Elements of Neocolonialism in the "*Divergent*" by Veronica Roth

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Abstract
The study is an attempt to discover elements of Neo-Colonialism in 'Divergent' authored by Veronica Roth (2011). The novel encompasses all the distinguishing elements of a true dystopian novel. The first of a three-part series comes as the starting point into the world of a politically unbalanced society; a society which is further divided into sub societies. The events leading to the upheaval against the dominance of a strong society is intriguing as well as thought provoking. The dominance resulting in a subjugated and hegemonized society brings to light the hidden aspects of a neo colonial nation. The research design was qualitative and exploratory in nature. The typical case purposive sampling technique was applied on the primary text to determine the sample size. The literature of the novel was surgically dissected in order to conduct textual, co-textual and contextual interpretations hence fore-grounded the underlined elements of neocolonialism in this intricate dystopian novel.

Keywords: dystopian society, neocolonialism, rebellion, economic, psychological dominance

1. Introduction
Veronica Anne Roth (born August 19, 1988) is of German and Polish descent is an American novelist and short story writer, known for her debut New York Times bestselling Divergent trilogy, consisting of Divergent, Insurgent, and Allegiant; and Four: A Divergent Collection. Roth (2011) [24] wrote her first book, Divergent, while on winter break in her senior year at Northwestern University. Her career took off rapidly with the success of her first novel, with the publishing rights sold before she graduated from college in 2010 and the film rights sold mid-March 2011, before the novel was printed in April 2011. Her first two novels sold over five million copies worldwide by fall 2013, just as the film based on the first novel was wrapping up.

She gained a lot of literary acclaim for 'Divergent', her science fiction young adult fantasy set in a dystopic world of a catastrophic coming of age Chicago and was awarded with Goodreads (2011) Choice Award, best of 2012 in the sub-genre Young Adult Fantasy & Science Fiction and best Goodreads Author in 2012. She sold the film rights to Summit Entertainment for 'The Divergent Series'. Roth has written four short novellas from the point of view of Tobias Eaton and it has been published in many forms ranging from e-books to kindle releases and later published as a collection in 2014 titled four: A Divergent Collection. Roth has two books deal with Harper Collins for young adult novels. 'Carve the Mark' published in January, 2017 and the second book is expected to be released in 2018. In 2016, an epilogue of Divergent named 'We Can Be Mended' was announced.

1.1 Rational of the Study
This study deals with the elements of utopia and dystopia in modern fiction. It takes into consideration the society as shown in these two extreme opposites, used as the foundation stone, for modern and postmodern fiction. The study aims to make comparisons between the two societies and in doing so brings to the light the differences seen between utopic and dystopic societies. The elements of neocolonialism consist of psychological elements that make the backbone for the distorted vision of an ideal society in modern fiction. The use of utopian and dystopian societies in modern fiction comprising of subfields of science fiction and young adult fiction especially, have not been fully explored and discussed. The purpose of this study is to fill the gap in the world of literature by investigating and exploring the elements of utopia and dystopia in modern fiction. The main area of focus during this research is to compare two opposite societies which are influenced by two extreme realities of existence. The psychological effects of neocolonialism on one society and the extreme opposite existence in the other society are traced out to benefit future scholars of the similar genre.

1.2 Research Questions
1. What are the characteristics of a utopian society?
2. What characteristics bring out the dystopian elements in a society?
3. What role does neocolonialism play in modern fiction?
4. What are the psychological aspects of a society in modern fiction?
5. What are the components of dominance and suppression in the modern fictional society?

2. Literature Review
2.1 Dystopian Fiction
Holidays (2014) explored the different methods and "the Utopia of Margaret Atwood" and "the Story of the Maid" used these methods to create a submissive population while placing each method in its own appropriate historical context in order to draw on the author's content intent. This probes into the different commonalities of various definitions of utopia and dystopian, forms a framework of internal work, and analyzes the power of life and death in Utopia in the light of the political theory put forward by Michel Foucault, Deploy sex in "The Maid's story".

Both are used to force conquest and an analysis of these

methods show that the two governments in both works have a strong foundation in their respective authors' time periods. The methods of suppressing women and promoting Gillette's rise already exist in our society Atwood has given hope so we can change our course; Is there still time to fix the country to avoid living in the fate of criminals, or have we gone too far? Holiday (2014) raised the question of what a utopian or countervailing society might have in our contemporary world? Speculation in Thomas Moore and Margaret Atwood seems elusive but these societies are closer to reality than they seem. That created more of a society still resonating today is amazing; perhaps even more shocking. Atwood's society is getting closer to being realized in modern America. Although there is a difference between a literary utopia or a dystopian society and the actual realization of a society, literature reflects life from the beginning, provides potential courses and pathways.

Bagchi (2015) [7] reviewed the different books of different authors under the review of Utopia and countermeasure elements. Readers of the books are being read to develop their own answers based on the specific phenomena in the utopian imagination they are interested in. Paradoxically, one of the information drawn from the wide range of books examined here is the need to pay close attention to the microscopic characteristics of a particular utopian phenomenon. At the same time, all books have a welcome assumption that utopian scholars can compare phenomena in different regions, cultures and subject areas. All the works under review, perhaps understandably are interested in broadening the breadth and scope of the academic corpus of utopian and counter-measures texts that includes the analysis of utopian and counter-measures works in cultures around the world in particular Asian culture, the analysis of the performance of films as utopian and dystopian models, the inclusion of a wide range of historical, economic and political phenomena, from energy politics to nuclear power, from the Millennium Movement to the global supermarkets, communications technology. She also noted that books contained important and valuable scholarships. There was a lack of discussion about gender and utopia and she was very disappointed as editor of a book.

Newgard (2011) [22] believed that spread of countermeasure literature, many teachers and librarians did not fully understand the topics found in this new subtype. The purpose of this study is to describe the theme in the positive evaluation of youth anti-literature. Topics found in the study included the resilience of the protagonist, survival, government control, social integration, and love between the protagonist and another young adult. A thematic analysis of the 2001-2010 novel was carried out and courses were offered to young people. The researchers selected, read and encoded 13 novels that were positively evaluated.

After reading the novel for the first time, a novel was eliminated, leaving twelve novels to report. The five themes were identified through analysis of the twelve review novels, the protagonist and survivability of eleven novels are two themes. Some of other topics found in the study surprised the researchers of the twelve novels; only seven appear under the control of the government. That is surprising because researchers feel it will be the guiding principle of this type of writing. Since anti-literature shows the possibility of life, it is not surprising that social integration is the subject of most novel evaluations. The love between the protagonist and another young adult is another theme that is to be expected.

The researchers believe this may be a common theme in young adult literature but according to the professional definition of young adult literature, the research process has learned that this is not the case (Zipes, 2006). Searching for love in many dystopian novels makes it the primary theme of literature.

According to Finsen (2016), the literature of countermeasures had been around for more than 100 years and had widespread as any additional ascetically effective literary genre. However, over the past few decades especially after the turn of the century, it had gained an increasingly assertion. There was not one factor that could properly explain the reasons behind this fame, granting there were many possible factors that could describe a relatively clear problem. Today's young people have experienced a different world from their predecessors because of some global happenings from the consequences of the political hostility between Russia and United States of America, the Korean turmoil to the fear of religious extremist bombers, the expeditious development of technical skills and their applications in all the fields of life and so on. These aspects as well as the broader worldwide view brought about by the cyberspace has helped in raising cognizance in younger generation about the societal concerns such as egalitarian beliefs. Narratives such as Harry Potter and the City of Twilight also paved the course of action for a dramatic increase in insistence for young adult fiction before the international market disintegration before the publication of Hunger Games in 2008. It was one more incident that affected the world, changing the attitudes of the younger generation descending from Europe, North and South America, and asking them to seek comfort in a dystopian fiction like "The Hunger Game". Simultaneously, the growing stress on the stereotypical belief about the equal rights between the sexes also generated changed in dystopian novels especially in the personalities of the fictional role models. These days a rapidly increasing number of emerging female writers are writing storylines with feminine central characters that are attractive to everyone regardless of their gender.

2.2 Elements of Neocolonialism in Modern Fiction

Jackson (2009) [20] noted that to elucidate the links between colonialism, racism and liberal democracies, these relationships are fundamental for that analysis. The first was a formal colonization----a typical real expansion of one country and the invasion of that country to another. The reason for the formal colonialism was the economy and politics, aiming at achieving wealth, territory and dominion. The second model is neo-colonialism, foreign economic exploitation or forced political rule of state by other countries or world forces. The third model of colonialism was the inner colonialism, and Bonilla Silva was a model of racism in the United States, with different reasons for using color blindness theory, speech and politics by the Supreme Court of the United States and Elected officials as well as by the population. United States. Some mistakenly believe that the way to destroy racism is to race away. Others, however, defend the state of racism in the United States by using color-blind politics that maintains a white supremacy. All the faces and mechanisms of colonialism and white supremist require a positive response from all sections of the American society, primarily the courts. True egalitarianism and equality for all can be achieved by radical social changes, such as the proposed social changes here. Radical changes will always

face some obstruction and those who try to undermine the status quo could be branded unpatriotic or worse. As Eduardo Bonila-Silva warned when he encouraged the readers, "It's hard to ride, but when you open your eyes, it doesn't make sense to stand still."

2.2.1 Neocolonialism

The dictionary meaning of the term is "the use of economic, political, cultural, or other pressures to control or influence other countries, especially former dependencies." The term neocolonialism was first used after World War II to refer to the continuing dependence of former colonies on foreign countries, but its meaning soon broadened to apply, more generally, to places where the power of developed countries was used to produce a colonial-like exploitation. It is a relatively new concept, recently established after witnessing the economic control of one country to another. The new colonization came from the post-colonial period and its impact on a former colonial power trying to be free.

The third country in the world which is already dominated by the ruling state, while enjoying freedom, freedom is nothing but speculation because it is still dominated economically or culturally by invisible power. Modern fairy tales show the elements of neo-colonialism in many ways. In a fictional world, a government or a person who represents the hidden elements of neo-colonialism dominates the majority of people who are unpopular and oppressed. It is dominated by the new colonialism controlled by the developed countries indirectly. Although there are countless methods for tracing out neocolonialism but the top methods of tracing the elements are by seven different elements.

- Through interference with the countries within the new state
- By supplying of ammunition
- Through credits and overseas assistance
- By controlling international economic institutions
- Using multinational corporations
- By creating economic dependencies
- Generating satellites

2.3 Dystopia

An imagined place or state in which everything is unpleasant or bad, typically a totalitarian or environmentally degraded one. The utopia and its derivative, the dystopia, are genres literature that explores social and political structures. Utopian fiction portrays a setting that agrees with the author's ethos, having various attributes of another reality intended to appeal to readers. Dystopian (or dystopic) fiction (sometimes combined with, but distinct from apocalyptic literature) is the opposite: the portrayal of a setting that completely disagrees with the author's ethos. Many novels combine both, often as a metaphor for the different direction's humanity can take, depending on its choices, ending up with one of two possible futures.

A dystopia is a society characterized by a focus on that which is contrary to the author's ethos, such as mass poverty, public mistrust and suspicion, a police state or oppression Dystopia contrasts with the term Utopia. It is an imaginary place or state as well but in this place the situation is not ideal or perfect. It has an authoritarian government ruling over its citizens in a dominating and suppressing manner. Law favors the ideals of the ruler and it's not advocate of equality.

2.3.1 Characteristics of Dystopian Society

The six most important factors in dystopian novels make addressees conscious of the possible hazards of an authoritarian government, even when raised in some wonderful circumstances. Dystopian novel represents a change of world, that the rules have changed, and these rules eventually become a rejection and antagonize the central character. In these narratives, heroes essentially do something peculiar and unknown to the human spirit: the challenge of authenticity they present.

Countermeasures of fiction allow a wide range of areas of expression. Because future events always occur, one can generate any form of fabricated atmosphere that shifts knowledge and ethos to a maximum degree of hypothetical fiction. While this permits for great inventive independence, it can also rapidly complicate readers, so it is compulsory to lay a clear foundation for the "cosmos" in which the narrative takes place. Find a way to speedily generate "Brave New World" rule and parameters. People are allowed, what is not allowed to do.

Countermeasures can be considered a "dishonest utopia", a company that initially seemed picture-perfect but completely corrupt. It is therefore essential to portray the true nature of the pseudo-utopia. Why would a company become a countermeasure? What is the original "perfect plan" state? For those whose companies are still utopias, are there some people who have chosen? It is often advantageous to start with the protagonists to sightlessly grip the biosphere around them and then gradually begins to interrogate the nature of the culture in which they live. This permits the person who reads to become accustomed to the milieu and witness the evolving character of the character.

In virtually every countermeasure novel, there are some most important "events" that justify the government's argument to change reality and seize control. These measures can go from fissile war to human bombing toward pandemics around the world. The "incident" helped to rationalize any policy of countermeasures put in place by the government, forming a scenario of "despairing moments, distressed measures". This adds a degree of practicality to the narrative, as autocrats and totalitarianism usually rise in times of extreme fright or upheaval.

Totalitarian is another characteristic of dystopia. No culture will make a response at its own pace. For a country to be completely corrupt, a motivator (dictator or totalitarian) is obligatory. Dystopian can effortlessly be reigned by oligarchs and senators or committees. It is usually an upright impression to keep this person or organization "faceless" while everything still appears utopian, revealing the true, autocratic nature of the leader once the protagonist discovers the factual nature of society in her life.

Each dystopic novel comprises some arrangement of confrontation from the leading role. How and to what extent do they resist? Are they just violating positive regulations (reading banned material), or are they "going all the way" to arrange a militia to take over the government? In this case, their devices of struggle are genuine. For example, if the character only articulated a slight dissatisfaction with the state of the country, they would not have been able to join the plot to eliminate the leader of administration. It is necessary that dystopian classical finishes with a clear result of the performance of the central character. Is the hero able to alter

the countermeasures, or do the protagonists break the government? Are people enthusiastic to admit the idea of revolution, or are they crushed to the ground and can't think for themselves anymore. When a serious look at the dystopian novel is driven home, some playwrights select to use the standing thing as a "status quo" to send a memorandum to the reader.

Finally, dystopian fiction always recalls the importance of individual freedom and the value of an individual. It also reminds readers to think carefully about the world around them rather than simply blindly accepting the decisions of others. Even the most wonderful scenarios of giving answers provide an effective perspective and ask important questions about the government, society and humanity.

3. Research Framework

This research design is qualitative, exploratory and descriptive in nature. The data was collected and analyzed qualitatively. The research population framework comprised of the Veronica Roth's Divergent Trilogy: Divergent (2011), Insurgent (2012), and Alligiant (2013). Researchers have taken *Divergent* as the sample for this research

The techniques used for sampling were critical case sampling and extreme case sampling. *Critical case sampling* is the process of selecting a small number of important cases that may produce the most information and have the greatest impact on knowledge development. Simply put in which one or a few cases can play a decisive role in interpreting phenomena of interest. *Extreme case sampling* focuses on samples of extreme or deviation sampling with unique or special characteristics which is a purposeful sample with a focus on special or unusual situations, usually in the sense of highlighting significant results, failure or success in a case.

The tools adopted in this research was own observation and critical thinking for the content analysis by using inductive reasoning and codification. Critical thinking is the prejudiced scrutinizing of realities and truths to make an assessment. It is a skill to mediate clearly and logically about what requires to be completed and what to be certain of. Inductive reasoning is a rational procedure in which manifold premises are collected to get hold of a precise deduction. It is often used in proposals that involve estimation, predicting and/or performance. For prediction or forecasting behavior, premises are viewed as supplying some evidence for the truth of the conclusion. Furthermore, Codification is a process of standardizing and developing linguistic language norms. Codification can be described as a file of materials that may constitute to complete works or unfinished works. It is basically a process of systematically arranging form or code and assigning the materials that have already been recorded. The framework formulated for analysis consists of different types of theories applied under the lens of which this whole dissertation is viewed. Firstly, the dystopic society is differentiated according to the subtypes. After that the theory is applied along with their subtypes to fully bring about the essence of the intended exploration.

Table 1: Framework of analysis

Type	Subtypes
Utopia	Ecological Economics Science and Technology Utopianism
Dystopia	Establishing the Reality False Utopia Event Totalitarian Resistance Result
Psychoanalysis	Literary criticism
Neocolonialism	Interference in internal affairs Supply of arms and weapons Use of foreign aids and loan Economic dependencies

Framework given in table 1 describes different types and sub-types of analysis. First is the element of Utopia, which is further discussed through the elements of ecology, economics, science and technology and the element of utopianism. Next type is Dystopia which is further divided into sub types of establishment of reality, false utopia, event, totalitarian, resistance and the result. Further is discussed the theory of Psychoanalysis which is applied through the elements of literary criticism. Last is the theory of neocolonialism and its sub types are interference in internal affairs, supply of arms and weapons, use of foreign aids and loan and lastly the economic dependencies.

The research procedure includes a few steps taken to make a systematic framework of analysis by first reading the text and then categorizing it into different groups. The textual, co-textual and contextual analysis is conducted to acquire the desired objective and deductions. The *textual* analysis is related to the analysis conducted on the text or texts. Similarly, *co-textual* analysis deals with the linguistic environment of a word, context or the nonverbal environment in which the word is being used. Lastly, *Contextual* analysis depends on the meaning of a word, expression or symbol or is wholly determined by the meaning of a larger expression depending on the circumstances that forms the setting for an event, statement and/or idea.

4. Findings and Discussions

The society defines its citizens by their social and personality-related affiliation with five different factions, which removes the threat of anyone exercising independent will and threatening the population's safety. Each faction dedicates themselves to the cultivation of a virtue: Candor (the honest), Abnegation (the selfless), Dauntless (the brave), Amity (the peaceful), and Erudite (the intelligent). During the Choosing Ceremony which happens once a year, all sixteen-year-olds must select the faction to which they will devote the rest of their lives. Beatrice Prior, who later changes her name to Tris, an Abnegation-born and Dauntless transfer, has to figure out her life as a Divergent, while concealing her true

nature, and living with the danger of being killed if it is discovered by the Erudite and Dauntless leaders. The world is thrown into chaos however, right after initiation when Erudite takes control of Dauntless and wages a war on the rest of the factions resulting in near annihilation of Abnegation with the help of her so-called friend, Four, known as Tobias from the faction of Abnegation. His father is a council member just like Tris's father.

This division between factions according to psychological tests based upon behavioral traits, is a means of creating a division and segregation between the sub societies by the powerful and power-hungry faction; Erudite. The factions are *Dauntless* (the brave), *Amity* (the kind), *Erudite* (the intelligent), *Abnegation* (the selfless), and *Candor* (the honest). Erudite Dauntless Abnegation Candor Amity are the five factions, each in their own way providing to the upkeep of this dystopian nation.

There are *flaw*s in every faction. The *Amity* (peaceful) is passive, while the *dauntless* (brave) are cruel, The *Erudite (*intelligent) are power-hungry/vain, The *Candor* (honest) are inconsiderate and The *Abnegation* (selfless) are stifling. Erudite and Dauntless are the most strong and powerful. Erudite has a manipulative hold on the Dauntless and the rest of the factions due to its dominating policies which are only beneficial to them. The desire to eliminate the lesser factions, especially the Abnegation and also the faction-less people, who are just like discarded useless things, leads to a disruption between the factions and results in uprising and civil war.

The process of being accepted in a faction called '*Initiation*' is again a form of dominance, as the faction transfers are discouraged and humiliated through dominating policies. Forcing the new initiates to go out of their comfort zones in order to please the faction leaders and get accepted by them by cutting out all ties with their past lives. Once rejected in initiation, the person becomes faction-less and is reduced to the scum of society, a useless commodity. Eric and Peter are just pawns in the hands of Janine, the leader of Erudite, who has the uncanny ability to manipulate others to her own will. Eric represents the unchecked power and its resulting personal characteristics. The desire to eliminate *Divergents* is the desire to keep the power hold upon the people. As divergent are people who do not specifically fall into any one faction according to the psychological simulations created by Erudites. These are the people who are seen as a threat to the system and dominance of Janine

Society is controlled by an organization (or in this case, five organizations) through a tangle of red tape, relentless regulations, and through incompetent government regulations. The people of each faction adore a concept of independent thought, and freedom is restricted. Citizens are under constant surveillance. Citizens have identified a unified expectation that society (faction) is the illusion of a perfect utopian world. The protagonist is always questioning the existing social and political system shows that the audience recognizes the negative aspects of the factions from her perspective as an individual suffering from un-homeliness and state of confusion caused by the forced shift in ideology. In Divergent, power is all about making other people do what you want them to do. There's the straightforward power of Dauntless, who beat people up and destroy things. Then there's the more complicated, more manipulative power of Erudite, who want to control things, either through newspapers changing people's opinions or just, you know,

controlling people's minds directly, then there's Abnegation, whose power lies in sacrifice, which makes them stand out. In Divergent, society is organized by faction. This division of the society is another tactic of controlling and keeping power of the people already living in a dystopic society. By dividing the society into factions, it holds power and dominance, a modern colonial hold, neocolonial aspect of dominance and holding control over the society. Just about everything about this society comes down to what faction people belong to: their jobs (Erudite teach, while Amity counsel), where they live, who they marry, what they wear, what they do for fun (Dauntless go zip lining, while Abnegation like to knit). Divergent never quite explains how this division of society took place, but from what is seen in the books, it doesn't seem like it's going all that well. By the end of the novel, two of the five factions are a wreck, and they're about to bring the fight to a third.

The Faction less portray the disintegration of the suppressed and dominated of the society who are experiencing disillusionment and elements of un-homeliness and sense of un-belonging. Courage may be what the Dauntless are known, but, they're more focused on fear. Throughout Divergent, the characters are questioning the nature of bravery and fear: Is true courage fighting someone or stepping up to protect someone? Is fear something you can leave behind or something you must overcome every time? etc. Eventually Tris comes to realize that bravery isn't about getting tattoos—it's about standing up for what she believes in: "ordinary acts of bravery". And thanks to the Dauntless initiation method—which involves a lots of "facing your fears" fears of Tris are brought to the foreground as well as the fears of Four.

This faction initiation ritual makes up for another form of neocolonial aspect. Each faction to show precedence over the other formulates different types of rituals of initiation which if are not fulfilled leaves the uninitiated as faction less. Making them homeless, as they can't go back to their previous factions and now they don't belong to the faction of their choosing, hence choosing a different faction other than the one they previously belong to, is discouraged. This makes a typical psychological hold over the individuals of fearing to lose and becoming faction less, the lowest possible state of living in the society. This also maintains the hold of the factions over their residents. Bringing about prejudice over the other factions thinking them lesser than their own. This is where the faction less live. Because they failed to complete initiation into whatever faction they chose, they live in poverty, doing the work no one else wants to do. They are janitors and construction workers and garbage collectors; they make fabric and operate trains and drive buses. In return for their work they get food and clothing, but, as my mother says, not enough of either. This showcases the class discrimination between the factions.

In Divergent, family is who you are before you get a chance to decide your identity. For Beatrice, this isn't just a case of what her parents named her (a name which she leaves behind when she joins Dauntless); it's more a case of what her family has taught her to be (a good little Abnegation) and how much guilt she feels about leaving that identity behind. In other words, although these people keep saying "*faction before blood*," family is how little kids get raised up in a faction. Beatrice struggles with her Abnegation instincts because her family raised her to be Abnegation. This struggle of belonging in a new society brings about a lot of inner turmoil

and conflict showcasing modern day colonialism. The sense of belonging and yet not belonging and feeling of apprehensive of their future identity and past identity are pervasive in the text. The conflict of identity and individualism is very prominent theme throughout the series and plays a major role in bringing about the neocolonial traits in modern fictional society. The desire of the *Erudite* faction to maintain control and dominance over the other factions is modern day implicate of the previous colonial hold. Through their advancement in field of science and knowledge and keeping that limited to their own faction is their manner of maintaining superiority over the other factions.

This struggle for power and dominance further gives rise to the dystopic elements when the faction less tries to overthrow the dominating faction Erudite and shift the power center from knowledge to freewill. Through the trilogy it can be witnessed that this struggle for power and dominance and suppressing of the lesser is very prominent and dominating theme and desire of all the individuals of this dystopic society. From outside influences on the inner conflicts, this makes the hunger for power more savage like in nature. The inherent brutality of man is brought to the foreground through this element of dominance and ability to hold control over the weaker individuals.

5. Conclusion

The researchers successfully achieved the set objectives by thoroughly uncovering the economic and psychological dominance; the dominance which resulted in upheaval and rebellion by the sub-societies, causing the downfall of an imperialistic state. Literature in all its genres is an excellent form of mirroring the prevalent evils in society. The written form inculcates the audiences to open up their minds to the various evils and forces them to associate with the ongoing drama and make up sound observations and conclusions.

The microcosm world of the fictional modern society is a true reflection of the macrocosm of the real modern-day society and world. The psychological struggles are real so are the capitalistic and economic struggles. The notion of the survival of the fittest is neither utopic nor dystopic, in fact it is present in both the societies. The vast dystopic elements portrayed in the Trilogy are representative of the double subjugation experienced by the women in a male dominated society. Although the leaders of all the main Factions are females and the factionless revolutionaries are being led by a Female and then the main Protagonist Tris is a female, yet they are faced with double oppression, be it physical or psychological, in order to prove their worth and standing in the male dominated fictional world.

Even in the world of Utopic fiction the protagonist Barnstable is faced with psychological dominance on the hands of the terrestrials. While living in human society he faces psychological suppression on the hands of his wife and children as well as the society comprising of his work colleagues. This psychological suppression forces the Protagonist to leave his life as an ordinary humble man and go live a different life with a new identity and new beginnings in the Utopic society created by the Others. This desire for losing one's own identity and shifting the ideology altogether is representative of the neocolonial aftereffects present even in a utopic fictional society of modern era. Same is evident in the Divergent trilogy, where the desire to shift Factions is a desire to change one's identity and in doing so changing the whole ideology and belief system having after effects and

conflicting emotion physical and psychological effects as well. The neocolonial elements are intertwined with the psychological elements experienced by the dominated and suppressed society showcased in the utopic and dystopic fictional societies of modern era. Although the utopic and dystopic worlds are very different from one another, yet they hold similar characteristics in the background, which are faced by the protagonists as well as the antagonists in the fictional societies.

The study concludes with following recommendations:

1. Many dystopian novels are being released, so there is a constant need to evaluate these forms of fiction. Many of the novels reviewed are part of the series. Studies could be undertaken to determine whether the topics were consistent in a range of topics and whether lessons learned were more in-depth because of the breadth of space. This is especially interesting if the string uses the same main character. If the series uses different key characters, the researchers can determine whether the topic remains the same or whether the new topic is evolving.

2. Utopia and Dystopia are too extremes which cannot be possible without the other. This idea of an USTOPIC world has yet to be furthered explored with the modern day fictional genres, future scholars can work in these genres as not a lot of work has yet been conducted on these lines. There are yet many new topics and genres still left unexplored and this study can help as a ground work for future researches and help broaden the horizons. Since the focus of this study was solely on the elements utopic and dystopic societies as portrayed by the authors, hence the researcher refrained from bringing about the theory of Ustopia in society as explained by Atwood. Future researchers can further pursue their researches in this field by exploring the two worlds in respect to each other.

3. Neocolonialism and its effects can be felt in all modern-day literatures and there is yet a lot of margin of exploration under the lens of this theory. Although its base is from the Marxist theory, yet it's a relatively newly coined theory and needs to be discussed, explored and used in further studies to bring about all its hidden elements and effects. Future researches can find this research helpful in further exploration of the said theory.

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