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Divergent in the Context of Dystopian Prose

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Z á s a d y p r o v y p r a c o v á n í :

Autorka se ve své práci zaměří na nedávný román *Divergence* Veronici Roth. V úvodní části se pokusí vymezit proměnlivé a konstantní rysy tohoto druhu prózy s možným přesahem do specifčnosti období, ve kterých vybraná díla (1984, *Brave New World*, aj.) vznikala. Na tomto základě vypracuje analýzu románu *Divergent* s důrazem na atributy děje, místa děje, postav, společenského uspořádání zobrazované společnosti a technologie s cílem vystopovat způsoby, jakými se tento text řadí do tradice dystopické literatury. Práci završí kapitola, která z dílčích zjištění vyvodí obecnější závěry.

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Annotation

This paper analyzes the novel *Divergent* by Veronica Roth in relation to other traditional works of the dystopian genre. In the theoretical part, the genre will be defined. Next, the main features of the genre will be listed and explained. The practical part of this paper will focus on the analysis of *Divergent* in relation to other dystopian works. The goal of the analysis is to find the ways in which *Divergent* follows the dystopian tradition.

Keywords

dystopia, tradition, utopia, *Divergent*, *Brave New World*, 1984, Veronica Roth

Název

Divergence a tradice dystopického románu

Anotace

Tato práce analyzuje román *Divergent*, jehož autorkou je Veronica Roth. Analýza její knihy proběhne ve vztahu k jiným, tradičnějším dílům Dystopického žánru. V teoretické práci bude žánr definován a dále budou popsány jeho hlavní rysy. Praktická část práce se poté zaměří na analýzu *Divergent* ve snaze objevit způsoby, jakými se román řadí do tradice dystopického žánru.

Klíčová Slova

dystopie, tradice, utopie, *Divergent*, *Brave New World*, 1984, Veronica roth

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Introduction

The dystopian genre is not as well known as utopia. It is, however, closely connected not only to utopia but other subgenres similar to it as well. Dystopia projects the current society into the future, aiming to reveal possible negative outcomes of the way society is structured at the moment.

One of the recently published dystopian works that has been a subject of discussion of many critics as well as producers is *Divergent* written by Veronica Roth. The novel has attracted immense attention because of its rather contemporary approach to the dystopian genre. The society Roth created in *Divergent* differs from the traditional view of the dystopian genre which is presumably the reason for the discussion around it.

The purpose of the analysis that is performed in this paper is to examine the novel by Roth in an attempt to uncover the similarities or possible differences between the traditional view of dystopia and Roth's approach towards it.

The analysis is performed once the features of the dystopian genre have been listed and described properly. Each feature is introduced separately in relation to *Divergent* and two other dystopian works that are considered traditional, these being *1984* by George Orwell and *Brave New World* by Aldous Huxley.

The aim of the comparison of the three novels is to look for the typical features of dystopia and determine whether they are, in some form, present in *Divergent*.

The overall goal of this paper is to establish whether Roth follows the traditional theme of the dystopian genre and if so, to identify the features proving it. The search for the features should also lead to uncovering the ways in which Roth modified the genre.

1. Definition of Dystopia

This chapter focuses on defining the dystopian genre as well as other genres directly affecting it. It also provides a brief overview of the features of dystopia that will be analyzed in the analytical part of this paper. As most of these features are intertwined and difficult to define separately, their descriptions in the chapter appear in groups. The individual features are, therefore, listed at the end of the chapter to avoid confusion.

Defining the dystopian genre is a task that is not as easy as it might seem. The reason why it is so difficult to define is that dystopia is very similar to other genres. As Gregory Claeys states in *The Cambridge Companion to Utopian Literature*, utopia started as a lexical neologism that has been changing its meaning over time. He also claims that it has been used as a root to form new words such as dystopia, anti-utopia or eutopia,¹ all of which will be addressed in this chapter. The statement by Claeys saying utopia started as a lexical neologism is supported by Ruth Levitas in whose opinion utopia as a genre did not emerge before 1960s and all works written before that time are not true utopias.² Both their opinions show that utopia is a term difficult to define because it was not originally related to literature. The idea has only recently become an actual genre, as stated by Levitas.

However, as most of these subgenres stem from utopia, it is necessary to at least attempt to define it before addressing them. In *Scraps Of The Untainted Sky*, Thomas Moylan defines utopia as “a non-existent society described in considerable detail and normally located in time and space”³ While Moylan provides a definition that is very general, Claeys on the other hand defines utopia in more detail: “a fiction [sic] that invites readers to experience vicariously an alternative reality that critiques theirs by opening intellectual and emotional spaces that encourage readers to perceive the realities and potentialities of their cultures in new ways.”⁴

Although the views of the two authors differ slightly, their general message can be summarized to define utopia as a fictional world created on the basis of the current one that is supposed to be a much better version of it.

¹ Gregory Claeys, *The Cambridge Companion to Utopian Literature* (Cambridge: Cambridge University Press, 2010), 3.

² Ruth Levitas, *The Concept of Utopia* (Oxfordshire: Peter Lang Ltd., 2011), 11.

³ Thomas Moylan, *Scraps Of The Untainted Sky: Science Fiction, Utopia, Dystopia* (New York: Routledge, 2018), 74.

⁴ Claeys, *The Cambridge Companion*, 79.

Utopia is therefore the core from which other similar genres emerged. One of them, dystopia, is the one this paper focuses on. In his book, Claeys quotes John Stuart Mill who compares utopia to dystopia and uncovers the connection between the two genres, saying that “if utopia was commonly seen as ‘too good to be practicable’ [sic], then dystopia was ‘too bad to be practicable’”⁵ The relation of dystopia to utopia could then be summarized by declaring that while utopia depicts a positive image of the future, dystopia does the opposite, picturing a negative future possibility.

Although the importance of utopia in relation to dystopia cannot be overlooked, a genre that is exceedingly similar to dystopia and is, in fact, sometimes mistaken for it, is anti-utopia. According to Claeys, dystopia has developed from the combination of anti-utopia and utopia.⁶ Because of this, anti-utopia and dystopia are sometimes used as synonyms when referring to works. It would seem that they, indeed, are, because one has evolved from the other. That is why authors do pay attention to the similarities between dystopia and anti-utopia by describing their differences. Claeys claims that anti-utopia is about disbelief with its goal being to ridicule utopia while dystopia is, as mentioned before, about portraying a negative picture of society.⁷ His view of the interchangeability of the two terms points to a direction of anti-utopia and dystopia being too different. The contrast in the messages each genre is supposed to deliver prevents them from serving as synonyms. He, however, agrees that the two genres can be used together in contrast to utopia and eutopia, as they both provide a negative picture of a community while utopia and eutopia depict a positive one.⁸

Besides Claeys and his opinion on the interchangeability of dystopia and anti-utopia, there are other authors speculating not about the two genres and their similarities, but about their meaning in general. In a book by Tom Moylan and Raffaella Baccolini, another author is quoted who claims that the term anti-utopia should only be reserved for works that are directed against the utopian thought.⁹ This is an unexpected approach towards the two genres, however, in *Scraps Of The Untainted Sky*, the same quote is mentioned.¹⁰ The question of what dystopia and anti-utopia mean in relation to each other is therefore discussed in multiple

⁵ Claeys, *The Cambridge Companion*, 16.

⁶ Claeys, *The Cambridge Companion*, 17.

⁷ Claeys, *The Cambridge Companion*, 16.

⁸ Claeys, *The Cambridge Companion*, 107.

⁹ Tom Moylan and Raffaella Baccolini, *Dark Horizons: Science Fiction and the Dystopian Imagination* (New York: Routledge, 2003), 5,

<https://www.amazon.com/Dark-Horizons-Science-Dystopian-Imagination/dp/0415966140>.

¹⁰ Moylan, *Scraps Of The Untainted Sky*, 72.

works with the outcome being that the two genres differ and cannot be used as synonyms. Contrary to that, multiple authors agree with the statement that anti-utopia could be used as a term superior to dystopia.

Another subgenre of utopia that is connected to dystopia is called eutopia. Claeys defines eutopia as “the positive utopia”¹¹ and claims that it also has dystopic elements.¹² It has been mentioned previously that utopia is a depiction of a positive society. In relation to that, the definition of eutopia provided by Claeys fails in properly describing eutopias goal. In order to provide a proper definition of the genre, another source must be used. A dictionary entry for eutopia describes the genre as “a place in which human society, natural conditions, etc., are so ideally perfect that there is complete contentment.”¹³ Eutopia is therefore a depiction of a perfect society. The reason eutopia is connected to dystopia is that they are opposites. Claeys explains their relation through social classes. In his opinion, the division between classes leads to the rich class living in a eutopia while poor live in a dystopian world.¹⁴ Because of that, eutopia plays a significant role in relation to dystopia. Further supporting Claeys is Moylans *Dark Horizons* in which Moylan quotes another author claiming that some new works might be considered both eutopias and dystopias.¹⁵ As a conclusion, it appears that the border between what is dystopia and what can be considered a eutopia has been thin for some time and has been becoming even thinner, almost disappearing in the newest works.

As the relation of the genre to the other, similar subgenres has been illustrated enough, the next step is to explain what dystopia as a genre means. According to Claeys,

Literary dystopia utilizes the narrative devices of literary utopia, incorp-orating [sic] into its logic the principles of euchronia (i.e., imagining what the same place – the place where the utopist lives – will be like in another time – the future), but predicts that things will turn out badly; it is thus essentially pessimistic in its presentation of projective images.¹⁶

Once again, dystopia is used together with another term. This time talking about euchronia. According to education dictionary, euchronia is, just as eutopia, a time of perfect

¹¹ Claeys, *The Cambridge Companion*, 135.

¹² Claeys, *The Cambridge Companion*, 107.

¹³ Eutopia, *Dictionary.com*, retrieved from <https://www.dictionary.com/browse/eutopia>.

¹⁴ Claeys, *The Cambridge Companion*, 265.

¹⁵ Moylan et al., *Dark Horizons*, 3.

¹⁶ Claeys, *The Cambridge Companion*, 17.

stability, summarized as a utopian era.¹⁷ Claeys therefore describes dystopia as a future time with pessimistic elements. On the other hand, Moylan states that “dystopia expresses a simple refusal of modern society.”¹⁸ While Claeys puts emphasis on the fact that dystopias take place in the future, Moylan omits such a fact, only focusing on the purpose of the genre. However, both their claims in fact define dystopia very similarly. Claeys and Moylan agree on the fact that dystopia is a depiction of the current society pictured in a pessimistic or negative way.

¹⁷ Euchronia, *Dictionary*, retrieved from <http://dictionary.education/english/dictionary/euchronia>.

¹⁸ Moylan, *Scraps Of The Untainted Sky*, xii.

2. Main Features of Dystopia

A very important feature of dystopia that will be discussed in the analytical part of this paper is the theme of unification. Speaking about the topic is Claey's together with Lederer. In *Dystopia: A Natural History*, Claey's explains unity by referring to a specific dystopian work, reaching the conclusion that "Unity, order, and homogeneity thus prevail at the cost of individuality and diversity."¹⁹ Later in his book, he also mentions Lederer's view of unity, coming to the conclusion that Lederer "portrays the emotional strength of the crowd as greatly magnified when other groups into which it might have been dissolved have been eradicated by totalitarian regimes. The power lies in numbers, and in the vaunted fictitious unity they exhibit."²⁰ Both authors describe unity as an essential part of the dystopian genre. On the one hand, Claey's perceives unity as something that takes individuality away. On the other hand, Lederer sees unity as a force supporting totality. Furthermore, in an article by Robert Resch, Orwell's attitudes towards unity are discussed. According to the article, Orwell did not like the "inhumane collectivism" of totalitarian regimes which inspired him to create the dystopian world of *1984*.²¹

The question of unity is, therefore, associated with totality. Multiple dystopias are based on a totalitarian regime, *1984* being one example of it. According to Moylan, not only dystopia but also utopia as well as anti-utopia is bound to lead to a totalitarian rule. He adds that the cause for this is the fact that utopia and its subgenres all have in common the need to create a better society which is impossible without force.²² His arguments correspond with the previously mentioned ideas of Lederer who mentions totalitarian regimes as well as Resch. As the argument about totality playing a role in dystopia is also supported by a claim from an author of a dystopian work, George Orwell, it is safe to say that totality and unity are intertwined.

Connected to unity is also the idea of community and the illusion of beehive. However, as the importance of community is extremely difficult to demonstrate without analysing an actual dystopian work, it will be described in detail in the analytical part of this

¹⁹ Gregory Claey's, *Dystopia: A Natural History* (Oxford: Oxford University Press, 2017), 7.

²⁰ Claey's, *Dystopia: A Natural History*, 29.

²¹ Robert Paul Resch, "Utopia, Dystopia, and the Middle Class in George Orwell's Nineteen Eighty-Four," *Boundary 2* Vol. 24, no. 1 (Spring 1997): 141-142, www.jstor.org/stable/303755

²² Moylan, *Scraps Of The Untainted Sky*, 135.

paper. As to the illusion of beehive, its relevance to dystopia is associated with the idea of borders. The illusion of beehive is created using those borders. A definition of beehive or, as it is called in this case, hive-mind, taken from *The Science Fiction Encyclopedia* says that it is often used in science fiction when referring to a situation in which minds are linked so that the community becomes more important than the individual.²³ Although the definition only addresses the science fiction genre, beehive can be observed in other genres as well. In an article from *The Journal of General Education*, beehive is addressed in relation to dystopia together with what the authors consider its purpose in the dystopian genre. In their opinion, it is closely connected to general restriction of movement and containment present in dystopias.²⁴ However, the relevance of the beehive is, just as with the relevance of the community, difficult to define on its own, therefore it will be addressed in detail in the analytical part of this paper. To summarize this paragraph, the concept of beehive, border and restricted movement is a topic too complicated to put simply. It will therefore be discussed later in the paper.

Another reappearing theme that is typical for dystopias is the persistence of hope. Firstly, Moylan in *Scraps Of The Untainted Sky* claims that “In some form, a utopian horizon, or at the very least a scrap of hope, appears within the militant dystopia.”²⁵ He is not the only one mentioning the presence of hope in dystopias. Claeys also speaks about hope in dystopia, stating that if a dystopia does not provide any hope for the world to improve or to prevent the dystopia, it fails in its mission as a genre.²⁶ Both of them, therefore, consider room for hope an important part of dystopia. It is interesting that each of them, in their publications, mentions that at least a glimmer or a scrap of hope needs to appear. Their message is that hope is necessary in dystopias but does not need to be too obvious. As long as the reader recognizes it, it is enough.

The part of the book where Claeys presents the importance of hope in the dystopian genre also connects hope to the overall mission of dystopias. According to him, the purpose of dystopia is to make the reader realize that although creating a perfect society is impossible, it does not mean that people should give up on trying to improve it.²⁷ The fact that dystopias

²³ Peter Nicholls, *The Science Fiction Encyclopedia* (New York: Doubleday & Company, Inc., 1979), 287.

²⁴ Thomas P. Dunn, Richard D. Erlich, “A Vision of Dystopia: Beehives and Mechanization,” *The Journal of General Education* 33, no. 1 (1981): 49, <https://www.jstor.org/stable/27796838>.

²⁵ Moylan, *Scraps Of The Untainted Sky*, xiii.

²⁶ Claeys, *The Cambridge Companion*, 17.

²⁷ Claeys, *The Cambridge Companion*, 17.

are supposed to provide people with reasons to continue trying to create a better world is related to the individuals who exist in the story. Claeys claims that the narrative is focused on the journey of the traveller.²⁸ By the traveller, he has the main protagonist of a dystopian work in mind. The purpose of the main protagonist in general is usually to provide the reader with a story, familiarizing them with the world depicted in the book. In dystopias, according to Claeys, the purpose of the protagonist is to challenge the system and bring its flaws to light.²⁹ This is an example of the individualism that has been mentioned at the beginning of this chapter. Individuals differ from the rest of the unity and therefore, as stated by Claeys, stand at the center of the story which is built around them and their attempts to challenge the flaws of the system. Supporting the idea of the individuals role is Thomas Dunn together with Richard Erlich who also consider the individual as a force around which the story is built. At that moment, they also return to the topic of restrictions with which, as they say, the protagonist personally comes in contact in most dystopian works.³⁰

Dystopias also involve the topic of history. In *Modern Literary Theory*, Patricia Waugh and Philip Rice talk about history in relation to literature in general. They argue that the relationship of literature and history is exceptional as they affect each other greatly.³¹ The connection of dystopia to history is undeniable. As mentioned earlier, dystopia emerges when the current society is forwarded into the future with the goal to predict a possible negative outcome of today's society. According to Claeys, some people live in the utopias of the past which have since become dystopias as the flaws have been uncovered.³² Human history therefore plays an important role in defining the dystopian genre as many dystopias are based on the images of the past or the present situation in the world.

Lastly, It is necessary to mention the connection of dystopia to other genres that are not subgenres of utopia. A genre that is sometimes confused with dystopia is science fiction. James Gunn and Matthew Candelaria define the science fiction genre in their book, saying that it is a branch of literature that deals with how the changes in the world affect people. They also claim that it is usually projected into the past or the present.³³ Already, the

²⁸ Claeys, *The Cambridge Companion*, 16.

²⁹ Claeys, *The Cambridge Companion*, 109.

³⁰ Dunn, Erlich, "A Vision of Dystopia: Beehives and Mechanization," 49.

³¹ Philip Rice, Patricia Waugh, *Modern Literary theory: A Reader* (New York: Oxford University Press, 2001), 134.

³² Claeys, *The Cambridge Companion*, 108.

³³ James Gunn, Matthew Candelaria, *Speculations on Speculation: Theories of Science Fiction* (Oxford: Scarecrow Press Inc., 2005), 6.

connection to dystopia is visible from their definition. Science fiction projects the world into a different time period, just as dystopia does. Moreover, it is focused on the impact of the world on people, which is similar to the previously mentioned goal dystopia has. While dystopia depicts an idea of future society supposed to highlight its flaws, science fiction sets a goal to predict how the change of the world might affect people in the future. Supporting Gunn and Candelaria is Claeys, who says in his book *The Cambridge Companion to Utopian Literature* that dystopias that use scientific or technological advancements in their stories have been confused with science fiction multiple times before.³⁴ Science fiction is therefore a genre closely connected with dystopia. Both of them are focused on the current world and projecting into a different timeline, therefore are oftentimes confused. Further supporting the claims about their similarity is also the fact that some of the sources used in this paper deal with science fiction together with utopia or dystopia, discussing both genres in relation to each other.

To summarize this chapter, it is safe to say that the complexity of the dystopian genre makes it difficult to define. Its connection to utopia and other utopian subgenres requires dystopia to be described in relation to them in order for the reader to properly understand the genre. The main features of dystopia that have been mentioned in this part of the paper are the theme of unification which is associated with the importance of community in dystopias. As community and unity are difficult to maintain and stress in the dystopian genre, they are achieved through the means of totality and containment which also creates the illusion of a beehive. Other important features of dystopia, all of which will be analyzed in the analytical part of this paper, include the persistence of hope, the purpose of dystopia which is to deliver a message that people should always be trying to improve and individuality. Individuality is essential in dystopias as the individuals are used to deliver the message dystopia is trying to deliver. Lastly, the connection to history and the science fiction genre is discussed in order to avoid confusion should one of these topics appear in the analytical part. Other than the aspects of dystopia that are a part of this chapter, other less significant ones are analyzed later as they relate to the more symbolic features of the traditional dystopia and are necessary to be examined in order for the analysis to be complete.

³⁴ Claeys, *The Cambridge Companion*, 18.

3. Analysis of the Social Structure and Community in Dystopia

This chapter focuses on the social structure presented in the main sources of this paper and the theme of social control, both being an essential feature in many works of the dystopian genre. Further analyzed are the contrasting themes of enforced communal life and social division as well as the concept of Panopticon which is connected to social control. Each of the aforementioned topics is discussed in relation to the primary sources of this paper with the goal of comparing Veronica Roth's approach to dystopia with other traditional dystopian works.

3.1. Social Structure

Social structure is, as has been mentioned both in the introduction of this chapter and in the theoretical part of this paper, one of the features present in many works of the dystopian genre. Humans are used to living in a community. The importance of community to an individual is a topic that has been addressed multiple times in different studies. Dystopias bring community to the front and turn it into an essential part of life. This statement can be backed up by analyzing the primary sources of this paper.

In *Divergent*, the society is divided into five factions, each serving a specific purpose in order to maintain peace in the world. Should a person not fit in a faction, they are cast out and prevented from interacting with the rest of the community as much as possible. Being cast out and therefore becoming factionless is feared by the community. As the main protagonist of the book herself stated, "To live factionless is not just to live in poverty and discomfort; it is to live divorced from society, separated from the most important thing in life: community."

³⁵ Furthermore, the World State's motto in *Brave New World* is Community, Identity, stability.³⁶ These facts only prove that community is one of the main focuses of dystopias.

The reason community is at the centre of dystopian works stems from the purpose of the genre. As has been said in the theoretical part of the paper, the purpose of dystopia is to deliver a message that although people are not perfect, they should not stop attempting to

³⁵ Veronica Roth, *Divergent* (New York City: HarperCollins, 2011), 13, <https://www.tyrone.k12.pa.us/site/handlers/filedownload.ashx?moduleinstanceid=2789&dataid=3192&FileName=Divergent.pdf>.

³⁶ Aldous Huxley, *Brave New World* (New York: Harper Perennial, 1998), 5, <http://www.idph.com.br/conteudos/ebooks/BraveNewWorld.pdf>.

improve themselves. This message is partially delivered by picturing the future of the current society. Dystopias target specific qualities of the society and create a world based on these qualities in an attempt to discover possible negative outcomes that might emerge in the future. In a journal article presenting students with a guide on how to properly create a dystopia, Richard Lederer advocates to “Project a currently outstanding social trend into the future, not a human foible, such as greed, but a social direction you feel may end unhappily.”³⁷ By creating a world based on Lederer’s advice, possible negative outcomes may be discovered, showing the reader how easily a trend can turn from a positive feature of life to a negative one.

It has, therefore, been established that community is the main focus of the genre. Each author, however, approaches community in a slightly different way while still keeping it at the centre of their work. As mentioned earlier, the society in *Divergent* is divided into factions in order to maintain peace. Each of the factions considers one specific human quality as the most essential, creating a type of religion rooting from this quality. In total, five factions exist in the world of *Divergent*. Dauntless rely on their bravery, Amity consider kindness the most valuable human quality, Erudite are proud of their intelligence and human ability to learn, Abnegation believe that working selflessly for others is the path to happiness and lastly, Candor are honest in every situation. When children reach the age of 16, they undergo the aptitude test which rules out four of the factions so that they learn which faction is most suited for them.³⁸ The choice, however, is up to them. As the main protagonist of *Divergent* says, “It’s my choice now, no matter what the test says.”³⁹ Although their choice relies solely on the members themselves, it is important to choose wisely. If a person fails to prove to the faction the choose that they belong there, they become factionless which will be addressed later.

Another approach to the community and the social structure in dystopias could be observed in *Brave New World* by Aldous Huxley. While in *Divergent*, community is divided in order to maintain peace in the world, Huxley’s world is created so that it holds tightly together. This ideal world, however, comes at a cost. Humans are genetically modified so that no matter how inferior their job might be, they enjoy working for the community. As quoted

³⁷ Richard Lederer, “Shaping the Dystopian Nightmare,” *The English Journal* 56, no. 8 (1967): 1132, <https://www.jstor.org/stable/811619>.

³⁸ Roth, *Divergent*, 7.

³⁹ Roth, *Divergent*, 14.

in the book multiple times, “Every one belongs to every one else.”⁴⁰ This particular quote demonstrates the difference in how the society’s structure is portrayed in the two books. On one hand, the society of *Divergent* is divided into factions so that any conflict can be prevented while on the other hand, Huxley built the society of *Brave New World* around the idea that everyone needs to be a part of it. It is, however, nearly impossible to create a strong, united community without sacrifices. The most significant sacrifice of the people in *Brave New World* are feelings. As stated in the book,

civilization has absolutely no need of nobility or heroism. These things are symptoms of political inefficiency. In a properly organized society like ours, nobody has any opportunities for being noble or heroic. Conditions have got to be thoroughly unstable before the occasion can arise. Where there are wars, where there are divided allegiances, where there are temptations to be resisted, objects of love to be fought for or defended—there, obviously, nobility and heroism have some sense. But there aren’t any wars nowadays. The greatest care is taken to prevent you from loving any one too much.⁴¹

According to the quote, the sense of heroism stems from the feelings of love. Therefore, by eliminating feelings in general, the community stays united with no reason to resist the system. The quote not only describes the sacrifices people are unconsciously making, but also the way they perceive community. Citizens of the World State, as the planet is called in the book, agree that they can only live in peace if the world is united. The unification of community has already been mentioned in multiple studies and other papers. For example, in an article from the journal *American Art*, Vivien Greene states:

For example, French utopian socialist Charles Fourier theorized a visionary model of community that would reorganize labor and refashion basic work practice from a dehumanising or isolating experience into a communal effort that emphasized a shared work ethic and aesthetically physically rewarding environment.⁴²

⁴⁰ Huxley, *Brave New World*, 29.

⁴¹ Huxley, *Brave New World*, 161.

⁴² Vivien Greene, “Utopia/Dystopia,” *American Art* 25, no. 2 (2011): 3, <https://www.jstor.org/stable/10.1086/661960>.

Breaking this statement down helps uncover the similarity between *Brave New World* and the aforementioned model of community. The humans in *Brave New World* are fashioned so that they enjoy working. Precisely crafted in laboratories to have preferences such as working in a warm environment, they lose the chance to choose their profession, yet enjoy what they are supposed to do in order to contribute to the society. Their reward is the ability to “Take a holiday from reality whenever you like, and come back without so much as a headache or a mythology.”⁴³ The word holiday refers to SOMA, a drug provided to people on a regular basis.

An approach to social structure similar to that of *Brave New World* can be observed in the novel *1984* written by George Orwell. In this book, people are also encouraged to engage in communal activities and to spend extensive amounts of time with others. The community, however, holds together on the basis of force, meaning that the people are constantly under surveillance. In order to keep peace in the world and make sure people don’t rise up against the leaders, all citizens are constantly being watched by what is called the Thought Police and reminded daily about the fact. A saying frequently used in the book proves such a claim: “BIG BROTHER IS WATCHING YOU.”⁴⁴ While the previously provided examples display people who are genetically altered to stay satisfied or approve of the way of life set in the world, Oceania in *1984* forces its ideology onto the citizens. The concept of staying together remains, however, humans are forced to obey the rules and participate in the special events set out by the Government. At first glance, the way community is portrayed in the book might seem very different from the two examples provided earlier, but by examining it closely, it is rather easy to notice the similarities between the three. Even though the community in *1984* is held together with force, it is merely a different approach to altering the community. In *Brave New World*, the government alters the people on the physical level while in *1984*, people’s minds are being altered so that they do not rise up against the government. The previous statement saying people’s minds are being altered isn’t, however, completely accurate as rather than being altered, they are being monitored. It is practically impossible to act without being monitored as the top priority of the so-called Thought Police is to discover any signs of not loving the aforementioned Big Brother or having any thoughts that do not correspond with

⁴³ Huxley, *Brave New World*, 37.

⁴⁴ George Orwell, *1984* (London: Secker and Warburg, 1949), 4, <https://www.planetebook.com/free-ebooks/1984.pdf>.

the government's ideals. The main protagonist of *1984*, Winston, described how inevitable the Thought Police is:

Whether he wrote DOWN WITH BIG BROTHER, or whether he refrained from writing it, made no difference. Whether he went on with the diary, or whether he did not go on with it, made no difference. The Thought Police would get him just the same. He had committed—would still have committed, even if he had never set pen to paper—the essential crime that contained all others in itself. Thoughtcrime, they called it. Thoughtcrime was not a thing that could be concealed for ever. You might dodge successfully for a while, even for years, but sooner or later they were bound to get you.⁴⁵

In relation to the theoretical part where the idea of totality stood as one of the main features of the dystopian genre, *1984* is an ideal example of this idea of totality being implemented in an actual work.

Judging by what has been said so far, it is safe to say that communal life also plays an important role in dystopias. All novels describe events when the community comes together no matter the circumstances. The purpose of special events set out by the government is to control the people, giving them no space to develop a personality of their own. In *Divergent*, the most important event of all is the day of the Choosing Ceremony when teenagers choose their factions with the help of the results of their aptitude tests. According to its description in chapter five, it is the time when all factions gather in one place without conflicts, only to welcome their new members.⁴⁶ *Divergent* is, however, not the ideal example of this feature as the people in Chicago actually try not to make unnecessary contact in order to prevent conflict.

On the other hand, both *Brave New World* and *1984* show signs of enforced communal life. In *Brave New World*, it is considered odd to spend time alone not only by the government, but also by its inhabitants.⁴⁷ The ideal day ends with a group of people playing golf together and with no private time. All activities are attended in masses and therefore the gathering place ends up crowded. *1984* is written so that the reader can feel the atmosphere

⁴⁵ Orwell, *1984*, 24.

⁴⁶ Roth, *Divergent*, 20.

⁴⁷ Huxley, *Brave New World*, 30.

coming from the situations. Each event is crowded with people who come to enjoy the collective activity focused on praising the Big Brother, the one who sees everything. The reason people come is not to spend time with others, but to praise the Big Brother. One of the collective events praising Big Brother is the Two Minutes of Hate which Winston attends. The event ends with a “rhythmical chant of B-B [Big Brother].”⁴⁸ It is not difficult to see the difference between the two books. While the people in *Brave New World* enjoy collective activities in order to socialize, the citizens of Oceania attend such activities or events exclusively to praise the one they consider their leader. Communal activities are, however, still considered vital for the community no matter what the reasons for attending the events are.

3.2. Social Division

After referring to earlier parts of the chapter, one could think that the social structure in *Divergent* differs radically from the ones portrayed in the other two books mentioned. The social structure is, however, more comparable than it seems. Even though *Brave New World* and *1984* are both built around the idea of a united society and consider the community extremely important, the theme of social division is still present in all of them. Social division, as described in *The Cambridge Companion to Utopian Literature*, serves a purpose in dystopias:

The most obvious impact of nineteenth-century reality on literary imagery of this sort was the lesson of social division: the notion that bad places were for the abandonment of the poor, while the rich and privileged could and would build exclusive eutopian microcosms. In naturalistic and speculative fiction alike, eutopia and dystopia often side by side, as two sides of the same coin, the eutopia of the few being built at the expense of the dystopia of the many.⁴⁹

As the impact of reality on dystopian works is not the topic of this paper, the part of the aforementioned quote focused on it [the impact of reality on the genre] will not be taken into consideration. In order to properly understand the quote, it is necessary to analyze it in relation to the primary sources of this paper. To set an example, there is a social group named

⁴⁸ Orwell, *1984*, 21.

⁴⁹ Claeys, *The Cambridge Companion*, 263.

The Inner Party in *1984*. A group of people with specific privileges perceived as very luxurious by other people. One level under The Inner Party, there exists The Outer Party, followed by the proles who are considered the lowest social group and are provided with nothing more than what is necessary for them to survive. Some of the privileges of The Inner Party mentioned in the book include, among others, a large flat, better texture of clothes and better quality of food and tobacco.⁵⁰ The members of The Inner Party in this case serve as an example of the rich and privileged while the proles represent the poor.

Another example of this everlasting ‘eutopia of the few’ and ‘dystopia of the many’ can be observed in *Brave New World*. In this case, however, a rather different approach is taken, the connection to the quote being indirect. A community of so-called savages is present in the book. The people of this [savage] community are treated differently because they live a seemingly peculiar life, meaning that children are born traditionally as opposed to the previously mentioned way of breeding people in laboratories and they do not have access to SOMA.⁵¹ At first glance, the [savage] community seems to only represent a different lifestyle. However, as implied in the book, this community is treated as an exhibit of how unpleasant life was before the civilized community was created, hence the word savages. In a conversation between two characters of the book, a Director mentions visiting a Savage Reservation during their summer holiday, further supporting the claim that savages are not considered equals to people of the civilized world.⁵² It could therefore be stated that even though the portrayal of eutopia versus dystopia is not clearly visible, similarities still exist. In other words, the creation of the civilization which is seemingly perfect resulted in the creation of a social group living in poor conditions. It is therefore safe to say that signs of social division appear in *Brave New World*.

Perhaps the clearest example of social division in dystopia is present in *Divergent*. Division is considered necessary in order to keep peace in the world, therefore it is not difficult to find the connection to the quote mentioned earlier in the chapter. The members of the factions are, in this case, the ‘rich and privileged’ as they have access not only to life necessities [e.g. food and water] but are also able to enjoy entertainment. One example of the type of entertainment factions have the privilege to enjoy is a game of capture the flag

⁵⁰ Orwell, *1984*, 242.

⁵¹ Huxley, *Brave New World*, 69.

⁵² Huxley, *Brave New World*, 65.

described in chapter twelve of *Divergent*.⁵³ It might seem that there is no group that could represent the poor people who have to suffer while others enjoy their lives, but the opposite is true. It has previously been mentioned that those who do not fit in any faction end up being factionless. The factionless live on the streets, have no direct access to food and are forced to live in poverty, as described by the main protagonist of *Divergent*:

This is where the factionless live. Because they failed to complete initiation into whatever faction they chose, they live in poverty, doing the work no one else wants to do. They are janitors and construction workers and garbage collectors; they make fabric and operate trains and drive buses. In return for their work they get food and clothing, but, as my mother says, not enough of either.⁵⁴

The factionless could, therefore, represent the poor mentioned in the quote.

The theme of social division thus appears in each of the works analyzed in this paper. On the one hand, *Divergent* provides a clear example of social division with no attempt to hide the fact that the community is divided while on the other hand, the community of *1984* and *Brave New World* maintains an illusion of unity while still being divided into social groups. At this point, the connection of dystopia and eutopia is clearly visible, demonstrating the interconnectedness of utopian subgenres.

3.2. Social Control

It has already been established that social structure is extremely important in dystopias and serves as a means to keep peace in the world. However, it is not enough by itself with another distinctive feature of dystopian works providing support for social structure, this feature being social control. Social control is a consequence of the totality which is, in some form, present in most dystopias. The theme appears in dystopias because, as mentioned in the theoretical part of the paper, it is one of the main features of the dystopian genre. All members of the community are kept under surveillance as to prevent any crimes. According to Gregory Claeys, the need to control the community members might be coming from the desire to create a perfect society, as he states in his book: “the desire to create a much improved society in which human behaviour was dramatically superior to the norm implies an intrinsic drift

⁵³ Roth, *Divergent*, 58.

⁵⁴ Roth, *Divergent*, 15.

towards punitive methods of controlling behaviour which inexorably results in some form of police state.”⁵⁵ The controlling behaviour mentioned by Claeys takes a slightly different form in each dystopian work while still being present. This is supported by the fact that each of the primary sources displays features of social control.

Starting with the main source, the surveillance in *Divergent* is carried out on two levels. The first one consists of the members of each faction watching over other members, looking for signs of them not fitting in the faction. In a scene from the book, it is revealed that the leader of the Dauntless faction has been appointed as an observer, his priority being finding people who are different.⁵⁶ To understand the leader’s position, it is essential to know what ‘different’ in the world of *Divergent* means. As described by a character in *Divergent*, people whose personalities fit more than one faction are called divergent.⁵⁷ Divergence is very rare and is considered extremely dangerous because the divergent members of the community have special abilities, as stated in the book, “‘Among other things, you...you are someone who is aware, when they are in a simulation, that what they are experiencing is not real,’ she says. ‘Someone who can then manipulate the simulation or even shut it down.’”⁵⁸ The quote suggests that the simulations used to train new members of the factions are not supposed to be manipulated, therefore the ability to do so is considered undesirable. The previously mentioned scene in which a leader is appointed as an observer also suggests the presence of more leaders sharing the same task of finding divergent people.

The second level of surveillance used in *Divergent* is in the form of the aptitude tests and simulations. These simulations are always recorded and the records are kept so that the leaders can examine them and use them to look for signs of divergence. A dialogue between two leaders supports this claim: “‘Combat training shows you nothing. The simulations, however, reveal who the Divergent rebels are, if there are any, so we will have to examine the footage several times to be sure.’”⁵⁹ Social control in the main source is, therefore, hidden and only certain members are aware of it being present, making it more difficult for the divergent to not reveal their abilities as they may not be aware that they are different from the rest of the community. If a divergent person is discovered, they are disposed of. The majority of people

⁵⁵ Claeys, *The Cambridge Companion*, 108.

⁵⁶ Roth, *Divergent*, 114.

⁵⁷ Roth, *Divergent*, 14.

⁵⁸ Roth, *Divergent*, 107.

⁵⁹ Roth, *Divergent*, 114.

is convinced that violence is a matter of the past and that rumors about people being killed are nonsensical, one of them being the main protagonist. When warned about the danger, she claims: ““The leaders of the Dauntless wouldn’t kill me. People don’t do that. Not anymore. That’s the point of all this...all the factions.””⁶⁰ It is safe to say that her statement proves how naive most people in *Divergent* are and how far the leaders are willing to go in order to control the community.

Social control in *Brave New World* works similarly to that in *Divergent*. Members of the civilized world watch each other. As mentioned earlier in the chapter, people spend most of their time together either in groups enjoying communal activities or with a partner. Just spending most of one’s time with others has the potential to expose their secrets. In this case however, stepping out of the line and displaying a quality not commonly present in the community [such as human feelings] draws attention to the person who is different. To set an example, in a conversation between multiple women in *Brave New World*, it is mentioned that her spending evenings with only one man and not changing partners is not healthy for her:

“But seriously,” she said, “I really do think you ought to be careful. It’s such horribly bad form to go on and on like this with one man. At forty, or thirty-five, it wouldrl’t [sic] be so bad. But at your age, Lenina! No, it really won’t do. And you know how strongly the D.H.C. objects to anything intense or long-drawn. Four months of Henry Foster, without having another man-why, he’d be furious if he knew .”⁶¹

The quote not only shows how unnatural it is for people to spend time with only one partner but also how this ‘unnatural’ behaviour is perceived by others. Although not changing partners is considered strange, it is not as problematic as displaying emotions or a desire to be alone. The ones who do so are not accepted by the rest of the community at all. In the book, there is one example of a person who seems to require time alone. In the story, this man is completely cast out of the community and the majority of people refuse to interact with him. In a scene from the book, two women converse about the man. One of them discourages the other one from seeing him because of his bad reputation caused by his spending time alone

⁶⁰ Roth, *Divergent*, 107.

⁶¹ Huxley, *Brave New World*, 30.

rather than with others.⁶² Another instance in which two men express their unwillingness to communicate with the odd man appears in the book. In this case, the two men “rather pointedly turned their backs on Bernard Marx from the Psychology Bureau: averted themselves from that unsavoury reputation.”⁶³ Social control is, therefore, provided by the people themselves just as in *Divergent*. In this case, however, everyone serves as an observer and those who are different are not disposed of. They are kept away from the community by the community itself, thus forced to live a lonely life.

Perhaps the clearest example of social control is presented in *1984*. It has already been mentioned that the community in *1984* is controlled by the Big Brother and the Thought Police. The execution of control, however, differs slightly from the other two sources. As mentioned earlier, in *Divergent* and *Brave New World*, the oddity lies in people’s minds. Both their thoughts and personalities fall out of the norm. The same pattern can be observed in *1984*. However, unlike the observers in the other two works, the Thought Police is a government organization designed to control the thoughts of the people. In a quote previously used in this paper, it is mentioned that thought crime leads to certain death and that it is committed when one refuses to love Big Brother. Failure to adore Big Brother indicates not loving the government because, as described in the book, “In the Party histories, of course, Big Brother figured as the leader and guardian of the Revolution since its very earliest days.”

⁶⁴ The quote further supports a previous claim that Big Brother is viewed as the leader of Oceania. A person who saved people from life in poverty, someone who should be praised and adored. Because he figures as the leader in history, he also represents the government itself. The reason why the government is so strict in controlling people is the desire to create an improved society, as described by Gregory Claeys in an aforementioned quote.⁶⁵ Because the society in *1984* is already viewed as improved, it is fitting to slightly adjust the statement. The desire to create would then turn into a desire to keep or maintain, likely making the state more desperate to control the inhabitants. Social control is considered extremely important in this work, even more than in the other two sources of this paper. In a journal article, Vivien Greene claims that *1984* is “characterized by oppressive canons and the suffocation of

⁶² Huxley, *Brave New World*, 32.

⁶³ Huxley, *Brave New World*, 25.

⁶⁴ Orwell, *1984*, 45.

⁶⁵ Claeys, *The Cambridge Companion*, 108.

independent thought.”⁶⁶ The fact that she claims the book is ‘characterized’ by suffocation of thought puts even more emphasis on how significant the role of control is in *1984*.

3.3. The Concept of Panopticon

It is safe to say that social control is not only an important feature of all the primary sources of this paper, but is also executed similarly. In each of the books, observers of some kind exist that aim to watch other people’s behaviour. Apart from the observers that have been appointed to their positions, the inhabitants also keep an eye on each other and on themselves. In other words, everyone is aware of being under surveillance at least to some degree but at the same time, people never know when someone might be looking. The citizens therefore assume someone is always watching them, resulting in their performing actions that correspond to the rules of their society and being a decent citizen following the standard. This concept of self-control closely resembles the Panopticon, a concept created by an English philosopher Jeremy Bentham in 1791. Cambridge dictionary defines Panopticon as “a prison with cells (= rooms) arranged in a circle, so that the people in them can be seen at all times from the centre.”⁶⁷ It is especially relevant to the topic of constant surveillance because, as an article in *The Guardian* explains, “The people in the cells, however, aren’t able to see the watchman, and therefore have to assume that they are always under observation.”⁶⁸ *Brave New World* provides perhaps the clearest example of this behaviour. The man who enjoys spending time by himself that has been mentioned earlier adjusts his actions to fit the standard while in public, being cautious as to not reveal his true self. One instance of such adjustment appears in chapter five: “Feeling that it was time for him to do something, Bernard also jumped up and shouted: ‘I hear him; He’s coming.’ But it wasn’t true. He heard nothing and, for him, nobody was coming.”⁶⁹ Furthermore, in the main source of this paper, the protagonist mentions the need to control her actions to fit the standard multiple times. For example, during a lunch with her friends, she is asked about her results of the aptitude test. She is forced to lie to her friends in order to hide her secret of being divergent, almost failing to do

⁶⁶ Greene, “Utopia/Dystopia,” 2.

⁶⁷ Panopticon, *Cambridge English Dictionary*, Retrieved from <https://dictionary.cambridge.org/dictionary/english/panopticon>.

⁶⁸ Thomas McMullan, “What does the panopticon mean in the age of digital surveillance?,” *The Guardian*. July 23, 2015,

<https://www.theguardian.com/technology/2015/jul/23/panopticon-digital-surveillance-jeremy-bentham>.

⁶⁹ Huxley, *Brave New World*, 56.

so.⁷⁰ Multiple more examples resembling the concept of Panopticon could be provided from each of the works, suggesting that it is deeply rooted in the dystopian genre. Jerome E. Dobson and Peter F. Fisher say in their article about Panopticon that it has always been the utopian dream of some and hellish nightmare of others.⁷¹ Their claim supports the statement that Panopticon has always been a part of the dystopian genre.

To conclude the chapter, it is safe to say that community plays a significant role in dystopias. Roth's approach to community differs slightly from the traditional one, however, her novel still features all the aspects mentioned in the chapter, putting a slight twist on some of them while still following the tradition.

⁷⁰ Roth, *Divergent*, 82.

⁷¹ Jerome E. Dobson, Peter F. Fisher, "The Panopticon's Changing Geography," *Geographical Review* 97, no. 3 (2007): 307, <https://www.jstor.org/stable/30034174>.

4. Analyzing the Role of Individuals in Dystopia

The analysis performed in the previous chapter provides a picture of dystopia from the viewpoint of the community. However, while discussing the importance of community, a feature not previously mentioned in this paper appears multiple times. Each of the analyzed novels speaks about a person that does not follow the standard of the rest of the community. This chapter focuses on the role of these individuals that exist in the primary sources and their relation to both the community and the dystopian genre.

4.1. Individual as a Way to Challenge the System

The purpose of the preceding chapter is to prove that social structure and community are the main focus of the dystopian genre. It also pointed out some other features, proving their presence in these dystopian novels. The features that are not as significant but still considered the main aspects of dystopia are totality and unity. According to Gregory Claeys, the impact of dystopias on readers is supposed to be positive, leading the reader to “realize that all human beings have (and will always have) flaws, and so social improvement – rather than individual improvement – is the only way to ensure social and political happiness.”⁷² Claeys therefore stresses the importance of community and social improvement, providing support for the claim that community is, indeed, the main focus of dystopia. To properly deliver the message to the reader, the system of the world is challenged. That is where the individuals come to play. Their objective is to realize the flaws of the system and confront them. Claeys explains that a common theme of dystopias is:

the quasi-omnipotence of a mono-lithic, [sic] totalitarian state demanding and normally exacting complete obedi-ence [sic] from its citizens, challenged occasionally but usually ineffectually by vestigial individualism or systemic flaws, and relying upon scientific and technological advances to ensure social control.⁷³

⁷² Claeys, *The Cambridge Companion*, 17.

⁷³ Claeys, *The Cambridge Companion*, 109.

The individual not following the standard in *Divergent* is the main protagonist, Beatrice. When referring to her, however, the name Tris will be used because she changes her name as the story progresses. As some aforementioned quotes suggest, Tris is divergent. Struggling to conceal her secret, she lies to her friends as well as everyone else in order to protect herself from the observers. Tris belongs to a group of only few divergent people aware of divergence being dangerous. However, she is not actively trying to fight the system. Her only objective is to not be discovered. The fact that Tris does not challenge the system probably stems from her not understanding the reason why being divergent is dangerous, as she states in the book: “So Tori was right. Divergent is a dangerous thing to be. I just don’t know why, or even what it really means, still.”⁷⁴ Nonetheless, after discovering that the Erudite have created a serum supposed to brainwash the Dauntless so that they could take over the government along with the fact that the serum does not affect the divergent, Tris rises up against the Erudite.

From the description in the previous paragraph, it is clear that *Divergent* does not strictly follow the pattern of an individual fighting against the system. Instead, a power seeking group of people destroys the current order with the individual serving the purpose of saving the world from a potential threat of totality. In the book, a character discovers what they think might be war plans. Later in the story, every dauntless member is injected with a serum and Tris wakes up only to realize that “the entire faction is brain-dead, obedient, and trained to kill. Perfect soldiers.”⁷⁵ She then proceeds to fight against the Erudite in order to free the Dauntless members. *Divergent* puts a twist on the traditional theme by switching the roles of specific features. Instead of an individual attempting to challenge a totalitarian system, a group threatens the prevailing order with the individual putting effort into defending it.

Although the role of the individual in *Divergent* is not to fight the system but to preserve it, *Divergent* provides a fine example of people using scientific advances to ensure social control, as mentioned in the quote by Claeys. Erudite lead all scientific development in the world of *Divergent* and use this advantage to create the serum that enables them to control the Dauntless. Their plan is “the widespread manipulation of an entire faction and the

⁷⁴ Roth, *Divergent*, 78.

⁷⁵ Roth, *Divergent*, 171.

systematic murder of every political leader we have.”⁷⁶ Together with the plan to absorb other factions into the Dauntless army,⁷⁷ Erudite’s goal is to establish a totalitarian regime, further supporting the claim from the preceding paragraph.

On the other hand, the world of *1984* is under the rule of Big Brother, ensuring the obedience of every inhabitant using the thought police. *1984* therefore depicts a totalitarian regime with an individual, Winston, who has committed thought crime. Winston does not fight the regime nor does he seek its downfall. Rather than that, he rebels against the system by ignoring its rules, secretly meeting a woman as well as despising Big Brother.

However, science in *1984* is not present but rather suppressed. According to the narrator of *1984*, it happened “partly because of the impoverishment caused by a long series of wars and revolutions, partly because scientific and technical progress depended on the empirical habit of thought, which could not survive in a strictly regimented society.”⁷⁸ By eliminating science, the approach of *1984* towards the common theme of dystopias changes slightly. The individual challenging a totalitarian system prevails while control is secured through constant surveillance instead of scientific or technological progress. At the end of the book, Winston is thinking about his love for Big Brother. He had been tortured for rebelling against the regime, the torture resulting in him falling in love with Big Brother. In his final inner dialogue, he concludes: “But it was all right, everything was all right, the struggle was finished. He had won the victory over himself. He loved Big Brother.”⁷⁹ With his conclusion, *1984* follows the pattern of loss. Winston’s attempt to resist the system results in his being tortured and ultimately losing his fight against the regime.

While *Divergent* and *1984* only follow the common theme partially, *Brave New World* provides perhaps the most accurate picture of it. Bernard Marx, the main protagonist of the book as well as the man whose reputation suffers due to his dissimilarity, is an individual trying to challenge the system. It has already been discussed that people in *Brave New World* are created to enjoy their jobs, paying for such a privilege with their emotions. However, by losing emotions, one also loses the desire to feel them. Consequently, when an individual shows a desire to feel something emotionally, they are met with negative response, as has happened to Bernard. In a conversation with one of his partners, Bernard explains to her that

⁷⁶ Roth, *Divergent*, 176.

⁷⁷ Roth, *Divergent*, 176.

⁷⁸ Orwell, *1984*, 239.

⁷⁹ Orwell, *1984*, 376..

he wants to know what passion is, what it is to feel something strongly and is met with a simple I don't understand as a response.⁸⁰ However, being unable to share his feelings with anybody does not discourage him from talking about them in hopes of finding a person who would understand. It is not only the reason why others do not enjoy his company, but also the means he uses to fight against the system. Furthermore, the loss of the individual also appears in *Brave New World*. Bernard's punishment for fighting the system is, according to the book, a life on an island with other people like him. As a character states:

He's being sent to an island. That's to say, he's being sent to a place where he'll meet the most interesting set of men and women to be found anywhere in the world. All the people who, for one reason or another, have got too self-consciously individual to fit into community-life. All the people who aren't satisfied with orthodoxy, who've got independent ideas of their own. Every one, in a word, who's any one.⁸¹

Brave New World thus represents the common theme of dystopias defined by Claeys where an individual challenges the system created through the means of science and fails to accomplish his goal of changing it for what they consider the better.

4.2. The Importance of Hope in Dystopias

Even though it is common for individuals in dystopia to lose their battle against the order of the world they live in, it is important to leave space for hope. Hope is a topic that multiple authors pay attention to and consider extremely important for a dystopia to be complete. Some of these authors have been mentioned in the theoretical part. One of the mentioned authors was Claeys who claims that:

Dystopias that leave no room for hope do in fact fail in their mission. Their true vocation is to make man realize that, since it is impossible for him to build an ideal society, then he must be committed to the construction of a better one. The writers of dystopias that have been published in the last three decades, in particular, have tried to make it

⁸⁰ Huxley, *Brave New World*, 63.

⁸¹ Huxley, *Brave New World*, 155.

very clear to their readers that there is still a chance for humanity to escape, normally offering a glimmer [sic] of hope at the very end of the narrative.⁸²

The glimmer of hope Claeys speaks of usually appears as a result of the individuals fight. Firstly, *Divergent* concludes with a discussion between the divergent rebels and members of other factions who were able to survive the initial attack of the Dauntless army. The debate surrounds around the question “How will we conduct ourselves in this time of conflict as people who pursue peace?”⁸³ Tris is one of the people who helped others escape to safety, proving the individuals strength in dystopia. Although *Divergent* only tells a story of one individual, more of them are both mentioned and present in the book. The resistance is lead by these individuals with the previous quote claiming they are peace pursuers proving that there is still hope for humanity even at a time of war.

In *Brave New World*, on the other hand, the individuals pursue of change ends with him being sent away. Because of that, it might seem that *Brave New World* fails in providing hope for humanity. It is true that it is not clearly distinguishable from the story and only depends on the subjective view of the reader. In a conversation from the book, Bernard claims that “it might be possible to be an adult all the time.”⁸⁴ His claim implies that by removing feelings and relying on physical sensations, people stop worrying about the consequences of their actions, therefore becoming childish. Making mistakes and taking responsibility for them is an important human trait that the people in *Brave New World* lack, only living for pleasure as proven by their frequent partner changes mentioned in the previous chapter. It seems that for Bernard, people need to become actual adults with responsibilities in order for humanity to prosper again. As the people on the island he is sent to are all individuals with feelings, they represent the hope for humanity to once again live as complete humans.

Out of the three novels analyzed in this paper, *1984* is the only one that does not provide room for hope, ending with the regime untouched. Winston rebels against the system by rejecting to follow its rules. As mentioned earlier, he undergoes a series of torture after which he turns into a person feeling endless love for Big Brother, just as everyone else. Nothing about the world changes except the attitude of the main protagonist. In this case, the

⁸² Claeys, *The Cambridge Companion*, 17.

⁸³ Roth, *Divergent*, 207.

⁸⁴ Huxley, *Brave New World*, 63.

only hope might come from the readers subjective feeling that someone else like Winston exists. The book itself does not provide any room for hope.

Although the novel *1984* does not provide room for hope, as stated before, the reader is still able to find the smallest particle of it using their imagination. That is why none of the works, including *1984*, fail in their mission to deliver hope for a better future.

4.3. Borders as Tools for Ensuring Unity

Following the theme of preserving hope, another typical feature of dystopia emerges. In dystopias, a real or imaginary border around the setting where the story takes place usually exists. These borders are supposed to create an illusion of a beehive, which also called hive-mind in some cases, separating the dystopian community from the rest of the world. Both of these themes have been discussed in the theoretical part where it has been said that they are difficult to define without analyzing them in relation to a dystopian work. Here, the two will be thoroughly examined and described so that their connection to not only dystopia but also to each other is as clear as possible. Firstly, the illusion of hive-mind is described in *The Science Fiction Encyclopedia* as

The organizing principle of the community in those insect species of which the basic reproductive unit is the hive, organized around a single fertile female, the queen. The term is, however, applied rather loosely in many sf [i.e. Science Fiction] stories, sometimes referring to any situation in which minds are linked in such a way that the whole becomes dominant over the parts.⁸⁵

While the hive-mind is defined in relation to the science fiction genre in *The Science Fiction Encyclopedia*, it also applies to other genres including dystopia. At first glance, it might seem as there is no connection between borders and hive-mind. However, the opposite is true. Thomas P. Dunn and Richard D. Erlich state in their article about beehives that in dystopias, beehive is an essential condition of life. Any individual who resists the hive is destroyed. Hive is, in their opinion, a symbol for everything in social life that makes people feel helpless or insignificant and also the reason why dystopias put emphasis on containment and restricted movement.⁸⁶

⁸⁵ Nicholls, *The Science Fiction Encyclopedia*, 287.

⁸⁶ Dunn, Erlich, "A Vision of Dystopia: Beehives and Mechanization," 49.

After combining the definition from *The Science Fiction Encyclopedia* and the opinions of Erlich and Dunn, the connection becomes clearer. The border around the world or the city is supposed to make people inside feel less important than the community. Enclosing the space and containing the dystopian community in one place leads to the people tending to stay close to each other. They then surround their leaders as they believe that the leaders protect them from the dangers of the outside world. It is likely that the authors intention is to make the reader feel negative emotions while following the story of the main protagonist who, indeed, does feel insignificant and possibly helpless. Dystopian worlds are built around the idea of unity, the concept of beehives supporting such claim. However, the individuals not following the standard feel as if they were different, which they are, feeling the emotions mentioned by Dunn and Erlich. The goal of the analysis of border and hive-mind in relation to the primary sources of this paper is to uncover the purpose of borders as well as revealing the force which induces the individual's negative feelings of insignificance and helplessness.

Firstly, in *Divergent*, the city is surrounded by a fence that serves as the hive-mind border keeping the inhabitants safe. Tris comments on the fence circling the city in the first chapter of the book, saying that the Dauntless guard it.⁸⁷ She is unaware as to what dangers may lie behind the fence but believes that it's supposed to protect her. *Divergent* is, however, not an ideal example of the main protagonist feeling negative emotions due to being contained by borders, because Tris's feelings of frustration stem from her knowing she is in danger. When confronted by a leader who she thinks might discover her secret, she explains to the reader: "Fear prickles inside me, in my chest and in my head and in my hands. I feel like the word 'DIVERGENT' is branded on my forehead, and if he looks at me long enough, he'll be able to read it."⁸⁸ Roth, therefore, does not use the border as a tool to make both the reader and the main protagonist feel negative emotions. The purpose border serves in *Divergent* is solely to create the illusion of a beehive and keep the community unified.

In *Brave New World*, there is no clear indication of a border. The idea of separating the dystopian community from the rest of the world is executed in a slightly different manner. Instead of enclosing the world state, Savage Reservations exist. These reservations have been mentioned in the previous chapter where it has been established that the lifestyle inside them differs greatly from the lifestyle of the world state's inhabitants. *Brave New World* unifies the

⁸⁷ Roth, *Divergent*, 8.

⁸⁸ Roth, *Divergent*, 70.

community not by containing it but by showing the people an example of a way of living that is not the same as theirs, letting them decide which one they favor. Moreover, it takes a turn on the feelings of insignificance. Bernard is a person who understands feelings while being surrounded by a unified community that does not. He talks about his strong negative feelings multiple times in the book. To provide an example, after overhearing a discussion between two men, he is so upset with their lack of understanding emotions that he murmurs to himself “Idiots, swine!”⁸⁹ His exclamation Proves that Bernard feels helpless because he stands out, therefore unlike the border, it is the hive-mind illusion that serves as a means to induce negative feelings in *Brave New World*. In other words, the community is unified to such a degree that any individual’s attempt to resist the hive fails completely.

Lastly, three superstates exist in the world of *1984*, Oceania being the one the story takes place in. The other two states, Eastasia and Eurasia, represent places where life is difficult so that the community of Oceania believes to be under the protection of Big Brother. The leaders of Oceania use war as an instrument to threaten Oceania’s inhabitants which strengthens their love for their savior, Big Brother. According to Winston’s memory, “when Oceania was at war with one of these Powers it was generally at peace with the other.”⁹⁰ The sense of unity is exceptionally strong in *1984* because Big Brother is the guardian who protects the people from an actual threat. To comment on the force rendering Winston helpless, its root is perhaps the strength of the hive. The regime in *1984* is clearly totalitarian, therefore resisting it is futile as proven by Winston’s unfortunate fate at the end of the book, specifically his being tortured and converted.

4.4. Imprisonment as a Breaking Point in the Story

It has already been mentioned that according to Claey's, the system in dystopias is usually challenged by an individual who fails in his attempts to bring change upon the world.⁹¹ Although the ways in which individuals challenge the worlds in the primary sources of this paper have been discussed previously, Erlich and Dunn talk about a specific situation connected to borders and beehives that, as they claim, appears in most dystopias. In their article, they explain that because of the illusion of beehives and the containment, “so many

⁸⁹ Huxley, *Brave New World*, 38.

⁹⁰ Orwell, *1984*, 17.

⁹¹ Claey's, *The Cambridge Companion*, 109.

recent works, dystopian and pessimistic, have a central scene in which the protagonist is imprisoned, or bound, or allowed to walk free only on the condition of perpetual surveillance or control.”⁹²

Starting with the main source, *Divergent*, the search for such a situation ends at a moment when Tris visits her brother in the Erudite compound, of which he is a member, and is questioned as a result. The moment she is taken away to be questioned is described chapter twenty eight of *Divergent*. It is a moment when two Erudite men approach her and tell her to follow them.⁹³ As she has only entered a compound of a different faction, the situation might seem innocent enough, suggesting that the goal of the two men is to take Tris back to her factions headquarters. However, from the text, it is obvious that Tris feels threatened, asking herself questions related to self defense such as “What do you do if someone attacks you from behind?”⁹⁴ The men lead her to a woman who questions her loyalty to the Dauntless and suggests Tris might be hiding a secret. This situation is what Dunn and Erlich describe in their article. Its significance in the story is exceedingly high because it is a moment when Tris realizes not only that divergence is, indeed, dangerous but also the fact that someone suspects she might be divergent. Moreover, not long before Tris meets the Erudite woman, Eric, the leader of the Dauntless tells her “I should keep my eyes on you.”⁹⁵ To conclude, the moments in *Divergent* related to Tris being suspected of being divergent and put under surveillance serve an important role in the story. They lead to her understanding the danger and ultimately searching for proof of Erudite’s plans to create the mindless army that has been discussed previously.

Brave New World provides a different view of the situation when the protagonist is imprisoned, questioned or controlled. In the book, Bernard is not taken away and imprisoned right away. Instead, a leader visits him and informs him that he is going to be sent away which results in Bernard bursting into what could be called a desperate cry for the leader to change their mind. He exclaims: “Oh, please don’t send me to Iceland. I promise I’ll do what I ought to do. Give me another chance. Please give me another chance.”⁹⁶ While his punishment for attempting to change the world is imprisonment, he is not taken away

⁹² Dunn, Erlich, “A Vision of Dystopia: Beehives and Mechanization,” 49.

⁹³ Roth, *Divergent*, 147.

⁹⁴ Roth, *Divergent*, 147.

⁹⁵ Roth, *Divergent*, 70.

⁹⁶ Huxley, *Brave New World*, 154.

immediately and is allowed to prepare for leaving. Additionally, Bernard's fate is not to be kept in prison but rather to join a group of people who are similar to him. Although his punishment is not as severe as actual imprisonment, the moment he is notified of it still represents an exceptional breaking point in the story. He becomes an overly disturbing factor for the rest of the community because of his attempts to force people to feel emotions which leads to his being removed from the world state.

Perhaps the clearest example of the main protagonist being imprisoned and bound can be observed in *1984*. As stated earlier, Winston is taken away and tortured towards the end of the story. After being converted into a Big Brother-loving follower of the regime, he is freed. The purpose of his confinement is to 'fix' him. The torture leads to a change in his personality and, once again, serves as an important breaking point in the story.

In conclusion, the confinement of the main protagonists in the analyzed dystopian works represents a moment in which the approach of the leaders towards the protagonist changes. The protagonist becomes a threat to the system's stability and precautions need to be taken in order to protect the regime. Aside from threatening the stability, the fact that the individual resists the system also means challenging the strength of the hive which is considered undesirable.

4.5. The Theme of Destruction

The last topic involving individuals that this paper focuses on is the theme of destruction which appears in many dystopian works. According to Lederer, the cause of this destruction should be something that has been present in the story since the beginning. He specifically explains how to end the story: "If you plan to collapse your dys- topia [sic] with a bang or a whimper, the catastrophe should develop from the destructive seeds within the trend itself, not from some external, unforeseen force."⁹⁷ As the purpose of dystopias is to provide the reader with a picture of an undesirable community that might emerge in the future, destruction can be used as a means to put emphasis on the depicted world not being ideal. Because most themes in the novels have already been mentioned and this analysis would therefore primarily refer to previous parts of this paper, the theme will be discussed only briefly.

⁹⁷ Lederer, "Shaping the Dystopian Nightmare," 1133.

Firstly, *Divergent* does not end with destruction, but rather with chaos. The war Erudite starts is, indeed, a factor present in the story since the beginning. Moreover, the only resisting force at the end are the divergent members of the community together with the people who have been able to escape the Dauntless army. In this case, the individuals' role is to prevent any more damage being caused to the world. Although the world is not destroyed, the system does collapse, therefore the author of *Divergent* follows Lederer's advice partially.

In contrast with *Divergent*, *1984* and *Brave New World* both avoid the theme of destruction of the system. In *1984*, it is Winston's will that is broken, leaving him in a state where he only cares about Big Brother. Following the same pattern of the individual being the subject of destruction, Bernard is eliminated from the civilized world. He does not lose his life and is only sent away so that he does not threaten the system anymore.

The theme of destruction therefore appears in each novel. In one way or another, the systems flaws are uncovered and strongly emphasized through the means of the downfall of either the protagonist or the system as a whole. It is, therefore, safe to say that the theme plays an important role in delivering the message of dystopia which is to highlight the fact that society always has room for improvement.

To conclude the chapter, it is safe to say that the role individuals play in dystopias is essential for the story as they are responsible for bringing the system's flaws to the front and confronting them. Their presence enables the author to clearly point out the imperfections of the regime and suggest solutions by introducing a character who is able to see them and puts effort into fixing them.

Conclusion

From the analysis of multiple aspects of the dystopian genre performed in this paper, it is safe to say that *Divergent* does follow the standard of typical dystopian works.

Firstly, Roth chooses to adjust the social structure in her novel by picturing a community that is unified through division. While the other analyzed works put emphasis on unity, Roth suggests that human conflicts stem from personality differences, therefore she divides the community in her novel into factions of people whose personalities match, avoiding conflict as a result. Secondly, the execution of social control in *Divergent* also varies slightly from the established practice connected to the dystopian genre. While other authors mentioned in this paper put social control in plain sight, Roth hides it so that it is troublesome for the individuals to conceal their dissimilarity. Moreover, social control in *Divergent* does not exist to control, but rather to observe so that the divergent members are discovered.

Other than the community, individuals also play an important role in dystopia. *Divergent* is no exception, telling a story of a girl that differs from the rest of the community because her personality matches the ideals of multiple factions. The purpose of individuals in dystopias is to uncover the flaws of the system and challenge them, which Tris in *Divergent* does. Again, Roth chooses to put a twist on the theme by turning Tris into a character that saves people from a disaster instead of solely using her dissimilarity to challenge and point out the flaws of the system. While Roth adjusts most of the themes that have been mentioned so far, hope seems to be a topic she considers essential for dystopia as she makes sure to leave room for it. It is a topic that she stresses by creating a group of peace pursuers that provide hope for humanity in her story.

Another topic Roth makes sure to depict accurately in her novel is border. By putting an actual fence around the city, the illusion of beehive as well as the sense of unity is strengthened. Because of that, the members of the factions realize and appreciate every factions' role in the community. The attempt to put emphasis on unity is most likely the reason why she pictures the theme authentically, following the traditional scheme.

Imprisonment and questioning is, once again, approached uniquely in *Divergent*. Instead of imprisoning or isolating the main protagonist, Roth chooses to threaten her through the means of questioning. While the other two analyzed books either confine the individual

permanently or in order to convert them, in *Divergent*, Tris only faces a moment of realization when she finds out her life might be endangered.

Lastly, the world of *Divergent* faces actual destruction of the system, providing an exemplary picture of what destruction in dystopia means. The individual then joins a group that represents hope for the world to be saved, therefore her [Tris's] significance in the story is emphasized by the theme of destruction.

In conclusion, at first glance, Roth's approach to dystopia seems to differ greatly from the tradition, but after close inspection of her novel *Divergent*, it is clear that many features of the genre are present in her work. Her novel provides an example of dystopia with a slight twist, bringing the hidden elements of other writings of the genre to the front while hiding the ones emphasised by other authors. It seems as though her choice of themes that, in her opinion, deserve to be pictured accurately depends on her view of dystopia. Roth builds her dystopian world around those themes that she considers the most essential, putting a twist on the other ones. Her approach results in a unique depiction of dystopia without omitting the features that are considered traditional for the genre.

Resumé

Dystopický román je poměrně nový literární žánr, který se vyvinul z utopického žánru. Přestože je tento podžánr běžně známý a mnoho autorů píše fikci na něj zaměřenou, stále je velmi často zaměňován s utopií a jeho klasifikace není jednoduchým úkolem. Tradičními autory dystopie jsou například George Orwell nebo Aldous Huxley. Jejich knihy, 1984 a Brave New World jsou příkladem toho, jak dystopie v praxi vypadá.

Dystopie se vyznačuje tím, že naši současnou společnost přenesse do budoucnosti. Autoři se pokouší předpovědět, jakým směrem společnost směřuje, nezmění-li svůj přístup ke konkrétním sociálním trendům. Obraz, který dystopie prezentuje je pesimistický až negativní a jeho úkolem je poukázat na vady současné společnosti.

Jedním z nově publikovaných děl dystopického žánru je román *Divergent*, jehož autorkou je Veronica Roth. Tento román vyvolal rozsáhlou debatu, jelikož se velmi liší od tradičního schématu dystopie, ale je stále za dystopii označován. Cílem této práce je vyhledat ty aspekty, ve kterých se *Divergent* liší od tradiční dystopie a dále zjistit, jakým způsobem se dílo do tradice zařazuje.

Metoda použitá k dosažení tohoto cíle je analýza. V teoretické části je definovaná dystopie jako žánr a to společně s těmi žánry, které se s ní úzce vážou a ovlivňují ji. Těmito žánry jsou utopie, která slouží jako nadřazený pojem ke všem žánrům z ní odvozeným a dále také anti-utopie a eutopie. důvodem, proč byly tyto žánry k definici dystopie použity zatímco žánry jako euhronie a heterotopie byly vynechány je fakt, že anti-utopie i eutopie jsou s dystopií natolik spjaté, že by jejich vynechání mohlo vést ke zmatení čtenáře. Zatímco dystopie se projevuje negativním obrazem společnosti v budoucnosti či jiném čase než je přítomnost, eutopie nabízí obraz společnosti, která je ve všech aspektech považována za ideální, ne-li perfektní. Anti-utopie si bere za cíl zesměšnit utopii, jejímž cílem je vytvořit perfektní společnost a demonstrovat její nedostatky za pomoci destrukce. Všechny tyto žánry se zabývají stejným tématem, ovšem jejich cíle se mírně liší, což je důvod proč je nutné je ve spojitosti s dystopickým žánrem zmínit. Dalším žánrem, který je k definici dystopie použit je žánr science fiction, jelikož je jeho cíl velmi podobný cíli dystopického žánru a je tedy s dystopií často zaměňován. Jedním z důvodů, proč k záměně dochází je ten, že science fiction

se, stejně jako dystopie, snaží poukázat na možnosti negativního vývoje společnosti v budoucnosti.

Analýza knihy je provedená pomocí citací ze sekundárních zdrojů. Ze zdroje je vždy vybrána citace popisující jednu vlastnost dystopického žánru a ta je poté aplikována na knihu *Divergent*. Cílem jednotlivých bodů analýzy je objevit, zda se daná vlastnost v díle nachází a pokud ano, pak v jaké formě. Dále jsou použita dvě díla tradiční dystopie, konkrétně *1984* a *Brave New World*, která jsou analyzována stejným způsobem. Účelem analýzy těchto děl je zjistit, jakým způsobem danou vlastnost tradičnější autoři aplikují. Stejným stylem jsou pak analyzovány i další vlastnosti dystopického žánru.

Výsledek analýzy provedené v této práci značí, že *Divergent* zapadá do tradice dystopického žánru tím, že jsou v něm obsaženy hlavní aspekty žánru. Její román ovšem většinu vlastností žánru zobrazuje jiným způsobem.

Struktura společnosti v románu Veroniky Roth se od tradičnějších děl velmi liší. Zatímco Orwell a Huxley vytvořili společnost, která si zakládá na integritě, společnost zobrazovaná v *Divergent* je rozdělena do skupin podle toho, jakého rysu lidské osobnosti si daná skupina nejvíce váží. Dělení společnosti na sociální skupiny ovšem není aspekt, který by se v dystopii nevyskytoval. Naopak, je velmi běžně přítomný a je jedním ze základních vlastností tohoto žánru. Tradiční obraz, který lze najít v dílech od Orwella a Huxleyho sice působí sjednoceně, ale po bližší inspekci lze rozlišit vnitřní rozdělení na sociální skupiny. Roth tedy typický obraz společnosti která drží pohromadě ale přesto je rozdělena zobrazuje, pouze jiným způsobem. Na jedné straně Huxley a Orwell znázorňují společnost povrchově držící pohromadě, která se dělí na skupiny skrytě, na druhé straně Roth vyobrazuje společnost která je díky rozdělení silnější, protože si lidé mezi sebou lépe rozumí.

Role, kterou jednotlivci hrají v dystopiích je velmi důležitá. Jejich účelem je odhalit chyby společnosti, ve které žijí a pokusit se na ně poukázat, aby mohly být napraveny. Důvod, proč jsou právě tyto jednotlivci schopni vidět chyby uspořádání společnosti je ten, že se jejich osobnost liší od ostatních. Jejich charakter neodpovídá normě a proto jsou schopni chyby odhalit. Roth opět přistoupila k této vlastnosti dystopie netradičním způsobem. Zatímco Orwell a Huxley využívají jednotlivce jako osobu, jejímž účelem je přimět společnost ke změně, v příběhu *Divergent* je účelem jednotlivce ochránit lidstvo před hrozbou totality. I přesto je ale jisté, že role jednotlivce je stále extrémně důležitá i v *Divergent*.

Dalším rysem, který se v případě *Divergent* liší od tradice je uvěznění hlavního hrdiny příběhu. Zatímco *Brave New World* a *1984* končí uvězněním obou hrdinů a v případě *1984* i týráním, hlavní hrdinka *Divergent* je pouze vyslýchána. Cíl těchto momentů ve všech třech knihách je ale stejný: zlom příběhu. Roth tohoto cíle dosáhne i přesto, že se rozhodla zmírnit ‘trest,’ který čeká jednotlivce za jejich snahu vzdorovat společnosti.

Dva rysy, které Roth patrně považuje za nejdůležitější, jelikož je zobrazuje tradičním způsobem, jsou naděje a destrukce. Ve svém románu je totiž zobrazuje ve velmi silné formě. Orwell a Huxley ve svých dílech ponechávají pouze malé ‘smítko’ naděje, že se daná společnost zlepší. V *Divergent* je ovšem vytvořena skupina, jejímž cílem je znovu zajistit mír a ochránit nevinné. Prostor, který je ponechán naději ve světě *Divergent* je větší než ve zbylých dvou dílech. Stejný model platí pro destrukci dystopického světa. Na jednu stranu Orwell a Huxley směřují destrukci na hlavního hrdinu, na druhou stranu v *Divergent* dochází k zhroucení celé společnosti.

Divergent tedy do tradice dystopického románu zapadá. Roth ovšem zvolila jiný způsob vyobrazení specifických vlastností žánru. Ty aspekty, které partně považuje za nejdůležitější posílila takovým způsobem, aby na čtenáře silně zapůsobily a ostatní aspekty přizpůsobila novější době, aby žánr posílila. Do tradice dystopického románu její dílo *Divergence* zapadá, jelikož obsahuje veškeré tradiční aspekty tohoto žánru, pouze volí modernější způsob jejich vyobrazení v příběhu. Díky jejímu přístupu k vlastnostem dystopie je zpráva, kterou má dystopický román za úkol předat čtenáři velmi jasná. Dalo by se říct, že zatímco druhé dvě knihy zanechávají minimální naději pro zlepšení lidstva, Roth se pokouší povzbudit čtenáře k tomu, aby sám provedl kroky, které ke zlepšení mohou vést.

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