
**VIEWING POSTMODERN AMERICAN YOUTH SOCIETY
THROUGH *UGLIES* AND *THE HUNGER GAMES*:
A TURN FROM NOSTALGIA TO ESCAPE**

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ABSTRACT

At the turn of the 21st century, Americans experienced the shift from the Modern Era to the Postmodern Era. The Modern Era that worships technology blurs the borders between countries. Technology and transportation, as the major components of the revolution in the globalization era, have labeled the planet a 'global world'. This study found out that the Internet, for instance, has made access among countries possible. One of the effects of this movement towards globalization is the erosion of American exclusivity. Apart from its positive contributions to the world, technology has produced world chaos and destruction. The attacks on the World Trade Center and Pentagon in 2001 and the economic crisis in 2008 are two fatal catastrophes that hit America in the 21st century and caused major trauma to the American people. This study is conducted to analyze postmodern American youth society through the analysis of *Uglies* and *The Hunger Games* to see how American youth make a turn from a victorious nostalgia to an escape from reality and create their own imaginary worlds through dystopian literature in response to what is happening in America. Using the theories of Postmodernism, small narratives from the data of the two novels are collected to reveal what are implicitly stated in the two novels.

Keywords: *dystopian novels; escape; nostalgia; postmodern society; young adult*

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INTRODUCTION

Globalization nullifies limits. Globalization is defined by Anthony Giddens (2000:64) as the intensification of worldwide social links connecting regions in such a way

that local events are shaped by events that occur miles away and vice versa, causing the world to be infinite. Pease (2010) noted that globalization emerged from world compression, resulting from advances in communication technology which also

affected the intensification of global awareness as a whole. Its development since 1980 has affected the development of today's human culture such that it has transformed into one human society that comprises the entire world: a global society. In the era of globalization, a nation's hegemonic narratives are released by economic and political processes that liberate social interactions from their local context and facilitate their general expansion across vast global expanses (Pease, 2010, p. 267). In other words, globalization causes countries to cross borders through the developments of technology, which marginalizes a nation's exclusivity, thus making America a part of this dynamic global society. Globalization, characterized by the rapid development of knowledge and technology, creates optimism as well as pessimism toward American society. Modern technology does not always bring benefits. On the contrary, it can also cause loss or destruction. This reality has led to optimism and pessimism toward technological advancement (Hjorliefsson et al., 2008, p. 379, Hazlett et al., 2011, p. 77).

Technology was proven to be the source of this massive destruction, and Americans perceived themselves as living in a difficult time, in a bad world, or a dystopia. The biggest shock happened on 11 September 2001 as terrorists attacked World Trade Center (WTC). Lyman Sargent, quoted by Baccolini, states that "dystopias are jeremiads" or "dystopia is lamented" because a dystopia is a result of disrupted human behavior (2006, p. 2). Americans' fears have increased since the fall of the Berlin Wall, the breakdown of the Soviet Union, and the establishment of the European Union (Pease, 2010). The situation deteriorated in the 2000s, as noted in Walt's *The End of American Era* ((2011), although

America was ultimately able to lead a new political, security and economic system post-World War II, it lost the geopolitical reason for its representation as an exception to state laws of the world. In line with this loss, the U.S. also lost its putative authority to set rules for the global order. Thus, it has difficulty maintaining its status as the world's strongest modern state in this era of globalization (Pease, 2010, p. 267).

Radway has called literature an escape, a refuge from the reality of life to create imagination or dreams (1991, p. 88). American societies might try to find answers to current conditions through dystopian literature, or they might escape that reality and create their own imagination based on current events. The high interest of readers in these distorted novels reflects their concerns over America, its strength and position in the future. It is not without reason, as data provided by *Goodreads* indicates that sales of this genre of literature often increase as a result of war (Shiau, 2017). The popularity of dystopian novels began to soar again just after the great trauma America experienced through the terrorist attacks on the World Trade Center in September 2001. *The Hunger Games* appears to be recognized as the initial awakening of modern dystopian novels or what is identified today as 'Young Adult' (Y.A.) dystopian novels. According to the Massachusetts Institute of Technology (MIT), young adulthood is generally defined as 18 to 22 or 18 to 25. It means that Y.A. dystopian novels aim to be read by young people aged 18 to 25. Its popularity is seen through its astonishing sales, reaching 65 million copies in the U.S, based on *Goodreads'* data. This research is conducted to analyze American postmodern youth society through the lens of two dystopian Y.A. novels, *Uglies* (2005) and *The*

Hunger Games (2008), to learn the turn of longed-for nostalgic American victories to an escape for the future. These Young Adult (YA) dystopian novels will serve as data sources in the analysis of postmodern American society.

Dystopia has been a popular literary genre for over a century. The dystopia genre evolved in 19th-century literature when it emerged and developed primarily as a critical and antithetical response to utopian fiction, describing the utopian failure. Many researchers have researched dystopian literature. Ames (2003), in “Engaging “Apolitical” Adolescents: Analyzing the Popularity and Educational Potential of Dystopian Literature Post-9/11”, makes an obvious point regarding the relationship between the destructive attacks of 11 September and the rising popularity of Y.A. dystopian literature in America. Scherzer (2015) in “Young Adult Dystopian Literature as Social Change Evolution” mentions that George Orwell, Ray Bradbury, Aldous Huxley and Margaret Atwood in their dystopian works focus on cultural and social problems like governmental surveillance, totalitarianism, and oppressive power structures and their potential effects if society pays little or no attention toward them.

Some researchers have identified the connection between dystopia and postmodernism. Postmodernism, is defined by Maria Anwar (2016) in *Postmodern Dystopian Fiction: An Analysis of Bradbury’s ‘Fahrenheit 451’* as a literary movement that began after the WWII, when people lost all hope in so-called scientific progress and advancement because of the range of destruction they caused in the form of the World Wars. Tony Burns (2018) believes that even classic dystopian works carry

postmodern ideas. Focusing on the relationship between science and politics in Zamyatin’s *We and Postmodernism*, Burns proves that Zamyatin inserts his postmodern idea in *We*. Zamyatin criticizes ‘traditional’ or ‘old’ science from the standpoint of what he himself refers to as the ‘new’ or ‘modern’ science of the early twentieth century.

Postmodern approaches have often been used in literary research, for example, by Kristina Busse (2002) in “Imagining Auschwitz: Postmodern Representations of *The Holocaust*”, Julie Lindas (2013) in “Engaging with Postmodernism: An Examination of Sastrae and the Canon”, Nilges (2008) in “Nostalgia for the Future: Post -Fordist U.S. Literature and Culture”, Kay (2007) in his study entitled “The Dilemma of Postmodern American fiction: An Examination of the Works of Tom Wolfe, Gilbert Sorrentino, and Toni Morrison”, Kipniss, M. (1993) in “Pomo-pop: Analyzing Postmodernism and Popular Culture”, Spirn (2003) in “The American Experiment: Innovative Identity in Postmodern United States Literature”, and Sean Brayton (2002) titled “A Critical Postmodern Response To Multiculturalism in Popular Culture”. Although much research has been conducted on Y.A. dystopian works and postmodernism, none specifically concerns the turn of nostalgia of the American Victory to an escape due to the trauma felt by young adults reading dystopian literature as focused on this study.

Dystopia, in general, is also a criticism of existing social or political systems, either through critical examinations or utopian premises where conditions and systems are based on the imaginative expansion of such

conditions and systems into different contexts that clearly reveal errors and contradictions,

Briefly, dystopian literature is specifically that literature which situates itself in direct opposition to utopian thought, warning against the potential negative consequences of arrant utopianism. At the same time, dystopian literature generally also constitutes a critique of existing social conditions or political systems, either through the critical examination of the utopian premises upon which those conditions systems are based or through the imaginative extension of those conditions and systems into different contexts that more clearly reveal their flaws and contradictions (Keith, 1994, p. 3).

After the First World War, dystopian themes became very popular in literature as the people's confidence in the advancement of science and technology declined and as the tyranny of governments brought misery to humanity. The literary genre of dystopia, exemplified by the works of Aldous Huxley, George Orwell, H. G. Wells, and Yevgeny Zamyatin, became popular reading for decades. George Orwell's *1984*, Ray Bradbury's *Fahrenheit 451*, Aldous Huxley's *Brave New World*, and Margaret Atwood's *The Handmaid's Tale* focus on cultural and social problems such as governmental surveillance, totalitarianism, and oppressive power structures and their potential effects should society turn a blind eye to them. Dystopian texts then attempt to rebel against the system, whether from a personal rejection of the power structure or in a way that directly stands up against the structure and creates a new society (Scherzer, 2015, p. 21). Scherzer's opinion parallels Booker's in his work *Dystopian Literature: A Theory and Research Guide*. He noted that the treatment of imaginary societies in the best dystopian

fiction is always highly relevant, more or less directly to specific 'real world' societies and issues. Booker sees "defamiliarization" as central to dystopian works, explaining that "by focusing their critiques of society on spatially or temporally distant settings. Dystopian fictions provide fresh perspectives on problematic social and political practices that might otherwise be taken for granted or considered natural and inevitable" (Booker, 1994, p. 18), which makes it suitable to be analyzed through postmodernist lenses.

Postmodernism is a cultural change, ranging from lifestyle to thinking paradigms, which occurs due to the development of knowledge and information technology (Lubis 2016, p. 24). Featherstone refers to Ihab Hassan mentions that the term postmodernism was first used by Federico de Onis, an art critic, in 1930 in his writings *Antologia de la Poesia Espanola a Hispanoamericana*. Postmodernism is used to point out a critical and reflective reaction to modernism's paradigm, which seems to have failed to complete the Enlightenment project and led to the emergence of various pathologies of modernity (1988, p. 202).

Postmodernism does not rely on fundraising, universal and grand narratives, but trusts small narratives, explanations in the local context, plural and contextual as Lyotard (1979, xxiv) defines it as "incredulity towards metanarratives." These "great narratives", many of which embody the myths that shape modernity, and involve ideas such as truth, wit, and progress, in Lyotard's eyes, have been shifted by situations, typical of post-industrial societies, where knowledge can no longer be justified by a thorough system of norms and principles generally accepted, but is instead verified in some way by most profane

“language games” (an idea Lyotard learned from Ludwig Wittgenstein, 1889-1951). Baudrillard, a postmodernist thinker, states that postmodern culture is characterized by the bursting of mass culture, popular culture, and mass media culture.

Although postmodernism is often characterized by the birth of the totality of new social structures, the rapid development of technology and information, and the formation of computerized communities, simulations, and hyperrealities, technology also results in the birth of various pathologies: dehumanization, alienation, discrimination, racism, unemployment, the disparity between rich and poor, materialism, consumerism, nuclear threats, dictatorship, and cultural and economic hegemony. (Featherstone, 1988, p. 202). Postmodernism believes that the truth of science is plural and change, along with the development of human culture (Sarup, 2016, p. 24-5). Postmodernism also often refers to the phenomenon of contemporary society as post-industrial society, computer society, consumer society, media society, and spectacle society.

With the further erosion of a country’s exclusivity due to developments in technology and information, postmodern communities have a prodigious awareness of the concepts of state, boundaries, and authority of state and citizenship. The postmodern community no longer accepts the model of explanation and the totality of universal comprehension but rather believes in small narratives, and local contextual explanations. Therefore, plural and contextual because global and local dimensions go hand in hand with modernism or a global paradox (Anwar, p. 2016).

Postmodern literature is concerned with the deconstruction of existing factual

knowledge and illustrating how truth is relative, and language is unreliable in conveying the intended meaning. Postmodern writers thus question established dogmas and display a sense of uncertainty, unreliability, and anti-authoritarian tendencies. Information science, atomic energy, global surveillance, rapid mechanization, and weapons of mass destruction for global warfare called for science fiction to become postmodern. All these factors, combined with a broader worldview brought forth by the Internet, have contributed to greater awareness and greater confusion among today’s youth. This turmoil becomes one of many factors contributing to the desire among young readers to seek a sort of solace in dystopian fiction, specifically in *Uglies* and *The Hunger Games*.

DISCUSSION

The Popularity of Y.A. Dystopian Works among American Youth

Since the 1960s, there has been a significant increase in dystopian fiction in general, primarily due to the effects of the Cold War. The world had been shaken by issues such as economic crises, war and terror, and uneasiness regarding the future. As time passes, young adults, who are gaining awareness of their role in a global society, experience the same issues themselves and they, too, suffer from fear of terrorist attacks, cyber wars, and rapid evolution of technology, among other concerns. All of these elements have awakened young adults’ awareness of the concept of dystopia. This growing awareness among young readers has increased the popularity of Y.A. dystopian fiction. Young adult, or Y.A. fiction, is a body of literature appropriate for individuals at a certain stage of development. In the early

2000s, Y.A. dystopian works were favored by many Y.A. readers. Besides *The Giver*, many series written for Y.A. readers were published in the 1990s and early 2000s. Among these are *Among the Hidden series* (1998-2006) by Margaret Peterson Haddix and *The City of Ember* by Jeanne DuPrau (2003). By the mid-2000s, Y.A. dystopian works became increasingly popular. Although many consider *The Hunger Games* to be the pinnacle of popularity among Y.A. dystopian novels, many other works precede this trilogy, for instance, *The Bar Code Tattoo* (2004) by Suzanne Weyn, *Uglies* (2005) by Scott Westfield, and *Gone* (2005) by Michael Grant. Other series that were published between or after *The Hunger Games* trilogy are *The Maze Runner* (2009) by James Dashner, *Matched* (2010) by Ally Condie, and *Divergent* (2011) by Victoria Roth.

The popularity of Y.A. dystopian works in the United States is noteworthy. The interest of Y.A. readers in dystopian texts can be an indication of their interest in the political condition in their country because, at least on one level, the theme addressed in dystopian texts is politics. The report states that “young collegians’ interest in politics has rapidly increased” in the years following 9/11 after three decades of steady decline. The rapid increase in young adults’ interest in politics can be seen in their increasing interest in and involvement with the presidential elections: 2000, 14.3%; 2004, 16.0%; 2008, 17.1%; 2012, 19% (Richer, 2012; Kingkade, 2012). The attacks of 9/11 are assumed to have been the key trigger of their concern with casting their votes in elections. These assertions regarding young adults suggest that this new generation, inspired by 9/11 and further invigorated by new technological platforms, is experiencing rejuvenation in

terms of civic involvement. This growing awareness could account for their sudden interest in young adult literature that caters to such mindsets. The popularity of these novels may suggest that young adults do not warrant being classified as politically disengaged. The youth may use what is presented in the dystopian texts to reference what they see around them. Goodnow posits that the genre is popular because it “mirrors a world beset by some of the most frightening problems in recent memory, from climate change to terrorism and the shredding of privacy and free will,” making it “the zeitgeist of the times” (2008, p. 1). Their enthusiastic engagement with these novels refutes the claims that this generation is apathetic about national and global issues.

Capturing America’s Weakness and Vulnerability

The collapse of the 110-story twin towers of the World Trade Center and the attack on the Pentagon shocked America and the world. The fall of the WTC, which had long been considered the symbol of modern American civilization, injured Americans’ pride as the towers had symbolized American Utopia and American Dreams. The events of 9/11 triggered Americans’ concerns and fears regarding their country’s security, economy, alertness, and privacy. They also paralyzed American capitalism. In the rest of the world, 9/11 aroused a new understanding of America’s weakness and fragility. This 21st-century tragedy physically destroyed the image of the modern metropolis of the world’s strongest country and, at the same time, traumatized the American people. The attacks of 11 September swept away America’s exclusivity. It is ironic that this mechanized civilization was dealt such crippling blows

simply by suicide terrorists. America's predilection for worshipping modernity has faded. Technology is blamed for being the source of chaos and destruction in America.

The collapse of civilization and the corrupt use of technology are common settings for dystopian stories. In *Uglies* (2005), a new civilization with new political systems emerges after a huge tragedy obliterated the previous civilization. 'The Rusties', leftovers from the earlier civilization, are responsible for eradicating the previous civilizations as they destroyed their own environments and exploited their natural resources relentlessly, leaving only limited sources for the current inhabitants. The current government concludes that rules must be established to regulate the people. The propaganda of 'correct civilization' must be instated to ensure that this tragedy will never happen again. The propaganda presents imagery portraying humans in the past as barbaric, disobedient, competitive, and destructive.

On school trips, the teachers always made the Rusties out to be so stupid. You almost couldn't believe people lived like this, burning trees to clear land, burning oil for heat and power, setting the atmosphere on fire with their weapons" (Westerfeld, 2005, p. 62).

'The Rusty Ruins' are addressed to the remains of an old city where people from previous civilizations used to live. In contrast, the government of New Pretty Town calls the new civilization a paradise. Therefore, it becomes the government's responsibility to anticipate any contamination from outside. The way to protect the new civilization is by allowing the government to decide what is or is not permitted in society.

In line with the idea of the awakening of a new society, in *The Hunger Games*, the

nation of Panem is established during an unknown time period following the destruction of modern civilization. Panem is situated primarily on the western side of North America. The Capitol, the largest city, serves as the nation's central seat of government, which is run by a single-party dictatorship led by President Snow. Panem eventually grows large enough that it is segmented into thirteen separate districts, each responsible for producing goods for a particular industry to serve the nation's growing needs and all operating under the auspices of Panem's oppressive Capitol. The misery of the districts leads to their uprising against the Capitol in which twelve districts are defeated and the thirteenth obliterated.

The collapse of American security proves that there are no assurances that a role model country in the world economy and politics can guarantee people's security. Y.A. readers doubt that the concept of the American dream, represented by John Winthrop's "city upon a hill" and described by James Truslow Adams in his book *The Epic of America*. The attacks on the WTC and Pentagon as the center of the world economy and American national security have immobilized American economic activity and the entire world. They caused a global recession. The prestige of the world's most modern civilization and the pride of high technology have turned to disbelief and disappointment as technology could not protect America's modern civilization from terrorist attacks. Viewing the similar circumstances in America and dystopia novels, especially in *The Hunger Games* and *Uglies*, American youth feels that longing for past victory seems inaccessible as the youth concerns the lost triumph of America in recent times.

Being Terrorized by The Government Control

In *Uglies* a few hundred years after industrial civilization has destroyed itself in an ecological apocalypse, humankind lives in self-contained city-states surrounded by wilderness. To distract humanity from ravaging nature again, a high-technology version of bread and circuses has been developed. ‘Turning to a pretty’ becomes the youth’s goal, as this guarantees their acceptance in a better community, New Pretty Town. During the surgery, government control is applied to young, “I found that there were complications from the anesthetic used in the operation. Tiny lesions in the brain” (Westerfeld, 2005, p. 263). This lesion would allow the citizen to think nothing but having fun. It becomes the government’s way of controlling other stuff as they wish.

The control of the government is also seen in *The Hunger Games*. The Capitol controls the districts by controlling their access to basic needs, for example, by rationing food supplies. Some favorable districts are held in semi-starvation, whereas other districts like Districts 11 and 12 rely on the *tessera*, a meager year’s supply of grain and oil, available to each teenager willing to risk his or her life in the games, as wryly noted by Katniss, the main character, “District Twelve. Where you can starve to death in safety” (Collins, 2008, p. 6). The government keeps people in districts scrambling for the tiniest food morsel in order to inhibit other rebellions and minimize disobedience.

The control imposed by the Capitol is not just physical in nature, such as regulating and distributing goods, but it also functions very

much on a psychological level. Indeed, psychological control works much more effectively than physical violence. When the districts sacrifice two children annually, they are not simply acknowledging Panem’s power but also becoming culpable in their deaths as well.

Taking kids from our districts, forcing them to kill one another while we watch – this is the Capitol’s way of reminding us how totally we are at their mercy. How little chance we would stand of surviving another rebellion (Collins, 2008, p. 22).

America’s ‘melting pot’ ethos of *e pluribus unum*, meaning ‘out of many, one’ that has been imprinted in American coins since the 18th century has blended diverse peoples into one through assimilation, integration, and intermarriage. Unfortunately, the pot has also been accused of melting away the cultural and ethnic identities of many ethnic groups in America. Therefore, a new term of ‘a salad bowl’ has been coined to describe multicultural identities in America. Multicultural country, however, is sensitive to discord, violence, chaos, and implosion. Unity is believed to be the strength of a multicultural country. On the other hand, the government interfere of standardization has aroused youth’s concern regarding disunity in America and it is suspected as a way of government control through policies on behalf of nation unity.

Empowering Media and Social Media

Witnessing tragedies can traumatize some people for a lifetime. Whereas for others, it can change the way they view the world around them. The destruction of the WTC and the attack on the Pentagon can be seen as the beginning of an American apocalypse that caused severe trauma, just like that

experienced by the governments in *Uglies* and *The Hunger Games*, when confronted with destruction and rebellion. At the same time as Americans were wrapped in fear and confusion resulting from the 9/11 attacks, a series of additional frightening circumstances threatened them.

Television, the Internet and social media are powerful tools capable of shaping and influencing human behavior. The news of fragile conditions in America has been spread massively through television, Internet, and other social media, and it creates major trauma for the Americans. This trauma is perceived by the country's youth as part of America's dark history. Television, the Internet, and social media are powerful instruments for the mobilization of people. The youth is led to consider the security of their country. Their past disregard for participating in elections or contributing their thoughts to political discussions has begun to transform into a concern for political information and participation in political discussion.

When Donald Trump was elected the 45th President of America, many Americans were anxious and horrified as he often made sharp remarks over peace and morality. This reaction is due to Trump's clever exploitation of reality television as his weapon in selling a public narrative, gauging what his audience wanted, and giving it to them. This approach was an important factor in his success. Trump's rehashing of chaotic situations and setbacks in America began long before he intentionally began his campaign to be the American presidential candidate. In 2011, he used Twitter as a medium for propaganda (Oborne, 2017, p. xi)." Donald Trump's rhetoric to restore America's past glory with the "Make America Great Again" has invoked

the shadow of nuclear war, various clashes of civilizations, and the eradication of democracy (Peter Osborne, 2016, p. 154-165). Y.A. readers are aware that it is risky to agree completely that Trump will create a dystopia. His controversial comments and arguments have positioned America in a dangerous position in global networks.

Acting as World Policeman

Both in *Uglies* and *The Hunger Games*, the "world police" also exist as "peace keeper". Ironically, the definition of "peace" refers to the government's wills and rules, "They were superhumanly fast and strong. The Special operation had given them more than just terrible faces." (Westerfeld, 2005, p. 288). In *Uglies*, the government believes that the destruction of the old societies is due to the high competition among the Rusties. They compete for better looks, better education, better salaries, and better lives. The government assumes that the only way to avoid the same mistakes is to anticipate any potential harm from the inside out, trust the government to organize all aspects of life and simply give the people what they want to make them happy. The government is thus permitted to regulate everything.

We exist in equilibrium with our environment, Tally, purifying the water that we put back in the river, recycling the biomass, and using only power drawn from our own solar footprint. But sometimes we can't purify what we take in from the outside. Sometimes there are threats from the environment that must be faced" (Westerfeld, 2005, p. 106-7).

The body tasked with maintaining this equilibrium is called "Special Circumstances", whose duties govern the stability, security, and 'happiness' of the people. They act like

“police” and have the power to decide what to do and not to do.

Like the authoritarian government described in *Uglies*, Panem’s government in *The Hunger Games* also acts as a controlling party. In order to protect the citizens living in the Capitol, the government oppresses the people in the districts by confiscating most of their resources for the benefit of the Capitol’s citizens, leaving misery and hunger for those in the districts. The Capitol’s citizens live in luxury within their modern society, “...the shiny cars that roll down the wide paved streets, the oddly dressed people with bizarre hair and painted faces who have never missed a meal” (Collins, 2008: p.58). On the other hand, the district’s people live miserably.

Starvation’s not an uncommon fate in District 12. Who hasn’t seen the victims? Older people who can’t work. Children from a family with too many to feed. Those injured in the mines. Stragglers through the streets. And one day, you come upon them sitting motionless against a wall or lying in the Meadow, you hear the wails from a house, and the Peacekeepers are called in to retrieve the body. Starvation is never the cause of death officially. It’s always the flu, or exposure, or pneumonia. But that fools no one (Collins, 2008, p. 28).

Alterjan (2017) and Lepore (2017) argue that the emergence of dystopian novels, in general, reflects the confusion of American society to move to the dystopian novel to gain guidance or insight into understanding the current political moment in America. In the past, the idea of the American dream had influenced people to come to America in search of economic opportunities, political choice, and religious freedom. The government’s confidence also influences the American people. Most Americans are aware

that America is seen as the barometer of the world. They know that American cultural creations are the world’s most recognizable and thus most “consumed”. American military power is the most powerful globally, and its national security system is the most advanced. Its economic prowess fuels world trade and industry. Its political power is so extensive that most international institutions reflect American interests. American technological achievements are among the highest in the world. These conditions engender a sense of pride in their country in the American people. In this era of globalization, the speed and volume of cross-border connections are growing ever faster with the influence of technology and transportation. The presence of this globalization proves that a country’s exclusivity is becoming increasingly fragile, as is the paradigm of American Exceptionalism. America must also build cooperation with other countries. Unfortunately, instead of building collateral benefits with other countries, America tends to enrich American business; keep Americans safe while creating jobs and profits for America’s military-industrial complex; and ensure that America retains, as long as possible, its position as the richest, dominant global superpower. America’s “global cop” role means that shipping lanes, free trade agreements, oil exploration deals, ad hoc military coalitions, and so on are maintained to the benefit of the U.S. government or U.S. corporations (Daniel L. Davis, 2017). These conditions have blurred the youth expectation to be sure of America power in the future times

CONCLUSION

One characteristic of a dystopian society is that propaganda employed to control

citizens, information, independent thinking, and personal freedom. Citizens are controlled, (corporate control, technological control, or philosophical/religious control). They fear the outside world, and live under inhumane conditions. There is uniformity in citizen's lives and the doctrine that individuality and disagreement are dangerous, while society is the perfect illusion of a utopian world. In dystopian texts, the themes raised frequently involve characters feeling trapped and struggling to flee, who question the existing social and political systems, and believe or feel that there is something very wrong with the society in which they live. Dystopian literature is uniquely suited to the young adult reader, primarily because the usual story line - the hero realizes that his or her "perfect world" is not perfect after all - mirrors the experience of venturing from the relative safety of childhood into the harsher realities of adult life, a theme familiar to many of its readers. In *Uglies* and *The Hunger Games*, Y.A. readers are confronted with the American-like dreams and rebellions against dystopian forces in the form of complete government control of society. Both *Uglies* (2005) and *The Hunger Games* (2008) portray two different parties within society, the authoritarian governments who make use of power and technology versus the oppressed citizens who are forced to obey government orders and policies to survive. The idea of modern civilization gone awry is critical to the story. This literary genre encourages young adults to reflect upon themselves, their lives and the world. As there has been growing uneasiness over issues such as regular economic crises, anxiety about the future, war, and terror throughout the world, the Y.A. readers in America are plagued by fragility and uncertainty regarding the present and their future.

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