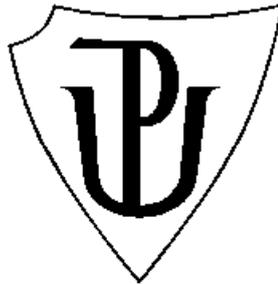


**UNIVERZITA PALACKÉHO V OLOMOUCI**  
**PEDAGOGICKÁ FAKULTA**

Ústav cizích jazyků



**Bakalářská práce**

Jakub Kopečný

**Comparison of British and American anti-utopia in  
novels „*Brave New World*” and „*The Hunger  
Games*”.**

Olomouc 2020

vedoucí práce: Mgr. Petr Anténe, M.A., Ph.D.

### **Čestné prohlášení**

Prohlašuji, že jsem závěrečnou práci vypracoval samostatně pod vedením Mgr. Petra Anténeho, M.A., Ph.D. s využitím zdrojů a pramenů, které jsou uvedeny v bibliografii.

V Přemyslovicích dne 10. 7. 2020

.....

vlastnoruční podpis

### **Acknowledgements**

I would like to thank Mgr. Petr Anténe, M.A., Ph.D. for his support, patience and valuable comments on the content and style of the final project. I would also like to thank my family and friends for providing priceless moral support and encouragement.

# Table of Contents

|  |    |
|--|----|
| ABSTRACT .....   | 5  |
| Introduction .....   | 6  |
| 1 Aldous Huxley .....  | 7  |
| 1.1 Childhood and personal life .....                                  | 7  |
| 1.2. Life in the United States.....                                    | 8  |
| 1.3. Other Works .....   | 9  |
| 1.4. Brave New World.....  | 10 |
| 2 Suzanne Collins .....  | 12 |
| 2.1 Personal life.....   | 12 |
| 2.2. Collins' writing career.....                                      | 13 |
| 2.3. The Hunger Games trilogy .....                                    | 14 |
| 3 Anti-utopia.....   | 16 |
| 3.1. Utopia and anti-utopia.....                                       | 16 |
| 3.2. Anti-utopia vs. dystopia .....                                    | 16 |
| 3.3. Anti-utopia as a literary genre .....                             | 18 |
| 4 Analysis of <i>The Hunger Games</i> and <i>Brave New World</i> ..... | 20 |
| 4.1. The different portrayal of gender .....                           | 20 |
| 4.1.1. The Importance of Women .....                                   | 20 |
| 4.1.2. The portrayal of male characters .....                          | 24 |
| 4.2. Social Classes.....   | 27 |
| 4.3. Settings.....   | 30 |
| 4.4. Different Endings .....   | 31 |
| Conclusion .....   | 33 |
| Bibliography: .....  | 35 |
| Primary literature: .....  | 35 |
| Secondary literature: .....  | 35 |
| Online Sources: .....  | 36 |
| List of Abbreviations .....  | 38 |
| Resumé .....   | 39 |
| Annotation .....   | 40 |

## ABSTRACT

Despite being written over 80 years ago, *Brave New World* by Aldous Huxley (1932) has many similar themes that could be found in much later work, *The Hunger Games* (2008) by Suzanne Collins. This thesis thus focuses on the comparison of these two anti-utopian novels. One of the goals is to define the term anti-utopia and its similarities with another term, dystopia. The main aim is to compare several anti-utopian themes, features and elements in both novels.

The lives of both authors, Aldous Huxley and Suzanne Collins, are also mentioned in this thesis with emphasis on their other works.

## Introduction

This thesis is focused on two anti-utopian novels, *Brave New World* (1932) by Aldous Huxley and *The Hunger Games* (2008) by Suzanne Collins. For me, as an avid reader with a soft spot for postapocalyptic stories and anti-utopian (dystopian) novels, this topic was a natural choice. While the thesis will occasionally refer to other parts of *the Hunger Games* trilogy, the first part will stay the main focus of comparison to *Brave New World*.

The first two chapters include biographies of Aldous Huxley (1894 - 1963) and Suzanne Collins, emphasizing their personal lives, other publications and introducing their main works, *Brave New World* and *The Hunger Games*. Both these authors started their careers in a different field of literature; however, their success came later in their lives. Chapter three compares two very similar terms, *anti-utopia* and *dystopia*, from their origins to their similarities and differences. Another chapter deals with anti-utopia as a literary genre, I mention there some of the most known anti-utopian works and some of the differences between anti-utopia written in the 20<sup>th</sup> century and modern 21<sup>st</sup> century anti-utopia. The main aim of the last chapters and its sub-chapters is to compare these two novels and their anti-utopian themes, features and elements. The analysis of the novels focuses on several themes, such as the different portrayal of male and female characters, the differences between social classes and the portrayal of setting. The alternative endings are also outlined in the analysis. Each chapter is divided into several subchapters to make the structure of the thesis clearer and easier for reading.

When it comes to the term utopia, most people could probably define it; however, the difference between anti-utopia and dystopia may not be clear to the majority of readers, so this thesis aims to elucidate that. Anti-utopia is a literary genre that is growing and becoming more and more popular, especially among youngsters. Stories with postapocalyptic themes, lost hopes, unfair practices or social criticism could be related to nowadays' issues. As a genre, anti-utopia has a lot of potential and no wonder that it is at its peak.

# 1 Aldous Huxley

Aldous Huxley was an English writer and philosopher. Apart from being an excellent author of novels, he also wrote essays, narratives, poems, screenplays, critiques and satires. He was truly gifted author who was numerously nominated for many awards. His works are known worldwide and are really appreciated for Huxley's incredible writing skills and great storytelling. For me, Aldous Huxley is one of the greatest English anti-utopian authors of the 20<sup>th</sup> century. Although he is best known for his masterpiece, an anti-utopian novel *Brave New World*, he wrote many other great books in various genres.

## 1.1 Childhood and personal life

Aldous Huxley, fully named Aldous Leonard Huxley, was born on 26<sup>th</sup> July 1894 to a prominent family, with its several members successfully inscribed in literature. His father, Leonard Huxley, was a schoolmaster, who edited Cornhill magazine and his mother, Julia Arnold, was the founder and director of Prior's Field School. It was her side of the family which excelled in literature and were very well-known. Julia's sister was Mary Augusta Ward, an English novelist, and their uncle was the famous English poet and critic Matthew Arnold. (Holmes, 1978, p. 5) Many members of the Huxley's family excelled in various fields, such as science, literature, medicine and arts. However, Huxley's passion, talent and interest for writing was not developed until his early twenties.

From his early age, he wanted to become a prominent scientist. It was not a surprise, because he was a grandson of Thomas Henry Huxley, an English noted biologist and naturalist who advocated Charles Darwin's theory of evolution. After Huxley's older brothers both became accomplished biologists, Aldous's determination of becoming a scientist quickly rose. However, his dream was forevermost lost due to some unexpected tragic events. It could be said that his life was a calamitous one. (Holmes, 1978, p. 5)

He was educated at Hillside School near Godalming (the town, where he was born) by his own mother for several years, until she became terminally ill. By the age of 14, Aldous lost his mother to cancer in 1908. He contracted the eye disease keratitis punctata in 1911 (Aldous was only 17 years of age), this left him practically blind for two years. (Huxley, 1939, p. 243) After two years, with several different healing methods, his vision finally improved to a degree, but his eyesight was still quite damaged. In spite of his handicap, Huxley excelled in writing

and his books are considered to be of a high-quality. His handicap did not let him down, Huxley saw it as his strength and tried to take advantage of it.

As is stated on Biography.com, despite the obstacles of his youth, Huxley was a brilliant student and earned a scholarship to Balliol College at Oxford University, where he studied English literature, reading with the aid of a magnifying glass and eyed drops that dilated his pupils. He also began to write poetry, and in 1916 he published his first book, a collection of poems titled *The Burning Wheel*, the same year in which he graduated with honours. (biography.com)

The year 1919 was incredibly important for Huxley, because in that year, he married his girlfriend Maria Nys. They had only one son, Matthew Huxley, who later became famous author, anthropologist and prominent epidemiologist. (biography.com)

Aldous Huxley could be considered one of the best British authors and intellectuals of all time, whose books are still widely read. He was countlessly awarded many prizes and nominated for the Nobel Prize in Literature seven times. (nobelprize.org, 2015) In 1962 he was also elected Companion of Literature by the Royal Society of Literature. (royalsocietyofliterature.org, 2015)

## 1.2. Life in the United States

In the early 1930s, the Huxleys travelled around Europe and for a while, they settled in Sanary, near Toulon. It was his experiences here in Italy, where Benito Mussolini had led an authoritarian government that fought against birth control in order to produce enough manpower for the next war, along with reading books critical of the Soviet Union, that caused Huxley to become even more dismayed by the abject condition of Western Civilization. (newworldencyclopedia.org). During their stay in Italy, Huxley often visited his friend, D. H. Lawrence. Following Lawrence's death in 1930, Huxley edited Lawrence's Letters. (Woodcock, 2007, p. 204)

As Vernon stated in *Star in the East* (2000), in 1937, the whole family along with their friend Gerard Heard moved to Hollywood, California. His friend introduced him to Vedanta (Upanishad-centred philosophy), meditation, and vegetarianism throughout the principle of ahimsa, which is an ancient Indian principle of nonviolence which applies to all living beings. (Vernon, 2002, p. 204-207)

After World War II. Huxley applied for the US (United States) citizenship, but was denied because he would not say he would take up arms to defend the U.S. Nevertheless, he remained in the United States, where he throughout the 1950s his interest in the field of psychical research grew keener. (newworldencyclopedia.org).

When his wife Maria died at the age of 36, Huxley later married Laura Archera, a well-known violinist and psychotherapist, as well as an author, that wrote Huxley's biography. Unfortunately, Aldous and Laura did not have any children together.

Huxley died at the age of 69 on 22<sup>nd</sup> November 1963 due to laryngeal cancer. Huxley's memorial service took place in London in December 1963; it was led by his elder brother Julian. On 27<sup>th</sup> October 1971 his ashes were interred in the family grave at the Watts Cemetery. (Murray, 2003, p. 455)

### 1.3. Other Works

Aldous Huxley wrote nearly fifty books – both novels and non-fiction works – as well as wide-ranging essays, narratives, and poems. (Haugrud, 2009, p. 101) Most of his fiction and non-fiction was published during his lifetime, however some of them were published posthumously like his short story *Jacob's Hands: A Fable*, which was hidden nearly for 50 years in a trunk on the Huxley's estate. (O'Neil, 2004, p. 608)

As it is mentioned above, his first publication was a collection of poems called *The Burning Wheel*, after that he was working on the periodical *Athenaeum* from 1919 to 1921. As is stated in Newworldencyclopedia.org in 1920–1921 Huxley was a drama critic for *Westminster Gazette*, an assistant at *the Chelsea Book Club*, and worked for Conde Nast Publications. (newworldencyclopedia.org)

His first published novels were social satires, *Crome Yellow* (1921), *Antic Hay* (1923), *Those Barren Leaves* (1925), and *Point Counter Point* (1928). In the 1920s he was also a contributor to *Vanity Fair* and *British Vogue* magazines. *Brave New World* was his fifth novel and his first anti-utopian work. (Sexton, 2007, p. 144)

In 1939, he wrote a satirical novel called *After Many a Summer Dies the Swan*. The novel won Huxley a British literary award, the 1939 Tait Black Memorial Prize for fiction. (Haugrud, 2003, p. 103)

Apart from fiction, Huxley also wrote pamphlets, such as *The Most Agreeable Vice* (1938), *Pacifism and Philosophy* (1935), and *The Politics of Ecology: The Question of Survival* (1963); essay collections: *The Perennial Philosophy* (1945), *Heaven and Hell* (1956) or *The Doors of Perception* (1954); travel books such as *Beyond the Maxique Bay: A Traveller's Journey* (1934), or *Jesting Pilate: The Diary of a Journey* (1926); and poetry collections: *Jonah* (1917), *Leda* (1920), *Arabia Infelix and Other Poems* (1918), and *The Cicadas and Other Poems* (1931).

In 1942, Huxley wrote a book called *The Art of Seeing*, in which he expressed his successes with special healing method to improve his damaged eyesight. (Nugel, Meckier, 2011, p. 111)

In 1962, just one year before his death, Huxley wrote his last anti-utopian novel called *Island*, which could be seen as a counterpart for Huxley's best known novel, *Brave New World*. These two anti-utopian novels have a lot in common, including the same themes and elements, such as the drug use, assisted reproduction or the unpredictable endings.

#### 1.4. Brave New World

*Brave New World* is an anti-utopian novel written by Aldous Huxley in 1932. When it was published, its appearance provoked a bewildered diversity of reactions – incomprehension, resentment, and hostility not the least among them. (Watt, 1997, p. 15) The reactions were those, because people were not used to it, anti-utopia was something new to them. Also, this novel was highly critical and its characters were based on real people, such as Vladimir Lenin, Karl Marx, Henry Ford or G. B. Shaw.

Although this novel was written over 80 years ago, it is still very current and its themes could be related to nowadays' issues. It is a worldwide known anti-utopian novel with a great reputation and millions of readers. In my opinion, this book was written for adult readers, however the younger generations or even teenagers could also enjoy it.

In 1999, *Brave New World* was ranked at number 5 by the Modern Library on its list of the 100 best English-language novels of the 20<sup>th</sup> century. (modernlibrary.com) Apart from that, the popularity of this novel is still extraordinary, with millions of readers every year. (Arbeiter, 2015)

Nearly 30 years after *Brave New World*, Huxley wrote essays titled *Brave New World Revisited*, in which he contemplated the thought, if the world is leaning towards or against the world delineated in *Brave New World*. Unfortunately, it was leaning towards the bad way and Huxley realised that it is quicker than he expected, and humankind should educate itself for freedom before it is too late. (Huxley, 2004)

The story is set in the future, specifically in the year 632 AF (After Ford) in the fictitious place called the World State in current London. Its residents are modified into better people, without relationships, emotions or individuality and they are subdivided into social classes even before they are born. The process of aging is not visible in them due to their modification. The residents consume a special drug called soma, which have an addictive effect the more people take it. Also, this drug gives them a feeling of instant happiness. The main characters, Lenina Crowne and Bernard Marx, travel outside the World State to a savage reservation, where the people live in horrible conditions. They meet there Linda and her son John, who look different than the others and it is because they are the lost family of World State's director. They take John and his mother back to the World State, however John realizes that he does not want to live in that kind of world, and in the end, he kills himself by hanging.

## 2 Suzanne Collins

Suzanne Collins is one of the best-selling authors of all time. Apart from being an incredible author, she is also a television writer. She became extremely famous for her children's books, but her fame rapidly grew when she wrote her legendary trilogy: *The Hunger Games*. Thanks to this trilogy, she became an international superstar.

### 2.1 Personal life

According to an article *A Conversation with Suzanne Collins and Francis Lawrence* (in Henthorne, 2012, p. 13) Suzanne Collins was born in August 1962 to Jane and Michael Collins. Her father was a career Air Force officer and military historian, who grew up during the Great Depression and taught his children how to survive in wilderness.

In 1968 the Collins family moved to Indiana, and soon afterwards Michael Collins was deployed in Vietnam. From her childhood, Suzanne was influenced a lot by the US army, especially the Vietnam War and the Iraq War to which her father was deployed. As it is previously mentioned, Suzanne's life was influenced a lot by her father's narration of the wars and it inspired her for writing *the Hunger Games* along with other sources such as the Great Depression. (Ferguson, 2017) After her father's return from Vietnam, the Collins family moved again repeatedly several times as her father was assigned to various military installations in the eastern half of the country. (Henthorne, 2012, p. 13)

Collins was an avid reader even as a child, her favourite author was Margaret Evans Price. Price's book *Myths and Enchantment Tales* (1935) and *D'Aulaires' Book of Greek Myths* (1967), which Price illustrated, later became the sources for the Hunger Games trilogy. When she was in the seventh grade, Collins moved to Belgium with her family when her father was assigned to NATO (North Atlantic Treaty Organization). (Henthorne, 2012, p. 14)

After returning to the United States, the family settled in Alabama where Collins completed high school at the Alabama School of the Fine Arts, graduating with a specialization in the theatre arts in 1980. While studying at New York University, she met Cap Prior, a fellow student, whom she eventually married. After graduating, she worked as a local reporter for National Public Radio, as a country western DJ, and as a data entry programmer for a company that produces yearbooks. (Springen, 2008, p. 28)

By using her own words from her website Mrs. Collins lives with her husband and their two kids, Charlie and Isabella, in rural Connecticut. They live on a small ranch with several animals, including their pet cat called Katnip. (suzannecollinsbook.com)

## 2.2. Collins' writing career

She started her career as a writer for children's television in 1991, where her gift for storytelling was soon noticed. She started with *Hi Honey, I'm home!*, and went on to write for *Clarissa Explains It All* in 1993. From 1997 to 1998, she worked as a scriptwriter for *The Mystery Files of Shelby Woo*, and the next year, she published a book based on the show, *Fire Proof: Shelby Woo #11*. She also wrote scripts for *Little Bear* and *Oswald*, became head writer for *Generation O!*, and co-authored a Christmas special, *Santa Baby* in 2001, for which she received an award nomination from the Writer's Guild of America. (Henthorne, 2012, p. 15)

While working for *Generation O!* she was encouraged to write children's books of her own, and her first published novel for children was *Gregor the Overlander*, the first book of *The Underland Chronicles*. Her inspiration for this upcoming series came from *Alice in Wonderland* (1865), when she was thinking about how one was more likely to fall down a manhole than a rabbit hole and would find something other than a tea party. (suzannecollinsbooks.com) *Gregor the Overlander* was released in September 2003. Although not a runaway bestseller, the book did well commercially and was critically acclaimed. Mrs. Collins wrote four more volumes of *The Underland Chronicles* – *Gregor and the Prophecy of Bane* in 2004, followed by *Gregor and the Curse of the Warmbloods* (2005), *Gregor and the Marks of Secret* (2006), and *Gregor and the Code of the Claw* (2007). (Henthorne, 2012, p. 17) *The Underland Chronicles* were one of the best-selling series of all time and Suzanne Collins became a worldwide known author.

In 2005, she also published *When Charlie McButton Lost Power*. Despite her success as a children's author, she continued writing scripts through 2008, freelancing for *Wow! Wow! Wubbzy!* (Henthorne, 2012, p. 17)

In September 2008, Collins released *The Hunger Games*, the first book of a trilogy. This book was so successful that it gained Collins a global attention. The trilogy's second book, *Catching Fire*, was released in September 2009, and its third book, *Mockingjay*, was released the following year in August. The trilogy was so successful that it influenced millions of readers

around the world. It could be seen as the successor of *the Harry Potter* and *the Twilight* series. *The Hunger Games* was on *The New York Times* Best Seller list for more than 60 weeks in a row. As a result of popularity of the Hunger Games books, Collins was named one of Time magazine's most influential people of 2010. (Skurnick, 2010). In March 2012, Collins became the best-selling Kindle author of all time. The fourth book, a prequel to *The Hunger Games* Trilogy titled *The Ballad of Songbirds and Snakes*, was published on 19th May 2020. (Knight, 2019)

### 2.3. The Hunger Games trilogy

When Suzanne Collins was working on her first book of the trilogy, no one would predict its huge success. After it was published, it gained the attention of millions of readers around the world and it quickly became the global best-seller. The series is so good that it brought tons of people back to reading. (Bemis, 2015)

Set in Panem, the postapocalyptic United States, with a young female, Katniss Everdeen, as the protagonist and with the heart-breaking, mind-blowing story with unexpected twists and unpredictable deaths, it was not a surprise for such a horrid entertainment.

Panem is divided into its wealthiest part, the Capitol, and the surrounding twelve districts (originally thirteen). The thirteenth district is thought to be destroyed by Capitol. The districts are in varying states of poverty, each of them has to produce commodities for the whole society. Katniss lives in the District 12, the poorest one, in which people die from starvation on daily basis. Every year on the annual event called the Reaping Day, a boy and a girl between the ages of 12 and 18 (called the tributes) from each district are taken and forced to fight to death in pageant called The Hunger Games. The winner of the games could be only one – the last survivor. All of this is televised only for the entertainment for the spoiled Capitol community.

In the second book, *Catching Fire*, the story begins even more entrancingly with the annual 75<sup>th</sup> Hunger Games, in which the previous winner fights one more time to death.

*Mockingjay* ends the trilogy with an even more gripping story interwoven with political machinations and betrayals. The unthinkable becomes a reality when one of the allies turns the bad side.

The trilogy becomes even more popular with its film adaptations, starring Jennifer Lawrence, Liam Hemsworth, Josh Hutcherson, Woody Harrelson or Julianne Moore. Currently, there are 4 feature films (the last two films were made from the third book, *Mockingjay*). With releasing the trilogy's prequel, it is more than clear that it will also be made into a film.

After it was revealed that Suzanne Collins was working on her fourth book, a prequel and a spin-off to *The Hunger Games* trilogy, it caused a worldwide sensation. It was like waiting for the last book of Harry Potter series, millions of fans around the world were hankering for more details, and I was one of them! The book was titled *The Ballad of Songbirds and Snakes* and with its 517 pages, it is the longest book from the entire series. The story is set 70 years before the events of the first book and it gives us the answers that the fans were asking for. The book was released on 19<sup>th</sup> May 2020, luckily for the fans, the release date was not postponed; however, the book received a virtual launch due to COVID-19 pandemic. (Italie, 2020)

## 3 Anti-utopia

### 3.1. Utopia and anti-utopia

Anti-utopia, as prompted from the word itself, is heavily connected to the term utopia and they have a lot in common. The prefix anti- (derived from the Greek word *Anti*) means: opposed to or against something. So its literal translation means against utopia or opposed to utopia.

The word *Utopia* was firstly used by Sir Thomas Moore in 1516, who was the inventor of this word and it is also the name of his famous novel *Utopia*. Moore's Utopia was defined by M. Kaufmann as a nowhere land, some happy island far away, where people live in perfect conditions and enjoy a simple and happy existence without worries and struggles of normal life. (Browning, 1966, p. 1)

### 3.2. Anti-utopia vs. dystopia

Many people think that anti-utopia and dystopia mean the same and that they are synonyms. They are closely related to each other although the meaning is slightly different, so it is sometimes hard to differentiate which text should be called dystopia and which is anti-utopia. A dystopia, while in appearance no different than an anti-utopia in the sense that everything is bad, gives us the impression that it was originally designed or conceptualized as a utopia. In other words, it is a utopia that has gone wrong. A dream that has become a nightmare. That is why Orwell's *1984* is a dystopia but not an anti-utopia as the communist/socialist dream has turned into an authoritarian regime. Therefore, in a „what-we-call-a-dystopia”, there are people who still believe that this condition is an ideal one, without realizing that things are terribly wrong. Some people in anti-utopias are not aware of the fact that they live in a bad world. On the contrary, they may think that things are as good as they can be. It is the protagonist's point of view, which we share, that makes it a dystopia. (Kılıçarslan, 2017)

To make it clearer, the perceived meaning depends on the other people's views or expectations. Somebody's utopia may be another person's hell, and somebody's hell may be other's dream (utopia). That's why anybody who wants to choose one of these definitions should also take into an account what the qualities of this said place or condition that makes it attractive or unattractive are. (Kılıçarslan, 2017)

Even in many literary or cinematic works, there is no evidence of different interpretation and these two terms (anti-utopia and dystopia) could mean the same. It is sometimes hard to distinguished if the things are bad because they were designed to be that way, or because something went wrong. (Kılıçarslan, 2017)

To make it clear, anti-utopia portrays a society that is bad in every way, with lost hopes, despair and no chance to make it better. However, in dystopias some of its characters think that it is perfect in every aspect, but in fact, it is actually horrible.

Another way to define the difference between anti-utopia and dystopia is used by Balasopoulos, who distinguishes dystopias from anti-utopias on the following grounds: a) dystopias do not presuppose or effect a total rejection of the Utopian impulse and of Utopian aspiration as such; b) their criticism is emphatically subjective, i.e. (id est), explicitly marked as originating from the position of a concretely situated subject, rather than from a putatively objective position of evaluation; c) they are overwhelmingly narrative, rather than argumentative, in nature, and hence do not frequently include non-fictional forms; d) their orientation is politically and ideologically ambiguous, precisely for that reason. (Balasopoulos, 2011, p. 63).

Dystopias, mostly (though not entirely) subsumable within the domain of so-called science fiction, owe more to literary genres like melodrama and the gothic (both dependant on sensationalism and narrative shocks, and both capable of very different political and ideological valences, depending on context and varieties of reader response) than to the expository style of anti-utopia, whose political valences tend to be manifestly conservative. (Balasopoulos, 2011, p. 64)

On the other hand, several literary theorists do not differentiate anti-utopia and dystopia. In the 1980s, a book called *Utopia and Anti-utopia in Modern Times* (1987) by Krishan Kumar was published, in which the author sees anti-utopia as a general concept and dystopia is only its part. (in Pavlova, 2018, p. 119). In another study, *The Three Races of Utopianism* by Lyman Tower Sargent (in Pavlova, 2018, p. 119), the author uses the term dystopia only with a connection to *Erewhom* by Samuel Butler. He also says that dystopia is the direct synonym to anti-utopia or negative utopia, which basically means literature that describes bad places.

In conclusion, anti-utopia and dystopia have a lot in common; however, the term anti-utopia will be used throughout this thesis.

### 3.3. Anti-utopia as a literary genre

The term anti-utopia as a literary genre was firstly used in 1952 by Max Patrick and Glenn Negley in their utopian anthology *The Quest for Utopia* (1952). (Veranyan, 2016) Anti-utopia is a literary genre that is rapidly expanding, with hundreds of new books written every year. Anti-utopia gained its peak in the 20<sup>th</sup> century, in form of a response to numerous wars and revolutions. From the most known anti-utopian books of this era could be named *We* (1924) by a Russian author Yevgeny Zamyatin, *Erewhon* (1872) by Samuel Butler, *The Handmaid's Tale* (1985) by Margaret Atwood, *Fahrenheit 451* (1953) by Ray Bradbury, *Nineteen Eighty-Four: A Novel* (1949) by George Orwell or Jack London's *The Scarlet Plague* (1912) and *The Iron Heel* (1908). (Veranyan, 2016)

In the 21<sup>st</sup> century, anti-utopia is still very popular genre which is quite unique from the works of the previous century. The modern anti-utopian works are usually set in a near future in a postapocalyptic era with a few remaining groups of people. The ones, who are in charge, blame the old regimes and emphasize their unreasonableness and falseness. By this way they rule people creating an ideal form for themselves. Luckily, there is always some hero, who rebels against the establishment regime and emancipates the country from the hands of the autocrats. (Veranyan, 2016)

On the other hand, the places depicted in older anti-utopias (20<sup>th</sup> century anti-utopias), are usually specific, for example the story of *Brave New World* is set in London, *Erewhon* is set in New Zealand, San Francisco is the main place in *The Scarlet Plague* etc. (et cetera).

Among the best modern anti-utopian works are *Maze Runner* (2009) trilogy by James Dashner, *Never Let Me Go* (2005) by Kazuo Ishiguro, the *Divergent* (2011) trilogy by Veronica Roth, *Unwind* (2007) by Neil Schusterman, Scott Westerfeld's *Uglies* (2005), *The Selection* (2012) series by Kiera Cass, *One Second After* (2009) and its two sequels *One Year After* (2015) and *The Final Day* (2017) by William R. Forstchen or the book series *Legend* (2011) by Marie Lu.

Like the other literary genres, even the anti-utopia could be divided into five basic sub-genres, such as satirical anti-utopias (the most common type), dogmatic fictional anti-utopias, dogmatic non-fictional anti-utopias, pre-emptive anti-utopias, and critical anti-utopias. (Basalopoulos, 2010, p. 61-63)

In accordance to Pavlova, the following few points form the criteria on which the ideal anti-utopia should work:

- 1) The characters in the fictional world are divided into two spheres: we (the good side) and they (the bad side). The boundary between these two spheres is usually quite large.
- 2) The fictional world is locked, closed, petrified, all its entities are subjects to uniformization.
- 3) The protagonist, after realizing that something in the system is not working, fails, begins to search for the source of the violation of a steady line.
- 4) In the fictional world, descriptive components outweigh storylines.
- 5) The use of newcomers is characteristic of the anti-utopian fictional world. (Pavlova, 2011, p. 18)

Typical anti-utopian work should include these topics: the people are either extremely poor or there is a huge difference between the richest characters and the poorest characters; concurrently there has to be a really oppressive government controlling people's minds or the society is completely without government.

From the given information, anti-utopia must be a story depicted in the future, with the good side and the bad side battling against each other and with a courageous hero trying to put things as they should be.

## 4 Analysis of *The Hunger Games* and *Brave New World*

### 4.1. The different portrayal of gender

Surprisingly, both male and female characters are not portrayed in the same way within the novels. In *Brave New World*, the male characters dominate throughout the novel while the females are mostly in background. On the other hand, a female protagonist appears in *The Hunger Games* with other females as her companions whereas the males occupy only a secondary position.

#### 4.1.1. The Importance of Women

For a clearer and in-depth interpretation, the aim of this chapter is to compare the main female characters in *The Hunger Games* and *Brave New World*, namely Katniss Everdeen and Lenina Crowne. However, other women from these novels are also briefly mentioned.

The female characters appear in both novels and they are portrayed in their own unique way. In *the Hunger Games*, the main female character could be considered as a heroine, however in *Brave New World*, the leading female character is rather a manipulative individual who does everything only for her own good.

In *Brave New World*, women are not so important. There are only three specific named female characters, and they are Lenina Crowne (one of the main characters), Fanny Crowne (Lenina's friend, despite having the same surname, they are not related to each other) and Linda, who is John's mother. While Linda usually occurs in the background and could be seen only as an unimportant character, Fanny Crowne is not either important in the story at all, it is Lenina Crowne, who has a different, prominent role. She is a Beta (the distinction into social classes is later explained) so her position in the society of the World Place is on a high level. Her occupation is a vaccination worker and in the whole World State, she is very popular. She is highly intelligent, beautiful and quick-witted. Huxley described Lenina that "she is a splendid girl, wonderfully pneumatic"! (Huxley, 1994, p. 37) Thanks to her attractiveness she can do whatever she wants and the males are crazy about her and because of her they are capable of everything. The way she relates to other people is only through sex and that was the reason why John the Savage physically whipped Lenina. As shallow as it may seem, it is really important to mention that not only Lenina, but the whole society of the World Place relates to people only through sex. John loves her and admires her, but when he realizes that she manipulates other

people and does everything only for her own good, he refuses her and decides that he does not want to live in that kind of relationship, or this kind of world either. In the end, he kills himself.

Linda, a former inhabitant of the World State, who got lost and later became a resident of the Reservation for over 20 years, is John's mother. When she found out that she is pregnant with Tomakin (who later became a president of the World State), she was really embarrassed and wanted to end her pregnancy, however in the Reservation it was not possible and later, she gave birth to a son. Linda is not a good mother to John, she blames him for ruining her life. She does not belong anywhere. For the savages, she is someone, who does not belong among them because she has the habits of the strange modern society, she is not used to that kind of life either. So, she is very happy when she is taken with her son John back to the World State, back to her beloved drug soma and the society, where she thinks she belongs. However, in the World State, she is not accepted either even though Linda used to be a Beta, so her position in the society was on a high level. She is ugly, old and a mother and for the World State society that is something inadmissible, so no one is interested in seeing her, she is basically of no value to the State. When she drugs herself into a stupor with soma, the people of the World State are happy to let her die. (Kestler, 2013)

The roles of other females are allowed to be only background characters, such as caretakers, medical assistants, workers or members of the savage colony, and they do not participate a lot in the story. Milton Birnbaum notes that women in *Brave New World* "are seen chiefly in relationship to the males" and they only "occupy a satellite position". (Birnbaum, 1971, p. 61)

On the other hand, in *The Hunger Games*, women are really important. Many of them are portrayed to be independent and without them, the story would not be as complex as it is. Many of the women are widows and they must take care of their families by themselves. Katniss Everdeen, the main protagonist, is 16-year-old girl who is living only with her mother and her younger sister Primrose. Katniss is the narrator of the whole novel, which further highlights her importance. Her father died in a mine accident, and her mother is not physically strong and is one of the last apothecaries (something like healers), because almost no one can afford doctors, Mrs. Everdeen is not put into the risk, as the lives of people from the District 12 rely on her. After her husband died, she essentially stopped caring for Katniss and her little sister, so it is Katniss who has to take care of the whole family. And her trying is even worse, because they live in Seam in District 12, the worst and the poorest place from the whole Panem. Therefore,

Katniss is put into everyday risk when she hunts animals in the nearby forests to feed her family, which is punished by the Capitol. She does everything to protect her family, especially her little sister Prim and when Prim is chosen to compete in the Hunger Games, Katniss without hesitation volunteers to compete in the Games instead of her sister, knowing that Prim has no chance of survival in the upcoming deadly event. Katniss is so mentally and physically strong that she is able to defeat all her opponents and win the games alongside the male tribute from the same District 12, Peeta Mellark. When the Games break out and the contestants are launched into the arena, Katniss uses her skills she learnt during her wood hunting and survives for several days by hiding in tree tops. During her hiding, other weaker contestants are continuously killed and Katniss is injured and attacked several times by the skilled tributes called the Careers from Districts 1, 2, 3 and 4 who have been specially prepared for the games and they consider their participation in the games as a great honour. Katniss befriends a small girl from District 11, Rue, who is the youngest from all the tributes. She is described as „a twelve-year-old girl with dark brown skin and eyes, but other than that, she is very like Prim in size and demeanour”. (Collins, 2008, p. 52) They become allies, help each other and Katniss looks after her, because Rue reminds her of her sister Prim. Although Rue seems to be very weak, underestimated and vulnerable, she excelled in hiding and was able to climb inaudibly the tallest trees without being noticed. Her secret weapon is an extensive knowledge of plants to collect food and that she is able to jump from tree to tree, even on the most slender branches.

Unfortunately, little Rue is later killed by the Careers and Katniss covers her body with flowers, showing that she is not only a good fighter but also a really unconventional individual who is sick of the Capitol’s practices of killing innocent kids. Rue’s death struck Katniss very emotionally and she wants a revenge on her death. Later after many obstacles Katniss encounters severely injured Peeta Mellark, her fellow tribute from the same District and they become the last two survivors from all the tributes. However, following the Games’ rules, the winner could be the only one – the last survivor. There is no way Katniss and Peeta kill each other, so they want to attempt a suicide together by eating poisonous nightlock berries. In shock that there is not going to be a winner, the game organizers release a new rule that “both tributes from the same district will be declared winners if they are the last two alive”. (Collins, 2008, p. 285) After that, the Hunger Games end and both Peeta and Katniss are declared as winners.

Another female character that is good to mention is Effie Trinket. As her surname suggests, she is a posh Capitolan who likes to wear variegated clothes bedecked with tinsel.

This helps to emphasize the differences between the wealthy Capitol and the poor districts, in which people cannot even afford to eat a proper meal. Katniss characterizes Effie as “District’s 12 escort, fresh from the Capitol with her scary white grin, pinkish hair and spring green suit”. (Collins, 2008, p. 20) When she firstly appeared in the book, she was very eccentric, punctual and insensitive to the sorrows and misfortunes that fall upon District 12. Katniss hated her and she did everything she could do to embarrass her. Effie Trinket is the one who draws the tributes’ names every year at the Reaping, apart from that she is also an advisor and escort for the tributes from District 12, particularly to Katniss Everdeen and Peeta Mellark. She, like the other Capitolans, sees the Hunger Games as just an entertainment, something that will pull them out of their boring lives. Despite her older look and mature demeanour, she seems to be fairly young, probably in her twenties. I do not see her as a positive character, however throughout the trilogy, she grows more emotionally attached to the people of rebellion and finally defects the Capitol.

On the other hand, not all the female characters in *The Hunger Games* are portrayed to be strong and heroic, some of them are rather weak, fragile or innocent and not able to survive without the help of the others. Characters such as Primrose Everdeen, Madge Undersee (Katniss Everdeen’s friend), Mr. Everdeen and many others are portrayed to be weak to show that Capitol and its inhabitants have power over them and can treat them the way they want to.

Lenina is older than Katniss and unlike her, Lenina’s life seems to be a lot easier and carefree. Katniss and her family are trying to survive day after day, whereas Lenina lives in luxury and her daily struggles are nothing compare to Katniss’. From the perspective of readers Lenina could be seen as a little cynic, because she has no living relatives or people she cares for. However, the society that she lives in sees her as an absolutely normal individual. On the contrary Katniss has a family, a lot of friends and people that she is fond of. Katniss is also the one who is seen as a heroine, because she is fighting for her life and against the Capitol. On the contrary, Lenina takes an advantage of her beauty and social position and due to that she does not have to worry about anything. Let’s not forget the difference in their social position. As it was previously mentioned, Lenina is the Beta, which is the second highest position in the hierarchy. Katniss is on a completely opposite side of the hierarchy, as she belongs to the poorest people of Panem.

The difference could be seen also in the authors’ historical background. Huxley portrayed the female characters that way because in the first half of the twentieth century, when

*Brave New World* was written, women did not have that prominent place in its conservative society as they do nowadays; because of it, the main characters are mostly males. As an American female novelist writing at the beginning of the twenty-first century, Collins depicted women to be really strong and independent, sometimes even smarter than the male characters. Based on Geert Hofstede's research, American society tends to be oriented on the individual's identity and independence, which has increasingly become applicable to women. (hofstede-insights.com, 2020) Suzanne Collins depicted her female characters that way to be independent, emancipated, strong and not under the rules of men. She imprinted her childhood memories in Katniss (Henthorne, 2012, p. 16) and in some cases, Suzanne Collins and Katniss Everdeen intertwined with each other. In *the Hunger Games* trilogy, there are also more female characters than male ones and the story would be really incomplete without them.

#### 4.1.2. The portrayal of male characters

In this sub-chapter I would like to analyse the portrayal of male characters, which are embodied differently in both books. The portrayal of male characters is similar to the comparison of the female characters, and that means that in one text, *Brave New World*, men dominate throughout the whole novel. They work as leaders, professor or indispensable members of the society. On the other hand, in *the Hunger Games* men are showed only as minor characters and they are mostly women's companions.

In *the Hunger Games*, the most important males for the story are the ones who are from District 12. They are Peeta Mellark, Gale Hawthorne and Haymitch Abernathy. Many other minor male characters appear throughout the novel, however in this thesis only these three characters are described.

The first male character from *the Hunger Games* that is described in this thesis is Gale Hawthorne. He is Katniss Everdeen's best friend and hunting partner. Katniss describes him as: "Gale won't have any trouble finding a wife. He's good-looking, he's strong enough to handle the work in the mines, and he can hunt". (Collins, 2008, p. 11) He and Katniss have almost the same lives. He also lost his father in the same mine accident as Katniss, he is devoted to his family consisting of his three younger siblings and his struggling mother Hazelle. Their friendship with Katniss is very strong. Katniss comments on their friendship: "There's never been anything romantic between Gale and me". (Collins, 2008, p. 11) Although for Katniss he is more like brother, Gale actually loves her and would do anything for her. He is forced to

watch as Katniss volunteers in the place of her sister for the Hunger Games and offers Katniss to take care of her family. In the sequels, he saves over 900 residents of District 12 and then becomes a soldier for the rebellion against the Capitol and fights on Katniss's side.

Another important character for the story is Haymitch Abernathy. He is a previous and the only living winner of the Hunger Games from District 12. He serves as a mentor for the tributes from District 12, however the only advice he gives Katniss and Peeta is: "Stay alive" (Collins, 2008, p. 65) During the Games, Haymitch helps Effie Trinket to gather sponsors and communicates with Katniss through giving her valuable sponsors' gifts. He does not provide any sponsor gifts to Peeta Mellark during the Games as only one of the tributes could live, and Haymitch knows that Katniss stands the best chance. From the beginning, he seems to be ignorant, but it was just a cover manoeuvre and he is very intelligent and knows what he is doing. Thanks to his tactic of faking Katniss' and Peeta's relationship, many sponsors from the Capitol are interested to provide them sponsors' gifts. Even though he lives in victors' village in the most luxurious place from the whole District 12, his life is a scandalous one and he is always drunk and staggers around and causes only problems. Later in the story he plays an important role in the rebellion movement against the Capitol. (Kita, 2010)

The last male character that is described in this thesis is Peeta Mellark, Katniss' fellow tribute from District 12. He is one of the main characters of the whole trilogy. Despite being from District 12, his family is not starving to death and they have a higher position in the society. His parents are owners of the only bakery in their District. They are strict to him, especially his mother, who used to beat him when he was younger. It is expected from him to be also strict and mean to other people, but in fact, he is very compassionate. Katniss and Peeta did not know each other personally before the Reaping, they only met several times at school. However, thanks to Katniss' beauty and demeanour, Peeta has loved her from an early age, but he never confessed his feelings until he was reaped alongside Katniss for the upcoming Hunger Games. In the arena, he joins the Careers (the skilled tributes), it is tactic from his side, he wants to join the strong ones in order to stay alive. As Haymitch suggests, Peeta and Katniss play out a fake romantic relationship in the arena in order to gather sponsors and thanks to that, they both manage to become victors of the harsh Games. In the second book of the trilogy, Katniss and Peeta think they will be mentors for the new tributes from District 12, however it is announced that for the special annual Hunger Games called the Quarter Quell, the tributes will be chosen from the pool of existing victors. Peeta volunteers instead of Haymitch to compete

in another Games in order to be there with Katniss. He then rebels with the other previous winners against the Capitol and at the end they finally find peace. (Kita, 2010)

The situation in *Brave New World* is different, the depicted society is gender unbalanced with almost all males who dominate throughout the novel and only with a few females. John the Savage appears later in the book, but he serves as the central protagonist. He is Linda's son and grows up in the Savage Reservation, where he and his mother are forced to live. His mother is a former inhabitant of the World State who got lost and then found a safety in the Reservation. From John's childhood, he suffers a lot of bullying from his own mother, who blames him for ruining her life. He is also bullied a lot by other kids and people of the Reservation. He looks different than the Savages, he is blond, good-looking, light-skinned and he can read and that is something the Savages are not used to. The other reason why they hate him is his mother, who is an alcoholic and sleeps with many men from the Reservation. Huxley describes John's bullying as: "the boys still sang their horrible song about Linda. Sometimes, too, they laughed at him for being so ragged". (Huxley, 1994, p. 112) "One day, they sang a song about her, again and again. He threw stones at them. They threw back; a sharp stone cut his cheek". (Huxley, 1994, p. 111) From this direct quote, it is outlined that his bullying is very cruel and he does not belong to the savage community. He cannot participate in their rituals either. As an outsider, he takes his values from an ancient book written over 900 years ago by William Shakespeare. He has never been to the World State, he only knows it from his mother's narrations. Later in the story, Lenina Crowne and Bernard Marx, two World Staters, take John with his mother back to the World State where they could live peacefully. In the World State, he falls in love with Lenina Crowne, unfortunately he later realizes that Lenina is the same as the whole World State's society. John realizes that he does not want to live in that kind of sick society full of falseness, promiscuity and discrimination. His depression grows rapidly when his mother dies of soma overdose. After taking part in the final orgy, John commits suicide by hanging. From my point of view, John the Savage is the most important character and he is also the only one who behaves naturally. He has emotions, feelings and he is not afraid to rebel against the bad side. He is a typical prototype of a heroic character.

Bernard Marx is an important character from *Brave New World*. He serves as the main character of the novel up until the first appearance of John. His role later moves to the background. He is an Alpha Plus and works as a sleep learning specialist. Apart from being on a high position, he is short in stature and that is something really odd in a society of perfectly

flawless people. Bernard is lonely, insecure and isolated because people make fun of him for his shortness. As Fanny Crown comments on Bernard: “He’s so ugly! And then so small. Fanny made a grimace; smallness was so horribly and typically low-caste. They say somebody made a mistake when he was still in the bottle – thought he was a Gamma and put alcohol into his blood-surrogate. That’s why he’s so stunted”. (Huxley, 1994, p. 39) Despite being an Alpha Plus, other people do not respect him and marks him for ridicule. He and Lenina are the ones, who take John and his mother back to the World State. After they return to the State with John and his mother, Bernard’s popularity rises a lot. He even starts to participate in communal sports, promiscuous sex and activities, he previously did not enjoy.

Many other male characters appear in the novel. Characters like Helmholtz Watson, Benito Hoover, Mustafa Mond or Darwin Bonaparte are all highly respected members of the World State society. All of them think they live in a perfect society with no problems and they do not have to worry about anything.

As it is mentioned above, the novel *the Hunger Games* is full of characters of both sexes. The males appear only as secondary characters, but they are portrayed to be quite heroic, intelligent and brave. They are not afraid to rebel against the Capitol. They are shown to be heroic because they are all from the poorest District 12, where you have to fight against many obstacles on a daily basis. On the other hand, in *Brave New World* the male characters dominate throughout the novel and they are all very important for the story. Excluding John, all men from *Brave New World* are portrayed to be the same as the whole society of the World State. This means they are emotionless, cruel, scandalous, bizarre and they relate to people only through sex. John is the typical hero who is not like everyone else from the World State. He is rejected both by the savage culture and the civilized World State culture. It is a shame he lived in that kind of sick society, he would perfectly fit among the heroic characters of *the Hunger Games*.

## 4.2. Social Classes

In both novels, the differences between social classes are genuinely huge. However, in both books the social classes are shown differently. In *the Hunger Games*, the rich ones live in luxury surrounded by everything they can imagine, on the other hand the poor are struggling with hunger, thirst, poverty and many obstacles and are trying to survive from day to day.

Capitol is the most luxurious place from the whole Panem, with “the magnificence of the glistering buildings in a rainbow of hues that tower into the air, the shiny cars that roll down

the wide paved streets, and the oddly dressed people with bizarre hair and painted faces who have never missed a meal“. (Collins, 2008, p. 68) The Capitolans are bored because they have everything, they could imagine so for their entertainment they are “waiting around for a new shipment of tributes to roll in and die“. (Collins, 2008, 75) When Katniss and Peeta entered Capitol, the ruling city of Panem, they were enchanted of its beauty, because they have never seen anything like that in their entire lives.

The districts are in different stages of poverty, first four districts are in not that bad position, because they are the closest to the Panem and their residents are not struggling that much. The farther the districts are from Panem, the poorer they are. The poorest ones are District 11 and District 12. Nevertheless, each district has to provide crafts and supplies based on each district’s principal industry to the wealthy people of Capitol. “District 1 makes luxury items for the Capitol“. (Collins, 2008, p. 79) “District 3, factories. District 4, fishing. District 11, agriculture. Coal mining comes from District 12“. (Collins, 2008, p. 76) The Districts’ inhabitants, especially from the poorest districts, are struggling on their own, however with the provision of products to the Capitolans, their struggles are even worse and it is almost impossible for them to feed themselves or their families. Capitol does not care about their struggles, and the more they suffer, the wealthier the Capitol is. The situation in District 12 is so disastrous that its inhabitants are dying from hunger on daily basis. Those, who are brave enough to sneak in the woods (which is punished really badly), risk their lives by hunting wild animals like squirrels, hedgehogs, racoons or even ravens only to feed their families. “In the autumn, a few brave souls sneak into the woods to harvest apples“. (Collins, 2008, p. 6)

In *Brave New World*, the class system is different, complicated and structured into sub-groups called the castes. The specially modified inhabitants of the World State are divided into several castes even before they are born (we are not talking about an actual birth, but about their creation). “The lower the caste, the shorter the oxygen” (Huxley, 1994, p. 11), basically before births (creations) the lower castes are short of oxygen and due to that, they are mentally and physically modified (they could even be dwarfs). Members of each caste wear a specific colour and they have the symbol from Greek alphabet marked on their chests based on the caste they belong to. Alphas and Betas are on the top of the hierarchy and they are the most perfect from the all classes. They have the best jobs, they are physically and mentally attractive and they can basically do whatever they want. While the Alphas are the intellectuals, the Betas are the skilled workers and without them, the World State would not exist. The Alphas wear grey and the

Betas wear maroon, or mulberry which is a brownish-crimson colour. Both of these higher castes have a prominent place in society and they despise the lower castes.

While Alphas and Betas are in the top spot, Gammas, Deltas and Epsilons are in lower positions, with the Epsilons being the lowest of the hierarchy. “Gammas, Deltas, even Epsilons, had been conditioned to like flowers – flowers in particular and wild nature in general. The idea was to make them want to be going out into the country at every available opportunity, and so compel them to consume transport”. (Huxley, 1994, p. 18) From this given information, these three castes were modified to be like flowers that have no emotions and they could be transformed the way how their creators wanted them to be. From the lower castes, the Gammas have the best position, they are semi-skilled workers that are dressed in green. Deltas were khaki colour and are hard workers in packaging field or operate machines tools. As one of the main characters says: “But in Epsilons we do not need human intelligence” (Huxley, 1994. p. 11), Epsilons cannot even read or write, they are seen as scums of the whole World State’s society. “I suppose Epsilons don’t really mind being Epsilons, said Lenina” (Huxley, 1994, p. 64) Epsilons are so over-modified that they do not even know how low in the society they are. They wear black and do only the most degrading jobs, such as working in sewages or working as carriers.

The situation in the savage colony outside of the World State is genuinely different. Majority of the savages live in horrible conditions, or at least the conditions are described as horrible by people of the World State. They are seen as castaways, absolutely sick people who still keep their odd habits and customs like relationships, marriages or families and they speak “extinct languages, such as Zuni and Spanish and Athapascan”. (Huxley, 1994, p. 89) The Savages live in poor conditions in harmony with nature and without any technological equipment. “In the Reservation, children still are born, yes, actually born, revolting as that may seem...”, says one of the male characters to Lenina (Huxley, 1994, p. 88), as even normal natural births are seen as something really strange and inconceivable. The people of the World State are chemically modified so the process of aging is no longer visible in them. When Lenina and her friends entered the savage reservation, they were shocked what they saw. An old savage was very slowly climbing down the ladder. „His face was profoundly wrinkled and black, like a mask of obsidian. The toothless mouth had fallen in. His body was bent and emaciated to the bone, almost fleshless”. (Huxley, 1994, p. 94-95) From another point of view, the Savages could be seen as normal people, they are what is called the last remnants of humanity of the old world.

While societies in both texts feature huge differences between the rich and the poor, it could be considered that characters in *Brave New World* have better life conditions, as at least the majority of them do not have to worry about the all necessary needs, that are really essential yet rare for characters from *The Hunger Games*. On the other hand, when it comes to relationships, social ties and family issues, the characters from *The Hunger Games* are the lucky ones. They do not have any restrictions there, whereas *Brave New World* characters (not counting the Savages) basically do not know what is like to have a family. In their case, families, marriages or even relationships are seen as something really odd, nearly disgusting.

### 4.3. Settings

As typical anti-utopian stories, *The Hunger Games* and *Brave New World* are both set in a postapocalyptic time with the majority of the people vanished and the population consisting of only a few millions. Something must have happened to the normal world and that it is not that anymore. As Katniss, the protagonist of *the Hunger Games*, says: “In school, they tell us the Capitol was built in a place once called the Rockies. District 12 was in region known as Appalachia”. (Collins, 2008, p. 48) It is not explicitly mentioned that the story of the Hunger Games is set in what we know as the United States or America; however, from many mentions and links, it could be inferred. On the Reaping day, the mayor of the District 12 stood on the podium and briefly mentioned the history of Panem: “The country that rose up out of the ashes of a place that was once called North America. The mayor lists the disasters, the droughts, the storms, the fires, the encroaching seas that swallowed up so much of the land, the brutal war for what little sustenance remained. The result was Panem, a shining Capitol ringed by thirteen districts”. (Collins, 2008, p. 20) From that direct quote, it is more than clear that North America was destroyed by natural elements as well as humans. Those, who were able to survive, built the new settlement, which was later divided into 12 Districts and the wealthy Capitol.

We do not know what happened to the other parts of the world, in the novel there is no specific link to other parts of the world. When it comes to the setting of *Brave New World*, other parts of the world, apart from the main location, are briefly mentioned. For example, Lenina’s experiences from her travelling are described as “she shouldn’t change her mind about the New Mexico holidays, and go instead to the North Pole. She had only been to America once before. A cheap week-end in New York”. (Huxley, 1994, p. 75)

In *Brave New World*, the main location is current London and its surrounding outskirts, whereas the Savage Reservation is located in New Mexico, an absolute different part of the world. However, the world is not as it seems and is quite damaged. As Lenina comments on having the same surname as Fanny, we could see how big the world's population is: "But as the two thousand million inhabitants of the planet had only ten thousand names between them". (Huxley 1994, p. 31) Based on that direct quote, it is more than clear that at least one half of the whole world's population died or vanished due to unknown reasons. Those who remain are scattered around the world and all of them are specifically modified, exactly like they are in London. If all people are like that, they are slowly becoming more and more anti-human, with no emotions, relationships or love. In my opinion, it is only a matter of time when the humans of Brave New World become extinct.

#### 4.4. Different Endings

Both novels, apart from having unexpected twists at the ends, are portrayed to be quite dark and brutal. *Brave New World* ends hopelessly, or at least from John's point of view, it is considered to be hopeless. He realized that he does not want to live in that kind of society full of prejudice, falseness and promiscuity anymore. John, who was taken out of the Reservation to the modern World State, argued that it is better to see the truth apart from all the hypocrisy. After taking part in an orgy, he felt very ashamed about what he did and decided to commit suicide. Sadly, the World Staters did not care about John's death and they are blinded by their own bodily perfection and comfortable lives.

*The Hunger Games* ends after Katniss and Peeta wanted to commit suicide together by eating poisonous berries, but then they were both declared winners of the deadly Hunger Games. The ending is relatively hopeful, with Katniss and Peeta as the winners. After their victory, they are coming back to their home District 12 by train, and Katniss describes the situation: "So we just stand there silently, watching our grimy little station rise up around us. Through the window, I can see the platform's thick with cameras. Everyone will be eagerly watching our homecoming". (Collins, 2008, p. 436) They felt quite confused, as they survive the horrific event, but they lost so much and they are still trying to recover from it.

This thesis concentrates only on the first book of the whole trilogy; however, the story is not over yet and continues really rapidly. In *Catching Fire*, the story continues with special annual Hunger Games, called the Quarter Quell, that take place every 25 years, this time it is

announced to be reaping the previous victors. Therefore Katniss, being the only female winner from District 12, and Peeta, who volunteered to compete alongside Katniss, are again forced to fight for their lives. However, Katniss, Peeta and four other tributes all survive the battles, destroy the arena and rebel against the Capitol and its leader. In the last book of the trilogy, *Mockingjay*, the newly transformed District 13 allies with our heroes and they fight together against the Capitol. However, the leader of District 13, president Alma Coin, is not who she pretends to and her behaviour results in the deaths of many people, including Katniss's younger sister Prim. At the end, after many obstacles, the characters finally find peace.

From my point of view, the ending of *Brave New World* is a typical anti-utopian ending with lost hopes, despair, death of one of the most important characters, John, and no chance of improvement. However, when we consider it from the point of view of the inhabitants of the World State, they are convinced that the system they live in is perfect and it is John who does not belong there. On the contrary, the ending of *The Hunger Games* is not completely negative, at least there is still hope that the system could get better and the deadly games would end forever.

## Conclusion

Despite *Brave New World* being written over 70 years before the first part of *the Hunger Games* trilogy, both these books have a lot in common and could be seen as prototypes of anti-utopian literature. Both novels show societies where the differences between social classes are genuinely huge and depict the rich side and its opposite, the poor side. While in *Brave New World* there is a strict division into several castes and the people who live outside of the World State are rather poor, in *The Hunger Games* there is the wealthy Capitol surrounded by 12 District in varying stages of poverty.

The theoretical part shows the close relationship between anti-utopia and dystopia. When it comes to the terms anti-utopia and dystopia, they both have a lot of similarities and many people see them as synonyms; however, they are slightly different. Their difference is based on other people's views and attitudes. Somebody's utopia can be hell for the others and conversely. Anti-utopia and dystopia show a society usually set in the future, with two opposite sides battling against each other and with some brave individuals trying to put everything as it should be. As it expected, anti-utopia written in 20<sup>th</sup> century and the modern 21<sup>st</sup> century anti-utopias are not the same and they are quite unique. Every literary genre evolves throughout time and anti-utopia is no exception. The main difference is that the 21<sup>st</sup> century anti-utopias is set in postapocalyptic time. The country in which the story is set was either destroyed by natural elements or humans and those, who were able to survive are forced to fight for better living conditions.

When it comes to the comparison of female characters, in both books, the women are portrayed in different, but not unimportant roles. In *the Hunger Games*, the female characters are prepotent and the males are only seen as their companions whereas in *Brave New World*, there is only one prominent female character, Lenina Crowne, and others are secondary to male characters. Katniss Everdeen and John the Savage are the protagonists and surprisingly, their lives are very similar. They both tries to change the society they live in; however, Katniss is not alone in her trying, she is in an alliance with many others. On the contrary, John is alone in his struggles and that is one of the reasons why his story ends tragically.

Finally, both authors use similar themes and motives as it is expected from novels of the same genre; however, their last scenes are captured differently. Huxley's novel ends with lost hopes, despair, death of one of the main characters and no chance of improvement. In contrast,

in *The Hunger Games*, the ending is hopeful, as the main characters survive and return to their homes. The gripping story continues throughout the whole trilogy. In the last book of the trilogy, *Mockingjay*, after political machinations, betrayals and the deaths of our beloved friends, our heroes finally find peace.

## Bibliography:

### Primary literature:

COLLINS, Suzanne. *The Hunger Games*. New York: Scholastic Press, 2008, p. 436. ISBN 978-0439-02352-8.

COLLINS, Suzanne. *Catching Fire*. New York: Scholastic Press, 2009, p. 391. ISBN 978-0439-02349-8.

COLLINS, Suzanne. *Mockingjay*. New York: Scholastic Press, 2010, p. 390. ISBN 978-0439-02351-1.

HUXLEY, Aldous. *Brave New World*. London: Vintage, 1994, p. 288. ISBN 978-0099-47746-4.

### Secondary literature:

BALASOPOULOS, Antonis. *Anti-Utopia and Dystopia: Rethinking the Generic Field*. *Utopia Project Archive*, 2006 – 2010. Athens: School of Fine Arts Publications.

BIRNBAUM, Milton. *Aldous Huxley's Quest for Values*. Knoxville: University of Tennessee Press, 1<sup>st</sup> edition, 1971, p. 230. ISBN 978-0870-49127-6.

BROWNING, William Gordon. *Anti-utopian Fiction: Definition and Standards for Evaluation*. LSU Historical Dissertation and Theses, 1966.

NUGEL, Bernfried; MECKIER, Jerome. "A New Look at The Art of Seeing". *Aldous Huxley Annual*. LIT Verlag Münster, 2009, p. 248. ISBN 978-3643-10450-2.

HAUGRUD Reiff, Raychel. *Aldous Huxley: Brave New World*. Marshall Cavendish Benchmark, 2003, p. 143. ISBN 978-0761-44278-3.

HIGDON, D. L. *The Provocations of Lenina in Huxley's Brave New World*. *International Fiction Review*: Volume 29, Numbers 1 and 2, 2002. Retrieved from:

HUXLEY, Aldous. „Biography and bibliography (appendix)". *After Many A Summer Dies the Swan*. 1st Perennial Classic. Harper & Row. p. 243, 1939.

HUXLEY, Aldous. *Brave New World Revisited*. London: Vintage Classics, 2004, p. 154. ISBN 978-0-099-45823-4.

HENTHORNE, Tom. *Approaching the Hunger Games Trilogy: A Literary and Cultural Analysis*. Jefferson, NC: McFarland, 2012, p. 206. ISBN 978-0786-46864-5.

HOLMES, Charles Mason. *Aldous Huxley and the Way to Reality*. Greenwood Press, 1978, p. 5. ISBN 978-0313-20016-8.

MURRAY, Nicholas. *Aldous Huxley: A Biography*. St. Martin's Press, 2003, p. 480. ISBN 978-0312302375.

O'NEIL, Patrick M. *Great World Writers: Twentieth Century*. Marshall Cavendish, 2004, p. 1848. ISBN 978-0761474739.

PAVLOVA, Olga. *Literární dystopie a pokusy o její vymezení ve světovém a českém kontextu*. Slovo a smysl: časopis pro mezioborová bohemistická studia. Praha: Nakladatelství Karolinum, 2018. ISBN

VERNON, Roland. *Star in the East: Krishnamurti – the invention of a Messiah*. Sentient Publications: Boulder, Colorado, 2000, p. 306. ISBN 978-0971-07868-0.

SEXTON, James. *Selected Letters of Aldous Huxley*. Ivan R. Dee, Chicago. 2007, p. 497. ISBN 978-1566-63629-2.

SPRINGEN, Karen. *This Isn't Child's Play*. The Daily Beast. 4 September 2008. p. 28

WATT, Donald. *Aldous Huxley: The Critical Heritage*. Routledge, 1997, p. 520. ISBN 978-0415159159.

WOODCOCK, George. *Dawn and the Darkest Hour: A Study of Aldous Huxley*. Black Rose Books, 2006, 295 pages. ISBN 978-1551-64284-0.

## Online Sources:

Arbeiter, M. "15 Things You Might Not Know About *Brave New World*". *Mental Floss*, 20. May 2015, accessed 4. June 2020, from: <https://www.mentalfloss.com/article/64046/15-things-you-might-not-know-about-brave-new-world>

Aldous Huxley Biography. *Biography.com*, A&E Television Networks, 2 April 2014, accessed 30. April 2020, from: <https://www.biography.com/writer/aldous-huxley>

Bemis, Shanai. "Impact of *The Hunger Games*: Popularity of books and films helps other dystopian YA novels get noticed". *The Observer*, SNO, 5 March 2015, accessed 28 May 2020, from: <https://cwuobserver.com/4553/scene/impact-of-the-hunger-games-popularity-of-books-and-films-helps-other-dystopian-ya-novels-get-noticed/>

Collins, Suzanne. "A Conversation with Suzanne Collins, Q & A." Scholastic. Accessed 1. May 2020, from: <http://www.scholastic.com/thehungergames/media/qanda.pdf>

Ferguson, Melissa. "Suzanne Collins (Famous Female Authors)". *The Free Library*, The School Library Association, 2017, accessed 18 June 2020, from: [https://www.thefreelibrary.com/Ferguson%2C+Melissa%3A+Suzanne+Collins+\(Famous+Female+Authors\)-a0499578007](https://www.thefreelibrary.com/Ferguson%2C+Melissa%3A+Suzanne+Collins+(Famous+Female+Authors)-a0499578007)

ITALIE, Hillel. "Hunger Games' Prequel Novel Coming in 2020". *US News*, 17 June 2019, accessed 22 June 2020, from: <https://www.usnews.com/news/business/articles/2019-06-17/apnewsbreak-hunger-games-prequel-novel-coming-in-2020?linkId=69117198>

Suzanne Collins - Biography. *Suzanne Collins*, accessed 7. May 2020, from: [www.suzannecollinsbooks.com](http://www.suzannecollinsbooks.com).

100 Best Novels. *Modern Library*, Random House LLC., accessed 22 April 2020, from: [www.modernlibrary.com/top-100/100-best-novels/](http://www.modernlibrary.com/top-100/100-best-novels/)

Kestler, Justin. Brave New World Chapter 11. LitCharts LLC, July 22, 2013. Retrieved June 28., 2020. From: <https://www.litcharts.com/lit/brave-new-world/chapter-11#summary-177641>

Kita, Stacey. Hunger Games. Manville School District, 2010, accessed 5 July 2020, from: <https://www.manvilleschools.org/Page/6034>

KNIGHT, Rosie. “Will New *Hunger Games* Be Relevant in 2020?”. *The Hollywood Reporter*, 17. June 2019, accessed 6 June 2020, from: <https://www.hollywoodreporter.com/heat-vision/will-hunger-games-prequel-matter-2020-1218998>

Kılıçarslan, Cem. “What is the difference between dystopia, utopia and anti-utopia”? Quora. Accessed 27. May 2020. From: <https://www.quora.com/What-is-the-difference-between-dystopia-utopia-and-anti-utopia>

Aldous Huxley. *New World Encyclopaedia*, accessed 25. April 2020. From: [https://www.newworldencyclopedia.org/entry/Aldous\\_Huxley](https://www.newworldencyclopedia.org/entry/Aldous_Huxley)

Skurnick, Lizzie. “The 2010 Time 100: Suzanne Collins”. *Time*, 29 April 2010, accessed 6 June 2020, from: [https://time.com/time/specials/packages/article/0,28804,1984685\\_1984940\\_1985512,00.html](https://time.com/time/specials/packages/article/0,28804,1984685_1984940_1985512,00.html)

Veranyan, Arman (13. June 2016). “Utopian Literature and Thriving Anti-Utopian Literature”. *The Enlight*. Retrieved 15 May 2020, from: <https://enlightngo.org/language/en/post/1996>

United States – Hofstede Insight. *Home – Hofstede Insight*, retrieved July 3., 2020, from: <https://www.hofstede-insights.com/country/the-usa/>.

Nomination Database: Aldous Huxley. *Nobel Prize.org*, retrieved 24 May. 2020, from: [https://www.nobelprize.org/nomination/archive/show\\_people.php?id=4397](https://www.nobelprize.org/nomination/archive/show_people.php?id=4397)

Companions of Literature. *Web Archive*, retrieved 24 May. 2020, from: <https://web.archive.org/web/20150102223243/http://rslit.org/companions-of-literature>

## List of Abbreviations

|               |                                      |
|---------------|--------------------------------------|
| the US/U.S.A. | the United States of America         |
| AF            | After Ford                           |
| i.e.          | id est (that is)                     |
| NATO          | North Atlantic Treaty Organization   |
| etc.          | et cetera (and other similar things) |

## Resumé

Tato bakalářská práce je zaměřena na porovnání dvou anti-utopických románů *Hladové Hry* od americké autorky Suzanne Collinsové a *Konec civilisace* od Brita Aldouse Huxleyho. Práce také zahrnuje detaily osobních životů jednotlivých autorů a přehled jejich dalších významných děl. Dále jsou zde vymezeny pojmy anti-utopie a dystopie a jejich vzájemné rozdíly. Analyzovaná díla se soustředí na zastoupení žen ve společnosti, na rozdíly mezi sociálními vrstvami a na zobrazení odlišného prostředí, ve kterém se odehrávají děje obou příběhů. Práce se snaží vymezit hlavní rozdíly mezi oběma díly a také jejich společné rysy.

## Annotation

|                                    |   |
|------------------------------------|---|
| <b>Jméno a příjmení:</b>           | Jakub Kopečný   |
| <b>Katedra:</b>                    | Ústav cizích jazyků PdF UP Olomouc  |
| <b>Vedoucí práce:</b>              | Mgr. Petr Anténe, M.A., Ph.D.   |
| <b>Rok obhajoby:</b>               | 2020  |
| <b>Název Práce:</b>                | Srovnání britské a americké anti-utopie v dílech <i>Konec Civilisace</i> a <i>Hladové hry</i>   |
| <b>Název v angličtině:</b>         | Comparison of British and American Anti-Utopia in novels <i>Brave New World</i> and <i>The Hunger Games</i>   |
| <b>Anotace práce:</b>              | Tato práce se zaměřuje na porovnání britské a americké anti-utopie v románech <i>Konec Civilisace</i> (1932) Aldouse Huxleyho a <i>Hladové Hry</i> (2008) Suzanne Collinsové. Práce též zmiňuje rozdíl mezi anti-utopií a dystopií a osobní životy obou autorů. Samotné srovnání obou děl se zaměřuje hlavně na zobrazení ženských postav, rozdíly mezi společenskými třídami a zobrazením prostředí, ve kterém se odehrávají děje obou knih.                   |
| <b>Klíčová slova:</b>              | Anti-utopie, dystopie, Suzanne Collinsová, Aldous Huxley, literatura, postavení žen, společenské třídy, postapokalyptický, Katniss Everdeenová, <i>Konec Civilisace</i> , <i>Hladové Hry</i>  |
| <b>Anotace v angličtině:</b>       | This thesis concerns with a comparison of British and American anti-utopia in novels <i>Brave New World</i> (1932) by Aldous Huxley and <i>The Hunger Games</i> (2008) by Suzanne Collins. It also outlines the authors' personal lives as well as their other works and emphasizes the difference between anti-utopia and dystopia. In particular, the analysis of the two books deals with the topics of social classes, setting, and the portrayal of women. |
| <b>Klíčová slova v angličtině:</b> | Anti-utopia, dystopia, Suzanne Collins, Aldous Huxley, literature, women, social classes, post-apocalyptic, Katniss Everdeen, <i>Brave New World</i> , <i>the Hunger Games</i>  |
| <b>Přílohy vázané v práci:</b>     |   |
| <b>Rozsah práce:</b>               | 40 stran  |
| <b>Jazyk práce:</b>                | anglický  |