

Fact vs. Fiction: The Media in Literature and Real Life

by

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Introduction

This project will explore the similarities and differences between the media as it is portrayed in literature, and the media as it is portrayed in real life. Using the novels *Brave New World*, *1984*, *The Hunger Games*, *Catching Fire*, and *Mockingjay*, as well as several articles from both liberal and conservative news sources, I will explore who the people are that create the news and narratives for the public, as well as the motivations they could have for withholding certain newsworthy information from the general public.

I will also explore the impact of modes of public control through the media. This includes the responses to methods of control, as well as the ways in which individuals respond to being controlled by rebelling against the society and people who attempt to control them.

I also will touch upon the idea of propaganda, and how it is used in news sources, whether fictional or real. In doing this, I will analyze and distinguish propaganda from genuine news in each fictional world as compared to propaganda created in real life. This will help me to find out what forms this propaganda, or even resistance to the propaganda, takes. In order to combine my studies in literature and journalism, my aim is to find the extent that the message of each book is a cautionary tale, a reflection of reality, or both.

One theme I will examine is the contribution and the participation of newspapers in creating propaganda, which is then interpreted by the readership of each newspaper, whether left or right wing. According to critics Ellman and Germano,

To attract readers, newspapers seek to establish a good reputation by reporting accurately over time but readers observe distortions imperfectly (and face costs of switching papers). So newspaper owners typically reinforce journalistic standards by setting up a board of directors which aims to guarantee editorial and journalistic independence from the paper's owners and business division' indeed, professionals

often speak of a “wall of separation” between the editorial and business wings. (698).

As it concerns the media in real life, I will analyze articles from left-wing news sources such as the *New York Times* and right wing news sources such as Breitbart, and call attention to relevant topics pertaining to the media that each news source reports on. These topics, such as the idea of fake news, the credibility of journalists as a result of fake news, and a way to combat this through investigative reporting, are all relevant for the attention brought to them by the current administration.

I. Who Is In Control (Of the Media and the Public)?

In dystopian novels, the person or entity who is in power controls the ways in which the people and the media interact. This is achieved through the use of propaganda, and often times solely for the benefit of those who are in power. According to critic Piers Robinson, “An under-theorized component of media-state dynamics concerns the institutions and strategies that work to shape the information environment. Put simply, powerful actors expend a considerable amount of time and effort in order to influence opinions and behavior. Historically, activities involving organized persuasive communication have been labeled as *propaganda*” (474). By enforcing this propaganda, those in power are able to retain their power over others.

Big Brother

In the novel *1984*, the figure in power is given the title of Big Brother in order to convey the illusion of a sibling relationship between the government and its citizens. The image of a big brother is one who is protective of his younger siblings, as the government of Oceania goes to great lengths in order to protect its citizens from reality.

The government of Oceania also mainly uses the idea of posters and advertisement to keep its citizens in line. These forms of propaganda serve as ominous and ever-present reminders to the citizens of Oceania to abide by the rules set by the Party. Through the image of Big Brother, and propaganda through language, the posters become unavoidable and are thus effective in establishing the agency in control of the population and the media.

The black-mustachio'd face gazed down from every commanding corner. There was one on the house front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own. Down at street level another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word INGSOC. (Orwell 4)

While the image of Big Brother is clearly meant to give the citizens of Oceania comfort and familiarity by associating the name of their leader with a face, it's also intimidating. The very idea of Big Brother is simply a representation of the Party, the entity that controls the media. One way that the Party does so is through the use of language; in particular, the slogan on the poster, "Big Brother is watching you," is meant to serve as a reminder to not step out of line. Though the consequences of not abiding by the rules are not stated, they are implied.

From an early age, the citizens of Oceania are conditioned to the normalization of the Big Brother figure. Winston begins to realize this when he notices the cover of a history book written for children:

He picked up the children's history book and looked at the portrait of Big Brother which formed its frontispiece. The hypnotic eyes gazed into his own. It was as though some huge force were pressing down upon you-something that penetrated inside your skull, battering against your brain, frightening you out of your beliefs, persuading you, almost, to deny the evidence of your senses. (Orwell 76)

This quote reinforces the idea that Big Brother is watching every move the citizens of Oceania make, ensuring that they will not step out of line. Also, it shows that through Big Brother, members of the Party are able to rewrite history to their own advantage, and make it appear as if Big Brother has always been in power. Thus, the children will grow up knowing and remembering nothing about a time before the Party. This naturalizes their control by preventing future generations from knowing that the government could be run differently than the way it appears to always have been.

The Party

As the Party is the ruling class, its members have the privilege of creating the rules and foundation of Oceania society. However, these rules benefit only Party members, because they are set up to insure that they maintain the power that they hold over the other citizens of Oceania. They continually exploit the lower class citizens by demanding that certain beliefs they hold are meant

to be taken as the truth, whether they are in fact true or not. “In the end the Party would announce that two and two made five, and you would have to believe it. It was inevitable that they should make that claim sooner or later: the logic of their position demanded it. Not merely the validity of experience, but the very existence of external reality was tacitly denied by their philosophy.” (Orwell 76). This particular quote is an instance of doublethink, which is the ability to hold to contrasting concepts in your mind at the same time, and recognize that both ways of thinking are true. The example of two and two making five is used by the Party as a means of control, in that their word should be taken at face value, whether it stems from logic and reasoning or not.

Because members of the Party are supposed to be intellectuals, as opposed to the proles, or proletariat, who are not intellectuals, the word of the Party is meant to be taken as the truth:

The Party told you to reject the evidence of your eyes and ears. It was their final, most essential command. His heart sank as he thought of the enormous power arrayed against him, the ease with which any Party intellectual would overthrow him in debate, the subtle arguments which he would not be able to understand, much less answer. And yet he was in the right! They were wrong and he was right. The obvious, the silly, and the true had got to be defended. Truisms are true, hold onto that! The solid world exists, its laws do not change. (Orwell 76-77)

This is another instance of doublethink in which the Party is able to control the citizens of Oceania. However, this method of control is, as Orwell describes it, the most essential in that it is meant to completely discourage trust in the individual and instead places it in the hands of the Party. Winston views the world a certain way, while the Party wants him to view the world another way, which is their reasoning for each method of control they impose.

Mustapha Mond and Our Ford

In the novel *Brave New World*, Mustapha Mond, the Resident Controller for Western Europe, is in charge of a futuristic, though not so futuristic, London society. His title, signifying that he is

the ruler of a certain portion of a continent rather than the ruler of a single country, is meant to reflect a sense of authority.

His fordship Mustapha Mond! The eyes of the saluting students almost popped out of their heads. Mustapha Mond! The Resident Controller for Western Europe! One of the Ten World Controllers. One of the Ten...and he sat down on the bench with the D.H.C., he was going to stay, to stay, yes, and actually talk to them...straight from the horse's mouth. Straight from the mouth of Ford himself. (Huxley 34)

The language used to describe Mustapha Mond in this passage is meant to convey a powerful presence, and to indicate to the reader why he is so admired by the students. Also, he is considered to be a method for Ford to speak to the population, much as a priest would be in a church. His position is emphasized, as every individual in this London society has a purpose predetermined for them.

The idolization of Henry Ford also plays an extremely influential role in the novel. Though there is no character of Ford himself, he is worshipped by the people in London society as if he were a god, due to the efficient assembly line system he created. Mustapha Mond takes on the role of Ford in that his position allows him to control the assembly line that Western Europe has become.

“The case of Little Reuben occurred only twenty-three years after Our Ford's first T-Model was put on the market.” (Here the Director made a sign of the T on his stomach and all the students reverently followed suit.) “And yet...”

Furiously, the students scribbled. “*Hypnopaedia, first used officially in A.F. 214. Why not before? Two reasons. (a)...*” (Huxley 25)

The name Our Ford, like the name of Big Brother, gives the authority figure a sense of belonging to the people. This also has religious undertones to it, in the fact that the sign of the T is made, referencing Henry Ford's Model T car, instead of the sign of the cross. Also, the idea of hypnopaedia is one of the ways in which the citizens of London are controlled from birth. They are conditioned

to believe certain things, based upon certain phrases that are repeatedly played for them in their sleep.

On several occasions in the novel, the title of Our Ford becomes Our Freud. Though Ford and Freud were two individual people, their philosophies and ideas become one at times, intersecting when it is convenient.

Our Ford-or Our Freud, as, for some inscrutable reason, he chose to call himself whenever he spoke of psychological matters-Our Freud had been the first to reveal the appalling dangers of family life. The world was full of fathers-was therefore full of misery; full of mothers-therefore of every kind of perversion from sadism to chastity; full of brothers, sisters, uncles, aunts-full of madness and suicide. (Huxley 39).

This particular philosophy leads to the effective elimination of families, and familial love. Because Ford, or in this instance Freud, is considered to be a god, his words become the ultimate guide to life, whether the actual Freud said them or not. As with the Party in 1984, the Controllers in *Brave New World* are able to take the words that Ford, or Freud, said and derive a completely different meaning from them than their original intention.

President Snow

In the novel *The Hunger Games*, a man named President Snow is the one in charge of running the country of Panem, which is what was previously known as the United States. Unlike Our Ford and Big Brother, President Snow's title is meant to immediately exemplify the extent of his power. Given that the title of President is most commonly used in democracies, its use in this particular case can be seen as ironic, as President Snow rules Panem in an autocratic way.

The president, a small, thin man with paper-white hair, gives the official welcome from a balcony above us. It is traditional to cut away to the faces of the tributes during the speech. But I can see on the screen that we are getting way more than our share of airtime. The darker it becomes, the more difficult it is to take your eyes off our flickering. (Collins *Hunger* 71)

From the description Katniss provides of President Snow, he is meant to be an unassuming figure, appearing to be old and frail. This draws attention away from calling into question the amount of time that he has been in power, and the fact that he continues to uphold the system of each of Panem's twelve districts sacrificing children for the sake of entertaining the Capitol.

In this scene of the novel, Katniss also describes the opening ceremonies of the Hunger Games, in which the tributes from each district are paraded around in chariots before they enter the arena. Because Katniss and her counterpart from District 12, Peeta Mellark, are from the district that produces coal, their costumes are meant to reflect that feature of their home. Their stylists collaborate and make them appear to be burning, just as coal burns.

Aside from President Snow, the Gamemakers, who are in charge of designing the arena for each Hunger Games, are also put in an advantageous, important position in Panem. Thus, they are given special treatment in their viewing of the interviews of the tributes.

Although evening is falling, the City Circle is brighter than a summer's day. An elevated seating unit has been set up for prestigious guests, with the stylists commanding the front row. The cameras will turn to them when the crowd is reacting to their handiwork. A large balcony off a building to the right has been reserved for the Gamemakers. Television crews have claimed most of the other balconies. But the City Circle and the avenues that feed into it are completely packed with people. (Collins *Hunger* 124)

In this passage, the fact that the Gamemakers have an entire balcony reserved to themselves establishes a hierarchy of the people involved in helping to prepare the minute details of the Hunger Games. Because the television crews who are responsible for filming the events of the Hunger Games are at the bottom of this hierarchy, and must claim their own unreserved seats, this shows their importance in the system. However, the television crews are important in that by filming the events of the Hunger Games, they are complicit in helping to spread the propaganda that the

Hunger Games are merely entertainment for those who live in the Capitol, as they are not obligated to participate in the Hunger Games themselves.

Sponsors

Sponsors are also an extremely integral part of the Hunger Games, and their contribution does not go into effect until the tributes are in the arena. Sponsors provide gifts to their favored tribute, and this enables that tribute to survive, such as cream for burns or infection, water if the arena does not provide it, and food in the late stages of the games, when resources become scarce in order to increase the interest and entertainment of the audience.

In order for Katniss to win the favor of potential sponsors, she showcases her hunting skills in the arena and manages to snare a rabbit. This act, necessary for her survival, is one of many during the Hunger Games that is broadcast on live television across the nation. Thus, even in the arena, the actions of Katniss and her fellow tributes are being manipulated by the outside forces of the Gamemakers and the television and camera crews for the entertainment of the Capitol.

I'm glad for the cameras now. I want sponsors to see I can hunt, that I'm a good bet because I won't be lured into traps as easily as the others will by hunger. While the rabbit cooks, I grind up part of a charred branch and set about camouflaging my orange pack. The black tones it down, but I feel a layer of mud would definitely help. Of course, to have mud, I'd need water... (Collins *Hunger* 164)

The first person point of view used not only in this passage but throughout the book allows for the reader to gain firsthand knowledge about Katniss's skills, and experience the Hunger Games from an inside perspective. Katniss assumes that her potential sponsors look for the tribute with the best survival skills, because that tribute will have the best chance of winning the Hunger Games.

President Coin

While President Snow rules over the 12 districts of Panem, President Coin rules over District 13, which was thought to have been destroyed when the districts rebelled against the Capitol previously. However, her leadership is comparable to the leadership of President Snow in that she rules in a way beneficial only to herself. In fact, she is so much like President Snow that Katniss becomes apathetic and indifferent towards her.

And finally, there's [President Snow's] assessment of Coin. What's irrefutable is that she's done exactly what he said. Let the Capitol and the districts run one another into the ground and then sauntered in to take power. Even if that was her plan, it doesn't mean she dropped those parachutes. Victory was already in her grasp. Everything was in her grasp.

Except me.

I recall Boggs's response when I admitted I hadn't put much thought into Snow's successor. *"If your immediate answer isn't Coin, then you're a threat. You're the face of the rebellion. You may have more influence than any other single person. Outwardly, the most you've ever done is tolerated her."* (Collins *Mockingjay* 361)

President Coin attempts to assert a sense of control over Katniss in the same way in which she manipulates the rebellion to provide an outcome that is favorable to her. However, she is unable to maintain this control, as Katniss holds more influence over the people of Panem. Thus, President Coin attempts to control Katniss by forcing her to choose the successor to President Snow.

In fiction, the leaders of a country are often the types of people who will go to great lengths in order to preserve the power they have. They rely on complete idolization of the population, as well as the spreading of lies and misinformation in order to convince the population they control that their leadership is good and should not be questioned in any way.

II. Methods of Control

The people or entities who are placed in power in each novel all have varying ways of controlling the general population in order to maintain their power. One common method of control is through the use of propaganda, such as the manipulation of language, and the location of the people relative to the capital of the nation. Another common method of control is through the use of drugs as a tool of complacency, and the manipulation of love, whether familial or romantic.

Soma

In *Brave New World*, the use of a drug called *soma* is one method which keeps people under control. It is meant to make the person who takes it content and complicit, rather than able to deal with complicated negative emotions which they are incapable of understanding or acting upon. In order to normalize this notion, the saying “a gramme is better than a damn” was created, which encourages the use of *soma* at every opportunity. Mustapha Mond explains this concept to John the Savage in order to maintain a sense of normalcy:

“People are happy; they get what they want, and they never want what they can’t get. They’re well off; they’re safe; they’re never ill; they’re not afraid of death; they’re blissfully ignorant of passion and old age; they’re plagued with no mothers or fathers; they’ve got no wives, or children, or lovers to feel strongly about; they’re so conditioned that they practically can’t help behaving as they ought to behave. And if anything should go wrong, there’s *soma*.” (Huxley 220)

Mustapha Mond, or the Controller, highlights the ease with which London society is able to be controlled. This is largely due to the wide distribution of *soma* and strategies, such as sexual freedom and the elimination of the family unit, used by those in power in order to subdue the population into submission.

Hypnopedia

Another method of control used in London society is the continuous repetition of words during sleep. “Hypnopedia” is a way to condition the thinking of London citizens from birth, so that they will be content with their prearranged position in life and not question the way society is run. “Roses and electric shocks, the khaki of Deltas and a whiff of asafoetida-wedded indissolubly before the child can speak. But wordless conditioning is crude and wholesale; the more complex courses of behaviour. For that there must be words, but words without reason. In brief, hypnopaedia.” (Huxley 28). This passage, told from the point of view of the students, highlights the absurdity of the situation, and provides an explanation and justification for the hypnopedia. The conditioning of the children goes beyond just the repetition of words in order to be the most effective in its results. Thus, they grow up believing in the propaganda that they are given and have no room to think for themselves or discern whether the information they are fed is reliable.

The Two Minutes Hate

In 1984, several methods are used which enable the Party to gain control over the citizens of Oceania. For example, the Two Minutes Hate is a mandatory practice, in which the citizens direct their hate towards a man named Goldstein. This tactic is used to discourage any hate harbored towards Big Brother, and make sure that it is directed at Goldstein instead.

Goldstein was delivering his usual venomous attack upon the doctrines of the Party-an attack so exaggerated and perverse that a child should have been able to see through it, and yet just plausible enough to fill one with an alarmed feeling that other people, less level-headed than oneself, might be taken in by it. He was abusing Big Brother, he was denouncing the dictatorship of the Party, he was demanding the immediate conclusion of peace with Eurasia, he was advocating freedom of speech, freedom of the press, freedom of assembly, freedom of thought....(Orwell 13)

The fact that ideas such as freedom of speech, freedom of the press, and freedom of assembly, are presented as venomous and dangerous by the Party shows that they want to retain control by any means necessary. Also, the description of Goldstein’s intellectual and political points as

exaggerated and perverse is an attempt to dismiss his ideas as being extremely radical concepts, rather than completely sound, rational democratic viewpoints.

Another way in which the Two Minutes Hate functions as a method of control is through the sense of community it brings to the people of Oceania.

The horrible thing about the Two Minutes Hate was not that one was obliged to act a part, but that it was impossible to avoid joining in. Within thirty seconds any pretense was always unnecessary. A hideous ecstasy of fear and vindictiveness, a desire to kill, to torture, to smash faces in with a sledge hammer, seemed to flow through the whole group of people like an electric current, turning one even against one's will into a grimacing, screaming lunatic. (Orwell 15)

The incitement of violence that is a result of the Two Minutes Hate is meant to discourage the citizens from directing violence towards Big Brother and the Party. Goldstein is scapegoated by the Party, also hinting at their anti-Semitic values.

Goldstein's Book

Another method of control used by the Party is the existence of a book that is supposedly written by Goldstein, which exposes the secrets of the Party. In order to legitimize the Two Minutes Hate, the book provides a subject for discourse among the population of Oceania, who find it to be adverse to the beliefs they have been conditioned to support because of the work of the Party.

There were also whispered stories of a terrible book, a compendium of all the heresies, of which Goldstein was the author and which circulated clandestinely here and there. It was a book without a title. People referred to it simply as *the book*. But one knew of such things only through vague rumors. Neither the Brotherhood nor *the book* was a subject that any ordinary Party member would mention if there was a way of avoiding it. (Orwell 14)

This book is used as a means of control, as it does exist; however, it was written by the Party as a means of propaganda, and a way to reveal the truth to those who eventually question the way the Party rules.

Newspeak

The language that is used and popularized by the Party conveys a sense of control over the citizens. In Oceania, words become increasingly condensed in a new method of communication called newspeak, which is the official language of Oceania.

“In the end we shall make thoughtcrime literally impossible, because there will be no words in which to express it. Every concept that can ever be needed will be expressed by exactly *one* word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten...Every year fewer and fewer words, and the range of consciousness always a little smaller. Even now, of course, there’s no reason or excuse for committing thoughtcrime. It’s merely a question of self-discipline, reality-control.” (Orwell 50)

This passage is spoken to Winston by his colleague, Syme, the man who is in charge of continuously updating the newspeak dictionary. Newspeak is meant to lessen the vocabulary of those who speak it, and to be a more efficient method of communication because one word in Newspeak can take on multiple meanings. This is a means of control in that the manipulation of language is orchestrated by the Party, and does not allow for speech to be expressed individually, as it could lead to freedom of thought, and rebellion against the regime.

Memory Holes and the Ministry of Truth

Winston works for the Ministry of Truth, promoting the spreading of Party propaganda, though he does not realize it at first. His job is to review information given to him by the Party, and burn old or outdated information in a memory hole. This information then disappears, so that no one who questions the regime of Big Brother and the Party is able to prove that information they are seeking is true, or false.

Similar slits existed in thousands or tens of thousands throughout the building, not only in every room but at short intervals in every corner. For some reason they were nicknamed memory holes. When one knew that any document was due for destruction, or even when one saw a scrap of wastepaper lying about, it was an automatic action to lift the flap of the nearest memory hole and drop it in, whereupon it would be whirled away on a current of

warm air to the enormous furnaces which were hidden somewhere in the recesses of the building. (Orwell 36)

These memory holes, primed for the destruction of documents, have become normalized in the Ministry of Truth.

The memory holes are a way of ensuring that information from the past is not available to the general population. It is a way of manipulating history in favor of the Party.

Day by day and almost minute by minute the past was brought up to date. In this way every prediction made by the Party could be shown by documentary evidence to have been correct; nor was any item of news, or any expression of opinion, which conflicted with the needs of the moment, ever allowed to remain on record. All history was a palimpsest, scraped clean and reinscribed exactly as often as was necessary. In no case would it have been possible, once the deed was done, to prove that any falsification had taken place. (Orwell 38-39)

In this situation, the Party controls the media, and therefore controls the information that is broadcast and given to those who are not in power in Oceania. It wipes clean the world before the Party, ensuring that the citizens remain unaware of historical events that the Party manipulates and even erases entirely. By ensuring that history is erased, the Party also deflects any evidence of their tampering with history.

Winston does not view his job as creating the fake news which the Party and Big Brother use in order to control and manipulate Oceania's citizens.

...it was not even forgery. It was merely the substitution of one piece of nonsense for another. Most of the material that you were dealing with had no connection with anything in the real world, not even the kind of connection that is contained in a direct lie. Statistics were just as much a fantasy in their original version as in their rectified version. A great deal of the time you were expected to make them up out of your head. (Orwell 39)

Because Winston is able to separate his work from the real world, he is more easily susceptible to the spreading of fake news, which he participates in doing. This is due to his continuous exposure to misinformation, leading to his desensitization towards distinguishing fake news that is

deliberately fake, and news that is truthful and trustworthy. Winston creates fake news in the sense that it is used specifically as a means of spreading misinformation in order to pacify the population into complacency.

The Reaping of the Tributes

In *The Hunger Games*, one method of control that the government uses is the reaping of the tributes, in which one boy and one girl from each district are chosen, via a lottery system, to participate in the Hunger Games each year. Because this event marks the start of the Hunger Games, it has a somber impact upon District 12, where Katniss lives, as there is an unspoken belief that the District 12 tributes will not win the Hunger Games.

People file in silently and sign in. The reaping is a good opportunity for the Capitol to keep tabs on the population as well. Twelve-through eighteen-year-olds are herded into roped areas marked off by ages, the oldest in the front, the young ones, like Prim, toward the back. Family members line up around the perimeter, holding tightly to one another's hands. But there are others, too, who have no one they love at stake, or who no longer care, who slip among the crowd, taking bets on the two kids whose names will be drawn. (Collins *Hunger* 16-17)

Because Katniss never mentions that Panem has a census that is carried out, the reaping of the tributes serves as a mechanism of control in place of a census. The attributes of the reaping share the attributes of a census in that while the reaping is held annually, a census is held every ten years in the United States. The reaping is also an effective method of control in that the sacrifice of one boy and girl from each district encourages the population of Panem to remain complicit in both the Hunger Games, and under the rule of President Snow and the Capitol.

Proximity of the Districts

Each district of Panem is also separated from the Capitol, the place where President Snow lives, and where the tributes are taken each year to participate in the Hunger Games. The further a district

is from the Capitol, the less attention the Capitol pays towards the people who live in that district. This is emphasized in *Mockingjay* when the rebels from District 13 expend their efforts to gain control of District 2, making their path to the Capitol simpler and easier.

...every district is currently at war with the Capitol except 2, which has always had a favored relationship with our enemies despite its participation in the Hunger Games. They get more food and better living conditions. After the Dark Days and the supposed destruction of 13, District 2 became the Capitol's new center of defense, although it's publicly presented as the home of the nation's stone quarries, in the same way that 13 was known for graphite mining. District 2 not only manufactures weaponry, it trains and even supplies Peacekeepers. (Collins *Mockingjay* 82)

Because District 2 is the closest district to the Capitol, the tributes who come from District 2 are favored over the others in the Hunger Games. The privilege that comes from proximity allows people from District 2 to be stronger, and to have better living conditions, according to Katniss. Thus, this privilege allows for District 2 to have a better relationship with the Capitol than the others, and yet this makes the people of District 2 the most susceptible to the propaganda created by the Capitol.

The privilege of the people of District 2 is especially apparent when Katniss goes to oversee and fight alongside the District 2 rebels.

By the other districts' standards, the Capitol babied the inhabitants here. Just by looking at the District 2 rebels, you can tell they were decently fed and cared for in childhood...The Hunger Games were an opportunity for wealth and a kind of glory not seen elsewhere. Of course, the people of 2 swallowed the Capitol's propaganda more easily than the rest of us. Embraced their ways. But for all that, at the end of the day, they were still slaves. (Collins *Mockingjay* 193-194).

The idea of more favorable living conditions in District 2 is prevalent even when the people who live in District 2 ultimately join the rebellion against the Capitol. This is a means of control in that the people of District 2 were deliberately made more susceptible to the propaganda of the Capitol, as Katniss emphasizes, making it more difficult for the rebels to convince residents of District 2 to join them in opposing the Capitol.

Centuries of Hunger Games

In *Catching Fire*, the Hunger Games marks the 75th anniversary since the districts first rose up and rebelled against the Capitol. In response, the Hunger Games was created, and its creators prepared accordingly, anticipating centuries of Hunger Games to come.

The anthem ends, and President Snow begins to speak, to remind us all of the Dark Days from which the Hunger Games were born. When the laws for the Games were laid out, they dictated that every twenty-five years the anniversary would be marked by a Quarter Quell. It would call for a glorified version of the Games to make fresh the memory of those killed by the districts' rebellion. (Collins *Catching* 171)

The reminder of the cause of the Hunger Games is an effective method of control because it is meant to address the rebellion that happened decades ago, and the ways in which it was discouraged, while cautioning the citizens of Panem in the present moment against any ideas of rebellion.

Because he is the leader of Panem, President Snow is tasked with informing the country the conditions set for each Hunger Games.

Whoever devised the Quarter Quell system had prepared for centuries of Hunger Games. The president removes an envelope clearly marked with a 75. He runs his finger under the flap and pulls out a small square of paper. Without hesitation, he reads, "On the seventy-fifth anniversary, as a reminder to the rebels that even the strongest among them cannot overcome the power of the Capitol, the male and female tributes will be reaped from the existing pool of victors." (Collins *Catching* 172)

Because Katniss won the seventy-fourth Hunger Games, she is the only female tribute available to be reaped from the existing pool of victors in District 12. Thus, she experiences the trauma of having to return to the arena for another year, when it was previously assumed that because she won one Hunger Games, she would not have to do so again.

Strict Food Rationing

In the underground District 13, food is carefully rationed so that every person in the district is able to get the full nutritional value that they require, based on their own individual body types and physical activity, in order to remain healthy. However, because of this rationing, the punishment for stealing food is severe.

Apparently, in the early days there was some incident of food hoarding. For a couple of people like Gale and me, who've been in charge of our families' food supply for years, it doesn't sit well. We know how to be hungry, but not how to be told how to handle what provisions we have. In some ways, District 13 is even more controlling than the Capitol. (Collins *Mockingjay* 36)

While Katniss is used to having to ration food in order to feed herself, her family, and make sure that Gale and his family are also fed, she is used to being able to control the rationing of food for herself. Thus, when she no longer has control over her own diet and eating habits, she begins to resent the ways of District 13, viewing them as being even harsher in the execution of their methods of control than the Capitol.

The methods of control used by a regime to keep the population in line can be effective if delivered in such a way as to become normalized in society. These methods, which include the control over speech, food, and even emotions contribute to the ideological influence that regimes want to exert over the people. According to critic Andina-Diaz Ascensión, "Media outlets...act as pure interest groups that want to ideologically influence their viewers in order to boot the number of voters supporting their preferred political party." (70) This strategy of ideological influence is implemented by fictional regimes in order to control populations.

III. Methods of Rebellion

Not every member of a dystopian society is willing to be complicit towards an oppressive ruling figure, resulting in eventual rebellion against the government. Even if the methods of the regime create passive acceptances, there will always be individuals who see this as wrong and want to rebel. According to Kenneth Newton, a former professor of government at the University of Essex,

“...most items are covered in an increasingly brief and superficial way, and the public is presented with a ceaseless flow of fast changing and barely explained events-news bites-which roll over each other with bewildering speed. This ‘fast forward’ effect is said to create political confusion, fatigue, alienation and distrust among the many citizens who lack the information, understanding, and the motivation to make sense of the news.” (Newton 578).

The political confusion, fatigue, alienation and distrust among citizens, as described by Newton, leads citizens to rebel, due to their discontent with the system. Dystopian fiction exposes the mechanisms and results of control, and celebrates and encourages rebellion. Through John’s unique perspective on life as an outsider, Julia’s desire to seek pleasure for herself through various means, and the loss Katniss experiences both as a child and as a young adult, these individuals choose to rebel against the repressive regimes controlling their societies.

Reading and Shakespeare

In *Brave New World*, John the Savage is the one who rebels against the assembly line London society. He is able to do so in part because his mother, Linda, teaches him how to read. Her motivation for doing so stems from her maternal desire to pass on her history to John, the history of a dystopian London society.

Linda taught him to read. With a piece of charcoal she drew pictures on the wall-an animal sitting down, a baby inside a bottle; then she wrote letters. THE CAT IS ON THE MAT. THE TOT IS IN THE POT. He learned quickly and easily. When he knew how to read all the words she wrote on the wall, Linda opened her big wooden box and pulled out from under those funny little red trousers she never wore a thin little book. (Huxley 129)

Because John is quick to learn, and eager to do so, his mind becomes open to various ideas and possibilities. By teaching John to read, Linda allows for him to retain knowledge of her history, and he is able to attempt to understand and change the way London society operates.

From the beginning, John is portrayed as an outsider, first by those on the reservation, then by the entire London society. As such, his perspective is ideal to recognize that a change must occur in London society, as well as within the reservation. He becomes the target of bullying because of his appearance, further branding him as an outsider. Dressed in rags because his mother does not know how to mend his clothes, his unique reading skills show that his outward appearance does not accurately reflect his inward intelligence.

The boys still sang their horrible song about Linda. Sometimes, too, they laughed at him for being so ragged. When he tore his clothes, Linda did not know how to mend them. In the Other Place, she told him, people threw away clothes with holes in them and got new ones. "Rags, rags!" the boys used to shout at him. "But I can read," he said to himself, "and they can't. They don't even know what reading is." It was fairly easy, if he thought hard enough about the reading, to pretend that he didn't mind when they made fun of him. He asked Linda to give him the book again. (Huxley 129-130)

For John, reading provides an escape from the harsh reality he endures. Because it is something he can do that his tormentors would not have the means to do, he takes comfort in books. This provides a distraction for John from being the subject of ridicule because of his clothes, a clear distinction of a class barrier between John and his peers on the reservation.

John's love of books becomes embedded in him as he grows up. The works of Shakespeare become significant for him in that they increase his inquisitiveness about the world and reinforce his childhood methods of escape from reality.

One day (John calculated later that it must have been soon after his twelfth birthday) he came home and found a book that he had never seen before lying on the floor in the bedroom. It was a thick book and looked very old. The binding had been eaten by mice; some of its pages were loose and crumpled. He picked it up, looked at the title-page: the book was called *The Complete Works of William Shakespeare*. (Huxley 131)

Reading Shakespeare allows for John to develop an entirely new outlook on his life, especially regarding his mother's relationship with a man named Popé. He uses quotes from Shakespeare's plays, in particular *Romeo and Juliet* and *Othello*, in order to navigate the world around him and be able to understand his feelings and the mechanisms of control.

While *Romeo and Juliet* allows for John to understand his feelings towards Lenina Crowne, a woman who is completely complacent to the regime of London society, *Othello* allows for John to make sense of his own place in the world. "Only in Othello's words could he find an adequate vehicle for his contempt and hatred." (Huxley 219). Mustapha Mond is also well versed in Shakespeare, as he is able to quote Othello in order to prove a point to John. He says, "But the tears are necessary. Don't you remember what Othello said? 'If after every tempest came such calms, may the winds blow until they have wakened death.'" (Huxley 238). By quoting Othello, Mustapha Mond tells John that *soma* is a necessity in order to maintain the regime's ideal lifestyle of complacency. Mustapha Mond also quotes Othello when he explains to John what VPS treatments are, and the way they function as a method of control. He says, "Violent Passion Surrogate. Regularly once a month. We flood the whole system with adrenaline. It's the complete physical equivalent of fear and rage. All the tonic effects of murdering Desdemona and being murdered by Othello, without any of the inconveniences." (Huxley 239-240). Because of their mutual understanding of *Othello*, both Mustapha Mond and John are able to communicate, and John is able to see the harmful effects of the regime on London society.

Discarding of *Soma*

John comes to reject of the use of *soma* as a means to pacify the population. He begins to recognize that *soma* makes people complicit after his mother dies and he is overcome with grief. He encounters a group of six year old Deltas who work in the hospital where his mother, Linda,

died, as they are being given their ration of *soma*, and comes to the realization that Linda had become a slave to the state of London because of the widely accepted and encouraged use of *soma*.

John's reaction results in rebellion against this method of control.

Grief and remorse, compassion and duty-all were forgotten now and, as it were, absorbed into an intense overpowering hatred of these less than human monsters. "Don't you want to be free and men? Don't you even understand what manhood and freedom are?" Rage was making him fluent; the words came easily, in a rush. "Don't you?" he repeated, but got no answer to his question. "Very well then," he went on grimly. "I'll teach you; I'll *make* you be free whether you want to or not." And pushing open a window that looked on to the inner court of the Hospital, he began to throw the little pill-boxes of *soma* tablets in handfuls out into the area. (Huxley 212-213)

The idea of freedom for John in this instance can be equated to freedom from the complacency of *soma*. By saying that he will make them be free, he is attempting to undo this harm through de-conditioning them to reality, as opposed to the world they have known their whole lives. John's outsider status is due to the fact that he has a mother in a society with no parents, as well as his reading skills which help his emotional development, allowing for him to recognize when he feels compassion, hatred, and grief. These reasons allow him to recognize the harm that taking *soma* does, whereas it has become normalized for those in London society.

Julia and Sexuality

In 1984, Julia is also shown to have a rebellious streak. She channels her rebellion through her body, using her sexuality to gain the trust and companionship of high ranking Party members.

With Julia, everything came back to her own sexuality. As soon as this was touched upon in any way she was capable of great acuteness. Unlike Winston, she had grasped the inner meaning of the Party's sexual puritanism. It was not merely that the sex instinct created a world of its own which was outside the Party's control and which therefore had to be destroyed if possible. What was important was that sexual privation induced hysteria, which was desirable because it could be transformed into war fever and leader worship. (Orwell 126)

Julia uses her sexuality to oppose and refute the worship of Big Brother that the Party requires of all citizens of Oceania, which the Party believes can be achieved through celibacy. Thus, it becomes a weapon on her part not only because it is one method of escaping the Party's grasp, but also because it defines her individuality.

In an oppressive society filled with propaganda focusing on a leader rather than allowing for freedom of expression and individuality, Julia is a rebel. The Party forbids expressing one's sexuality, and Julia subverts this propaganda by taking control over her own sexuality. In fact, Julia applies this way of thinking to other areas of her life as well.

Life as she saw it was quite simple. You wanted a good time; "they," meaning the Party, wanted to stop you having it; you broke the rules as best you could. She seemed to think it just as natural that "they" should want to rob you of your pleasures as that you should want to avoid being caught. She hated the Party, and said so in the crudest words, but she made no general criticism of it. (Orwell 125)

Julia's desire for a good time allows her to rebel in ways such as through her sexuality. She views the oppressive ways of the Party, preventing her from having a "good time," the way the child views the seemingly strict rules of a parent. Because she knows no other reality than the Party, and because of the figure of Big Brother as the face of the Party, Julia rebels in the only way she knows how.

Julia's rebelliousness also influences Winston, who begins the novel as a complicit citizen of Oceania. However, his love for Julia, as well as her radical ideas and ways of thinking, opens his mind to the possibility of an entirely different way of living. Because Julia is a member of the younger generation, she is expected to accept the world the way that the Party presents it, yet she conceals her true hatred of the Party and Big Brother through her actions.

Sometimes, too, they talked of engaging in active rebellion against the Party, but with no notion of how to take the first step. Even if the fabulous Brotherhood was a reality, there still remained the difficulty of finding one's way into it...Moreover she took it for granted

that everyone, or nearly everyone, secretly hated the Party and would break the rules if he thought it safe to do so. (Orwell 144)

The Brotherhood validates Winston and Julia's desire to rebel against the Party, as the Brotherhood directly counteracts the propaganda the Party creates. Both Winston and Julia eventually join the Brotherhood, acting on their desire to rebel. Julia holds on to the belief that her way of thinking is shared among others who are not Party members, and is therefore more easily swayed towards the Brotherhood.

Homage to a Fallen Tribute

In *The Hunger Games*, Katniss commits several acts of rebellion while in the arena. Among the most notable of these acts is the fact that, after her fellow tribute, ally, and even friend, Rue from District 11, is killed, Katniss covers Rue's body in flowers as a way to commemorate her death. Motivated by this loss, this movement ultimately becomes the starting point for Katniss to act on her desire to rebel against the Capitol rather than merely speak about it.

I want to do something, right here, right now, to shame them, to make them accountable, to show the Capitol that whatever they do or force us to do there is a part of every tribute they can't own. That Rue was more than a piece in their Games. And so am I.

A few steps into the woods grows a bank of wildflowers. Perhaps they are really weeds of some sort, but they have blossoms in beautiful shades of violet and yellow and white. I gather up an armful and come back to Rue's side. Slowly, one step at a time, I decorate her body in the flowers. Covering the ugly wound. Wreathing her face. Weaving her hair with bright colors. (Collins *Hunger* 236-237)

This is an act of rebellion because in the arena, even if tributes form alliances, there is not supposed to be any lingering emotional attachment when a tribute is inevitably killed. Katniss's makeshift shrine to Rue speaks of clear attachment and sentimentality while the rest of the arena is meant to be violent and brutal. It also marks a rebellion against the norms of her society.

Holding Out Berries

From a young age, Katniss exhibits a tendency to speak her mind in regards to her view of the regime of the Capitol. This stems from the loss of her father in a coal mining accident at a young age, and continues into her teenage years, prior to her participation in the Hunger Games. In fact, the potential loss of her younger sister, Prim, motivates Katniss to volunteer to take her place in the Hunger Games.

When I was younger, I scared my mother half to death, the things I would blurt out about District 12, about the people who rule our country, Panem, from the far-off city called the Capitol. Eventually I understood this would only lead us to more trouble. So I learned to hold my tongue and to turn my features into an indifferent mask so that no one could ever read my thoughts. (Collins *Hunger* 6)

Like Julia in *1984*, Katniss learns to conceal her true feelings about the government of Panem, but still performs the actions that are expected of her by society. The motivation for doing so is similar for Katniss and Julia in that they both must conceal their desire for rebellion in order to avoid being punished for it by their respective governments. However, Katniss is also motivated to conceal her desire for rebellion in order to protect her mother from suffering the consequences of fear for her child, as well as potential retribution for Katniss' actions.

Because of her defiant nature, another major act of rebellion Katniss commits occurs during the final moments of the Hunger Games. Along with Peeta, her fellow tribute from District 12, Katniss remains alive, and desperate for the Hunger Games to end. Thus, she takes into account a phrase Peeta says to her, and interprets it to be an incitement for her to rebel against President Snow, the Gamemakers, and the Capitol.

We both know they have to have a victor.

Yes, they have to have a victor. Without a victor, the whole thing would blow up in the Gamemakers' faces. They'd have failed the Capitol. Might possibly even be executed, slowly and painfully while the cameras broadcast it to every screen in the country.

If Peeta and I were both to die, or they thought we were... (Collins *Hunger* 344)

In an attempt to subvert the ultimate aim of the games, Katniss and Peeta appear to commit suicide by eating a handful of poisoned berries that they found in the arena earlier. However, before this act can be completed, they are both declared the winners of the Hunger Games, and Katniss' moment of rebellion, whether intentional or not, is successful. The potential loss of Peeta motivates Katniss to save his life, saving her own life in the process, and enables her to think and act quickly in order to prevent another instance of loss in her life. This defies the Gamemakers, and subverts the idea that only one tribute can win the Hunger Games.

Showing Solidarity Among the Tributes

In *Catching Fire*, Katniss begins a spontaneous moment of solidarity among the tributes after the standard procedure of each tribute being interviewed before the Capitol, highlighting their strengths and personalities, and presenting them before potential sponsors. These tributes have been reaped from the existing pool of victors in order to commemorate the 75th Hunger Games. Katniss begins a moment of solidarity among the tributes by reaching out and eventually leading them to all hold hands. By initiating this action, Katniss creates solidarity against the will of the government. This is a moment of rebellion as well.

And then it happens. Up and down the row, the victors begin to join hands. Some right away, like the morphlings, or Wiress and Beetee. Others unsure but caught up in the demands of those around them, like Brutus and Enobaria. By the time the anthem plays its final strains, all twenty-four of us stand in one unbroken line in what must be the first public show of unity among the districts since the Dark Days. You can see the realization of this as the screens begin to pop into blackness. It's too late, though. In the confusion they didn't cut us off in time. Everyone has seen. (Collins *Catching* 258)

Because the tributes in the 75th Hunger Games have all been reaped from the existing pool of victors, they all share the traumatic experience of having won the Hunger Games. Also, many of these tributes are old friends, given the extensive history of the Hunger Games and its origins, having existed for 75 years. Their joining together does not impact their actions in the area,

however, as they revert back to the ideology of the Games and are once again pitted against one another. However, this moment is perceived as rebellious by the Capitol, as the television crew attempts to cover up the evidence of the action.

Becoming A Propaganda Symbol

In *Mockingjay*, Katniss becomes a symbol of propaganda, used by the rebels from District 13 to further their rebellion against the government. She is coerced into being filmed in a series of propos, or propaganda spots, which air at intervals on the television screens in all of Panem. Being the face of the rebellion, she also acquires a name, the Mockingjay.

What they want is for me to truly take on the role they designed for me. The symbol of the revolution. The Mockingjay. It isn't enough, what I've done in the past, defying the Capitol in the Games, providing a rallying point. I must now become the actual leader, the face, the voice, the embodiment of the revolution. The person who the districts-most of which are now openly at war with the Capitol-can count on to blaze the path to victory. (Collins *Mockingjay* 10)

In order for Katniss to fulfil the role that the rebels want her to fill as the Mockingjay, she must submit to their preconceived notions of what it means to rebel against the Capitol. The rebels have an image of a leader in mind, and they project this image on to Katniss, who does not fit it at all. This shows that propaganda can be used by both sides, whether each side attempts to control the population, or rebels against this control.

The idea of the Mockingjay results from a certain type of bird, jabberjay birds, which the Capitol created to listen to people's conversations and repeat them, hoping to find instances of rebellion among Panem's citizens. However, this failed, and the jabberjays were set free, eventually mating with female mockingbirds to create mockingjays. Thus, the Mockingjay becomes a symbol of rebellion against the government, and Katniss becomes an unwilling tool of the rebels in their own desire to spread propaganda.

Rebellion among the citizens in dystopian novels who are aware of the control that regimes want to exert over them stems from individual experiences in dystopian societies. These experiences are then turned into actions that directly impact methods of control that governments put in place.

IV. Songs and Slogans Used for Control

In dystopian texts, as in real life, songs and slogans are used both as a means of control over the population and as a form of rebellion as well as a means of inciting rebellion against the government. They are created by the government with the intention of control, and created by citizens with the intention of rebellion. According to critics Brocas and Carrillo, “Situations in which one party implicitly or explicitly chooses the amount of information publicly available can be of very different natures. The archetypical example is agenda setting” (932). By providing the public with songs and slogans that promote propaganda, the totalitarian governments perform their own agenda setting.

In *Brave New World*, the songs and slogans that the people of London are subjected to are propaganda pieces created by the government as a means of control. This furthers the government’s agenda of a unified people rather than focusing on the citizens’ individualization. For example, the slogan “Everyone belongs to everyone else” (Huxley 43), a phrase enforced through hypnopedia, is meant to normalize the idea of sexual freedom, a way to pacify the population. This ensures that polyamory is the dominantly accepted form of sexual expression in the population, and eliminates the family structure. Rather than members of a family belonging to one another, the entire population could be considered a family.

Bernard Marx, a love interest of Lenina Crowne, attends a Solidarity Service, in which a group of twelve people are joined together as they worship Our Ford. This gathering involves a song that is meant to bring the group together in worship of Ford. The lyrics of this song are: “Orgy-porgy, Ford and fun/ Kiss the girls and make them One/Boys at one with girls at peace/ Orgy-porgy gives release.”(Huxley 84). While a Solidarity Service is meant to be a religious experience, the words to the song they sing have sexual undertones. By satisfying the population’s sexual needs, the

Solidarity Service is a mechanism of control. Also, the idea of the Solidarity Service being a form of release can be tied into the idea of sexual freedom in London society. It makes “peace”, and thus a tranquil and controllable population.

A slogan that is used as a means of control of the population is the planetary motto for London society, “Community, Identity, Stability” (Huxley 3). This enforces the idea of the community over that of the individual. The motto focuses on the values of London society, and highlights the ways in which the population is controlled, as well as the result of that control. Promoting the group over the individual, and the fixing of one’s place in society, from the moment the citizens are born, create stability in London society. In *Brave New World*, the goal is to create a placid, passive society, which is also the goal in *1984*; however, the approach towards this goal is different within the two novels.

In *1984*, the slogan “War is peace. Freedom is slavery. Ignorance is strength” (Orwell 5) is meant to control the population of Oceania through its contradictions. This is also an example of doublethink, because it is meant to convince the population to view war and ignorance as positive values of society, whereas freedom is meant to be viewed negatively. This phrase normalizes war, slavery, and ignorance among the population, further contributing to the creation of a passive society.

Songs also play a significant role in *1984*. An older prole woman sings a song that is popular in Oceania among the proles while she does her laundry. These songs are created by the Party and constantly played for the proles, or proletariat, as a way of enforcing the Party’s propaganda, making the proles complacent through music. The lyrics are: “It was only an ‘opeless fancy/It passed like an Ipril dye/But a look an’ a word an’ the dreams they stirred/They have stolen my ‘eart awye!” (Orwell 131). This song mentions the hopeless fancy of rebellion and suggests that

any such act will be quelled by the control of the Party and Big Brother. The way in which the proles speak is reflected in the woman's singing and can also be used to reinforce class distinctions established between the proles and the Party. Education and knowledge are kept from the proles that could potentially be used for rebellion against the government.

The second verse of the song sung by the prole woman continues the themes of the first verse. "They say that time 'eals all things/They say you can always forget;/But the smiles an' the tears across the years/They twist my 'eartstrings yet!" (Orwell 134-135). The lyrics in this verse are relevant to the events of *1984* where does heal all things, as none of the citizens are able to remember a time in which Big Brother was not in power. Also, the citizens of Oceania are encouraged to forget that they are able to think for themselves and are instead encouraged to become complacent.

Similarly, in *The Hunger Games*, slogans are created by the Capitol as a way of pacifying the people, while Katniss uses songs remembered from her childhood to comfort and connect with others, as well as a means of rebellion. The slogan "May the odds be ever in your favor" (Collins *Hunger* 8) is meant to wish good luck to the tributes, first at the reaping and then in the arena. However, it is a reminder that only one tribute is able to win the Hunger Games. In this way it is a slogan of control, as it maintains the continuity of the original purpose of the Hunger Games, which was to discourage the districts from rebelling against the Capitol again.

The songs and slogans which the governments in *Brave New World*, *1984*, and *The Hunger Games* use as a means of controlling its citizens reveal several different approaches towards this control. The idea of community is used by the government in *Brave New World*, the tactics of doublethink and class distinction barriers are used in *1984*, and the established continuity of the regime is used in *The Hunger Games*. The effectiveness of these strategies only lasts until they are

questioned by individuals in each society who oppose the way they are being controlled. These individuals then create songs and slogans of their own, and use them as means of rebelling against the regime.

V. Songs and Slogans Used for Rebellion

As a response to the methods of control, songs and slogans are also used as a means of expressing and inciting rebellion. Many of these songs and slogans pertain to the personal experience of the character who creates or recites them. In the case of Katniss this is true, as she uses her personal experience to further a political cause. In regards to this, critic Diana Mutz states, "...in the absence of alternative sources of information, people will "default" to personal experiences as a source of information on which to base their evaluation of policies and politicians." (691). The critic Ik Jae Chung agrees with this assessment, suggesting that, "Existing research shows that the effects of media as information providers and agenda-setters are minimal for those social issues that individuals have direct experience of." (213).

In *The Hunger Games*, the "Valley Song" is a song that Katniss knows well, as she remembers it from her own childhood. She sings it to Rue as a farewell while she dies, honoring Rue's last request. It is, as Katniss explains, a lullaby used to sing babies to sleep. The lyrics, "Here it's safe, here it's warm/Here the daisies guard you from every harm/Here your dreams are sweet and tomorrow brings them true/Here is the place where I love you"(Collins *Hunger* 235) promise better, peaceful times. Katniss sings this song to Rue because it shows her compassion and enables Katniss to cope with the loss she experiences at Rue's death. It also quietly defies the regime by emphasizing connection and compassion over rivalry and violence.

In *Mockingjay*, Katniss is filmed in a series of propos, or propaganda spots, which are used by the rebels in District 13 against the Capitol and aired on television throughout all of Panem. Because the filming must be improvised, most of these propos result in songs that Katniss sings from her childhood, and slogans that Katniss is able to create spontaneously. For example, a slogan that Katniss creates in an unscripted situation is "Fire is catching, and if we burn, you burn

with us!” (Collins *Mockingjay* 100). This occurs after she visits a hospital, filming a propaganda spot for the rebels, and is able to boost the morale of the patients simply because of her presence. However, the Capitol bombs the hospital, prompting Katniss to send them a message via propo. This is an act of rebellion in that it attempts to refute the Capitol’s propaganda and expose the acts of violence the Capitol commits on its own citizens.

In another unscripted situation, Katniss sings a song called “The Hanging Tree,” which is filmed and then shown on television as a way for Peeta to be able to reconnect with Katniss after being used by the Capitol as a weapon against the rebels. The first verse is, “Are you, are you/Coming to the tree/Where they strung up a man they say murdered three/Strange things did happen here/No stranger would it be/If we met up at midnight in the hanging tree.” (Collins *Mockingjay* 123). In addition to being used to communicate with Peeta, this song can be interpreted as a cautionary tale for citizens of Panem, as the singer has been hung for murder. Katniss herself provides an analysis of the song:

At the beginning, it sounds like a guy is trying to get his girlfriend to secretly meet up with him, at midnight. But it’s an odd place for a tryst, a hanging tree, where a man was hung for murder. The murderer’s lover must have had something to do with the killing, or maybe they were just going to punish her anyway, because his corpse called out for her to flee. That’s weird obviously, the talking-corpse bit, but it’s not until the third verse that “The Hanging Tree” begins to get unnerving. You realize the singer of the song is the dead murderer. He’s still in the hanging tree. And even though he told his lover to flee, he keeps asking if she’s coming to meet him. (Collins *Mockingjay* 125)

While this song is not one which openly speaks of rebellion, it is one which is important to Katniss, who connects the song to her father, as he is the one who taught it to her. It is also important in that it is emotionally provocative, and is memorable for the haunting images it reflects. The suggestion of continued rebellion is implied through the singer’s lover, who will either come to meet the singer to set him free, or continue the rebellious acts that condemned the singer to death in the first place.

In the *Hunger Games* trilogy, Katniss uses songs as a way to reconnect with her childhood, as well as a means to rebel against the Capitol. The rebellion is achieved through both propaganda via the media, as well as direct action of the rebels. While she associates songs such as the “Valley Song” with the safety and comfort that she experienced in childhood, and passes that safety and comfort on to her friend Rue, Katniss also associates songs such as “The Hanging Tree” with loss and death, in particular the loss of her father. However, Katniss uses the loss that she feels and channels it into rebellion against the Capitol, a rebellion which ultimately succeeds.

Dystopian novels such as *Brave New World*, *1984*, and *The Hunger Games* are influenced by events that occur in real life. While they should not be guides as to how to operate government control effectively, they are cautionary tales of societies overrun by propaganda and the deliberate spreading of misinformation to further government control. Their applicability and parallels to real life situations is reflected in the United States media today.

VI. The Media in Real Life

The media of fictional worlds often reflects the role of media in real life. In terms of a person controlling the government and media, as well as the ways in which the media interacts with and informs the public, real life and literature coincide. Critic Jenifer Whitten-Woodring cites Freedom House in an analysis of the criteria that allows for the media to be recognized as being free.

It includes the following criteria for free media: constitutional provisions to protect press freedom and freedom of information; enforcement of these provisions; an absence of laws restricting reporting; freedom of media outlets to determine content; free access to official and unofficial sources; a lack of official censorship and journalist self censorship; freedom of media outlets from intimidation and violence; freedom from economic control on the part of both government and private media ownership... (598).

The examination of the ways in which the media, as well as figures in charge, in literature, controls a population helps to make sense of the ways in which the media, as well as political figures in charge, operate in real life. Areas such as the spreading of fake news, the credibility of journalists being called into question, as well as the question of who allows journalists to report on certain subjects such as press conferences are all relevant issues which affect society today.

The Spreading of Fake News

The idea of fake news has become a major topic of concern in American society today. News sources create fake news to promote their own agendas. This topic has especially become prevalent under the current administration of Donald Trump. In attacks on the news media, he has claimed many news sources to be “fake news,” except for those that tend to report in his favor. An article by the *New Yorker*, titled “Donald Trump’s Fake News Tactics”, details the strategies Trump employs in determining what is fake news and what is not.

The President’s strategy has been successful, however, in at least one respect: he has appropriated a term that had often been used to describe the propaganda and the lies masquerading as news, emanating from Russia and elsewhere, which proliferated on

Facebook, YouTube, and other social-media platforms during the 2016 election campaign. (Coll)

Because of this, the term fake news has undergone an extreme change in terms of its definition, now pertaining to lies told intentionally by the media, in place of factual news. Social media also plays an extremely important role in the creation of and spreading of fake news, as information spread via social media is rarely checked for factual evidence.

The idea of propaganda in favor of the leader of an oppressive regime, as exhibited in *Brave New World, 1984*, and *The Hunger Games* series, is also reflected in real life. In a Washington Post article titled “Not Praising Trump Enough is Now ‘Fake News’,” journalist Erik Wemple writes,

Why the need to keep inventing new interpretations of “fake news”? Because news organizations apparently don’t make enough catastrophic gaffes with enough frequency to feed the Trump White House’s anti-media campaign. Accordingly, new “fake news” offenses must be fashioned. Anything to shield the president from negative-or evenhanded-coverage. (Wemple)

Through the fact that he only accepts exorbitant amounts of praise, and nothing less, Trump exhibits a similar way of thinking to those in power in dystopian novels. Also, the idea of fake news being a part of an anti-media campaign by Trump, and the spreading of fake news in general, directly parallels the ways in which the media of dystopian novels is used to control the population.

The question of a solution to the problem of fake news as Trump sees it, and fake news as it pertains to the actual deliberate spreading of misinformation, is addressed by the *New York Times*. A solution to distinguishing between the two definitions of fake news and how to combat its spreading was raised by the *New York Times* in the opinion piece “How to Fix Fake News” by journalist Regina Rini, who offers suggestions on this topic: “To solve this problem-or at least improve the situation-we need to establish stable testimonial norms, which allow us to hold each other accountable on social media. This requires cutting through the information deluge and

keeping track of the trustworthiness of hundreds of social media contacts.” Rini also offers the suggestion of implementing a system similar to the one in which Facebook has developed to address the problem of fake news and stop the spreading of misinformation:

Currently, Facebook asks independent fact-checking organizations from across the political spectrum to identify false and misleading information. Whenever users try to post something that has been identified as fake news, they are confronted with a pop-up that explains the problems with the news and asks them to confirm if they’d like to continue. None of these users are prevented from posting stories whose facts are in dispute, but they are required to know that what they are sharing may be false or misleading. (Rini)

This system, while imperfect, does represent an ideal type of journalism in that it is not biased in its search to combat fake news. It does not fully address the issue, yet might be able to achieve this in a more efficient way by describing in detail the origins of the news, as well as the source which generated the news.

Credibility of Journalists

Because of the increasing awareness and conversation surrounding the topic of fake news, another topic that has become scrutinized is the credibility of journalists. In a Breitbart article titled “Anne Coulter: Fake News Autopsy,” Coulter includes a photo of a tweet made by journalist Ana Cabrera on October 15, 2018, stating, “Yesterday my show incorrectly quoted a statement attributed to the president and we regret the error. My goal is to always be as accurate as possible and I am sincerely sorry for the mistake.” This article aims to lessen the credibility of this particular journalist by stating that Cabrera rewrote a quote of President Trump. However, the article does not investigate the error made, and the reasons behind the error, and instead claims that “CNN intentionally told an ugly lie about the most incendiary issue roiling the nation: race.” Rather than choose to report the news in a non-biased manner, Coulter ends her article by saying, “To those of you with jobs and busy lives, clip this column and keep it in your wallet so you are prepared the next time someone scoffs at Trump’s denunciation of fake news.” This sentence reflects her

opinion on political issues, as well as her worldview. According to the Society of Professional Journalists Code of Ethics, “Journalists should always examine the ways their values and experiences may shape their reporting”, which Anne Coulter does not do.

However, there are ways in which journalists are able to combat the distrust that comes from being scrutinized for the spreading of fake news, and losing credibility. In the opinion piece “How to Fix Fake News”, Rini suggests:

Making a factual claim in person, even if you are merely passing on some news you picked up elsewhere, means taking on the responsibility of it, and putting your epistemic reputation—that is, your credibility as a source—at risk. Part of the reason that people believe you when you share information is this: they’ve determined your credibility and can hold you accountable if you are lying or if you’re wrong. (Rini)

This is especially true of journalists, who are meant to report the news with as many facts as possible, as well as an absence of bias. When a journalist falsifies information in their reporting, or does not report accurately, or even inserts their own beliefs into a story they are reporting on, the credibility of that journalist is called into question.

Press Conferences and Press Conference Rules

Journalists have been criticized for their sloppy reporting, leading to the creation of so-called “fake news,” which is Trump’s most significant criticism of the media, and significantly lessening their credibility. This in turn has led to censorship regarding journalists at presidential press conferences, and has raised the question of who allows journalists to cover such topics. For example, journalist Jim Acosta was stripped of his White House press conference privileges because Trump considers CNN, the news outlet Acosta works for, to be a purveyor of fake news.

As a result of this incident, a set of new rules for journalists who attend press conferences was recently created. This was reported on by the *Huffington Post* in an article titled: "White House Issues New 'Rules' For Press Corps After Acosta Battle":

Going forward, reporters are only allowed to ask one question each and give back the microphone when asked, according to a letter distributed Monday by press secretary Sarah Huckabee Sanders and deputy chief of staff for communications Bill Shine. The consequences for breaking any of these rules could include suspension or revocation of a reporter's press pass. (Wemple)

These rules, according to the article, have received both praise and scrutiny, from left and right wing prominent political figures. The divide that exists among two opposing political parties in real life is similar to the divide amongst the classes that is one method of control used in oppressive governments in literature.

The issue of journalists having their press passes confiscated for various reasons is in fact still ongoing. More recently, Jim Acosta was able to regain access to his press pass, according to an article by the Washington Times from November 19, 2018, titled, "Jim Acosta's Press Pass Restored by White House with Warning Not to Misbehave.":

The decision to restore Mr. Acosta's pass is a reversal from last week, when the White House had sent a letter signaling it had made a preliminary decision to revoke it. The back-and-forth comes just days after a federal judge ruled the White House had acted hastily in revoking his press pass, saying the administration didn't give Mr. Acosta a process to be able to challenge the revocation. Mr. Acosta and CNN had said the White House had little choice but to restore the credentials after that, and said the threat to re-revoke the credentials was illegal, since no rules existed at the time to prohibit Mr. Acosta's behavior. (Dinan)

The title of the article alone suggests that the new rules regarding press passes must be followed as a way to control journalists, similar to the methods of control used in totalitarian fictional governments to control populations. However, it also shows the rights that journalists have, in being able to challenge any charges made against them.

The Use of Propaganda

As in fictional oppressive regimes, the use of propaganda is a prominent topic of discussion in the United States in real life, especially among news sources. Certain news outlets continually promote and encourage the spreading of propaganda in order to promote their own political agendas. In fact, an article by the *New York Times* from June 7, 2018, titled “Former Fox News Analyst Calls Network A Destructive Propaganda Machine” details a former Fox News anchor who left the news outlet due to the propaganda that it spreads.

Fox news and Mr. Trump enjoy a symbiotic relationship. He is a loyal viewer of its morning program “Fox & Friends,” often tweeting about what the hosts discuss and sometimes calling in for lengthy interviews. At night, a lineup of opinion shows offer a friendly space for Trump supporters. The friendliest might be “Hannity,” whose host is also an influential Trump confidant. (Haag)

This stands in direct contrast to networks such as CNN, which Trump has dismissed, declaring them to be fake news. This media bias on Trump’s part is due to the fact that Fox News disseminates pieces supportive of Trump, whereas CNN is more critical of his actions.

An article by *U.S. News* from October 2017 titled “History Repeats: Propaganda and the Destruction of the Free Press” details the history of propaganda and its uses by oppressive regimes. The article also details the ways in which Trump uses propaganda to promote an anti-media agenda.

What he didn't point out was that this mistrust of the press has been largely of his own making. He and his advisers fomented Lügenpresse – the concept of "lying press" made famous by the Nazi party in Germany during Adolf Hitler's rise to power -- to undermine journalists covering his presidential campaign at every stop. Voters shrugged. Now, nearly a year into his administration, those efforts are bearing fruit. Nearly half the country believes the media lies and makes things up about him, calling into question their reliability on everything else as well. (Nesbit)

Journalist Jeff Nesbit, the writer of the article, provides historical background of propaganda and draws parallels between the idea of the “lying press” spread by the Nazis, and “fake news” brought

to attention more recently by Trump. Similar to fictional oppressive regimes, over time the population in real life has become vulnerable to propaganda spread by the media, according to the agenda the media sets for itself. Thus, the public no longer knows what to believe.

Nesbit also delves into the shortcomings of the press and how it enabled the spreading of propaganda. In regards to the spreading of fake news, as well as the question of journalist's credibility, this is an important step to take.

To be fair, the media itself bears some responsibility for the distrust: The 24/7 news cycle and the rush to be first rather than right has led many voters to discount what they see on TV or what they read in the papers. Trump -- a wealthy businessman and reality television star who understands the needs of the news cycle and the power of spin -- took the ball and ran with it. The process was accelerated by Facebook and Google, two companies that control information access for millions of people and allowed fake news to be presented, unfiltered, to voters around the country. (Nesbit)

The contribution of fake news and propaganda by social media such as Facebook and Google is also important in that it allows for these issues, and misinformation about these issues, to become widely spread. In the rush to be the first to deliver news to the public, Facebook and Google, like the news media, abandoned any regard as to whether the news they deliver is factual or not.

While propaganda, incorrect news, and "fake news" in Trump's point of view are all powerful tools used to control a population, whether by fictional media or real life media, it can be combated. Critics Eveland and Shah present a suggestion as to how to combat this: "One approach to understanding public perceptions of news bias or credibility perceptions is to turn to the source of the object being perceived. If people perceive news media to be biased, one logical question we can ask is: Can we demonstrate that news media are indeed biased in favor of a given candidate, party, or ideology?" (Eveland and Shah 102)

Investigative Journalism

One way in which journalists can combat the spreading of fake news, and retain their reputations, is through investigative journalism. This particular type of journalism delves deeper into a news story than regular journalism, in that investigative journalists work to uncover corruption and fraud. Though the process of writing investigative articles takes longer than the process of writing an ordinary journalistic article, the information uncovered in investigative journalism is often due to the public's desire and right to know information that would otherwise be kept hidden. Investigative journalism is one method in place by the media which helps to keep political figures, and the media itself, in check.

An investigation by the *New York Times* into Trump's suspected tax schemes from October 2018, titled "Trump Engaged in Suspect Tax Schemes as He Reaped Riches From His Father", is one investigative piece which is meant to act as a political check towards Trump. It details the ways in which he reaped the benefits of his father's wealth in the 1990s, and has continued to do so to this day.

The Times's findings raise new questions about Mr. Trump's refusal to release his income tax returns, breaking with decades of practice by past presidents. According to tax experts, it is unlikely that Mr. Trump would be vulnerable to criminal prosecution for helping his parents evade taxes, because the acts happened too long ago and are past the statute of limitations. There is no time limit, however, on civil fines for tax fraud. (Barstow)

Trump's refusal to release his tax returns is newsworthy because it differs from what the standard for past presidents has been in regards to releasing their tax returns to the general public. By exposing information about his tax returns that the public would not otherwise be aware of, in this instance the media is acting in the best interest of the public, as they have a presumed right to know this information. In this way, investigative journalism helps to re-establish trust between the media and the population.

Another investigative article by the *New York Times* from November 14, 2018, titled “Delay, Deny, and Deflect: How Facebook’s Leaders Fought Through Crisis,” details the roles that social media, particularly Facebook, played in the 2016 election. Most notably, this involved the spreading of fake news in regards to information that circulated about the 2016 election among Facebook’s user base.

But as evidence accumulated that Facebook’s power could also be exploited to disrupt elections, broadcast viral propaganda and inspire deadly campaigns of hate around the globe. Mr. Zuckerberg and Ms. Sandberg stumbled. Bent on growth, the pair ignored warning signs and then sought to conceal them from public view. At critical moments over the last three years, they were distracted by personal projects, and passed off security and policy decisions to subordinates, according to current and former executives. (Frenkel)

This shows that the burden of stopping the spreading of fake news falls not only on the media, but also on the creators of social media networks such as Facebook, which present a platform for fake news to be easily spread.

Because of the backlash Facebook faced regarding the spreading of fake news, the people in charge of that platform were pushed to combat the further spreading of fake news and misinformation among Facebook users. However, this created an opportunity for them to promote their content, and encourage more people to rebuild their trust in Facebook.

While Mr. Zuckerberg has conducted a public apology tour in the last year, Ms. Sandberg has overseen an aggressive lobbying campaign to combat Facebook’s critics, shift public anger toward rival companies and ward off damaging regulation. Facebook employed a Republican opposition-research firm to discredit activist protesters, in part by linking them to the liberal financier George Soros. It also tapped its business relationships, lobbying a Jewish civil rights group to cast some criticism of the company as anti-Semitic. (Frenkel)

Though the intentions of the Facebook executives were good, they still promoted the spreading of propaganda. This shows that businesses outside of journalism, especially those involving social media, should also be held to a standard in which they are obligated to combat fake news on their social media, also stopping the spreading of propaganda.

VII. Conclusion

The relationship between the media and the population in real life has many similarities to the relationship between the media and the population in literature. The interactions between the media and the population in dystopian literature can be used to understand the interactions between the media and the population in real life. We see the manipulation of the media for propaganda, the spreading of misinformation, and controlling the public, in favor of those in control. We also see ways in which the media can be made into an enemy of the government.

Those in control of a population in fiction use certain methods of control in order to maintain their hold on power. While this is also true to a lesser extent in real life, the methods of control used are extremely effective. In regards to this, critic Jonathan Cohen speculates, “Why are elected political actors so keen to be covered by media? Several scholars (e.g. Mutz 1989; Becker and Kosicki 1995) have suggested that the answer is a strong belief among political elites in media impact on the electorate, as well as on advancing their political agendas.” Thus, the media is used in order to further the agendas of those in power, which often goes against the desires or best interest of the population, yet is presented in a way in which it appears to be in their best interest.

In fictional media, the population rebels against an oppressive regime as a response to the methods of control used. This rebellion often involves young individuals whose experiences in the regime have led to dissatisfaction in terms of the way they are treated by society. Through their physical desires, intellectual differences, and the loss caused by the regime, these individuals, portrayed as the protagonists of each story, are instrumental in leading or becoming a part of a rebellion.

The media in real life can be used to uncover the truth and rally the people, though the people may have mistrust in the media. This mistrust can be combated in ways such as reporting without a bias, and uncovering the corruption and fraud created by the regime. While rebellion against fictional regimes can be done in ways such as creating songs and slogans to combat propaganda created by the government, combating propaganda in real life involves recognizing the difference between fake news that is deliberately created to misinform the public, and “fake news” that does not favor the regime, and the person or entity in charge of the regime.

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