *MOCKINGJAY*

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Ali Hasan Ali ALI

Supervisor

Asst. Prof. Dr. Nazila HEIDARZADEGAN

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Ali Hasan Ali ALI

T.C

Karabuk University

Institute of Graduate Programs

Department of English Language and Literature

Prepared as

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Asst. Prof. Dr. Nazila HEIDARZADEGAN

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Ali Hasan Ali ALI titled "POSTCOLONIAL READING OF DYSTOPIAN NOVELS: ALDOUS HUXLEY'S *BRAVE NEW WORLD* AND SUZANNE COLLIN'S *MOCKINGJAY* " is fully adequate in scope and in quality as a thesis of Master of Arts in English literature.

Asst. Prof. Dr. Nazila HEIDARZADEGAN .....

Thesis Advisor, Department of English Language and Literature

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Examining Committee Members (Institutions) Signature

Chairman : Asst.Prof.Dr. NAZILA HEIDARZADEGAN (KBU) .....

Member : Assoc.Prof.Dr. MUAYAD JAJO ALJAMANI (KBU) .....

Member : Asst. Prof. Dr. Najmeh NOURİ (IDU) .....

The degree of Master in English Language And Literature by the thesis submitted is approved by the Adminstrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ .....

Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally. Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Ali Hasan Ali ALI

Signature:

FOREWORD

I would like to express my great gratitude to my supervisor Asst. Prof. Dr. NAZILA HEIDARZADEGAN for her kind care and constant encouragement. I am grateful for her support during the period of writing my thesis. Also, I am indebted to all my professors in Karabuk University who taught me through my study in the courses. Special thanks and gratitude to my family for their support and constant encouragements. I am much obliged to my late father. I pray for him (May Allah Have mercy upon his soul) to be in paradise and to be compensated there for all the sufferings and hardship that he had undergone to provide us with everything necessary for our education and to support us to live an honourable life.

DEDICATION

This thesis is dedicated to my family, friends, and all my proffesors who supported me to reach my dream and complete my study.

Abstract

This thesis discusses two novels, Suzanne Collin's *Mockingjay* which is the last volume of the *Hunger Games* trilogy published in 2010, and Aldous Huxley's *Brave New World*. Both novels are dystopian novels. Imperialism and hegemony as concepts from postcolonial theory were studied in the two dystopian novels because the characters in the *Hunger Games* trilogy have lived a very miserable life in which there is not any beauty in their 'life because of Capitol government, and its unjust authority and tyrannical dominance over people's life, capabilities and means of livelihood, and their situation puts a group of children and adolescents in hunger games and makes them kill each other. *Brave New World* is about the future in 2540 CE, where people do not need feelings, and are like machines stripped of all feelings and meanings of humanity. Postcolonial theory was applied to the two dystopian novels because of the domination of the Capitol government and its oppressive regime in *Mockingjay*, and domination of the machine and its manufacturers in the *Brave New World* and their tyranny over human decision. It was relied on the application of this theory to realize the similar themes, significance, and aim of the two novels. It was concluded that it is appropriate to apply the postcolonial theory on these dystopian novels because there are tyrannical and unjust governments in both novels.

Keywords: Mockingjay, *Brave New World*, Katniss, Post colonialism, Peeta, Capitol.

ÖZ

’Bu tez, Suzanne Collin’in 2010 yılında yayınlanan *Açlık Oyunları* üçlemesinin son cildi olan *Alaycı Kuş* ve Aldous Huxley’nin *Cesur Yeni Dünya* adlı iki romanı tartışmaktadır. Her iki roman da distopik romandır ve postkolonyal teoriden emperyalizm ve hegemonya kavramlar, iki distopik romanda incelenmiştir, çünkü *Açlık Oyunları* üçlemesindeki karakterler, Capitol hükümeti ve adaletsiz otoritesi nedeniyle hayatlarında estetik ve güzelliğin olmadığı çok sefil bir hayat yaşamışlardır ve bir grup çocuğu ve ergeni açlık oyunlarına sokarak birbirlerini öldürmelerini sağlar. *Cesur Yeni Dünya*, insanların duygulara ihtiyaç duymadığı ve insanlığın tüm duygularından ve anlamlarından arınmış makineler gibi olduğu MS 2540’taki gelecekle ilgilidir. Postkolonyal teori ve *Alaycı Kuş*’taki Capitol hükümetinin baskıcı rejiminin egemenliği ve *Cesur Yeni Dünya*’da makine ve üreticilerinin egemenliği ve insan kararları üzerindeki tiranlıkları nedeniyle iki distopya romanına uygulandı. İki romanın benzer temalarını, önemini ve amacını gerçekleştirmek için bu teorinin uygulanmasına güvenildi. Her iki romanda da zalim ve adaletsiz yönetimler olduğu için postkolonyal teorinin bu despotik romanlara uygulanmasının uygun olduğu sonucuna varılmıştır.

Anahtar Kelimeler : Alaycı Kuş, Cesur Yeni Dünya, Katniss, Postkolonyalizm, Peeta, Capitol.

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ARŞİV KAYIT BİLGİLERİ

Tezin Adı	**DİSTOPYA SONRASI ROMANLARININ OKULMASI: ALDOUS HUXLEY'İN CESUR YENİ DÜNYASI VE SUZANNE COLLIN'İN Alaycı JAY**
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SUBJECT OF THE RESEARCH

People under the tyrannical rules suffer and they are obliged to live in bad conditions. Some of them are unaware of their rights and live a life without real goal. Others are striving to free themselves from the tyranny of those rulers like Katniss Everdeen who is the protagonist of the novel and its narrator, Katniss Everdeen is a strong, resourceful sixteen-year-old who is far more mature than her age would suggest. The present study investigated two of the important modern works from the prospect of Postclonialism focusing upon their genre as dystopian works. Novels *Brave New World* and *Mockingjay* by Suzanne Collins share the same dystopian elements. Moreover, they foreshadow the gloomy future of a world of technology.

This thesis is divided into three chapters. The first chapter sheds the light upon the most important concepts used in the study. The second chapter is devoted to the analysis of the cultural context of dystopia, its characteristics, and major features. The selected work analyzed. The first part of the third chapter is about social changes and social popular of dystopian novels nowadays were analyzed. The chapters of this thesis concentrate on the key dystopian elements introduced in the *Brave New World*. The thesis aims to explore these elements in *Mockingjay* and *Brave New World*. It uses introduction which divided into Postcolonial Dystopia that the researcher chose, problem of the thesis, hypothesis, purpose of the study, findings. Also the researcher depends on valid scholarly sources as well as citations from books. The fourth chapter related to the conclusion, references, and curriculum vitae.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The purpose of the study is to examine the best ways to get rid of the hegemony of the tyrannical rulers through studying modern texts *Brave New World* by Aldous Huxley and *Mockingjay* by Suzanne Collins by applying the Postcolonial theory in its two concepts Imperialism and Hegemony, through this work the researcher shades light on these novel as postcolonial novels because of their events that full of depression,

injustice, death, lost wills and controlling on the people rudely, curiously and strongly by a group of persons who pretend as conqueror, and makers of stability and quite modern free life for those whom the rule. The researcher intentionally used the concepts of colonization for showing obvious lessons to the reader and for helping readers to comprehend the facts of these two novels very well and to wake people's minds to live free life and not to believe in what they hear from their rulers and to search for facts only.

METHOD OF THE RESEARCH

The presented thesis examines the selected work through postcolonial theory of *Brave New World* novel which published in 1932 by Aldous Huxley and *Mockingjay* which published in 2010 by Susan Collins. Therefore, the researcher used many sources that dealt with postcolonial literature along with *Brave New World* and *Mockingjay*. Through this work, the researcher shows how the individual's life in these two novels turned into a miserable and a dystopian life because of the people who controlled tyrannically on people's lives in these two selected novels. In one of them, *Brave New World* the individuals tend to be as a machine or a robot without any known and familiar human feelings since the beginning of creation due to the creation of a world state by some people, it is called New London, in which man lives without a mother, father, family, or even feelings, as the researcher mentioned. In *Mockingjay* novel also, people live a miserable and dystopian life, but in another way, a life full of anxiety, fear, killing, destruction and fire bombs due to the control of the so-called Capitol Building and its government in provinces that they have no right to rule where the researcher applied the postcolonial theory on this thesis.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

Modern human suffers from many problems which were emerged from the changes of modern age. One of the problems is the dominance of a group upon the other people. In this thesis, the researcher deliberately touched upon these two narratives in order to convey to the reader the certainty that man suffered a lot during the periods of conquest of countries and persecution of living ideas that want to create from their countries and

from their reality what provides people with a dignified life without suffering, displacement and invasion of ideas in previous centuries, and also man still suffers More and more, in the twenty-first century, technology is taking over ideas and keeping people away from thinking carefully, reading books, or making their own decisions. Among the serious problems in this century is the use of technology by rulers, tyrannical and colonial countries in a way that may harm the interests of their people and other weak people in developing countries and rich countries like Iraq, Libya, Syria and Yemen through the manufacture of death weapons and nuclear bombs, monitoring people and interfering in their affairs, privacy and decisions as well. So through this work the reader will comprehend obviously that the technology is dangerous also if the tyrannical powers use it and this is the one of obvious warnings that *Brave New World's* author warns from.

Introduction

To carry out any academic research properly, there should be a clear outline of the concepts used in the study. Hence, in this study chapter one is devoted to explain and expound the major concepts which are exposed throughout the thesis. These concepts are important for analyzing the two texts of the study: Aldous Huxley's *A Brave New World* and Suzanne Collins' *Mocking Jay* novels. The last part of the trilogy of *Huger Games* In fact, these novels are related in their major themes and the way of tackling the issue of controlling the world by a small group of tyrants. However, this study deals with the subject of the Postcolonial theory applying in its two applicable concepts Imperialism and Hegemony on two of postcolonial novels; *Brave New World* and *Mockingjay* since they represent the opposite to the ugliness of the deeds of the tyrants in these works.

It is worthy to say that stability is very important in an individual's life. A person's positive, happy, and stable life depends in one way or another on this matter. However, in *Brave new world* and *Mockingjay*, the last part of the *Hunger Games* trilogy a colossal amount of misery afflicts the characters' lives and haunts most of the society that lived in these periods in these two aforementioned novels, especially in *Brave new world* in which the life of an individual has become imaginative and grandly developed. Everything and every need of an individual can be provided or got easily; everything is available with just pressing a button. Nonetheless, Huxley shows in his novel that life becomes very miserable, as the machines control everything even the characters' lives until they become a means for spawning, so there is no need for the mother after that. Although it is a fictitious work, it presents the remarkable technological progress and how the machine is developed in a frightening way. The negative side effects of the machine are reflected on the reassurance and happiness of the human life. This great development in the machine was negatively reflected in the expense of the happiness of society and its cohesion and the importance of the family as well, where the family also disintegrated, so there is no existence of family life. Hence, this study investigates the subjects of emotions, love, poetry, and spinning with the existence of a life of hyper-evolution of the machine.

Postcolonial studies examine the colonizers and colonized relationship or us and the other. It is heavily influenced by literary theories such as deconstruction, feminism, Foucault's concept of power, and Marxist theory. As a matter of fact, it focuses on colonial power relations. It explores the cultural details of both the dominant, or colonizer, and the inferior, or colonized, to demonstrate how culture and social life undergo changes and displacements as a result of colonization. This theory can be seen as the zenith of the twentieth century's novel studies preoccupation with the theme of identity. Postcolonial critique is concerned with imperialism, the identity, and values of colonized peoples, as well as the culture and economic powers that shape these societies. In other words, it is the recent impact of postmodern criticism on world literature, specifically works of African, Asian, Caribbean, and British literature (Rivkin & Ryan, 2004, p 1071-1233). The theory of regulating power in colonized societies began in the late 1970s with Said's Orientalism (1979) and was further developed by theorists such as Spivak (1985) and Bhabha (1990). It is worthy to mention that the word 'postcolonial' was not used in these early studies. The attention of literary critics such as Spivak was on literature from Third World countries; others, such as Said, focused on English and American literature, as they owned a diverse range of colonies in the nineteenth century. Edward Said, a pioneer of postcolonial theory and criticism, explores Jane Austen's Mansfield Park to demonstrate how English colonialism infiltrated works of literature that are unintentionally political.

Brave New World by Aldous Huxley is a modernist novel that reflects the characteristics of a perfect society. Everything appears to be in order, and everyone appears to be happy and stable; however, the author presents all these characteristics ironically. Happiness and stability are attained by suffocating people's freedom, emotions, and feelings. Nonetheless, the novel contains elements of authoritarianism and oppression. These characteristics are characteristic of a dystopian society, that is, one in which everything is supposed to be perfect and stable, but at the cost of creating a dehumanized and artificial world. Where people lack autonomy and self-determination because they are completely ruled by higher authorities to this end, the primary objective of this essay is to demonstrate to the reader how Huxley's *Brave New World* depicts the

features of a dystopian society. The reader will be introduced to the concepts of dystopia and dystopian society in this research paper, which are concerned with the establishment and maintenance of a 'false ideal of society' that is diametrically opposed to a utopia. and the ways in which these concepts manifest themselves in people's behavior and humanity. The reader will gain a better understanding of why Aldous Huxley's *Brave New World* and *Mockingjay*, the final book in the Hunger Games trilogy, are representative of a dystopian world after revising and understanding these key concepts.

Simultaneously, dystopian literature is frequently a critique of current social or political conditions or systems. either through a critical examination of the utopian premises underlying those conditions and systems, or by the imaginative extension of those conditions and systems into new contexts that reveal their flaws and contradictions more clearly. The dystopian society is a literary term that refers to a sociological concept. These societies frequently appear in science fiction, as dystopia is frequently associated with the future. Although the dystopian society exhibits a variety of characteristics similar to those of a traditional society, it is always founded on totalitarianism or authoritarianism. Repression, a lack of individual liberty, thought restriction, total social control and manipulation, the substitution of technology for biological processes, and restrictions on access to information and nature Also frequently depicted in dystopian works are creativity and emotion (Huxley, 1932).

The dystopia concept portrays worlds and communities in which life is highly terrible due to poverty, injustice, or terror; and the suffering of humankind in society (Atchison & shames, 2019, p. 22-35). Aldous Huxley's *Brave New World* reveals the fact that unregulated business always depends on coercion and herd-mindedness. When sales and purchasing are necessary, the person only becomes a customer or a worker. The novel suggests that for young people the world is a tough place; yet they enjoy advertisement, consumption, entertainment and technology. The challenge is to concentrate without alarm, challenging terrain on the risks, demands and opportunities of the user class. It is about human nature, not something else. A "person with using his reason to create the ultimate life of pleasure has ceased to be human" Greenblatt (1965, p. 75-117).

CHAPTER ONE

Postcolonialism and Dystopia

1.1. Postcolonialism

Postcolonialism is the theory which discusses the impact on cultures and communities of colonization. As historians used in terminology such as the post-colonial state after the Second World War, the postcolonial era had a distinctly chronologic sense. In the late 1970s, however, literary criticism used the term to address different cultural consequences of colonization. While the analysis of representation control power in the late 1970s colonized societies began with texts like Orientalism by Edward Said. According to Spivak in the interview and recollections published in 1990, the word 'postcolonial' was used for the first time as the postcolonial Critique. While the colonial representation effects were studied the word '"postcolonial'" per se was central to the work of these critics first used in colonial societies to refer to cultural experience's circles of literature. This was a part of a lawsuit policymaking and reflecting on topics like the commonwealth the review of so-called New Literature and literature in English initiated at the end of the 1960s. The word is thereafter used extensively to demonstrate the political. This term was therefore a possible disciplinary and interpretative venue. Contestation particularly the consequences are almost from the start participating in or absence of the significant hyphen. The powerful poststructuralist impact of the main colonial discourse members, Said, Foucault, and Homi Bhabha's (Lacan and the Althusser) and Spivak Gayatri's (Derrida) guided several criticisms to concentrate on material impact on colonialism's historical state its discursive power to demand that postcolonial studies be separated from the theory of colonial discourse which just one component of the various approaches and interests 'postcolonial' concept was aimed at welcoming and debating (Ashcroft, 1996: p. 23-32).

Both the word and the field of postcolonialism have been extensively criticized over the last two decades from the viewpoints of literary, political, and religious studies. Writers argue about this area of interest. Postcolonial theory, on the other hand, is a form of defiance by which all exploitative and discriminatory practices, regardless of time and

space, can be confronted. In comparison, the negative perspective views postcolonial theory as vague, ironic, and superstitious. These perspectives generate interest, which must be addressed before researchers can apply the theory in their respective fields. In this area, especially some of Robert J C Young's infamous publications are cited in developing the argument for the formation of postcolonial theory applicable to biblical hermeneutics (1996: p. 23-32).

Slemon (1995, p. 100) uses Russell Jacoby's claim to explain how postcolonial theory is problematic for researchers due to its "lack of agreement and clarification." Young (2001, p. 67) raises a straightforward question: "Why does postcolonial criticism's vocabulary often seem impenetrable?" However, for others, according to Slemon (1995, p. 100), this lack of clarification in postcolonial theory, along with its fluidity and ambiguity, is "what makes the field truly enabling." Not only is the concept imprecise, but it also evolves over time and space in a postcolonial world as "new forms of social collectivity" emerges. These "modern forms necessitate novel descriptions." As a result, it is challenging to keep up with the constantly evolving world while maintaining the concept of postcolonial theory. As a result, developing a single theory to account for all types of winds of change, social, political, academic, military, and economic, that have shaped new histories in societies throughout the world is equally challenging.

Young (1995) suggests that from the end of the nineteenth century, a body of writing has been established by Postcolonialism to adjust the prevailing forms of western ties and the people and their worlds in non-western countries are treated. It means to reverse the universe. It means looking from the other side of the photograph when you live in Baghdad or 'Benin' instead of 'Berlin' or 'Boston', things look different, and you understand why. This means understanding that when Westerners look at the non-Western world, what they see is mostly a representation of themselves and their own perceptions rather than what is there or how people outside of the West feel and see them. It means knowing that if you have no identity as a western person or you are someone who is not entirely western even though you live in a western land or you are a part of a community but are excluded from it dominant voices within, but outside, and

then post colonialism gives you a new way of seeing things, a vocabulary and a policies in which your needs are first, not last.

Postcolonialism claims the right to the same material and cultural well-being for all people on this planet. However, the fact is that the current world is a world of injustice and the vast separation of non-western people and those of the west or the western people specifically is a major difference In the 19th. century, the expansion of European Union empires, which governed ninety-thirds of the entire surface of the globe, made this division between the east and the west especially as reasonably absolute by European force. Increasingly, anthropological theories have legitimized colonial and imperial rule, which have depicted the inhabitants of the colonized world as being inferior, childlike or women, unable to provide for themselves (although they have done so perfectly well over millennia) and which involve the paternal rule of the West for the best of their own interests. The principle of race was the base of such anthropological theories. Simply put in terms of White and non-white races the west-non-west connection was thought of. The basis for ideas of legitimate government, law, the economy, science, language, music, art, literature - in a word, civilization - were regarded as white culture and remains (Young, 2003).

Postcolonial theorists maintain that social systems and cultural meanings sustain racism and oppression. They frequently examine institutions, archives, literary texts, and films to determine how these systems manifest themselves in daily life. Postcolonial theorists' primary objective is to critique western modes of thought and imagination in order to make space for the voices of former colonies. Following years of isolation, postcolonial theory began to concentrate on the cultural and political transformations occurring in former colonies on three distinct levels. The first level is a realization of social, psychological, and cultural inferiority engendered by colonization. The second level is the fight for ethnic, cultural, and political self-determination. The third is an increased awareness of cultural overlap and Hybridity, which results in a mixed sense of blessing and curse, since it is the product of cross-cultural interaction that does not always occur peacefully as a result of ethnic and racial mixing. Post-colonial theory examines the multiplicity of language, identity, and culture, as well as diaspora, which

refers to the forced migration of people from their native nations and the consequences of change, as well as mapping, which is one of the colonizers' dominant strategies for ruling the nations through the establishment of boundaries between them. Post-colonial theory, or post-colonialism, challenges the reader to examine and explain the impacts of colonization and imperialism, or the expansion of power into other nations, on individuals and states (Ashcroft, 1989).

Postcolonial literature is concerned with the works of authors from oppressed peoples and races who have appropriated the English language, firstly from their colonial masters, and transformed it into their own literary works. Frantz Fanon (1925–1961) was an Afro-French psychiatrist, philosopher, and revolutionary author best known for his work on postcolonial studies. He backed Algeria's independence battle against France. His paintings have served as an inspiration for Palestinian, Sri Lankan, and South African movements. Colonialism is not satisfied with simply enslaving a people and devoiding the native's brain of any form and content, Fanon writes. It employs a twisted logic to distort, disfigure, and destroy the oppressed people's past. Originally published in 1961, Decolonization: The Wretched of the Earth examines the role of race, national culture, class, and violence in the battle for independence. Postcolonial theory presupposes a distinct viewpoint on literature and politics, which merits its own debate. It examines themes of power, economy, politics, religion, and culture in relation to western colonists' colonial rule over the colonized. Post-colonial theorists study the words first world, second world, third world, and fourth world nations because they reinforce the dominant positions of western civilizations that comprise the First world (Ashcroft, 2007, p. 91).

Homi Bhabha's postcolonial philosophy is predicated on the necessity of rethinking cultural identity. He believes that the postcolonial context maintains an antagonistic interaction between previously dominant civilizations and the other. Imperialism may be subdued and covert, but it is still present. Bhabha's theory calls for a recasting of this relationship. There must be a zone in which the cultural relationship between former colonizers and former colonized nations transcends their historical animosity. According to Brizee (2017), Western critics may regard *Heart of Darkness* as

a powerful critique of colonial actions. However, postcolonial thinkers and authors such as Chiua Achebe thinks that the novel condemns Europeans who label Africans as savages since they are no less savage and barbarous than they are. The formation of an individual's identity is a central issue in postcolonial literature. Much of the post-colonial literature is preoccupied with determining the entire impact of the role that social orders play in how individuals view themselves and their world. Another recurring topic is how individuals struggle to communicate their own sense of understanding of the shifts that occur throughout the colonial period and the realities that follow. These characteristics of this theory are fully applicable to the events of the two novels selected in this work.

Hegemony is originally used to describe to a state's supremacy within a confederation, the phrase has come to denote dominion by consent. This larger interpretation was devised and popularized in the 1930s by Italian Marxist Antonio Gramsci, who sought to understand why the ruling class was so successful at promoting its own interests in society. Fundamentally, hegemony is the ruling class's ability to persuade other classes that their interests are the common good. Thus, dominance is exercised not through force, nor even necessarily through active persuasion, but through a more subtle and inclusive power over the economy and state apparatuses such as education and the media, through which the ruling class's interests are presented as the common good and thus accepted. The term is useful for describing imperial power's success over a colonized people who may outnumber any occupying military force but whose desire for self-determination has been suppressed by a hegemonic concept of the greater good, which is frequently couched in terms of social order, stability, and advancement, all of which are defined by the colonizing power. Hegemony is critical because imperial power's capacity to shape the colonize-d's ideas is by far the most prolonged and potent operation in colonized regions. Indeed, an 'empire' is distinct from a collection of subject nations coerced into submission by a central authority, owing to the efficiency of the central power's cultural hegemony. Consent is obtained by imperial discourse's interpellation of the colonized subject in such a way that Eurocentric ideals, assumptions, beliefs, and attitudes are recognized as natural or valuable. The

unavoidable result of such interpellation is that the colonized subject views itself as peripheral to Eurocentric values while accepting their primacy. Viswanathan (1987) provides a classic example of how hegemonic control operates, demonstrating how "the humanistic functions traditionally associated with the study of literature for example, character formation, aesthetic development, and ethical thinking disciplines can be critical in the process of sociopolitical control (1987, p. 2).

The British government maintained this level of oversight when it assumed responsibility for education in India following the 1813 Charter Act. The administration found the potency of English literature as a vehicle for imperial authority while searching for a way to communicate the values of Western civilization to Indians without hurting their Hindu sensibilities. The tactic of placing authority in these works effectively obliterated the dark history of colonial plunder, material exploitation, and class and race oppression that fueled European world dominance. "The English literary text served as a proxy for the ideal Englishman"(Viswanathan 1987: p. 23). 'At the same time, this Englishman embodied universal human values. As Viswanathan puts it, the schism between colonialism's material and discursive practices is never more pronounced than in the gradual refraction of the greedy, exploitative, and merciless actor of history into the reflective subject of literature. This refraction exemplifies one technique of hegemonic control precisely. It was particularly effective since the discourse of English literature was spread with its concomitant spiritual beliefs, cultural assumptions, social prejudices, racial biases, and humanistic principles largely intact (Ashcroft, & Griffiths, & Tiffin, 1989).

Throughout many types of active and passive resistance under colonial rule, colonized individuals disputed this domination. But this resistance evolved into cohesive political movements only towards the end of the nineteenth century: many people from most parts of the world had a long fight and eventual victory against colonial rule, often at considerable cost for life and wealth. In Asia, in Africa, and in Latin America, peoples struggled and died fighting against all the political leaders and administrators of European powers that controlled empires or the colonists who had settled their country. When national sovereignty had finally been achieved, each state shifted from colonial to

independent, ‘postcolonial’ status. However, in many respects this reflected just a beginning, a relatively minor change from direct to indirect law, a transition from colonial rule and domination to an independent position, rather than an independent position. It is striking that the major world powers have not substantially changed during the 20th century despite their decolonization. Most of them still dominate those countries which they once ruled as colonies in the same (ex-) Imperial countries.

Afghanistan, Cuba, Iran and Iraq cases are the simple instances showing that any country struggling to resist its former imperial masters is. All those governments which have been politically opposed by the West have been subjected to Western military action against them. The story is nevertheless not entirely negative. The victory of colonial rule independence remains a tremendous achievement. When power continues to be limited, the balance of power changes slowly. In the first instance, the Western countries need more and further workers at home, which they can achieve through immigration, along with this shift from form to informal empire. The clear ethnic divide between the west and the rest no longer works as a result of immigration. This does not necessarily mean that the President of the United States was ever an African American woman or that Britain chose as Prime Minister an Asian Muslim. Power is still controlled carefully. How many power faces do you think are brown? The ones that are in the front pages of the newspapers reporting world politics on a daily basis. However, cultures change: White Protestant America is Hispanised. Hispanic and black America is the drivers of much-living western culture, which operates outside the heritage industry’s cemetery culture. Cuban culture rules today for many young people of Europe, with its vibrant son, energizing and electrifying. In more general terms, the dominance of Western culture which was supposed to rein in colonial times for much of the division between western and non-western peoples has been dissolved into a more generous system of respect for and tolerance for differences (Ashcroft, 1989).

1.2. Dystopia

Dystopia has become very popular in recent years among young adults. As a result, for this interest in the genre, dystopian novel production has increased dramatically. Two of the most important dystopian novels of the 20th century is *Brave*

New World by Aldous Huxley's and *Mockingjay* by Suzanne Collin, the latest trilogy of *Hunger Games.* They are both frequently used as a blueprint for contemporary dystopian works and are still the best sellers. Dystopian literature is not only enjoyable but also the dystopian aspects of hypothetical society in the future. These features are shown via current society components, but at a more drastic place. The topics in dystopias presented will help the reader understand what is going on the industrial world and young workings of adults will make young people involved and promoting their critical thought in current affairs (Basu, 2013, p. 20).

Sex is also an essential matter in the human life since it leads to the reproduction of the human race. Nonetheless, it is dehumanized in Huxley's dystopia; it is reduced to a tactic based on the hypnopaedic expression "everyone belongs to everyone else." Sexual relationships have devolved into something artificial, incapable of human desire, and relegated to sexual fulfillment and pleasure. As an object for others, the person becomes incapable of defining or asserting his identity through his passion. Sexual promiscuity is promoted in this world by the World State in order to alleviate fear, anger, and tensions. By eradicating these undesirable feelings, the state regains complete control of the universe and achieves peace.

Typically, literary dystopias represent a skewed version of culture that is usually done by some stylistic modifications. These modifications must be clear enough to discourage readers from overpowering the author's decisions. In other words, the readers do not need or take the judgment of the author anymore. Alternatively, the literary estrangement cannot create a distance that completely loses the implicit contrast from society itself. Part of this dynamic tension is achieved by attaching itself to some real human institution and, this institution, at the same time, has been amended to suit the situation of the story. The object of this article is the showing of Aldous Huxley's modification of renowned proverbs and proverbial sentences in *Brave New World* to produce some stylistic results supporting the truthfulness of his story and his implied critique of an over-technology society (Gottlieb, 2001, p. 4-8).

According to Ashcroft who defined Neocolonialism is described as follows: "While the era of overt imperialism has passed, ex-colonial powers and rapidly emerging superpowers continue to play a decisive role in the fate of less developed countries". Strong countries maintain influence over them by any means necessary. In other words, Third World countries are incapable of achieving complete independence under the pressures of globalization" (1999, p. 162-3). The World State is extremely strong and wields despotic influence over the minds of its subjects. This State's hegemony splits the World in two. Those who pose no threat to the State should be allowed to live there, while those who demand a little improvement should be exiled, stripped of all amenities, and forced to live as 'savages'. Thus, it is the World State that dispossesses distant islands and locations on the globe to bolster its own stability and influence by imperialism and despotism. Neocolonialism is a type of imperialism in which the ex-colonizer, through new political and economic mechanisms, maintains the ex-colonized 'Third World' as 'other' and dispossessed. This novel introduces two savages: Linda and John, who are mother and son. Linda is a Creole, according to postcolonial critique. Creole originally meant "indigenous" and "refers to people of white European ancestry who were raised in a tropical colony" (1999, p. 57). She is a World State member who became disoriented on a trip and spent the remainder of her life in Malpais. Linda stands in for Lenina Crown, while Bernard represents the international other, the Creole, and a situation very similar to Bertha Mason's in Jane Eyre. Linda, as both Said and Spivak state about various literary characters, is a dislocated individual who is relocated from her 'home' to the colonial margin. Linda is relocated and sacrificed so that the World State's citizens do not have to deal with her odd and out of place presence. The intriguing parallel between Bertha and Linda is that both are imprisoned and are not allowed to leave their cells. Bertha is confined to the attic, while Linda is exiled and lives in seclusion. Bertha is insane and deemed dangerous to others; Linda is ill, elderly, and unattractive, having been excommunicated and ostracized by both her peers and the indigenous people. Regarding Linda, Spivak asserts, is the female subaltern who is not only voiceless in her society but also alone, lonely, and excommunicated. Her only fault or shame stems from being born and raised in a different location and manner.

Traditionally, *Brave New World* is among the landmarks in dystopian literature of the 20th. century that marks the complete formation of this genre. The genres of dystopian literature, while reminiscent of some satirical works of the 18th. century, were, according to Booker (2005, p. 218), "the genre in its modern form was characterized by three works: Orwell's *Nineteen Eighty-Four*, Aldous Huxley's *Brave New World*, and Zamyatin's *We*. Any other kind of literature labeled "dystopian" is etymological which means (no place) associated with utopian literature, as the word itself readily transmits. In fact, the origin of this genre as we know it today is Thomas More's Utopia "thus the illusionary ideas which are usually associated with this form of literature". Despite the fragmented utopian stories of all historical ages which can be found in earlier works. Strictly speaking therefore literary dystopia is just one of the many types of utopia, a fact which generated many terminological arguments, as Marty states in his preface to *The Obsolete Necessity*: in his Utopian Writings of America of 1888-1900 Kenneth M. Roemer briefly discussed our need: 'The study of imagined ideal societies is charged with sufficiently strange sounding names to persuade an interloper to learn Greek cognate' (2003, p.51).

In Aldous Huxley's *Brave New World*, there is a major theme which is the intense fascination with stability of society, which is fueled by fear of humanity's weaknesses. Huxley's novel demonstrates that a government-controlled society often becomes very dominant, resulting in a loss of individual liberty. This influence can only be avoided by conscious and independent thought. Through tone, symbolism, and metaphor, Huxley develops this political problem. The World State is a single government depending totally on technology. Via technology, the government establishes and retains a caste system that solidifies an unequal distribution of power. This government is conditioning society's individuals physically and genetically for their "inescapable social destinies" in the name of what is called social harmony. Even in education, the director teaches the students about history, he admits that "most things about the past do sound unbelievable". (Huxley, 1932, p.32). Huxley's sarcasm is revealed through exaggeration. Due to the sarcastic tone, the tone is lighthearted despite the bleak subject matter. Huxley's satirical tone demonstrates that while social stability seems to be an attractive

target, it should not be controlled because it can be abused. Additionally, the World State has fully dismissed the concept of faith (one of today's most liberating modes of thought). They claim that religion is reserved for savages. Huxley substitutes Henry Ford for God. Henry Ford, who invented the assembly line and revolutionized industrial manufacturing, is elevated to a god status in a world overrun by technology and government. The founder is exalted using his name in phrases such as "Oh my God!" and "Thank Ford!"[Huxley, 1932, p.133-53]. This often represents the use of religion to exert control over how culture behaves. Fordism, which encourages conformity, is practiced by the citizens ruled by the World State. Huxley refers to individuals as social objects. Bottles are one thing he compares them to. "Bottled, they crossed the street; bottled, they ascended the elevator to Henry's twenty-eighth-floor room" (Huxley, 1932, p. 52).

Nevertheless, not only are the citizens born from carefully crafted government bottles, but they continue to reside in a self-contained, governed bottle. This analogy demonstrates how confining their culture is and how it exerts power over them. Mustapha Mond makes a similar distinction in his voice, stating, and " Even after decanting, he's still inside a bottle-an invisible bottle of infantile and embryonic fixations" (Huxley, 1932, p. 152). The bulk of society is unaware of the bottled world in which they exist. The inhabitants of the World State are imprisoned. They lack the ability to act on their own impulses; they are enslaved to their most primitive urges. The bottle enables the government to exert greater power over its citizens, as they are unable to doubt, think independently, or express skepticism. *Brave New World's* world of anonymous, dehumanized people who are deprived from their rights and are ruled by a government made ferociously strong using technology should serve as a cautionary tale for the future. In fact, Huxley's use of tone, symbolism, and metaphors enables the reader to comprehend the government influence that results in a failed society. Huxley uses his characters in this novel to preach his own convictions. Due to his childhood, he developed a prejudice against faith, which he incorporated into *Brave New World*. Huxley argued that numerous impersonal powers, such as electronic devices, were squeezing society's liberties and enforcing order. Numerous comparisons can be drawn between the World State and the

modern world. Huxley recognized the tools available for altering social conventions (Firchow, 1970, p. 278-83).

Brave New World warns of the risks of handing over ownership of new and powerful technology to the state. One example of this theme is the rigid regulation of reproduction through technological and medical intervention, such as ovaries removal surgery, the Bokanovsky Process, and hypnopaedic conditioning. Another one is the creation of complex entertainment devices capable of generating both harmless leisure and the high levels of consumption and output necessary for the stability of the World State. Soma is a third illustration of the type of medical, biological, and psychological technology that novel most harshly criticizes. It is important to distinguish between science and technology. While the state speaks of innovation and research, what it really means is improving technology, not expanding scientific discovery and experimentation. The state employs science to develop technology capable of creating a seamless, happy, superficial environment through devices such as the "feelies." However, the state censors and limits science because it views the basic premise of science, the pursuit of reality, as a challenge to the state's power. Since the state's primary goal is happiness and security, it utilizes the findings of scientific experiments insofar as they help to regulate technology but does not support science itself (1970, p. 278- 83).

In *Brave New World*, society is governed by a government whose mission is to preserve and strengthen "Community, Identity, and Stability," as the World State's motto indicates. The society is founded on the belief in technocracy and the values of Fordist efficacy and is committed to ensuring that everybody has a comfortable life. Science provides society with ideal health conditions, youth for life, and happiness. Citizens are conditioned to be uninterested in activities other than those to which they have been acclimatized. As previously stated, humans are developed in hatcheries, genetically modified, and classified into five social groups based on their degree of intellectual ability. Enjoyment is managed by technical and social mechanisms. Children's preferences are shaped early in life by brainwashing. 48 In NeoPavlovian Conditioning Rooms, infants are shown books, flowers, and other desirable items. When infants are drawn to the stimuli, the Controllers subject them to mild electric shocks,

explosions, and noisy noises to cause infants to associate the objects with frightening experiences (Jermier, 1998, p. 244).

The children are subjected to these electric shocks to make them hate the desirable object since these objects represent the opposite of the State's goals:

"Now turn them so that they can see the flowers and books.'… From the ranks of the crawling babies came little squeals of excitement, gurgles and twitterings of pleasure" (Huxley, 1932, p. 16).

Community, innocence, and the notion of romance are deemed primitive and are supplanted by promiscuity and lust. Kids are taught to engage in erotically charged play and to be unafraid of their sexuality. In *Brave New World*, one of the most effective propaganda techniques is hypnopaedia, which refers to controlling people by repeated advice and guidance while they sleep. Hypnopaedia is used to maintain society's morality and harmony Jermier (1998, p. 244). As the Director of the Central London Hatchery and Conditioning Centre puts it, hypnopaedia is "'the world's greatest moralizing and socializing power... so frighteningly smart,' the gentle, insinuating, indefatigable voice continued" Arnhart (2005, p. 247-48). Adults will visit special rooms for hypnopaedia classes, which are equipped with hundreds of synthetic music boxes and research books.

Mustapha Mond said "in the end, the Controllers recognized that force was ineffective. Ectogenesis, neo-Pavlovian conditioning, and hypnopaedia are all slower yet infinitely more certain approaches.'" People have a plethora of ways to taste pleasure. For starters, they may engage in recreational activities by watching 'fee lies,' which are motion pictures that engage multiple senses. "Our library", Dr. Gaffney said, 'contains only reference books. If our youth need entertainment, they will find it at the fee lies. We discourage them from engaging in solitary amusements." Huxley (1932, p. 109). Pleasure and pleasure can be attained also with the use of sedatives known as 'soma'. These extremely powerful pills can help people feel relaxed and rested Jermier (1998, p. 244). "…There is always soma, delectable soma, half a gram for a half-holiday, a gram for a week-end, two grams for a journey to the exotic East, three grams for a dark eternity on the moon…" Claeys (2017, p. 263). These propaganda methods used to exert power over

society are successful because they appear to people to be basic and natural. They offer a way to live comfortably and rationally in a world that can seem frightening and unnatural.

The characters struggle to have a better status in society. In this conversation, two of the characters argue about promoting everyone in the group to a high position:

> "I was wondering," said the Savage, "why you had them at all - seeing that you can get whatever you want out of those bottles. Why don't you make everybody an Alpha Double Plus while you're about it?" Mustapha Mond laughed. "Because we have no wish to have our throats cut،" he answered. "We believe in happiness and stability. A society of Alphas could not fail to be unstable and miserable. Imagine a factory staffed by Alphas - by separate and unrelated individuals of good heredity and conditioned so as to be capable (within limits) of making a free choice and assuming responsibilities. Imagine it!" he repeated (Huxley, 1932, p. 195).

Alpha, as the society's top caste individuals, can be viewed as a representation of the power elite class discourse in twentieth-century industrialized Britain. Maintaining a well-staffed factory was critical yet troublesome, as shown by the following passage from a Nottingham Journal article titled *"Coming Great Boom in Trade– One Obstacle"* on 1st January, 1920: "Numerous companies have secured enough orders to keep them busy until Christmas 1922. The only sources of distress in the minds of manufacturers are fear of labor strife and inadequacy of production machinery" (1932, p. 29-364). In *Brave New World*, the World Controllers resolved this issue by biologically and psychologically engineering Epsilon employees to accept factory work. Epsilons were subjected to biologically diminished intellect, sleep-induced brainwashing, low-level schooling, and shock therapy, only to name a few of the things society forced on them in order to make them happy with Epsilonhood. The factories in *Brave New World* seem to face a similar issue to those portrayed in a post-World War I British newspaper: fear of labor strife. As an experiment, the World Controllers in *Brave New World* attempted to staff factories with Alphas and considered the whole example self-explanatory. Why on

earth would an Alpha, who possesses the capacity for free will (within certain constraints), be happy to work in a factory? (1932, p. 196).

In *Brave New World*, the World Controllers assign very specific roles to the populace and then ensure that they are satisfied and content enough to stay put. This subject invites debate on how to manage the population properly in an industrialized society. "The optimal population according to Mustapha Mond is modeled after an iceberg, which is eight-ninths below the water line and one-ninth above" (1932, p. 197). The factory employees, the lower castes, are supposed to be below the water line, that is, they are not supposed to know or see the big picture. By way of translation, the World Controller is implying that much of the population is unconcerned with anything other than working from nine to five. In *Brave New World*, the World Controllers keep the bulk of the population 'below the water line' through a series of distractions like SOMA, The Fee lies, and Orgies. The satirical elements can be applied to the contemporary use of alcohol, cinemas, and bars/clubs as distractions for the masses for them to enjoy 'being under the sea. At the very least, there is a parody of consumerism as a direct product of industrialism. Consumption is compelled upon the populace: "Ending is preferable to mending, ending is preferable to mending, and ending is preferable. Any man, woman, and child is obligated to eat a certain amount of food per year to the benefit of industry" (1932, p. 42). Consumerism as an imposed component of artificially fabricated identities thus serves two useful functions for the World Controllers. Along with maintaining a steady market for commodities, it often serves to divert the masses' attention away from a higher cause and these behaviors and actions could lead the reader to the concept of Imperialism.

Imperialism, in the broadest sense, refers to the establishment of an empire, and as such has been a feature of all periods of history during which one country extended its dominance over one or more other nations neighboring countries. Edward Said employs the term imperialism in this context in the broadest context to refer to 'the practice, theory, and attitudes of a dominant metropolitan center presiding over a remote territory, a method in contrast to colonialism, which is described as "the establishment of settlements on a remote territory'. However, there is widespread consensus that the term

‘Imperialism’ as a deliberate and publicly promoted strategy of colonial acquisition for economic, military, and political gain did not arise until around 1880. Prior to that date, the word ‘empire’ (particularly the British variety) conjured up an ostensibly benign phase of European expansion in which colonies were accrued rather than acquired. In the mid-nineteenth century, the word ‘imperialism’ was used to refer to Napoleon III’s self-styled ‘emperor’ government and policies, and by 1870, it was being used disparagingly in conflicts between British political parties. However, beginning in the 1880s, for a variety of political, cultural, and economic reasons, imperialism became the dominant and more openly hostile strategy among European states (Said, 1993, p. 8).

From 1880, the new industrial powers expansionist policies have been dubbed classical imperialism Baumgart (1982, p. 5). The year 1885, with the conclusion of the Berlin Congo Conference and the commencement of the ‘scramble’ for Africa,’ has been regarded as the start of classical imperialism. However, the ‘scramble’ started earlier, in 1879, when Britain and France’s rivalry in West Africa became strong, and escalated more in 1882, when Egypt was occupied and the Treaty of Brazza-Moroko triggered the fight for the Congo. At the turn of the century, both European and American commentators vigorously campaigned for imperialism, since the concept of conquest could be framed and presented in terms of improving the lot of the ‘barbaric nations’. The significant aspect of imperialism is that, while it is a relatively recent term applied to the late nineteenth-century strategy of European expansion, its historical origins date all the way back to Roman times. The term Imperium populi romani was not merely rhetorical; it described the sovereignty invested in the citizens and bestowed by the people on its magistrates abroad. Cicero defended this Republican usage of the word against Caesar Augustus’s monarchical Imperium Romanum, a force invested in the imperator to which all citizens would pledge allegiance. However, the imperium was the invention and tool of a self-perpetuating oligarchy, a point that modern imperialism has not lost sight of. The Roman Empire had a greater influence than any other in shaping the policies, tactics, and rhetoric that shaped subsequent imperial practice. According to koebner (1961, p. 18). the current idea of empire “unfailingly recalls the ancient Roman empires”

Imperialism in its more modern definition is the acquisition of an empire of overseas territories – is synonymous with the Europeanization of the globe, which occurred in three major waves: the era of exploration in the fifteenth and sixteenth centuries; the age of mercantilism in the seventeenth and eighteenth centuries; and the age of imperialism in the nineteenth and early twentieth century. Europeanization was primarily accomplished by the efforts of hundreds of thousands of colonists, traders, missionaries, and explorers who penetrated the non-European world. Although this global Europeanization is much more difficult to track, it is critical to understand the degree to which European imperialism is founded on this Diaspora of ordinary travelers, adventurers, missionaries, fortune seekers, and settlers over several centuries. Both the Roman internationalist and Carolingian dynastic conceptions of imperialism were markedly different from those that arose because of the nation-growth states (Ashcroft, 2007, p. 111)

Hobson (1902, p. 7) argues that colonization is a natural outpouring of nationality, with the ability of colonists to transplant the society they embody to the new natural and social world in which they find themselves becoming the litmus test However, it is clear that mercantilism, or mercantile capitalism (i.e., the 'merchant' capitalism that existed prior to the Industrial Revolution), was a significant aspect of Europe's colonial expansion, one that was linked to national opinion. During the mercantilist period, roughly beginning with Cromwell's Navigation Act of 1651, competition between European powers was focused on the competitive acquisition of resources, especially gold and silver, and its accumulation through the discouragement of imports through tariffs and the encouragement of exports through bounties and rebates. The principle was that one nation's benefit was another nation's loss, as the world's wealth was believed to be set. Smith (1776) criticized the mercantile method in, pointing out the absurdity of conflating material wealth and money.) However, mercantilism was significant to its adherents because "its objective was not to maximize welfare, but to foster the nation-economic states and political freedom" Lichteim (1971, p. 51). During the mercantilist era, all European powers assumed that colonial acquisition was advantageous, if only to deprive rivals of potential capital.

1.3. A Postcolonial Reading of *Mockingjay* and *Brave New World* as Dystopian novels

Postcolonial studies explore the nature of the relationship between the colonizer and the colonized people or communities in another word and attempts to demonstrate the superiority of the colonizer in politics, as well as in the physical, cultural, and psychological facets of life over the colonized. The aim of this section is to show how Aldous Huxley's *Brave New World* (1932) and Suzanne Collins's *Mockingjay* (2010) are strongly in line with postcolonial approach. In fact, they reveal some traces of Britain and American postcolonial attitudes toward the colonized. One of the key concepts which Edward Said (1979) introduces to literary criticism is 'Othering'. This concept can be traced well in *Brave New World* in a character called John and also his mother Linda. The governors of England consider John and Linda as inferior, savage, and dangerous persons who are aliens and "other" for their society. Exile is another postcolonial term which is well applicable to this novel. According to this postcolonial definition both John and his mother are in exile because both are separated from their true culture. Other postcolonial conceptions such as subaltern and cultural diversity shed light upon the unexplained, but seemingly simple plot and structure of *Brave New World*. Additionally, the conclusion focuses on the fact that in *Brave New World* both John and Linda are others who are sacrificed because of the imperial oppression of the World State this small synopsis briefly concludes the main theme or let say the main summary of the relationship between a dystopian *Brave New World* and postcolonial approach or studies.

Whereas this difference remains, the weaving of it is substantial in two approaches. The term Postcolonialism now used to encompass the research and review in many different forms European territorial conquests' numerous institutions. The discursive habits of the Monarchy and the delicacies of colonialism, colonial speech building and rebellion themes and perhaps most importantly the different replies in the pre and post-independence nations and cultures, such incursions, and their contemporary colonial legacies. During its use tended to concentrate on the cultural development of those communities to be commonly used in history, the effect of European imperialism

on foreign societies continues to be explored in political, sociological, and economic analyzes.

Slemon (1990, p. 31) claims that colonialism is an incredibly challenging category: it is Trans historical and unspecific by design and is used with respect to many different forms of historical oppression and economic power. However, the idea of colonialism tends to be critical of past and present influence, as in the terms of 'patriarchy' which have similar problems in meaning global affairs ties. He also points out that an implication in this very essay the resistance of oppressed peoples' reactions can always delete these people from the agency. They are not only willing to the development of "reactionary" material, but also as Ahmad (1992, p. 16) and others insist on making their own internal postcolonial societies agenda and forces which continue to engage and change the colonial incursion's immediate response. Any meaning of this obviously building Postcolonialism this broader collection of local must be regarded by Postcolonialism and show ongoing activities and concerns, these are impossible.

What is currently important is that postcolonialism includes the argument that the nations of the three non-Western continents Africa, Asia, Latin America are largely subordained to Europe and Northern America, in a position of economic disparity. Post colonialism refers to politics and activism philosophies that contest that disparity, and therefore the anti-colonial struggles of the past continue in a new way. It does not only affirm the right to access resources and material well-being for African, Asian and Latin American populations but also the dynamic the power of their cultures, those cultures which intervene in Western societies and transform them, the cultural analysis postcolonial centered on the creation of theoretical constructs that challenge the former prevalent west viewing.

Ashcroft et al claims that postcolonial theory emerges "from the incapacity of European theory" to effectively deal with postcolonial writings difficulties and varying cultural provenance (1989, p. 11-3). Christian claims that instead of clarifying the state of the oppressed, the language used mystifies, "making it possible for a few people who know that particular language to control the critical scene, that language appeared,

amazingly enough (1995: p. 457- 460).” just as the literature of people of color, of black women of Africans, of Latin Americans, began to migrate to the ‘middle’ in the field of academics terms such as middle and periphery are themselves instructive. Christian indirectly draws closer to the question of neo-colonialism. She is frustrated that, not because the weak people can’t have any ideas, but rather because “continuously limited by societies” which are the product of imperialism and colonialism, literature is the voice of the people who are not in control, is ever “at risk” for extinction and co-optation. The second problem for postcolonial theory is its historical meaning, since it has to do with ethnicity, culture, and gender, the native and migrated people.

Also, the second difficulty in defining postcolonial theory is its theoretical structure, which is entwined with issues of ethnicity, culture, and gender, settler and indigenous. The critical questions that theorists must address are the following: When does a settler become a colonizer, colonized, or postcolonial? When does a race cease to be an oppressive force and become a treasure trove of postcolonial cultural diversity? Or, in human migration history, at what point does the settler become indigenous, a primary citizen? Finally, at what point do the indigenous become genuinely postcolonial? The answers to these questions cast doubt on postcolonial theory. According to these considerations, the path from colonial to postcolonial never ends with the use of the term “post” in a postcolonial definition. Rather than that, it becomes a new mode of control via local agents. This vicious cycle prevents the world from being postcolonial– free of colonialism completely. Therefore, a critical approach to postcolonial theory that is constructive is superior to a negative view. According to Bhabha, Postcolonial criticism “bears witness to the unequal and universal forces of cultural representation” that are constantly engaged in a struggle for political and economic dominance in the modern world. Additionally, Bhabha views postcolonial criticism because of colonial experiences. He makes the following argument:

> Postcolonial perspectives emerge from the colonial testimony of Third World countries and the discourses of “minorities” within the geopolitical divisions of East and West, North and South. They intervene in those ideological discourses of modernity that attempt to give a

> hegemonic "normality" to the uneven development and the differential, often disadvantaged, histories of nations, race, communities, and people (1994, p. 171).

It is more preferable to take a critical approach to post-colonial theory than a cynical one. Postcolonial critique "testifies to the in equal and universal forces of cultural representation," according to Bhabha (1994, p. 171), who are engaged in a continuous struggle for political and economic power in the contemporary world.

Finally Young (1995) concludes the argument on these recent controversial positions that wisely stated. However, we try to understand at this point in the postcolonial period the operation of colonial history and its consequences, homogenization the historical colonialism must be opposed as well geographical particularities.

CHAPTER TWO

2.1. Postcolonial Dystopia in *Brave New World*

Dystopia and Aldous Huxley's 1932 novel *Brave New World* has most of the elements of a dystopian society. The World State establishes a genetically modified society with an intelligence-based hierarchy that accommodates everyone. Following the horrific Nine Years' War and the Great Economic Collapse, a global government dubbed the World State is established the same name as the civilization described in H.G. Wells's A Modern Utopia. While several characters show contempt for the World's civilization, only one individual a "savage" named John confronts the dystopian ways and meaninglessness of life. When Orwell penned *'Brave New World'*, Aldous Huxley believed that the future would see a revolution in five or six hundred years, though he later criticized this estimate as "excessive" and believed that George Orwell's writing which was "made from a vantage point considerably further down the descending spiral of modern history than mine" was more accurate in estimating when this revolution would occur (Huxley, "Variations"). Huxley regularly made references in his articles to the possibility of revolutions as well as the force of liberty. Huxley discussed freedom in an interview, noting that it is not necessarily a purposeful person seeking to deprive people of their liberty, but rather that people are pushing in the direction of less and less liberty, enforcing control over existing liberties. As a witness to Hitler's ascent, Huxley saw that Hitler was purposefully robbing people of their liberties, employing identical methods to those outlined in his conversation to gradually strip people of their liberties, followed by propaganda and sheer force. Huxley also remarked in the same interview that Hitler "used every modern device available at the time to the utmost extent possible and was able to impose his will on an enormous mass of people" (Wallace). *'Brave New World'* frequently examines the use of propaganda, brutality, and curtailed liberties (Schermer, 2007, p. 119-128).

Indeed, dystopian social instability serves as a cautionary tale for readers, which brings us to another defining feature of dystopian fiction: its moralizing agenda. As Gottlieb "twentieth-century dystopian fiction reveals the underlying structure of a morality play" (2001, p. 4). The author's intended "teaching" of morality can only be

accomplished through condensation and distillation, that is, by merging the morals of the dystopia in question with those of the society it condemns. Morality is invariably associated with a dominating ideology. Ideology penetrates everything in dystopian fiction, which is unsurprising. From Nineteen Eighty-"Newspeak" Four's and "thoughtcrime" to Brave New World's biologically created classes, the residents of these dystopias appear practically extraterrestrial to readers due to their extensively conditioned frame of mind. Ideology, on the whole, has a significant impact in the structure of dystopias. Ideology functions, in a sense, as the web that binds all the components of the social system together. On a more negative note, ideology plays a critical role in legitimizing (Einsohn, 1995, p. 105) "the power interests of a dominant group whose claim to authority cannot be sustained without concealment or dissimulation. Here ideology distorts lived experience by substituting the illusory for the real". Due to the linkage between language and ideology, many of Huxley's proverbs are explicitly linked to the "hypnopaedic" methods of brain control, as we will see in the section on example analysis.

Aldous Huxley, an English writer and novelist, released *Brave New World* in 1932. It depicts a World State in which individuals are controlled and molded to really be happy by 'biological and psychological' technology. The term Brave New World is frequently used to refer to concern concerning development of science and technology. This is Huxley's best-known work, and it demonstrates his interest in naturalism, that he shared with his scientific brother and grandfather (Arnhart, 2005, p. 247).

Brave New World is a satire on the concept of the global state. Huxley uses the term “World State” to refer to a situation in which most of the population is united under a strong government that dominates the society by highly technical and scientific advancements. The supreme and primary objective of that society’s rulers and controllers is to maintain stability and to avert any kind of change or chaos. “Like ants, individuals must act, and their claims are never allowed to trump the State’s needs” (Mackerie, 1979, p. 15). Individuals depend on the drug soma. Soma is a hallucinogen that induces a state of relaxation, relief, and ignorance in its users. By providing profound comfort, soma obviates them the need for religion. In this State, living alone and desiring to be a person

is disturbing, horrifying, and humiliating. Conditioning teaches us to absorb and to despise solitude. This strong hegemony is quickly compared to a barbaric reservation in New Mexico that is home to the Malpais tribe. Thus, the novel divides the planet into two distinct sections: the advanced World State and some minor and impoverished islands and locations on the map inhabited by people referred to as savages and used as detention centers for intellectuals and brilliant people considered to be rebels in the World State. Although there is no evidence of imperialism in these two parts, this dystopia contains some clear traces of neocolonialism (Huxley, 1975, p. 145).

Brave New World is a dystopian social science fiction novel written by the English author Aldous Huxley, written in 1931 and published in 1932. Largely set in a futuristic world state, Aldous Leonard Huxley (26th July, 1894 – 22nd November, 1963) was a British writer. Best known for his novels and wide-ranging output of essays, he also published short stories, poetry and travel writing. Huxley was born in Godalming, Surrey, England, being a son of the writer Leonard Huxley by his first wife, Julia Arnold; and grandson of Thomas Huxley. Julia died in 1908, when Aldous was only thirteen. He suffered from a disease. Three years later it severely damaged his eyes sight. He was disqualified from a service in the First World War with his almost blindness. After recovered his eyesight, he read English at Balliol College, Oxford. At the beginning of his twenties, Huxley completed his first unpublished novel, and began to write seriously. He wrote great novels dehumanizing the aspects of scientific advancement and about pacifism, especially *Brave New World* and *Eyeless in Gaza*. F. Matthias Alexander strongly influenced Huxley, and he became a character in the Gaza Strip in *Eyeless in Gaza* (Firchow, 1970, p. 278-283).

Brave New World is a futuristic novel that belongs to the tradition of soft or social science fiction. Typically set in the far future, science fiction is informed by current science and technology but goes beyond what is currently feasible. Additionally, works of science fiction often borrow concepts from sociology, psychology, and anthropology and imagine their possible consequences or exaggerate them. *Brave New World* depicts a futuristic society in which contemporary theories about evolutionary biology; genetics, population control, psychological conditioning, and human purpose are taken to logical

but not necessarily realistic heights, to the point of abandoning ethics, morality, and emotion. Although *Brave New World* is unlike many other science fiction novels in that it lacks creatures, aliens, and the supernatural, it shares many of the themes, styles, and conventions of earlier science fiction novels and has inspired subsequent works. The conflict between technology and nature is a major theme in *Brave New World a*nd other science fiction novels. These works consider the ethical constraints inherent in the pursuit of knowledge. In Mary Shelley's *Frankenstein* (1818) which is sometimes regarded as the first science fiction novel, a scientist constructs a living organism from fragments of animal and human corpses. Shelley was reacting to emerging ideas and anxieties about the relationship between science and religion during her lifetime. If human beings can create new beings through science, what part does God play? The mutant becomes vicious, and the doctor loses control of him, meaning that humans do not possess full control over technology or nature.

Similar questions about humanity's position in development and technology's ability to evade human influence haunt *Brave New World*. Both texts represent visions of what would happen if technology were to go awry or run amok, warning readers of the dangers of unrestricted use of technological inventions and ideas. Following the publication of *Brave New World*, dystopian science fiction novels gained popularity among readers and writers alike. *1984* by George Orwell illustrates the perilous potential of authoritarian regimes by using state-controlled conditioning and mind control techniques like those first seen in *Brave New World*. *Fahrenheit 451*, by Ray Bradbury, takes censorship to a new level. Rather than concealing books, squads of firemen burn them publicly in *Fahrenheit 451*.

These novels are distinct from *Brave New World* in that neither works to construct a utopian society. *1984* and *Fahrenheit 451* represent cultures in which labor is imposed through intimidation, while the characters in *Brave New World* are tricked into collaboration through genetic modification, drugging, and brainwashing. As with the works of science fiction that preceded it and those that followed, *Brave New World* calls into question existing ideas about human life when contemplating the consequences of new scientific and technological advances (Jassam, & Hatif, 2019, p. 83).

The novel deals with many issues. One of these issues is the critical nature of family structure. With the elimination of viviparous reproduction and the substitution of sexual practices such as bottling and decanting, motherhood has devolved into an immoral, revolting animal method best left to animals and savages. Additionally, it turns out that the simplest way to offend someone is to inquire about his mother. Additionally, with live birth no longer considered appropriate, women are conditioned to use mandatory pills beginning in their adolescence. The only deity known to Huxley's dystopian world and whose name is used interchangeably with God is Ford, the industrialization sign. When Mustapha Mond once said that his people can be "independent of God" (Huxley, 1932, p. 159). as long as they have youth and wealth until the end, the moral bankruptcy, an utterance that is emphasized in his definition of soma as "Christianity without tears" (Huxley, 1932, p. 162) and the world's "Solidarity Service," (1932, p. 122) a religious ceremony akin to the Eucharist in Christianity in which twelve people assemble around a circular table to drink soma and engage in sex in order to spiritually unite with Ford. In this world created by Huxley, there is no need to be concerned, since there are no ultimate values apart from those imposed by the state and included in hypnopaedia. Mond's subsequent speech reaffirms the world's secularism: "God is not compatible with machinery and scientific medicine and universal happiness you [john] must make you choice our civilization has chosen machinery and medicine and happiness" (1932, p. 183).

Brave New World offers a view of how society will be around 2540 AD, showing what a possible human future will look like if they let their desires for the technological development go wild. However, as with most of the science fiction, if you look at it closely the novel is an exploration of the present. If one reads the English papers from the early 1900s, he would discover why people had the debate in Britain about rationalism and faith and the opposition between them was heavily expressed in *Brave New World.* An unsigned editorial complains that compassion has been lost in the contemporary British society for example in the *Daily Herald* of July 1928, an unnamed article reacts to the lack of affection, empathy, and passion, "I don't care. So long as I can be alone."

(1932, p. 166). At the same time, a religious population lamented that things like harmony, compassion, serenity, and joy had been lost in modern society.

In comparison to this ardent rationalists, self-advocates of rationalism advocated that religion is worthless and they found it unlikely for an intelligent man to believe in such superstitions. Discussions on modern society during the early part of the 20th century tend to indicate that the concepts of modern industrial civilization are incompatible with modern Christian values. In fact, scientists, unions, business leaders, and educators advocated that religion became so old because of the progress of science through several aspects as Rashdal wrote in the Yorkshire Post of 1922 where different groups such as trade unions and religious parties engaged in an argument about social and economic policy. Religious people claim that vast quantities of mass-production and scientific advancement have marginalized morality, love, and compassion. The opposition insisted that religion and capitalism should not be connected and there is no relation between religion and economic growth because doing so would be destructive to both. Jobs will never serve as an example for the faithful until the conditions of labor are made to be just and every person's interest is taken into consideration.

Huxley's novel raised a lot of controversy and questions about science fiction that it drew in its content, which is also considered a dystopian novel as it includes the excessive scientific progress that will take place in the early twentieth century and how the machine engages everything in Human life, especially in the first world, in which the machine will also control the incubation process and the reproduction of society, in which the presence of the mother is not necessary, as the human world has known since the beginning of creation.

The second work discussed in this study is Suzanne Collins's *Mockingjay*. It is a dystopian book. It is the concluding installment of the Hunger Games trilogy. Due to the dystopian nature of the novel, it is set in the future. The characters reside in Panem, a country located in North America. The Capitol is a prosperous city surrounded by twelve (originally thirteen) economically depressed areas. Both districts are ruled by the Capitol. Panem's future is bleak, and Katniss Everdeen is caught in the crossfire. The Capitol uses different methods of conquering and keeping the districts in line; but its

primary means (and the topic of the first book) is an annual event called Hunger Games, where 24 children (12-18 years old) are put in the field to combat hunger and death. Whilst based on the Capitol and its character, *Mockingjay* takes the story to areas non seeable before Keeton. The Capitol appears most from the third book (Levitt, 2020, p. 43-50).

The Capitol's sins come in three ways: historical district repression by intimidation and power, district objectification, and misrelated Hybridity. Levitt argues that the fact that one entity rules the other districts does not treat them as a part of it, those other districts are colonies in the Empire which is Capitol. Then, to keep their colonies in line, the Capitol rules these districts with power and oppression. The entire series reveals pictures of the devastated district 13 (most prominently in the second and third book). Although there is minimal visibility in the other districts (one single picture of the demolished courthouse), the use of force is apparent. In post-colonial literature, the use of fear to dominate is also a topic related to the post colonialism. The Capitol uses the Hunger Games in this situation to keep his people in line. All the people of Panem must see their children killed in a complicated and sinister world (The Hunger Games). The Capitol's use of terror and force explicitly establishes it as an oppressive dictatorship subject to post-colonialist theory as mentioned.

Katniss has survived the war's inception. Her district, District Twelve, has been bombed by the Capitol, and she is now living underground in the area formerly known as District Thirteen. The country is at odds, with the Capitol pitted against the districts. Except for District Two, all districts are struggling to avoid the Hunger Games and to depose the brutal President Snow. Katniss offers to serve as the rebel's face and as the Mockingjay. As a result of her position as a leader in the war, Katniss is involved in several fights. Unfortunately, Snow is torturing Peeta, Katniss's best friend, during this time. Even after rescuing him and returning him to District Thirteen, they discover he has been infected with Tracker jacker venom. Peeta's memory is distorted by the poison, and he believes that Katniss is a bad girl. Peeta also tries to strangle her. Finally, he is recovered. Although, he regains his memory somewhat, he retains feelings of hate. Katniss begins preparing for war. She fights alongside Gale, Peeta, and her protectors, as

well as a camera crew. They pass through the districts and eventually arrive at the Capitol. They are on a mission to assassinate Snow, but it results in the deaths of some team members.

Katniss witnesses the death of many innocent children on the rebel medical staff, including her sister Prim. President Snow is apprehended by the rebels. President Coin, the rebellion's leader, instructs the remaining Hunger Games victors to vote on whether the new government should begin another Hunger Games to punish the Capitol's people. Katniss is assigned to assassinate President Snow with her signature bow and arrow, but instead she assassinates Coin. Snow is eventually discovered dead, most likely from choking on his own blood or being crushed by the crowd.

Katniss Everdeen is the *Hunger Games* protagonist. She was a resident of District Twelve. Katniss prefers to follow her instincts to do what is best for everyone she cares for. Her father is killed in a mining accident, and she takes on the primary responsibility for her younger sister Prim. She is an accomplished hunter and a strong independent woman, which helps her win her first Hunger Games and secure her place as *Mockingjay*. She is perplexed by her romantic feelings for Gale and Peeta. Peeta Mellark was born and raised in District Twelve as well. Peeta is adamant about defending Katniss at all costs. When the Capitol captures him, Snow uses him as a shield to inflict pain on Katniss. Peeta is told upon his arrival in District Thirteen that he has been "hijacked." He believes Katniss to be an adversary, but they both return to District Twelve. They end up having two children together. Gale Hawthorne, Katniss's best friend, also is a resident of District Twelve. He adores her. However, during the uprising, he develops a device that ultimately results in Prim's death. Katniss is incapable of forgiving him for that. He does not return to District Twelve and instead relocates to District Two (Collins, 2010, p. 8).

The hunger games are very dangerous that is they cost the children's lives. In a conversation between Peeta and Caesar, a dreadful image is presented to the status of the trapped children in the jungle:

> Peeta doesn't need a brush to paint images from the Games. He works just as well in words. "Once you're in the arena, the rest of

> the world becomes very distant," he continues. "All the people and things you loved or cared about almost cease to exist. The pink sky and the monsters in the jungle and the tributes who want your blood become your final reality, the only one that ever mattered. As bad as it makes you feel, you're going to have to do some killing, because in the arena, you only get one wish. And it's very costly." "It costs your life," says Caesar. "Oh, no. It costs a lot more than your life. To murder innocent people?" says Peeta. "It costs everything you are." "Everything you are," repeats Caesar quietly (2010, p. 8).

However, for the "others", Hunger Games provide them with wealth:" The Hunger Games were an opportunity for wealth and a kind of glory not seen elsewhere." (2010, p. 80). There are other characters that have vital roles in the novel. President Coin is the self-righteous king of District Thirteen and the Capitol's adversary. She dislikes Katniss but tolerates her due to her vital role in the uprising. She attempts to resurrect the Hunger Games but is publicly assassinated by Katniss. President Snow is a former Panem president. He rose to power through the assassination of his partners and allies. He evaded suspicion through self-poisoning. He is overpowered and assassinated by a mob (2010, p. 80).

2.2. Mockingjay

Mockingjay is the third part of Suzanne Collins' trilogy series about Capitol's dominance over other districts in Panem. Capitol was the seat of Panem's government and ruled over twelve districts within. Panem had thirteen districts, but the Capitol destroyed the thirteenth due to their rebellions against the Capitol. President Snow, as Capitol's leader, organized an annual event called the Hunger Games for residents of all districts except Capitol. The game's objectives were to terrorize district people, to get them to fight one another, and to compel them to submit to Capitol. The Hunger Games were played by eliminating all participants until only one remained. Additionally, Katniss Everdeen, the District 12 *Hunger Games* champion, was declared the *Mockingjay*, a symbol of resistance against the Capitol. As a *Mockingjay*, she was tasked with the responsibility of uniting Panem's districts. Katniss, who was participating in the

Quarter Quell, the Capitol's ongoing game following the *'Hunger Games*', was rescued by Capitol rebels and relocated to District 13 to join the rebels, according to the explanation above, District 13 was the portion of Capitol-controlled land that was destroyed due to their opposition to Capitol. District 13 did, however, endure and grow stronger. District 13 similarly employed an underground strategy to oppose the Capitol and achieve revolution. It constructed a massive headquarters to train people to be formidable soldiers and unified each District in the fight against the Capitol. District 13 was unfamiliar and dissimilar to District 12 for Katniss, "My name is Katniss Everdeen. I am seventeen years old. My home is District 12. I was in the *Hunger Games*. I escaped. The Capitol hates me" (2010, p. 1). Everyone wore the same boring gray outfit. There was a schedule tattooed on the hands that detailed what needed to be done today.

Food was rationed and distributed uniformly. There was no entertainment whatsoever. All humans are stuck underground and are also cut off from the rest of the world. District 13 was led by President Coin. She was a woman who was as bit as nasty in Capitol as President Snow. She would punish and eliminate anyone who disobeyed her commands. Katniss began training in this district to become a Soldier Everdeen and the Mockingjay. Katniss was only an adolescent when she was foretold to be a symbol of resistance against the Capitol. She was physically and mentally exhausted following the Hunger Games and the Quarter Quell. Being the *Mockingjay* weighed heavily on her. Her acts resulted in the punishment of those in her immediate vicinity, whether they were close to her or not. Additionally, Katniss must contend with the new reality that Peeta Mellark, her comrade and lover during the Hunger Games, has evolved (2010, p. 94).

Unfortunately, Peeta was kidnapped and brainwashed by the Capitol prior to being rescued by the Thirteen. All of his memories from his past, particularly those involving Katniss, were shattered by Capitol's poison monitoring. The Capitol has converted Peeta into a weapon to assassinate Katniss. This contributed to Katniss's depression and mental illness. Despite this harsh reality, she fought alongside the rebels and survived. Katniss became President Coin's puppet as the Mockingjay. Coin employed her to set fire to large districts. Additionally, Katniss had her own reason for being the

Mockingjay. She would assassinate President Snow with her own hands to put an end to his inhumanity. However, Katniss did not execute President Snow at the novel's conclusion; instead, she chose to execute President Coin. She recognized that President Coin would be every bit as harsh as President Snow as Panem's leader following the revolution. President Snow also perished following President Coin's assassination. He died because of a foamy blood eruption caused by his coughing. Indeed, President Snow was on the verge of death before his execution. Panem has achieved revolution with President Snow's assassination. Additionally, Katniss could avert another takeover that would result after President Coin's execution (Collins, 2010).

In fact, Collins is one of a growing number of dystopian novelists who are fearful of a dismal and awful future because of conflict and bloodshed. Suzanne Collins stated that she was inspired to write the Hunger Games by imagining a mash-up of the Iraqi war and reality television after switching through the television one night and noticing the mismatch between war coverage and reality TV programs Wilson (2010, p. 271). The authors of dystopia are inspired by personal experience or observations of reality. Dystopian visions of the near future are unable to escape the weight of their own inevitability. It is worthy to note, dystopian authors Ray Bradbury and John Brunner stated that they were not attempting to forecast the future of dystopia but rather to avert it. George Orwell, author of the renowned dystopian novel *1984*, expressed his worry of future dictatorship in the same way that dystopian fiction does. Nearly all such work assumes that dystopia has already come, in embryonic form, and that its progression to maturity is unavoidable Claeys (2010, p. 278-279). *The Hunger Games* is a novel about Katniss Everdeen, a sixteen-year-old girl who lives in the post-apocalyptic republic of Panem, which was formerly known as North America. She lives in a dystopian world, which leads to her involvement in the uprising against the authoritarian leader. *The Hunger Games*, as one of numerous dystopian novels, paints a picture of a gloomy and dreadful future brought about by human activities.

Dystopia gives a contrasting vision from the flawless paradise in order to make people aware that this future is a possibility. Dystopian literature is critical for inspiring readers to make a difference and become better people. As Claeys (2010, p. 141)

remarked, utopian and dystopian texts are almost solely concerned with societal critique, leaving the reader to picture a society free of these injustices and inequalities. The authors of dystopia attempt to convey to their readers the potential of a different future; humans have the ability to select what sort of future they want; it is entirely up to them. Thus, we have a looming dystopia with some utopian prospects. Human beings are endowed with the ability to choose. It will be quite interesting to see which ones we create Miller (2006, p. 7). The author is interested in evaluating *The Hunger Games* dystopian elements. This is because *The Hunger Games* reflects dystopian characteristics in its plot, including political, economic, and social components, although the author will focus exclusively on the political component, as political themes dominate this novel.

Dystopian authors have a clear image of a bleak and violent future as the catalyst for conflict and violence. Collins, as a dystopian author, has a long view on the consequences of war and bloodshed. Dystopian fiction serves as a warning to readers to be more vigilant for dystopian nightmares that may occur in the future. Whether restored through ten dystopias or not, what matters is the contemporary use of utopia and dystopia - a use that utopia, like literature and the imagination, may share. We need utopia, just since we are in need of literature, because we still need to conceive better or worse worlds in order to think critically about and act on our own (Baccolini, 2006, p. 4). Reynolds (2011, p. 4) in his journal Games, Dystopia, and ADR, the current popularity of the Hunger Games and dystopian literature in general may reflect contemporary fears about law: the barbarity of judicial-coercive machinery, the apparent unaccountability of state and corporate players, the lack of political creativity despite the critical need for political reform, and the danger (or promise) of state-sponsored violence imposing order. Suzanne Collins anticipates that readers will leave with questions about the book's relevance to their own lives. And, if they are a source of concern, what they might do about it (Wilson, 2010, p. 295).

According to Stanton (1965, p. 33), practically every narrative has a central character. The protagonist is inextricably linked to all of the story's events. Typically, events and conflicts influence and alter the character's personality. According to X. J. Kennedy (1991, p. 47), a character is an imagined person who inhabits the text.

However, not every character's narrative is human. It could be a person, an animal, a plant, or something else. For instance, in George Stewart's novel *Storm*, the protagonist is the wind. Then, in Richard Adam's *Watership Down*, the rabbits are the central protagonists. Generally, we perceive that these figures have human personalities. Additionally, characters in a story act pretty consistently in response to the author's motivations. Motivation is a sufficient cause for someone to behave the way they do in this case. This study examines a subgenre of popular fiction that is stylistically distinct from classic or historical fiction. We are not presented with flat and round characters within this study, but rather with an explanation of the stubborn characters. Meanwhile, in classic literature, the protagonist is the central character, with archetypal qualities from beginning to end. The character is confined to a single personality type. However, in popular fiction, the protagonist's defiant personality may have elements that are diametrically opposed to the stereotyped personality. The protagonist may exhibit the opposite of the stereotypical characteristics.

Cawelti (1976, p. 11) asserts that there is a distinction between classic and popular literature. He stated that "yet, in popular genre, the writer exploits stereotype character to exemplify attributes that appear to be in opposition to the stereotyped attribute" It explains why popular literature, in contrast to classic writing, has personality.

Significantly, there should be an account of the setting of the novel since it has the greatest impact upon the characters. There are several significant locations that contribute to the story of *Mockingjay* that are discussed as setting materials. These are the districts 12 and 13, as well as the Capitol. Katniss lived in the twelfth district. Capitol's coal mine was suffering from poverty. It is stated in the quotation below, "There is no way out of District 12 anymore, no Peacekeepers to fool no hungry mouths to feed" (Collins, 2010, p. 123). District 12 depicted the abolitionist era of slavery and poverty. By reading the description of District 12, readers might envision the district's inhabitants living in poverty, inhumanity, and servitude. The populace was under the Capitol's dominion and would be executed if they struck back against the Capitol's authority:

The fires at the coal mines belch black smoke in the distance. There's no one left to care, though. More than ninety percent of the district's population is dead. The remaining eight hundred or so are refugees in District 13 which, as far as I'm concerned, is the same thing as being homeless forever, "Almost, nothing of District 12 remains. A month ago, the Capitol's firebombs destroyed the homes of poor coal miners in Seam, the town's businesses, and even the Justice Building. The settlement of Victor was the only locality spared burning" (Collins, 2010, p. 3).

Additionally, District 13 had been constructed underground and was regarded as the headquarters of revolution soldiers preparing and training for class struggle battle. District 13 had tight laws that had to be followed because residents were being trained as soldiers. They developed battle strategies and enhanced weaponry in preparation for the fight against Capitol. District 13 is described in the following lines:

> "District 13, which provided a plenty of clean, white housing compartments, ample clothing, and three meals daily. The compartments had the disadvantage of being underground, the clothing was uniform, and the food was bland, but these were minor problems for the 12 exiles" (Collins, 2010, p. 7).

Apart from the setting of the location, there is also the setting of the seasons. Seasons are investigated in *Mockingjay* to determine why the author chose to utilize them to construct the plot. Summer is described in the introductory story. Summer embodies the flamboyant energy that inspires acts. Then, in this work, there are several scenes depicting the conflict between two opposing forces, the Capitol and revolution rebels. For instance, the Capitol firebombed areas to quell resistance. This quotation reveals it. "The summer's been scorching hot and dry as a bone. There's been next to no rain to disturb the piles of ash left by the attack" (2010, p. 5). Additionally, there is an autumn season that depicts an aura of despair, dread, and doom. "The autumn day turns from brisk to cold" (2010, p. 256). This season begins as the fight nears its conclusion. It will enable readers to comprehend the outcome of certain events in the novel. Typically, once the conflict has been resolved, the joy of achieving Triumph or

achieving a goal spreads out. . Thus, it is exemplified by the spring season, when flowers bloom, the sun embraces with its warmth, everyone is filled with delight, and life begins anew. “Spring’s in air today. You ought to get out,” she says. “Go hunting”. (2010, p. 364).

Regardless of when the authors write or how they express their concerns whether through children fighting to the death or book burning patterns of bureaucratic institutions, relational exploitation, and social adjustment can be recognized in features of all of these visions. These are indicative of the fear pattern espoused in fictitious societies. This thesis will examine three prevalent characteristics of dystopias and how these features are reflected in significant works of dystopian literature. This is demonstrated first by introducing four foundational utopian works and the major themes that will recur throughout the dystopian novels, and then by summarizing Aldous Huxley’s *‘Brave New World’*, George Orwell’s *‘Nineteen Eighty-Four’*, Ray Bradbury’s *Fahrenheit 451*, Lois Lowry’s The Giver, and finally Suzanne Collin’s *The Hunger Games* trilogy series and many other literary works which were chosen because they span the twentieth and twenty-first centuries, indicating the recurrence of certain dystopian qualities across time. These novels will be studied to determine the degree to which they share the three traits. The first feature examined is political institutions, more precisely the leaders of dystopian society and their means of control. Interpersonal interactions are the second feature, and how sexual, familial, and friendship interactions are warped in dystopian cultures. . The third distinguishing feature is the manner in which unity is established (Basu, 2014, p. 15).

Not all six dystopian novels will be explored in detail in each section, as the three qualities manifest at varying degrees in the various works will be picked as the best example of the dystopian traits and will thus be developed more thoroughly. It will be followed by numerous additional literary samples that exhibit similar traits but to a lesser extent. Following an examination of the texts’ characteristics, biographical and environmental factors in each author’s life are examined to determine the extent to which these novels may act as representatives of innate human fears that are omnipresent rather than localized, regardless of the texts’ characteristics.

CHAPTER THREE

3.1. Dystopia and Suzanne Collins's *Mockingjay*

Mockingjay was published in 2010, chronicles the lives of a young lady named Katniss Everdeen in District 12 of Panem, a new nation built from the post-apocalyptic remnants of North America following a horrific world war. It is named after the Latin phrase Panem ET Circenses, which translates as bread and circuses. It is an early indication of the Capitol's use of entertainment to divert civilians away from political activism. Following a rebellion, the Capitol institutes an annual event called the *Hunger Games*, in which two children one boy and one girl are randomly chosen to represent their home district in a fight to the death. Katniss serves as an icon and promotes revolt against the Capitol in a manifestation of revolt. Suzanne Collins, like Lowry, was impacted by her father's service in the military following the bombing of Pearl Harbor. She described an experience of watching television when she heard the phrase Vietnam, knowing her father was in that country, and seeing terrible images of combat and experiencing profound terror as an influence on her writing Suzanne Collins on the war of Vietnam.

From her early impressions of television, *The Hunger Games* grew out of the present fascination with entertainment and media consumption. Collins described the initial encounter that sparked the concept, stating, "I was flicking [channels] and saw footage from the Iraq war, and these two things began to fuse in an uncomfortable way, and that is when I believe I got the concept for Katniss's tale" (Collins, 2010, p. 70). She was extremely moved by the contrast of consumable content on television violence and entertainment. Its influence may be observed in the fact that many portions of the *'Hunger Games'* are now obligatory public viewing: the selection of tributes, the opening ceremony, the games themselves, and the triumph tour. To the Capitol, the games are just a spectacle of amusement. Suzanne makes an allusion to the possibly indistinguishable nature of entertainment in one of her comments, stating, "You see so many images that do they all come to have a similarity to them?" Are you truly able to differentiate between the various items you see on various channels? Are you truly

discriminating if you're quickly flipping through?" Collin's Vietnam War Reflections. Capitol residents show this through their preoccupation with the tributes, such as referencing the tributes' clothing and posing inquiries about Peeta and Katniss' relationship. Suzanne expresses her concerns about society through *'The Hunger Games',* which is heightened by violence, skewed entertainment, and propaganda.

The authors of these dystopian novels have more in common than their writing style. Each author identifies a worry in the world and writes in order to warn others or to explain what might happen if humanity's direction is not altered. They write to convey their concerns about power conflicts, gender injustice, violence, mindless entertainment consumption, and a lack of understanding about global events. While such anxieties are frequently shared, this does not confirm their veracity. Rather than that, each dystopian novel "raises its concerns not through abstract observations on human nature, but by a voyage through hell in all its vivid particulars". It compels us to live the utopia as a painful and terrifying experience that saps our enthusiasm for it" (Kumar, 1987, p. 103). These worries pervade each story and are warped distortions of the utopian ideals that before them as a means of conveying human worries and, ultimately, their humanity. Utopian communities are "an immutable and timeless constant, an exemplar or archetype of the human social imagination" (1987, p. 43). These authors' dystopian universes may simply be polar opposites of the same timeless, unchanging spectrum of human imagination.

Katniss had a difficult time accepting the position of *'Mockingjay*'. She was forced to endure numerous heinous situations that cost humans their souls. On page 11, we learn how desperate and frail Katniss felt to be a *Mockingjay*

"Of course, I hate the Capitol, but I have no confidence that my being the Mockingjay will benefit those who are trying to bring it down. How can I help the districts when every time I make a move, it results in suffering and loss of life?"(Collins, 2010, p. 11).

However, Katniss was able to overcome the adversity, which strengthened and empowered her. She would never be an ordinary girl, as she was capable of exceeding everyone's expectations for a female. Katniss has become the family's guardian since

her father's death. She was tasked with the job of protecting and providing for her sister and mother on a daily basis. These events shaped her into an independent, bold, and fierce young lady.

"Katniss was always so amazing, I never dreamed she would notice me," says Delly. "The way she could hunt and go in Hob and everything. Everyone admired her so" Haymitch and I boh have to take a hard look at her face to double-check if she's joking" (2010, p. 179).

Katniss's personalities succeed in defying female stereotypes such as submissiveness, fragility, and vulnerability in this story. This section demonstrates how stereotyped characters from popular literature defy the traditional attribute. . It is based on Cawelti's (1976, p. 11) assertion that "in popular genre, however, the writer exploits stereotype character to embody attributes that appear to be in opposition to the stereotyped attribute".

There is another important character in the novel whose name is Peeta Mellark. Peeta was Katniss's teammate in both the Hunger Games and Quartell Quell. When the rebellion waged war on the capitol, the rebels rescued Katniss from the Quartell Quell region, but left Peeta alone. He was kidnapped and became the prisoner of the capitol and president Snow. However, he is hijacked and tortured harshly in the prison of capitol, it can be clearly seen in eighth and ninth pages "Peeta being tortured-drowend, burned, lacerated, shocked, maimed, beaten-as the Capitol tries to get information about the rebellion that he doesn't know" (Collins, 2010, p. 8, 9). Moreover, the following lines show and describe Peeta's condition "Petaa's condition has come as a shock to all of us. Now we believe something more was going on. That the Capitol has been subjecting him to a rather uncommon technique known as hijacking" (2010, p. 171).

Peeta was always trying to protect his mate Katniss whom he loves before his fall as a prisoner in capitol and they mistreat him in order to make him forget Katnnis but he was a hero who protected his love. Peeta became a Capitol weapon inadvertently after being hijacked. He mutated into a mutt, a Capitol monstrosity created to assassinate Katniss. Collins describes this on page 277. "I didn't know. I've never seen myself like

that before. Katniss is right. I'm the monster. I'm the mutt. I'm the one Snow has turned into a weapon!" (2010, p. 277). Peeta was so frail and unbalanced following his hijacking. He was unable of distinguishing between illusion and reality. This quotation describes it "…Jackson has devised a game called "Real or Not Real" to help Peeta. He mentions something he thinks happened, and they tell him if it's true or imagined, usually followed by a brief explanation" (2010, p. 259). According to the reasoning above, masculine clichés such as powerful and courageous no longer exist in Peeta's character. It occurred because Peeta embodied a frail man in need of assistance in regaining awareness. Peeta did not exhibit traditionally male characteristics such as strength, independence, and boldness as a result of his illness. As a result, Peeta exemplifies the antithesis of stereotypical traits in this story.

Following that is Gale Hawthorne, Katniss's close friend and hunting partner. Additionally, Gale is chosen by Katniss to share her secret and accompany her in her loneliness. It is depicted in these lines: "we hunt like in old days. Silent, needing no words to communicate, because here in woods we move as two parts of one being. Anticipating each other's movements, watching each other's backs". In fact, this paragraph demonstrates that Katniss is capable of developing into an independent woman and collaborating with Gale, who represents man existence. Gale also plays a significant role in the process of revolution. He aids Katniss in fight against Capitol soldiers and devised a military strategy for bringing the Capitol down. Gale has a gloomy personality that demonstrates human ruthlessness. When he was developing the war strategy in the armament room, he envisioned a harsh war plan for Capitol that relied heavily on human sympathies. This quotation describes it. This quotation refers to Katniss's recollection of Gale's trap (2010, p. 52-3) .

"I'm in Special Weaponry back in 13 with Gale and Beete. Looking at the designs based on Gale's traps. That played on human sympathies. The first bomb killed the victims. The second, the rescuers remembering Gale's words" (2010 , p. 342).

Gale's method is a means of gaining the local populace's sympathy in Capitol. He intended to utilize Capitol hovercrafts captured by the rebels to firebomb Capitol

residents engaged in combat with the rebels. Then, following the explosion, there would be rebel rescuers who would aid the victims, both rebels and Capitol residents. By those standards, the Capitol populace would believe President Snow would go to any length to retain his power, including sacrificing and executing his Capitol constituents. As a result, it was expected to persuade Capitol locals to defect and attack their President Snow. This quotation describes President Snow explaining the Gale's trap to Katniss.

> "In fact, I was just about to issue an official surrender when they released those parachutes." His eyes are glued on me, unblinking, so as not to miss a second of my reaction. But what he's said makes no sense. When they released the parachutes? "Well, you really didn't think I gave the order, did you? Forget the obvious fact that if I'd had a working hovercraft at my 29 disposal, I'd have been using it to make an escape. But that aside, what purpose could it have served? We both know I'm not above killing children, but I'm not wasteful. I take life for very specific reasons. And there was no reason for me to destroy a pen full of Capitol children, none at all" (2010, p. 342).

The author describes Gale's dark side since he was a toddler. Collins defined it in terms of Katniss's memories. Katniss stated that the young Gale had ever considered something more heinous and heinous than the war tactic outlined above. It is described in the following quotation:

"I can't help it. I can't condemn someone to the death he's suggesting. "Gale," I say, taking his arm and trying to speak in a reasonable tone….. back in old days, when we were nothing more than a couple of kids hunting outside of 12, Gale said things like this and worse" (2010, p. 195-6).

Coriolanus Snow is the Capitol's President. He is the one who uses heinous and cunning methods to maintain his position in Capitol. He would go to any length to eliminate the person posing a threat to his power. Frequently, he did so with poison. As a result, he was dubbed the snake. Finnick Odair explained who President Snow is:

"…such a young man when he rose to power. Such a clever one to keep it. How, you must ask yourself, did he do it? One word. That's all you really need to know. Poison.".”Poison. The perfect weapon for a snake.” (2010, p. 164).

President Coriolanus Snow, the ruthless head of Panem's government, appears in only a few chapters in *Mockingjay.* Nonetheless, his influence is seen throughout the novel: he is the one who attacks rebel hospitals and directs military operations against Katniss' new home in District 13. Snow informs to Katniss in one of the novel's pivotal sections that it was President Alma Coin, the rebel alliance's leader, who murdered Katniss's sister prim with a twin bomb. Additionally, Snow discloses the truth about Katniss's position as the *Mockingjay* in this passage: she was a ruse created to divert Snow's attention away from his own people and force him to waste his resources attempting to kill her. At the end of the day, Snow is not a likable figure; he is a mass murderer, yet he has more intelligence and insight than any other character in the novel. As he frequently asserts, he "tells the truth," which is precisely what makes him so dangerous (Collins, 2010).

3.2. Postcolonialism and *Mockingjay*

According to Upstone (2009, p. 4), colonizers claim territory through the concept of space. They formulate policies in the interests of religious evangelization or economic development in the city or country. Often, colonial success is measured in terms of the space's subsequent productivity and political stability. In the city, settlers have a slew of bad consequences. As a result, some scholars find it worthwhile to investigate this situation and also to develop a theory to evaluate, explain, and respond to the cultural legacies of colonialism and imperialism, dubbed post colonialism. According to Upstone, the location might be viewed as an expression of post-colonialism. The realm of colonialism's contradictory situation is frequently referred to as an alternate space that refers to liberty, unbounded independence, and independence itself. The colonizers construct a metropolis using the concept of space. He maintains that postcolonial authors build space as a site of possibility and resistance by grabbing the defined mobility of abstract space and imbuing locations with a political function.

In our world, the city is the ideal place for citizens to dwell. The majority of people agree that cities are densely populated areas. R. Sennet (1969, p. 23) assumes that communities are increasingly built in close proximity to one another, frequently wall to wall. The city as a location of invention classified labor as modern and industrialized in a capitalist economy, as opposed to rural, traditional, and pre-modern subsistence labor. Every resident want to live in a lovely city dubbed Utopia City. Utopia is a product of human imagination in which utopia is viewed as a remedy to the imperfect reality. According to Sunder (2013, p. 2), utopian is a sarcastic commentary on the social and political difficulties facing sixteenth-century England, while also highlighting the vagueness of proffered remedies. As a result, Upstone (2009, p. 85-113) asserts that other types of cities exist, including Utopian City, Desire City, Nowhere City, and Carnival City.

Upstone (2009, p. 87) argues that the connection between colonial cities and the utopian ideal city enables us to examine how postcolonial novelists engage with an urban space of idealized desire in order to determine whether the relationship between colonial nation and postcolonial state is replicated at the urban scale. The planner's desires are always susceptible to manipulation or implementation intrinsically prejudicially. In *Mockingjay*, Desire City is, in truth, a metaphor for the unattainable hopes of the postcolonial citizen, whose past has been irreversibly tarnished by the breakdown of colonial control. Desire for a city refers to a citizen's desire to relocate to and dwell in that place. Desire exhibits features such as the tension between morality and seduction, as well as the importance of imagination. Desire manifests as a strong emotion usually described as emotion. However, informants perceive desire as a two-sided phenomenon. While desire is generally positive, invigorating, and inspiring, it can become overwhelming, addicting, and uncontrollable at times.

P. Barry (2002) states that this novel has several allegories. Allegories are used to illustrate the signals of events occurring in a story. Through symbols, the allegory will assist readers in comprehending the events involving the characters. The first allegorical to consider is *"ash,"* which appeared on the first page of the novel. The author uses several "ash" words on this page to describe negative situations and events. The term

“ash” was used to characterize the scenario in District 12 following the Capitol bombing, which resulted in human ashes. District 12 had been transformed into a mass grave. By President Snow’s edict, they were the victims of Capitol inhumanity. On third and fifth pages we find the term “ash.” These are their quotations. “I stare down at my shoes, watching as a fine layer of “ash” settles on the worn leather…There’s been next to no rain to disturb the piles of ash left by the attack” (Collins, 2010, p. 3-5). The following allegory is the “meadow*”* (2010, p. 13-37). In this allegory, the meadow represents freedom and liberty. The term *“meadow”* denotes the district’s people’s liberty. When the firebombing began, residents of District 12 fled and sheltered in the jungle’s “meadow” (2010, p. 173) until it was put out. They were aware that nothing remained in District 12 following the cessation of the firebombing. Individuals perished, were consumed by fire, and were reduced to ashes. Following the bombing, residents of District 12 were rescued and relocated to District 13 by Capitol insurgents.

They found a new home in District 13 and were able to avoid homelessness and hunger. Additionally, they felt secure because Capitol threats could no longer reach them. That is the meaning of “meadow” as a symbol of independence and liberty. The following is the quotation regarding the “meadow”: “it was Gale who thought of the Meadow, one of the few places not filled with old wooden homes embedded with coal dust” (2010, p. 7). Additionally, there is the symbolism of the “fence.”(2010, p. 32). The “fence” symbolizes the constraint that District 12 residents experience as a result of Capitol’s dominance. Nonetheless, the firebombing survival process demonstrated that they were capable of escaping Capitol domination. On page 7, the term “fence” appears. “He formed the team that pulled down the fence now just a harmless chain-link barrier, with the electricity off and led the people into the woods” (2010, p. 7).

In his book *Domination and the Arts of Resistance*, James C. Scott (1990, p. 21) asserts that domination can result in arbitrary beatings, violence, insults, and humiliation. It frequently places victims in perilous positions as a result of their labors as a subordinate. Peeta Mellark describes the violence, inhumanity, and heinous events in this quotation. “It costs a lot more than your life. To murder innocent people?” peeta says “It costs everything you are” (Collins, 2010, p. 21). The quotation was Peeta’s response to

the Capitol television program's interview. It depicts his feelings over his participation in the *Hunger Games* and Quarter Quell. He stated that in order to win, contestants must murder one another. It was a game rule, despite the fact that they were required to murder innocent individuals. Additionally, Capitol orchestrated those games in order to instill terror in district residents and drive them to commit acts of violence against one another. According to Scott's explanation, the dominating individuals would resort to any means necessary, including violence and abuse, to ensure that their labors are carried out successfully and efficiently. President Snow's hegemony as the Capitol's representative to districts did not end with the *'Hunger Games'* and Quarter Quell. It continued with further inhumane acts directed against his opponents and district residents who served as laborers. There were other inhumane acts, such as cutting the laborers' tongues to prevent them from arguing, selling the labors for prostitution, poisoning his rivals, and terrorizing the district's residents.

Collins (2010) creates a post-apocalyptic society (Panem) in which a single entity (the Capitol) controls over thirteen outlying colonies (the Districts), each of which produces a certain commodity for the Capitol. Following a rebellion, one of the districts (13), the Capitol reclaims power over the remaining 12. The Capitol employs a variety of methods to keep the districts in check, but their principal tool (and the topic of the first book) is an annual event called the Hunger Games, in which 24 teenagers (12-18 years old) are sent into an arena to die fighting. Though it is centered on the Capitol and its inhabitants, *Mockingjay* takes the narrative into previously unexplored territory (Keeton). The Capitol is particularly prominent in the third book. The Capitol's crimes take three forms: historical domination of districts through fear and force, district objectification, and mistaken hybridity.

In whole trilogy series of whole Collins's (2008, 2009, 2010) Keeton (2011) claims that Imperialism manifests itself in numerous ways here: for one thing, one entity controls over several others that are not regarded to be part of it these other districts are colonies of the Capitol's empire. Following that, the Capitol utilized force to maintain order in her colonies. Throughout the series, images of the devastated district 13 are featured most prominently in the 2nd and 3rd books. Though exposure to the other

districts is limited (one shot of the demolished Judicial building), the use of force is obvious. Fear is also a motif in post-colonial literature. In this case, the Capitol uses the Hunger Games to maintain order. Panem's citizens are compelled to watch their children murdered in a complicated and horrific arena *The Hunger Games*. The Capitol's use of terror and coercion plainly establishes it as an imperial authority vulnerable to the attacks of Post-colonial theory. The Capitol's next sin is its objectification of the districts. The Capitol has labeled each district according to its function and production: district one creates luxury things; district second makes weapons, arms, stone, and some transportation; and district three supplies weapons, arms, stone, and some transportation. District three is devoted to technology; district four is devoted to fishing; district five is devoted to power; district six is devoted to transportation; district seven is devoted to lumber; district eight is devoted to textiles; district nine is devoted to grain; district ten is devoted to livestock; district eleven is devoted to agriculture; and district thirteen is devoted to nuclear weapons (Capitol).

Sil (2008, p. 23) describes what is happening above from a perspective of Post-colonial "Albert Memmi has written in the Dominated Man: Notes toward a Portrait, the colonial condition 'chained the colonizer and the colonized into an implacable dependence, moulded their respective characters and dictated their conduct". As can be seen in the sections where Katniss Everden trained for the Hunger Games, a district's production served as its identity; even after the *'Hunger Games'*, residents are mostly identifiable by their district. This reduction diminishes individuals and reduces them to a number—in this example, a product. The Capitol's obvious tyranny and ethnocentrism in reducing millions of individuals to their output is reminiscent of imperialist views and slavery.

Katniss exemplifies the theme of unhappiness at nearly every point in the narrative. Homi Bhabha characterizes unhappiness as an "estranging sense of the relocation of the home and the world…in [this] displacement, the borders between home and world become confused; and, uncannily, the private and the public become part of each other" (Bhabha 2000, p. 772). This word refers to a sense of not belonging but yet of belonging. While numerous situations for instance, the Capitol Banquet in *Catching*

Fire demonstrate her homeliness, the most egregious manifestations occur in her attitude toward having children, the mingling of private and public in her love life, and her excursions into the wild.

This subject is brought up again toward the conclusion of *Mockingjay*. Only this time, Katniss has conquered her fear of bearing children. Collins (2010, p. 389-390) conveys to the reader that she is still not completely at ease, recovered, or at home, despite the fact that she has two children. Her final piece contains her views on how to inform them of everything that has occurred. Here, she exhibits unhappiness in its last phases. She exits the location where she was. She begins to repair the colonizer's damage to the colonized and to learn how to live with it—to reclaim, in a sense, her own voice.

Collins (2010, p. 247) adds an additional sense of unease through the merging of Katniss' love life with the private and public spheres. She accomplishes this in two ways: she has a private love, Gale, prior to the Games, and a public love, Peeta, during the Games. Additionally, as Katniss falls in love with Peeta and learns her feelings for Gale, the public attention (since she is a tribute and subsequently a winner) concentrates on Katniss and Peeta's love story. This is something that Katniss, Peeta, and Haymitch all do to earn the public's favor. At the ending of the Games, Katniss muses, "The star-crossed lovers... Peeta must have been feigning that angle the entire time... Our romance must be so well-liked by the crowd that rejecting it would jeopardize the Games' success."(2010, p. 112). This is just one instance of a recurrent topic that runs across all three volumes. This aspect of unhappiness disturbs Katniss' life and makes it difficult for her to comprehend what is happening in her thoughts and heart. The fusion of the public and private spheres is a central theme of Post-colonial thought, as articulated here. This is demonstrated again when Katniss is granted permission by the ruling District 13 to venture into the woods to hunt: "We hunt, like in the old days." Silent, needing no words to communicate, because here in the woods we move as two parts of one being" Collins (2010, p. 53). Though this is a short illustration, the principle remains: they are released into the woods, and it is here, in the hunt, that Katniss finds her home. This is another negative connotation of unhappiness—not the thing itself, but its inverse. When Katniss

refers to a location as “home,” she suggests that there is another location that she does not consider to be “home.” Throughout the series, Katniss usually inhabits settings where she feels out of place, reinforcing her unease.

Liminality as defined by Bhabha (2000, p. 767) as “in-between the designations of identity” which he compares to a stairwell. Kelly (2008, p347) writes in her article about coping with loss, “In this article I have sought to systematically link the emotion impact multiple deaths and dying, the cultural effects of living in an epidemic, and the available socio-cultural forces for the speaking and living of loss and grief”. Katniss’ liminality is a reflection of this cause. From origin to end, her life is surrounded by death. Collins (2008, p. 22) opens the novel with Katniss’ father’s demise. Fearful of her sister’s death, Katniss volunteers to take her place further youngsters perish during the Games. The list could go on and on.

As Kelly (2008, p. 348) investigates and demonstrates, this places the subject (in this example, Katniss) in an in-between condition, where she is perpetually living with this loss and the continual reality of prospective loss. Her predicament corresponds to Kelly’s description of persons suffering from AIDS-related dementia: “At best, there was a sense of living with the threat that things might be lost or destroyed and that the effort needed to recover them might not be available either now or in the future” (2008 ,p.348). Katniss’ liminality is defined by her unsteady reality. She cannot be at the bottom of the metaphorical stairwell since her reality is fraught with the fear of death. Katniss’ experience, however, is slightly different from those of Kelly’s subjects: “living loss has contributed to an understanding of liminality as a permanent social space rather than simply an in-between non-permanent space” (2008, p. 347). This space is not permanent for Katniss, as the series concludes, but for the period of her time in the colonizer’s clutches (Capitol and 13), she demonstrates this type of liminality.

Collins defines how they initiate “to be a part of a revisionary time” (Bhabha, 2000, p. 770) to begin, they establish democratic governance (her political leanings are evident throughout the narrative, but that is a subject for another article) and begin rebuilding. (Collins, 2010, p. 378). The series leaves readers wondering how the world and Katniss

will ever recover from the destruction the Capitol inflicted on their people. Thus, while the beyond is not explicitly mentioned in the texts, a post-colonial reading of the text would indicate it as Panem's next step.

While Collins may not have intended to compose a novel that is so effectively interpreted by Postcolonialist ideas, the primary issues of Postcolonialism appear to be important themes in her series as well. When Ashcroft (1989, p. 2) discusses Postcolonial literary works, he notes that since "they emerged…out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power and by emphasizing their differences from the assumptions of the imperial center… [they are] distinctly post-colonial". The story in this text is connected to each of these points, which leads it to a similar conclusion. The two themes of authoritarianism and all of its atrocities, as well as voice, rise above the background, but the major subject of identification is vividly featured at every turn. Her subject and premise almost compel the inclusion of Postcolonial ideas though most fields of theory would enjoy interpreting these texts and discovering new meanings. The Capitol and the Districts are near-perfect embodiments of the colonizer/colonized notion, and her discussion of voice is subtle yet there and strong. Katniss, as a character, is a paragon for Postcolonialists in numerous ways though in The *Hunger Games*, several equally viable heroes emerge.

CONCLUSION

After every colonization in its various forms, whether it was military colonization, intellectual colonization or technological colonization, as happened in one of the two novels that were talked about in this thesis, which is Brave New World novel 1932 that appears after each colonization, a miserable dystopian social situation experienced by the colonized people, where people's lives turn into an abnormal state of Misery, suffering, hunger, fear, anxiety, and so on are other sufferings. The misery that follows coloniazation and after colonization only the collnizes suffer from the impacts of colonization, as happened in both of the novels mentioned in this work. Through the brief explanation of both novels, the reader can conclude that the misery that both peoples suffered from is due to colonialism in its various forms. So there is a result for every reason and also there is a reason for every result.

In *Brave New World* the machine and its makers control everything, and this is a clear hegemony and control over the same person, his feelings, his decisions, and his life, as people became governed by the bridle of the master of this machine and its creator. One can have everything at the press of a button, and this thing, if the reader looks at it, will find that it is the life any man desires, but this life is in fact very miserable and bleak and somewhat complicated. As the society that lives this kind of luxury has become very miserable and does not exist in this society, there are all the bright colors of life of love, passion, flirtation and poetry, and the role of family and intimacy between people is absent, and the person in it is cold, without feelings to lead him, and no love knocks on the door of his heart , and there is no real human reassurance, as we mentioned, the machine controls those societies and even controls the process from birth and childbearing and that thing. It is certainly a fantasy and does not wish this life for a person with feelings and warmth. It is not possible for a person who has any freedom to become a slave under the authority of another, and he controls him as he wants and when he wants

Regarding *Mockingjay*, the story revolves around oppressive and tyrannical government stationed in a completely fortified building called (Capitol) government that

oppresses people, which presides 13 districts , and divides each district according to names that given to them by the Capitol government headed by President Snow, the deceiver who claims to want Peace and tranquility for the residents of those districts, but his behaviors indicate the exact opposite, where he and his government put annual games called the Hunger Games in which they put 24 children and teenagers and make them kill each other forcibly in front of their parents and families until Katniss Everdeen from District 12 revolts against them after she endured She and her people suffered from the oppressive, dictatorial Capitol government. The battles are taking place between her and her friends on a side, and the Capitol on the other, which ultimately leads to killing President Snow and defeating the Capitol. But the other story that revolves around the Katniss is that she was inclined with feelings of love and warmth towards her friend Peeta, who rescued her, and she does the same in several positions and situations, but because of the Capitol and their dictatorship and injustice, this love faded, and his eagerness and passion were lost. All the meanings of spinning and poetry that any lover presents to his beloved because of the conditions of the society that was suffering from injustice, destruction, and devastation, and this is the reason application of the postcolonial theory with its characteristics and concepts. Love faded because of the imperialism and hegemony that happened against Katniss, Peeta who she loves and their people.

However, through studying these novels, it is concluded that to free themselves from the tyrannical leaders, people need to unite against the terrible actions done by those overpowering leaders. Also, there should be oneness among the rebels. They should not disagree on the details of their plans to get rid of those tyrants.

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CURRICULUM VITAE

Ali Hasan Ali ALI was graduated from college of Education, English Language department of University of Tikrit. He had spent long times trying to complete his study in English literature in his country and abroad but he could not for many reasons beyond his physical and financial abilities. Finally, he is interested in reading and analyzing English literary works.