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Dystopian Discourse and Post-Apocalyptic Stances in Veronica Roth's *Divergent* (2011): A Spatio- Temporal Analysis

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Dedication

First of all, praise be to God for enabling me to accomplish this work.

I pleasurely dedicate this work to my beloved parents who stood with me in every step of this life either in the happiest or saddest moments.

To my brothers, my sister, and my whole lovely family, whose love and support gave me the energy to do it.

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Abstract

Dystopian and post-apocalyptic literature continues to grow as a response to the modern crises and conflicts witnessed in the twentieth century. Veronica Roth's *Divergent* is a popular young adult dystopian narrative, with a wide range of studies that analyze the novel from different perspectives, but few studies pay a particular attention to space and time as core elements in the construction of the dystopian world of *Divergent*. This study aims to examine dystopian discourse and post-apocalyptic stances within Roth's novel, and analyze how space and time play a significant role in shaping the narrative's world, in addition to how both of them affect the protagonist's journey. This research employs an interdisciplinary approach, relying on the descriptive-analytical method to describe key themes and events, and analyzes them using a spatio-temporal analysis with respect to Lefebvre's spatial triad and Ricoeur's threefold mimesis. The findings reveal how space and time function as core elements that shape the novel's dystopian world and the protagonist's journey through the themes of categorization, confinement, surveillance, and corruption. This study indicates the importance of the spatio-temporal framework in interpreting and understanding young adult dystopian fiction.

Keywords: dystopian discourse, post-apocalyptic stances, spatio-temporal analysis, Lefebvre's spatial triad, Ricoeur's threefold mimesis, *Divergent*.

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General Introduction

General Introduction

The previous century witnessed increasing political tensions, rapid technological advancements, and several environmental changes. As the world entered the twenty-first century, literature, especially since the 2000s, responded to these rapid shifts and became a reflective mirror of the consequences of major conflicts and crises of the 20th century. Within American literature, these consequences became visible through the dystopian and post-apocalyptic genres, which emerged as prominent literary categories that explored real-world problems and reflected the repercussions of modern crises including wars, pandemics, and resources depletion on the future of humanity through portraying futuristic American societies suffering from oppression, authoritarian control, loss of individuality and freedom, and technological surveillance.

Dystopia is a prominent literary genre in the field of literary and science fiction, where dystopian writers often depict in their novels a post-apocalyptic society where strict rules and divisions are dominant, and how people live in such a society. In this regard, this dissertation investigates the thematic depiction of dystopian discourse and post-apocalyptic stances, with a strong emphasis on how both space and time shape these elements in Veronica Roth's *Divergent* (2011). The novel is a young adult fictional narrative, and it is one of the most notable dystopian novels in the last decade. Dystopian young adult fiction has gained a noticeable attention in the recent years due to its unique way of portraying the stories from a perspective that suits young and adults.

The personal reason for choosing this topic is the rising interest in dystopia and post-apocalypse, as they are significant concerns in contemporary literary studies. The motivation behind choosing *Divergent* as a case study lies in its engagement with dystopia and post-apocalypse, which make it an insightful primary text for analysis.

The main problem of this research is to address a spatio-temporal lens to analyze the dystopian and post-apocalyptic elements of *Divergent* through the lens of Henri Lefebvre's

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theory of spatial triad and Paul Ricoeur's theory of threefold mimesis. While existing research have already acknowledged the themes of categorization, confinement, surveillance, and corruption in the novel, few of them focuses on the significant role of space and time in shaping these themes through the lens of Lefebvre's and Ricoeur's theories.

Divergent, standing as a popular young adult dystopian narrative, has gained notable scholarly attention, with several studies that have provided valuable insights of the novel from different perspectives. The first study is a master's thesis entitled "Dystopian Elements in Veronica Roth's *Divergent* Trilogy and Its Film Adaptations" by Igor Nedić (2017). The study focuses on the dystopian strategies of control used by Chicago's regime such as withholding information, limiting education, control of memory, creating distractions, and the abuse of science as key elements of authority in the world of *Divergent*. Nedić's study elucidates how these elements appear in both novel and film versions, it also demonstrates how leaders control history through rewriting it in the way that suits their needs, control memories, and abuse science in order to keep citizens obedient to them.

Esme Robina R (2018) in her article entitled "A Gander into the Surveillance of Today's World: Insights from the Dystopian *Divergent* Trilogy of Veronica Roth" aims to examine how Veronica Roth's *Divergent* trilogy reflects the modern real-world anxieties about technology and surveillance. She explains how constant monitoring is done in the novel through cameras, serums, and confining people within the city using the walls. Moreover, Robina highlights how surveillance hides under the cover of science just like the way it was portrayed in *Divergent*.

In addition, an article entitled "The Dystopian Fixation: Roth's *Divergent* – a Reflection of the Post-Apocalyptic Trend in Contemporary Young Adult Fiction" written by Sherin Mathichiparampil (2016) aims to examine Veronica Roth's *Divergent* as a part of the rising trend of dystopian and post-apocalyptic young adult fiction. This article focuses on how

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dystopia is politicized in *Divergent* and how the novel reflects the real-world anxieties about authoritarian governance, surveillance, and the suppression of individuality. Sherin situates *Divergent* with popular dystopian narratives such as *The Hunger Games* and *The Maze Runner* showing how future is shaped by authoritarian control.

Furthermore, Elmira Primananda (2016) in her work entitled “Analyzing Hegemony: Faction System in Veronica Roth’s *Divergent*” aimed to analyze the faction system through Antonio Gramsci’s concept of hegemony, she demonstrates how this system controls every aspect of society and how the dominant group in the novel which includes the leaders of factions and parents, uses rituals to convince the children that belonging to one faction is the only and right way to live, highlighting the foundations of Roth’s dystopian society. The study concludes that the faction system cannot bring peace to society because of the contradictions of this system.

The aforementioned studies have provided valuable insights about *Divergent* from different aspects, with a strong focus on key themes in the novel. Yet, there is a gap in existing studies, which is the lack of focus on the significant role of space and time in shaping the dystopian and post-apocalyptic elements and themes of the novel using a spatio-temporal analysis, which I attempt to use in this study.

The present study aims to examine the portrayal of dystopian discourse and post-apocalyptic stances in *Divergent*, in addition to shedding light on how the author uses her novel to critique concerns about loss of freedom and individuality, surveillance, and corruption. The study also seeks to analyze how space and time construct the dystopian world of the novel through Lefebvre’s and Ricoeur’s theories, and to examine how both space and time influence the protagonist’s journey.

In order to achieve the aim of the study, this research raises a crucial question:

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1- How does space and time shape the dystopian world of the novel?

The study triggers three sub-questions that need further investigation:

2- How were dystopian discourse and post-apocalyptic stances portrayed in the novel?

3- In what ways does Veronica Roth critique issues of loss of freedom and individuality, surveillance, and corruption in *Divergent*?

4- How does space and time influence the protagonist's identity and resistance?

At this point, this research is guided by one main hypothesis: both space and time in the novel are used as core elements to shape the dystopian world of *Divergent* through creating spatial divisions, controlled environments, and enforcing survival and resistance.

The significance of this study lies in addressing a spatio-temporal perspective on *Divergent* to analyze how both space and time are used to shape the way people live, and to fill a gap in existing research.

This study relies on the interdisciplinary approach by combining sociological and philosophical perspectives to interpret the dystopian and post-apocalyptic features of *Divergent*. The sociological perspective draws on Henri Lefebvre's theory of the spatial triad, while the philosophical perspective draws on Paul Ricoeur's theory of threefold mimesis as frameworks for the spatio-temporal analysis. In order to accomplish the analysis, this study employs the descriptive-analytical method through describing key themes and events in the novel and analyze them.

This dissertation is composed of three chapters. The first chapter provides a theoretical background of the study, it will include definitions of key concepts such as dystopian discourse, post-apocalypse, and discovering the historical background of dystopia. The chapter will also explore space and time within dystopian fiction in addition to introducing

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Lefebvre's and Ricoeur's theories as grounding theories for the analysis in the third chapter. The second chapter provides a textual analysis of dystopian discourse and post-apocalyptic stances in the novel, and the analysis will be supported by some scholarly concepts. The third and last chapter deals with the spatio-temporal analysis of the novel driven by Lefebvre's spatial triad and Ricoeur's threefold mimesis.

Chapter One:
**A Theoretical Background on Dystopia
and Post-Apocalypse**

Chapter One: A Theoretical Background on Dystopia and Post-Apocalypse

Introduction

Dystopian and post-apocalyptic narratives often portray societies suffering from different kinds of authoritarian control with uncertain future. To study these narratives, it is vital to understand the main ideas and theories linked to them. The following chapter will be divided into three sections. The first section aims to define dystopia and discourse, and provide a general understanding of the concept of dystopian discourse through synthesizing their meaning together. The second section seeks to define post-apocalypse, emphasize its relationship with dystopian fiction, give a clear overview about the origins of dystopia, and highlighting different dystopian elements. The third and last section of this chapter aims to investigate the manifestation of space and time in dystopian fiction alongside exploring the theories of Henri Lefebvre and Paul Ricoeur.

1. Defining the Dystopian Discourse

Although the concept of dystopian discourse lacks for a direct scholarly definition, it can be understood without a specific definition, through defining its components, or the terms of dystopia and discourse, and synthesizing them together, we can build and result in an understanding of the concept of dystopian discourse.

In order to comprehend dystopian discourse, a preunderstanding of both terms dystopia and discourse is very essential. Dystopia is a literary subgenre of science fiction; this term is extensively analyzed and studied within both general fiction and science fiction and it is defined by several scholars and dictionaries.

According to Merriam Webster, dystopia is “an imagined world or society in which people lead wretched dehumanized, fearful lives.” This definition portrays dystopia as an imagined place or society where people live in constant fear and a frightened life, while also crushed by inhumanity and miserable reality.

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The term dystopia is commonly associated with the imagery of a bad society or a city where everything is ruined, our mind recalls an image of the apocalypse of the day of judgement. Dystopia is characterized by wastelands where cities are abandoned, buildings worn out, exploded cars, neighbourhoods full of garbage, and many decaying corpses of animals filling the land with flies over it. Such events and manifestations are caused by an apocalyptic event or a cataclysm that led to the emergence of a dystopian society (Claeys 3).

While it has been defined by variety of perspectives, dystopia is a term that is often related to the idea of something bad; it is a matter of personal perspective or point of view, whose meaning differs from one scholar to another, the interpretation of this term is subjective and varies across different perspectives. The concept of dystopia is very often related and associated with fictional literary works, where its definition is narrowed but becomes more complicated (Pospisil 9). The concept of dystopia is variable and not constant in the way of identifying its meaning in which each person defines dystopia in the way that suits his ideologies and thoughts, the concept is always interconnected with literary fictional narratives, novels, and stories due to the fictional events and manifestations that appears in a dystopian society.

Additionally, dystopian literature is set to be the oppositional thought and ideology of utopia and utopianism, it is existed to be the opposite image and ideology of utopia and utopian literature in means of criticizing the utopian imaginations, social, and political settings of a utopian society, warning the potential negative consequences of utopia; meaning that there is nothing clearly ideal revealing the utopian flaws and contradictions in different contexts of utopian literature (Booker 3).

Furthermore, Tom Moylan describes and defines dystopia as:

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Largely the product of the terrors of the twentieth century. A hundred years of exploitation, repression, state violence, war; genocide, disease, famine, ecocide, depression, debt, and the steady depletion of humanity through the buying and selling of everyday life provided more than enough fertile ground for this fictive underside of the utopian imagination. (Moylan xi)

Moylan connects the rise of dystopia to the historical suffering. He highlights that dystopia is not just a random setting of science fiction; but reflecting the real experiences and fears of the previous century. By highlighting harsh realities such as genocide, famine, ecocide, Moylan emphasizes how dystopian literature becomes a tool for reflecting the real-world anxieties. The phrase “fictive underside of the utopian imagination” reflects that dystopia is not separated from utopia, but it is its darker mirror.

Discourse, on the other hand, is defined by Oxford Learner’s Dictionaries as “a long and serious treatment or discussion of a subject in speech or writing. For example, discourse on something, a discourse on issues of gender and sexuality.” The dictionary offers a clear comprehension of discourse, with primary description of this term as means of speech or discussion about an issue or something in a specific field or area.

Some people would define discourse as a use of a language in the level in which a human can use this language more than just crafting a sentence. Woods explain and say that discourse is language plus context, which means that the discourse is affected in each production of it by the context or the environment surrounding it, rather than being just figurative. He argues that in discourse, analysts examine language in its both spoken and written forms, and may face linguistic behaviours, ranging from analyzing pronunciation, moving by words choice, to the pragmatic analysis of how we organize encounters of speech (Woods x).

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Scholars like Michel Foucault¹ had words to say about discourse. Foucault in his book *The Archaeology of Knowledge and the Discourse on Language* said: “the term discourse can be defined as the group of statements that belong to a single system of formation; thus I shall be able to speak of clinical discourse, economic discourse, the discourse of natural history, psychiatric discourse.” (Foucault). While the term discourse has always been a meaning of communication and delivering information, there was some scholars who explained discourse through their own perspectives. Michel Foucault explains through this quote that discourse is not only about comprehending and talking about specific things. For instance, in fields like medicine, doctors talk about disease using a clinical discourse, while in the field of economy, economists talk about marketing and money using economic discourse. Foucault is not just describing discourse as a tool of communication; rather, he sees discourse as a very powerful tool that shapes the way a human being sees the world. Foucault clearly highlights that what is called discourse is the use of language within the field it belongs to, simply when he mentioned examples such as clinical discourse which belongs to medicine, economic discourse which belongs to economy, and the discourse of natural history that belongs to the field of history. Foucault, as indicated in this passage, has conceptualized discourse as a mechanism through which language is used within specific contexts.

From what have been said and discussed about dystopia and discourse, the best way to define dystopian discourse since it is not directly defined, is to synthesize the meaning of both terms. Dystopia as discussed above by different perspectives, is the opposite of utopia, it refers to an imagination of a society where people live under miserable conditions of life, while suffering from the control of the regime. In addition, it was agreed that discourse refers to how language is used in a context in both spoken and written forms, as Foucault said; it is

¹ Michel Foucault was a French philosopher, theorist, and historian. He is known for his theories on power, knowledge, and discourse. He was also a literary critic and political activist.

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all about where discourse is being used, and our context here is discourse within dystopian fiction. As a result of synthesizing dystopia and discourse, it is most likely to say that dystopian discourse is the way an author represents dystopian themes, elements, and political thought. Dystopian discourse is the set of dystopian themes that are often used to describe, imagine, and critique dystopian societies where themes like surveillance, control, and corruption are dominant. It is how the author represents such dystopian themes in a narrative.

2. Dystopia and the Concept of Post-Apocalypse

Dystopia and post-apocalypse are often related terms. Dystopia in few words, as defined above by some sources and academic scholars is an imagination of a post-apocalyptic society where dystopian themes such as oppression, surveillance, corruption, and dehumanization are dominant. The word post-apocalypse is a compound construction, the word post which means after or somethings that occurs after a specific period of time, and the word apocalypse which is associated with the imagination of the end of the world or the extinction of all forms of life, combining the two words gives us the word post-apocalypse which means after the end of the world. While post-apocalypse has its share of definitions, this section will examine the concept of post-apocalypse, highlighting its definition, relationship, differences, and similarities with dystopia.

Post- Apocalypse is defined by Merriam Webster as “existing or occurring after a catastrophically destructive disaster or apocalypse.” This definition sheds light on post-apocalypse as the existence of humanity after a disaster or cataclysm that led to the destruction of the world but several humans survive and live after the apocalypse and coexist with current situations and circumstances.

Post-Apocalypse refers to the existence after apocalypse in every sense of the term. The post-apocalyptic world is set to exist after the end of the world as well as the end of the

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human belief in a mythic structure that makes the ending more meaningful. Instead of recreating the history and a historical station of origin, post-apocalypse is a void and expansion between current existence and what is next (Stifflemire 4).

Post-Apocalyptic fiction events are set in a society or a civilization that occurs and exist after a catastrophe, it often portrays the consequences of the catastrophic event that changed the world. This kind of fiction exposes the weakness of human civilization which is depicted through themes such as the relationship between violence and boredom, neoliberal hegemony and subjectivity, resources depletion, and the inhuman conditions and situations that challenges the traditional humanitarian values (Moon 1).

The post-apocalyptic fiction not often but sometimes is related to dystopian fiction due to the similarities and differences between the two. Often times, the dystopian fiction depicts a society that are suffering from corruption, dehumanization, confinement, and surveillance, such themes often exist in a society that survives from a cataclysm that led to the end of the world and this leads us to the post-apocalyptic fiction in relation to dystopian fiction as dystopia is a very dominant genre within post-apocalyptic narratives.

According to Scholes and Ostenson: “At its simplest, a dystopia is world with a corrupt and oppressive government that shows no signs of ending anytime soon. It is not an ideal world, but it is not in any danger of ending” (qtd. in Rose 3). And according to Seisser: “Post-apocalyptic fiction is a story where the world has already ended and what is left of humanity is trying to survive, it is a story where the world is currently ending” (3). The dystopian fiction is a story of a world where the corrupt and oppressive governments and regimes dominate citizens and impose the rules on them, but this authoritarianism seems not to be ending anytime either soon or far away. In contrast, post-apocalyptic fiction tells a story after the end of the world, the world has already been destroyed because of a catastrophic event showing how the rest of humanity is trying to survive after the disaster. We can conclude from the

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aforementioned quotes that both dystopian and post-apocalyptic fictions have some similarities and differences, similarities are represented in the portrayal of bleak worlds that are far away from being ideal, in addition humanity's attempts to survive and the critique of real-world anxieties. For differences, dystopian fiction describes a society where governments and societies are still functioning and the current situations seems not to be changing anytime soon, while post-apocalyptic fiction depicts the world after a catastrophic event such as disease or nuclear war, and the human civilization has collapsed shedding light on humanity's attempts to survive and rebuild the world, sometimes they succeed, sometimes not.

Dystopian and post-apocalyptic genres commonly intersect in literary narratives where dystopian societies set to occur after an apocalyptic event, examples include our case study *Divergent* (2011) by Veronica Roth, and other dystopian novels like *The Hunger Games* (2008) by Suzanne Collins and *The Maze Runner* (2009) by James Dashner. All of these works portray a dystopian society after a catastrophe.

2.1. Origins of Dystopia

When studying the topic of dystopia, it is always necessary to address its roots, how has this term emerged, and who coined it first. When tackling dystopia, it is vital for a researcher to highlight its opposite which is utopia. In order to dig in the roots of dystopia, it is obligatory to mention utopia, otherwise, there will be a small gap in the study.

According to Britannica Encyclopaedia, a utopia is “an ideal commonwealth whose inhabitants exist under seemingly perfect conditions. Hence utopian and utopianism are words used to denote visionary reform that tends to be impossibly idealistic.” The term refers to the imagination of a society where its people live under ideal conditions of life. Utopia is a word that is commonly used to refer to a visionary reform to the point that this reform is seen as so perfect that it is impossible to happen or to achieve it.

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Utopia is a non-existing society; this society is described in details and normally is located in the space and time that the author wanted the reader to explore this fictional society in a way where the reader considers and see it better than the society in which he lived (Sargent 9). The concept of utopia according to Sargent is the attempt of the author to make the reader think that the fictional society he is reading about is better than the society in which the reader lives. Thus, an image is formed in the reader's mind that utopia is an ideal society.

The utopian thought of idealism and perfectness is not a new thing; the thought of a society in which people live under perfect conditions dates back thousands of years ago, particularly to the era of ancient Greek civilization. The debate about the ideal commonwealths is shaped by the time in which the debates happen. Plato's² *The Republic* was written in a period of social decadence after the Peloponnesian War³, and the bold vision of it reflect the hopelessness and despair he witnessed (Mumford 7).

Although the notion of utopia dates back thousands of years ago, but it was not attributed to Plato. Utopia was first coined by Sir Thomas More⁴ in his novel *Utopia* in 1516. Later, this term became very popular in literature, with many writers and thinkers attempting to describe utopian societies where people live in peace (Navratil 8). This term was broadly used after Thomas More's novel *Utopia* was published, in his novel he described a utopia as an island society living in peace without crime, poverty, and authoritarian regimes. In simple words, this term became associated to the idea of something ideal or perfect.

Dystopia, on the other hand, emerged as a critique to utopia. After the word utopia became famous as a symbol of idealism and perfectness, the word dystopia emerged to be the

² Plato was an ancient Greek philosopher, student of Socrates, and the teacher of Aristotle. He is one of the most prominent figures in the history of philosophy.

³ The Peloponnesian War was a conflict in ancient Greece; fought between Athens and Sparta.

⁴ Sir Thomas More was an English philosopher, lawyer, and author. He is commonly known for his book *Utopia* (1516). He was also the chancellor of King Henry VIII.

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opposite of this notion. Dystopia was coined and used for the first time by John Stuart Mill⁵ in 1868 in his political speech in the parliament about the state of Ireland, Mill used the word dystopia in contrast to utopia. In his speech, he criticized the English government's policy on Irish land property stating that "It is, perhaps, too complimentary to call them Utopians, they ought rather to be called dys-topians, or cacotopians" (Mill 248).

Generally, utopia refers to idealism and the imagination of an ideal society where its people live under perfect conditions of life, the term was first coined by Sir Thomas More but the notion itself dates back to Plato. John Stuart Mill in 1868 used the term dystopia in contrast to utopia, describing the English government policies on Irish land property, and since then, the word dystopia has been associated with the imagination of a bad society living under authoritarianism and oppression.

2.2. Different Elements of Dystopia

2.2.1. Apocalypse

Apocalypse is a term that usually refers to the events of the end of the world. The apocalypse is often a result of the humans' actions such as nuclear wars, pandemics, resources depletion, environmental disasters, and technological collapse. However, apocalypse is also related to the supernatural events, such as the day of judgement or religious apocalypse. This concept has been explored and studied especially in the field of science fiction.

Oxford Learner's Dictionaries described apocalypse in a variety of ways. The first definition of apocalypse is "the destruction of the world." The second definition says that the apocalypse is "the end of the world, as described in the Bible." It adds "a situation causing very serious damage and destruction." From these definitions we can conclude that apocalypse

⁵ John Stuart Mill was a British philosopher and political theorist. He was best known for his attitudes towards liberalism, human rights, and social justice.

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refers to the events that led to the destruction of the world; either these events are a result of humans' actions or the end of the world because of the day of judgement.

In addition, apocalypse is defined as a genre of literature with specific characteristics. John Collins defines apocalypse as “a genre of revelatory literature with a narrative framework, in which a revelation is mediated by an otherworldly being to a human recipient, disclosing a transcendent reality which is both temporal, insofar as it envisages eschatological salvation, and spatial insofar as it involves another super-natural world.” (qtd. in Star 50). According to Collins an apocalypse is a type of story with a clear plot that reveals the hidden truths. During the events of the story; a supernatural being like an angel, reveals a special vision to a human; this vision shows a hidden truth about the future such as the promise of salvation in the end of the time, and another world beyond ours like heaven.

2.2.2. Corruption

Corruption is a term that has many types such as moral corruption, political corruption, economic corruption, and many other types. This term is usually used to describe the immoral acts of a person or a society.

Merriam Webster Dictionary offers two definitions of corruption; the first definition describes corruption as “dishonest or illegal behavior especially by powerful people (such as government officials or police officers).” While the second definition says that corruption is “inducement to wrong by improper or unlawful means (such as bribery).” According to these two definitions, corruption refers to an immoral and illegal behaviours and actions committed by those in positions of government, authority, and responsibility such as government officials and police officers.

This term has been widely studied throughout history, with many scholars framing and defining it like Joseph S. Nye, Carl J. Friedrich, and Samuel P. Huntington. Carl J. Friedrich

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maintains that corruption exists when an office in authority who was assigned to do a task; for instance a responsible official or office holder, is induced or tempted by financial or other rewards, such as expecting a future job, to take immoral actions that benefit the one whose offering the reward for the official and thus harm the group or the organization to which this official belongs to, more specifically the government (qtd. in Heidenheimer, Johnston, and LeVine 15). So, Friedrich essentially argues that corruption involves the exploitation of public office by an officer for personal benefits in private, causing harm to the reputation of the organization or government to which the officer belongs.

2.2.3. Surveillance

Surveillance mainly refers to the act of closely observing or monitoring people using specific technological tools. In this regard, the following section will provide an academic comprehension of this term and what does it mean.

This term has been given a coherent definition by Cambridge Dictionary, this definition claims that surveillance is “the careful watching of a person or place, especially by the police or army, because of a crime that has happened or is expected”. These few words describe the term “surveillance” as an action done by police or army, this action is done in order to monitor a suspected person for being involved in crime that already happened or is going to happen. Cambridge Dictionary addressed two examples of surveillance for more comprehension. The first example says “The police have kept the night club under surveillance because of suspected illegal drug activity.” While the second example says “More banks are now installing surveillance cameras.” From these two examples we can understand that surveillance is an action operated in order to monitor someone or a group of people for specific purposes, or either for safety.

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Lyon defined surveillance as the “collection and processing of personal data, whether identifiable or not, for the purpose of influencing or managing those whose data have been garnered,” and “does not usually involve embodied persons watching each other.” (Lyon 37-38). Lyon emphasizes that surveillance is the process of gathering and analyzing the personal data information of targeted people. Even when these people are not directly identified, this process is used to influence or control them in the way those who are monitoring them want to. Surveillance usually does not involve people physically watching each other, it is often about the use of technology or systems to track people without noticing that they are being watched. We can conclude from Lyon’s definition that surveillance is a powerful mechanism to pressure people, control them, and force them to do what is wanted from them.

3. Space and Time in Dystopian Fiction

3.1. Space in the Dystopian Context

Space in dystopian fiction is a very important element, since dystopian narratives’ events often take a place in the future, then space must be considered as a defining feature of these narratives. The chronotope⁶ is a fundamental feature in constructing each literary genre, this feature sets the stage for the governing rules in every fictional world. The chronotope suggests a fully interrelationship between space and time, and we can really approach it only through the conjunction of these two coordinates (Villanueva Mir 43). The term chronotope is a defining feature of dystopian fiction where space plays a significant role in shaping the landscape and the way people live in and interact together in a dystopian society. Space in dystopian fiction is different from utopian, the model of island suggested by Wells is abandoned in dystopian fiction, rather, dystopia proposes a new model called the border and

⁶ The chronotope is a term that is constructed from the Greek words *chronos* (time) and *topos* (space), this term was developed by the Russian scholar Mikhail Bakhtin (1937), and it refers to the representation and connection of time and space in literary narratives.

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a unique world which has dissolved its spatial borders (45). In classical dystopias, space can be concisely described as a maze because space in dystopian fiction is very confusing and it's hard to move through. This type of fictional narratives always depicts space as carefully controlled and full of routines. There are two opposition kinds of space in dystopian fiction; "places" and "transit spaces". The first kind represents indoor spaces which feels safer like homes and rooms, while the second kind represents the outdoor places which feels dangerous like streets and hallways (43). Within narratives, characters tend to experience space more safely in interior environments, while in exterior environments they tend to experience it as risky and dangerous. This reflects the use of space in dystopian fiction to create an atmosphere of fear and control.

3.1.1. Henri Lefebvre's Theory

Space has many theories that can be used to analyze and understand the spatial settings of a narrative. One of the most interesting theories of space is Henri Lefebvre's theory *The Production of Space*. This theory is often used to analyze how space is socially produced and how it reflects and produces the social power and ideology.

Lefebvre in his book states that:

It is the forces of production and relations of production that produce social space. In the process a global social practice is brought into being, comprising all the diverse activities which, at least up to now, have characterized any society; education, administration, politics, military organization, and so on. (Lefebvre 210)

This is the central idea of his theory, Lefebvre is saying that space is not just there for the sake of forming a space where people live, instead, space is made to reflect. He argues that space is made by how the society works especially by the tools used by humans to produce

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things and the relationship between people involved in the process of producing space ‘relations of production’ like leaders, workers, and citizens. So basically, when the society produces things like food, goods, buildings, roads, it is also producing space at the same time. Lefebvre clarifies that not only these physical spaces but also social spaces like schools, government offices, and even military bases are shaped and produced by the way the society organizes itself. He calls this ‘global social practice’ referring to the connection of these everyday systems and structures and how they together produce and shape the space we live in.

Lefebvre in his theory, suggests a concept called the spatial triad. This triad is consisted of three elements, Spatial Practice, Representations of Space, and Representational Spaces. This concept will be the base of the spatial analysis. Lefebvre argues about his first model:

Spatial practice, which embraces production and reproduction, and the particular locations and spatial sets characteristic of each social formation. Spatial practice ensures continuity and some degree of cohesion. In terms of social space, and of each member of a given society's relationship to that space, this cohesion implies a guaranteed level of competence and a specific level of performance. (Lefebvre 33)

The first element of Lefebvre’s spatial triad is the spatial practice, also known as perceived space, this model of space is about the daily routines that correspond with the routes between locations. This model uses a cyclic mechanism in order to produce and replicate its preconditions. In spatial practice, a certain degree of coherence and competency is demanded in order to ensure the daily operations of the society (Yuncu, Ultav, and Oner 239). Basically, spatial practice according to Lefebvre refers to how the space is used by people in everyday life based on repetition.

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He further said about the second model: “Representations of space, which are tied to the relations of production and to the 'order' which those relations impose, and hence to knowledge, to signs, to codes, and to 'frontal' relations” (Lefebvre 33). The second model of his triad is the representations of space, also referred as conceived space, where the dominating groups of a society are typically represented through imagined or conceived space, this model of space includes both the visuals created by designers and the real-world materializations of those designs. According to Lefebvre, the dominant model of space in the society is the representations of space, which is created via codes, symbols, and abstract representations (Yuncu, Ultav, and Oner 239). This model of space reflects how the society is designed and planned to reflect different images and ideologies.

Lefebvre said about his third and last model of space:

Representational spaces, embodying complex symbolisms, sometimes coded, sometimes not, linked to the clandestine or underground side of social life, as also to art (which may come eventually to be defined less as a code of space than as a code of representational spaces). (Lefebvre 33)

According to Lefebvre, representational space or known as lived space represent complex symbolisms. This model of space is that one directly experienced by its users and citizens through its connected pictures and symbols. The inhabitants of this space attempt to adapt and alter it in the everyday space. This space is cooperative because it is characterized by direct human interaction (Yuncu, Ultav, and Oner 240). This model of space is where people personally experience and feel space through human emotions and feelings.

3.2. Time in the Dystopian Frame

Just like space, time is a very important element in the construction of a dystopian narrative. In the light of our contemporary crises that push us towards a dystopian vision of

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the future, the mixing of time layers has become one of the most important basic features of modern speculative fictional narratives (Godhe 63). From a historical perspective, time has always been a key element especially within fictional stories framed by dystopian/utopian settings (63). Time plays a significant role in dystopian fiction where the futuristic events of a dystopian narrative reflect the futuristic consequences of the contemporary crises and events, particularly the dystopian turn of the 20th century that criticized the imagine settings of a utopian society, warning from the dangers of contemporary crises and their negative reflections on the future of humanity.

According to an article written by Alimuradov and Gavrilova, the element of time in dystopian fiction is really important, the way time functions within a story, like what happened in the past, what is going on right now, and what might happen in the future, makes the reader feel that the story is a dystopia. When a reader decides to understand a fictional dystopian story, it is better to try to understand the settings of time and how time is used in the story. They believe that time must be studied as a separate category because dystopian fiction is most commonly evolved due to a specific timeline. Furthermore, they argue that the use of time in the story helps the reader identify the genre of the story, they consider time as a genre-defining feature. They claim that time plays a significant role in shaping dystopian fiction more than the spatial settings where the events of the story take a place (Alimuradov and Gavrilova 11).

3.2.1. Paul Ricoeur's Theory

One of the referred temporal theories when discussing the element of time in narratives is Paul Ricoeur's theory Narrative Time. Ricoeur's theory is used in order to analyze the temporal settings and dimensions of a society or a world through analyzing the way the story of this world was narrated like what happened and led the creation of this world, what is

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currently happening during the story, and how the reader interacts with time within the story and how time affects reader's understanding.

Ricoeur centers his theory in his book stating: "To put it another in another way, time becomes human to the extent that it is articulated through a narrative mode, and narrative attains its full meaning when it becomes a condition of temporal experience" (Ricoeur 52). While his theory is multi-layered, this is the central idea of Ricoeur's theory, this passage breaks down the relationship between time and narrative. Ricoeur argues that the human's experience of time is not like the experience of passing moments, time becomes meaningful when we understand it and that can be done through stories and we can truly approach that when we organize our lives in a narrative form, like telling stories in a linear way with beginning, middle, and ending through the concept of emplotment. According to Ricoeur, the story achieves its full meaning if it really reflects the human experience of time through memories, expectations, and the sense of the past and future.

Ricoeur in his theory developed a concept called the Threefold Mimesis, this threefold is used to explain how narrative gives form to time. This concept is consisted of three elements, Mimesis1, Mimesis2, and Mimesis3. This concept will be the base of the temporal analysis of the novel. Ricoeur claims about mimesis1:

Whatever the innovative force of poetic composition within the field of our temporal experience may be, the composition of the plot is grounded in a preunderstanding of the world of action, its meaningful structures, its symbolic resources, and its temporal character. (Ricoeur 54)

"Mimesis1 encompasses the sociohistorical background" (Baerheim and Ness 89). Ricoeur's Mimesis one, also known as prefiguration, refers to everything that existed before the story is told. It includes the world we live in, experiences, and actions. Simply, mimesis

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one is the background of the story like what happened before the existence of the story's world and led to the creation of it like wars, love, and conflicts, it sets the stage for the story's present events.

He states about mimesis2: "I propose to show that mimesis2 draws its intelligibility from its faculty of mediation, which is to conduct us from the one side of the text to the other, transfiguring the one side into the other through its power of configuration" (Ricoeur 53).

"Mimesis2 is the creation of the present moment in time by structuring activity, configured by emplotment" (Baerheim and Ness 89). Ricoeur argues that mimesis two, referred as configuration, is the time where events of the narrative or story take place. Mimesis2 serves as a bridge or mediation between mimesis one and mimesis three, it connects the previous knowledge about the story to the reader's understanding. Ricoeur says that in mimesis two, the story takes shape in a narrative and structured way including beginning, middle, and ending.

He finally addresses mimesis3 saying:

I shall say that mimesis3 marks the intersection of the world of the text and the world of the hearer or reader; the intersection, therefore, of the world configured by the poem and the world wherein real action occurs and unfolds its specific temporality. (Ricoeur 71)

"Mimesis3 encompasses the reception of the narrative in the future as a reconfiguration of the involved actors, the reader of a literary work" (Baerheim and Ness 89). This mimesis is also known as refiguration, Ricoeur claims that mimesis3 is the moment where the story is connected to the real world. Mimesis3 refers to when the world that is created by the author including characters, events, and emotions meets the understanding of the reader. This stage is where the story becomes meaningful because it helps how we see and interpret the world.

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Conclusion

This chapter sought to give a theoretical background on dystopia and post-apocalypse. Beginning with defining dystopian discourse through exploring the terms “dystopia” and “discourse” and synthesizing them together. The chapter has also highlighted the relationship, similarities, and differences between dystopia and post-apocalypse. Additionally, this chapter aimed to study the historical background of utopia and dystopia, emphasizing their historical evolution over time, in addition to mentioning different elements of dystopia. Finally, this chapter gave an overview about space and time in dystopian fiction and their significant role in shaping and constructing dystopian narratives, in addition to exploring Henri Lefebvre’s theory of spatial triad and Paul Ricoeur’s theory of threefold mimesis in order to use them in the analysis of chapter three. The next chapter will provide textual analysis about dystopian discourse and post-apocalyptic stances in Veronica Roth’s *Divergent*.

Chapter Two:
**Examining Dystopian Discourse and
Post-Apocalyptic Stances in *Divergent***

Chapter Two: Examining Dystopian Discourse and Post-Apocalyptic Stances in *Divergent*

Introduction

The issues of loss of freedom and individuality, surveillance, and corruption are common in dystopian fiction, they are addressed in such narratives to reflect real-world anxieties about the future of humanity. The following chapter is analytical and it seeks to analyze the portrayal of dystopian discourse and post-apocalyptic stances in the novel; it will be divided into four sections. The first section aims to analyze how categorization of society serves as a tool to maintain social control. The second section seeks to investigate how confinement is used in dystopian societies in order to contain people and suppress the truth. The third section will analyze how surveillance was portrayed in the novel and how it was imposed on people under humanitarian reasons. The fourth and last section of this chapter aims to examine the portrayal of political corruption in *Divergent*.

1. Social Categorization

The social categorization is most commonly known as a tool for classifying everybody in the area he belongs to. This tool is very powerful, as it delves directly with issues of identity and belonging. Categorization in *Divergent* is represented in a well-structured way, and it can be seen as a social mechanism and a lifestyle; where the society is divided into five factions, and each faction has its own routines and way of living. The faction system in the story is a pivotal point for analysis as this system was portrayed as a core ideology and lifestyle in the novel and it shapes the way people live and interact together, and to which of the five factions each person belongs.

In the story's society, people are divided into five factions, this division is known as the faction system. This system was created by the ancestors as an attempt to eradicate the evil and chaos, and to ensure peace; each group of people blamed a sin leading them to form a factions opposing the sins they believed they caused the disarray, "Those who blamed

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aggression formed Amity” (Roth 21), “Those who blamed ignorance became the Erudite” (21), “Those who blamed duplicity created Candor” (21), “Those who blamed selfishness made Abnegation” (21), “And those who blamed cowardice were the Dauntless” (21). Each faction represents a specific virtue and has its own routines and lifestyle in the society, the factions are: Abnegation, Amity, Candor, Dauntless, and Erudite. The first faction is Abnegation which is the ruling faction that represent selflessness and the desire to help people in need of help, Amity is the faction that represents peace and harmony, this faction works in the field of agriculture and keeps the society emotionally stable, Candor is the faction that represents honesty, this faction works in the field of law and justice and it is trusted because of the commitment of its members to honesty, the fourth faction is Dauntless, this faction represents bravery and courage, and it serves in the field of security and protection acting as the local police and forces of the society. The last faction is Erudite, the faction that represents intelligence and knowledge, this faction role is to educate other factions, pursue knowledge, and provide information for society. This system was described explicitly in details by Marcus Eaton; the leader of Abnegation during the Choosing Ceremony:

Working together, these five factions have lived in peace for many years, each contributing to a different sector of society. Abnegation has fulfilled our need for selfless leaders in government; Candor has provided us with trustworthy and sound leaders in law; Erudite has supplied us with intelligent teachers and researchers; Amity has given us understanding counselors and caretakers; and Dauntless provides us with protection from threats both within and without. But the reach of each faction is not limited to these areas. We give one another far more than can be adequately summarized. In our factions, we find meaning, we find purpose, we find life. (Roth 21-22)

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The language used in this speech supports the illusion of freedom of choice. In the Choosing Ceremony room and at the age of sixteen, each person has the right to choose the faction he wants to join, this notion makes a sense of personal freedom but deeply it is done for a purpose which is the suppression of dissent from anyone.

At first, Roth represents the faction system in a unique way, she embodies the division of society into five factions as an accepted and normal thing, not to mention the fact that this system is a lifestyle in this society, she highlights the five factions and the role of each one in serving the public interest reflecting the utopian standards of a good society. However, when the story unfolds, it becomes evident that this system is a highly effective tool to maintain social control over people, because after choosing one faction, the member cannot change it and must live among this faction for the rest of their life reflecting the loss of individuality and the attempt of people to force themselves to suppress some parts of their mentalities and actions to fit into the factions they have chosen. Each member of each faction must follow the rules and obey orders from the leaders or he will get expelled and become a factionless reflecting the dystopian reality of this society.

Although this system looks ideal and fit everybody, not all individuals conform precisely to the faction system, there are two kinds of people who could belong to more than one faction and could not belong to any faction. The first kind is factionless people who either did not succeed in the aptitude tests or have been sacked from the faction they were part of; these people are often treated as homeless people and not good for anything revealing the inherent contradictions within the supposedly ideal faction system. The second kind of people are called Divergents. When a human being turns sixteen years old, he must take a test called the aptitude test to determine which faction he is suitable for, after the test, Tori tells Beatrice⁷

⁷ Beatrice Prior, also known as Tris, is the protagonist of *Divergent*, and the story of the novel is narrated through her point of view.

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that she is a Divergent and could belong to three factions “My conclusion is that you display equal aptitude for Abnegation, Dauntless, and Erudite. People who get this kind of results are called Divergent” (Roth 14). Divergents in this society are considered as a threat and must be eliminated because they can make their own choices and would not blindly follow the rules of factions, Beatrice’s mother has explained to her daughter why divergence is considered as a threat in their society: “But our minds move in a dozen different directions. We can’t be confined to one way of thinking, and that terrifies our leaders. It means we can’t be controlled. And it means that no matter what they do, we will always cause trouble for them” (Roth 181). This passage illustrates how divergence is banned and perceived as a threat in this society because Divergents cannot be controlled, they are characterized by independence and freedom of thought. Such qualities are considered as dangerous and threatening to the regime and controlling systems. Hence, divergence symbolizes personal freedom and resistance to this authoritarian system. The author used divergence as a metaphor of psychological resistance to the authoritarian regime. The ban of divergence reveals the hidden truth behind it, which is the regime’s fear of freedom of thought and autonomy, suggesting that the real threat of divergence to the regime is the independent thought and freedom of action.

A key critical point of this system could be the factionless people; these people are the ones who do not fit or belong to any of the five factions, Beatrice described the factionless when she passed by the place where they live: “This is where the factionless live. Because they failed to complete initiation into whatever faction they chose, they live in poverty, doing the work no one else wants to do” (Roth 15). The factionless represents the dehumanizing effects of this system, they live without a purpose or a role in the society, and they are considered as an excluded and marginalized people. Factionless are a stark representation of the failure of this system highlighting dehumanization and marginalization they suffered from because of the existence of such a system which claims to be ideal.

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This system can be examined through the lens of Foucault's concept of discipline; the concept is a part of Foucault's theory of Discipline and Punish. In this regard, Foucault said:

Discipline produces subjected and practised bodies, 'docile' bodies. Discipline increases the forces of the body (in economic terms of utility) and diminishes these same forces (in political terms of obedience). In short, it dissociates power from the body; on the one hand, it turns it into an 'aptitude', a 'capacity', which it seeks to increase; on the other hand, it reverses the course of the energy, the power that might result from it, and turns it into a relation of strict subjection. (Foucault 132)

The faction system is a mirror of Foucault's concept of discipline demonstrating how modern systems shape individuals turning them into docile bodies, people who are both useful and obedient to the regime. In his quote, he explains how the concept of discipline is used by the regimes to restrict people from using their energy and power freely, instead, they use it to fulfil the orders given to them. The faction system in *Divergent* not only categorize people into factions, but trains them to fit their roles, maximize their utility, and ensure their obedience. This system makes people docile not because they are weak and can't resist, but because the system shapes their behaviour and identity, they are trained to obey and follow the rules without questioning them. So basically, citizens are trained to follow the authority's orders to make them more efficient and valuable as tools. Foucault's explanation of this concept fits within the faction system, it makes the faction system looks more like a disciplinary institution because when a person chooses his faction, he must entirely conform with the faction and follow rules blindly or become a factionless or socially excluded. This concept shows the use of discipline by the regime in order to make people docile and useful or either get sacked and become factionless. Categorization of society reflects one of the major dystopian elements and post-apocalyptic stances in this novel.

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2. Confinement

Confinement is one of the most common themes in dystopian fiction, this theme is also one of the post-apocalyptic stances in the novel, and it is often used to show how people are living within specific areas and being prevented from exceeding the borders drawn by the government or leaders. In *Divergent*, confinement is a key theme in the novel, and it was highlighted and explored by Veronica Roth in several aspects. This theme in the novel is not limited to the common form of confinement, instead, confinement in *Divergent* can be divided into two types, physical and psychological confinements.

The events of the novel take a place in a futuristic Chicago where everything was destroyed and the only survivors of humanity live in this city; the city is surrounded by a huge fence that prevents anything to leave from inside or enter from outside, when Beatrice and other Dauntless initiates went to visit the outer edge of the city, she expresses astonishment upon seeing something she never seen before and she described that scene saying:

In front of me is a link-chain fence with barbed wire strung along the top. When I walk forward, I notice that it continues farther than I can see, perpendicular to the horizon. Past the fence is a cluster of trees, most of them dead, some green. Milling around on the other side of the fence are Dauntless guards carrying guns. (Roth 54)

This description demonstrates that people in this society are living in a guarded confinement by Dauntless guards who guard the city from any threats outwardly, but inwardly their job is prevent anyone to leave the city or exceed the fence. This represents a form of physical confinement, in which the government of Chicago is forcing people to live inside this confinement and denies them access to what lies beyond this fence. Beatrice asked her friend Christina “What do you think is out there?”, “I mean, beyond the fence” (Roth 53), Beatrice’s

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inquiry sheds light on the ambiguity behind the fence, her friend Christina replied to her that behind the fence there were a bunch of farms “A bunch of farms, I guess” (53), Beatrice wasn’t convinced at all she said “Yeah but I mean...past the farms. What are we guarding the city from?” (53). This conversation between Beatrice and Christina shows that she is not sure why the city is confined and what they are guarding the city from, while in fact the fence was built by the government in order to confine people and force them for conformity and obedience. Her inquiry highlights questioning and doubting as post-apocalyptic stances in the novel. This type is a physical confinement where the fence functions as a physical barrier that confines citizens inside the city, while simultaneously constructing an illusion of protection where citizens were told that they are being protected from threats coming from outside, but actually the government is isolating its people inside the city. Beatrice’s curiosity about what’s beyond the fence signals the beginning of a critical awareness, and a direct challenge to this ideology imposed by the regime. Roth uses physical confinement as a tool of criticism; she critiques how dystopian regimes plants and manufactures fear and ignorance to justify their arbitrariness in addition to surveillance and limiting personal freedom.

Roth portrayed confinement in her novel as a symbol of authoritarian control and loss of freedom. The city’s borders marked by the fence and Dauntless guards are presented in this society as a necessary barrier for protecting people from unknown external threats. However, Roth exposed that this confinement is not for safety, it is a mechanism of containment, where the hidden purpose of the city’s confinement is to control population and ensure experiments on human behaviour such as the faction system. This depiction mirrors modern anxieties about states’ surveillance, confinement, and social exclusion.

Confinement is not limited to physical type only; confinement can also be psychological, where people in the society must think only in the specific areas of knowledge they belong to. Beatrice’s identity as a Divergent is a great example of psychological

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confinement, in her society divergence is considered as a threat and every Divergent must be eliminated. Knowing that she is a Divergent cause her troubles, forces her to hide her identity, and confining her own ideas and expressions. When Beatrice learned more about divergence, she became fearful about exposing her identity, in a part of her internal monologue she said “Every time I think the word ‘Divergent,’ I hear Tori’s warning—and now my mother’s warning too. Don’t tell anyone. Dangerous” (Roth 82), these thoughts clearly reveals that she is living with a constant fear of exposing her identity as a Divergent or being caught, the warnings from Tori and her mother, has forced her to hide her identity and confine her thoughts and she must be careful about everything she says.

When Beatrice met her mother during a mission for Dauntless members, her mother knew about her hidden identity and divergence, she warned her and asked her to hide this and she further explains why divergence is considered as a threat “But our minds move in a dozen different directions. We can’t be confined to one way of thinking, and that terrifies our leaders. It means we can’t be controlled. And it means that no matter what they do, we will always cause trouble for them” (Roth 181), her mother’s explanation reveals the cover on psychological confinement in their society where people from all factions are literally psychologically confined except Divergents. The freedom of thought that Divergents are characterized by is considered as a threat to the authoritarian control because this type of people cannot be monitored or controlled to serve the government’s interests.

In this light, Veronica Roth presents confinement in her novel not only in a physical way or the usual form of confinement we know where people are being confined in specific zones by drawing boundaries around them, but also about internal constraints imposed on the mind, where fear and anxiety dominate humans and make them easier to control. Beatrice’s struggle is not only about external confinement and the society she lives in, but also against her internalized fear and anxieties which limits her abilities to act freely like others, illustrating

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how people in this society are being confined both physically and mentally. Roth critiques authoritarian regimes through psychological confinement highlighting how such arbitrary rules and constraints affects citizens negatively by implanting fear and anxiety in their minds, making them docile bodies that are very easy to take control of.

3. Surveillance

Hardly, there is no dystopian fictional work that could be devoid of surveillance, this theme is a key element in each dystopian society. This mechanism is over misused especially within dystopian societies, where authoritarian regimes use this mechanism to monitor people and gather data about them.

In *Divergent*, surveillance is a key theme in futuristic Chicago. The government uses surveillance to monitor people and track them, even their internal thoughts can be watched. Roth presents surveillance in a very different way from the common form of surveillance, this representation is linked to control especially in how the regime monitors people to take a close look about their fears and how they act against them while exposing if the individual is a normal person or a Divergent.

Every member of the Dauntless initiates must undergo a mental test called the simulation test, this test is designed in order to test fear response, monitor mental patterns, and most importantly to expose Divergents. Jeanine Matthews, the leader of Erudite faction was the one who brought the idea of the simulation test in order to monitor inner patterns of the mind especially the minds of Dauntless initiates. When Beatrice was about to undergo this test in the Dauntless compound, Four, one of the Dauntless leaders, explained to her about this system of simulation: “Well I have wires, so I can see What’s going on,” “But for you, there’s a tinny transmitter in the serum that sends data to the computer” (Roth 96). This explanation by Four reveals how the simulation test functions as a mechanism of surveillance, the

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transmitter that was put in the serum allows others like Four to monitor the thoughts and reactions of each initiate through observing them in computer screens while saving the data received in the computer. Roth uses this technology to highlight that even personal mind is not private. She demonstrates that fears are not only being monitored and manipulated, but also recorded and evaluated. This reinforces themes such as psychological confinement and constant surveillance.

Four, who is also a Divergent but his identity is not exposed to anyone, warned Beatrice during the simulation test that she is being monitored by the regime for being suspected to be a Divergent, he said to her: “I’m not going to say this again, so listen carefully. They are watching you. You, in particular” (Roth 128). This warning clearly exposes the regime’s monitoring of people and Beatrice in particular because she is suspected. Four has also explained to Beatrice that she must act in a normal way that will not expose her identity, he gave her an advice to hide her divergence: “If I were you, I would do a better job of pretending that selfless impulse is going away, because if the wrong people discover it...well, it won’t be good for you” (128). Beatrice’s intentions of selflessness could be an early clue of belonging to more than one faction and having the ability to think in multiple ways which is clearly divergence, so he asked her to hide these intentions because if wrong people discovered this she will directly get eliminated by the regime. This reveals that individual behaviour and especially any deviation from the faction norms is closely monitored. When he warned her about her selfless impulse, he indirectly told her that even her internal traits can become dangerous if noticed.

Surveillance in *Divergent* can be analyzed through Michel Foucault’s concept of Panopticism, the concept was developed by Foucault in his analysis of surveillance to explain the phenomena of self-discipline due to the fear of being watched. Foucault in his book *Discipline and Punish: The Birth of the Prison* developed this concept to interpret this

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phenomenon. According to him: “The panopticon is a machine for dissociating the see/being seen dyad: in the peripheric ring, one is totally seen, without ever seeing; in the central tower, one sees everything without ever being seen” (Foucault 196). The concept itself originates from Jeremy Bentham’s⁸ Panopticon, a design for an institutional building that would serve as a social mechanism for disciplining prisoners. In this building, a guard in the middle of the prison in a high tower can observe all prisoners in their cells while they cannot, but they have the feeling of being watched by him (194).

The simulation system functions like a Panopticon, where the one who is under the test are not sure if he is being watched or not and what is exactly being evaluated about him, but the possibility of being monitored shapes his actions inside the simulation. This draws Foucault’s model of surveillance ‘Panopticon’ where the feeling of being monitored is what disciplines people. Divergents are able to manipulate and resist the simulation system as Four told Beatrice “I suspected it last time, but this time it’s obvious. You manipulated the simulation, You’re a Divergent” (Roth 106). This ability is one of the reasons why divergence is considered as a threat to the regime, and because of it, Divergents live in constant fear of being detected by this system, they know that they are being monitored by this system to detect signs of divergence such as the irregular response to the simulation system. This leads Divergents to hide their thoughts and pretend conformity while also suppressing their hidden identities, which is a clear self-regulation or self-discipline by Divergents due to the constant surveillance by the regime as explained by Michel Foucault through his concept of Panopticism.

However, not only Beatrice is being monitored, but the whole citizens. The Erudite faction created a tracking injection in order to monitor Dauntless initiates and to be aware of

⁸ Jeremy Bentham was an English philosopher and theorist. He is the one who developed the idea of panopticon as a model of prisons with the ability of constant surveillance.

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their places and where they exactly are, and more specifically to control them. Eric, also one of the Dauntless faction leaders, explained in the Dauntless compound to Beatrice about this injection as a tool of tracking missing members of the faction, Eric said: “This will inject you with a tracking device that will be activated only if you are reported missing. Just precaution” (Roth 163). Eric justifies the use of such injection on the Dauntless members saying that this device is just a precaution to know where the member is if he was missing, but in fact this is a stark use of surveillance by the regime to track people and monitor them while also controlling them. He argued that this is a procedure imposed by the regime on all members and used by all other factions and leaders “This is a new development, courtesy of the Erudite. We have been injecting every Dauntless throughout the day, and I assume all other factions will comply as soon as possible” (163). Eric’s interpretation of this new development is that the injection was created by the Erudite faction in order to track those who was reported as missing and all of the five factions are using this tracking device for a good reason which is to find missing people, but the hidden truth about this device is actually to monitor those who was injected with it while also controlling them because this injection contains a specific serum that makes people obedient and following everything they were told.

The way surveillance was portrayed in *Divergent* as a justification to track missing people aligns with Didier Fassin’s notion of ‘humanitarian government’ where governments justify their political actions under the name of human life. Fassin in his book explained this notion saying that this expression is used to describe emotions like compassion and sympathy that are used in politics nowadays, where humanitarianism has become a kind of language that mixes moral values with emotions. This mix is used to justify how people are being managed and controlled by the government (Fassin 1). This notion shows how Eric justified to Beatrice how they are using the injections and tracking devices in order to track missing people, but in fact they are using tracking devices in order to monitor and control the Dauntless initiates.

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Roth through her depiction of the tracking device as a good reason to find missing people critiques how governments and regimes use surveillance under the guise of humanitarianism showing the paradox between whether surveillance is a humanitarian reason or just an argument to monitor people and collect data about them.

4. Corruption of the Faction System

In dystopian fiction, most of the societies are characterized with a common dystopian element which is political corruption. Political corruption in *Divergent* is a key element that reflects the society and more specifically the faction system.

In the novel, power was abused by Erudite, led by Jeanine Matthews; they manipulated information and used propaganda to spread lies about the ruling faction, which is Abnegation. Beatrice in her internal monologue said: “It has been four days since I spoke to Tori. Since then, Erudite has released two articles about Abnegation. The first article accuses Abnegation of withholding luxuries like cars and fresh fruit from the other factions in order to force their belief in self-denial on everyone else...The second article discusses the failings of choosing government officials based on their faction, asking why only people who define themselves as selfless should be in government” (Roth 109). This speech inside Beatrice’s mind shows how Erudite used propaganda to change public opinion and turn it on Abnegation. They spread lies about Abnegation like keeping luxurious cars and fresh fruits away from other factions to force everyone to live simply, Erudite has also attempted to portray selflessness as a tool of control and a form of oppression rather than being a virtue. Furthermore, they questioned the issue of faction-based government and why only selfless people from Abnegation must rule the city. Using propaganda, Erudite makes Abnegation look more selfish and unfit to run the government. These strategies reflect Roth’s critique of how people in power use propaganda to spread false information about others. This speech by Beatrice represents how the corrupt

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officials use propaganda as a tool of ideological warfare to spread false information and mislead the public perception in the dystopian settings of *Divergent*.

Another face of political corruption in the novel is the manipulation of Dauntless soldiers through the mind-control serum and simulations. This control is a result of a corrupted alliance and conspiracy between Erudite and corrupt Dauntless leaders like Eric and Max. The purpose of this alliance is to manipulate Dauntless soldiers and turn them into sleepwalkers to attack Abnegation and overthrow it from power, when Beatrice met Jeanine in the Erudite headquarters, Jeanine admits to her about everything:

I am not a fool, says Jeanine. A faction of intellectuals is no army. We are tired of being dominated by a bunch of self-righteous idiots who reject wealth and advancement, but we couldn't do this on our own. And your Dauntless leaders were all too happy to oblige me if I guaranteed them a place in our new, improved government. (Roth 176)

The passage clearly reveals the corrupt intentions and alliance between Erudite and Dauntless factions; Jeanine openly admits that Erudite alone is not strong enough to take over the government by force because Erudites lack physical force; "A faction of intellectuals is no army" (176). Erudites are frustrated because of Abnegation's rule while accusing them of being self-righteous and rejecting wealth and advancement. In order to gain power, Erudite allied with Dauntless to provide them with military force, so they made a conspiracy with corrupt Dauntless leaders who agreed to help in exchange for wealth and governing positions in the new government. Roth uses the alliance between Erudite and Dauntless to critique political corruption and the misuse of power. She demonstrates how a faction like Erudite which is built on intelligence, abandons ethical principles of using power through bribing Dauntless leaders and promising them with wealth and governing positions. She also reveals

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that even virtues like bravery can easily be turned into violence when driven by personal interests. Roth critiques the type of governance gained by force and warns from blind trust in such a government because it could be easy for them to apply oppression on their people.

Conclusion

This chapter aimed to provide a textual analysis about the portrayal of dystopian discourse and post-apocalyptic stances in *Divergent*. Beginning with categorization of society in dystopian settings and how this mechanism serves as a tool to maintain social control. The chapter also sought investigate how confinement was portrayed in the novel both physically and psychologically. Furthermore, the chapter aimed to analyze the depiction of surveillance and how it was used under the name of human life. Finally, the chapter aimed to analyze political corruption and how this theme was depicted through the use of propaganda and alliances. The next chapter will analyze the novel through a spatio-temporal lens using Lefebvre's spatial triad and Riceour's threefold mimesis.

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A Spatio-Temporal Analysis of *Divergent*

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Introduction

The elements of space and time are very essential when trying to understand how a society function and organizes itself, as both of them play a significant role in constructing and shaping societies. The following chapter seeks to analyze the novel through a spatio-temporal lens, it will be divided into two sections. The first section will be devoted for the spatial analysis of the novel through Henri Lefebvre's spatial triad. This section orderly aims to analyze how space is used by people through routines and daily life, examine how space is designed and planned by the regime to reflect social and political control, investigate how different spaces are experienced emotionally by the novel's protagonist. The second section will be devoted for the temporal analysis of the novel through Ricoeur's threefold mimesis. This section seeks to analyze the past of the novel's world, investigate the temporal progression of the story and how time is shaped by events, and inspect reader's interpretation and understanding of time.

1. A Spatial Analysis of *Divergent* Through Lefebvre's Spatial Triad

Space in *Divergent* was presented distinctively, the space of this novel is characterized by so many dystopian and post-apocalyptic features that makes it unique and different from any other similar novel, ranging from routines, architecture, and the experience of space. In this regard, this section's aim is to analyze how dystopian and post-apocalyptic spaces of the novel was used, designed, and experienced, in addition to deepening the analysis of chapter two through Lefebvre's spatial triad.

1.1. Everyday Life and Controlled Routines (Spatial Practice)

Based on the idea of categorization, people in this society are trained to behave in specific ways based on their faction. Lefebvre's first model of his triad which is spatial

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practice; was portrayed through several scenes in the novel. This model of space is often called perceived space, it includes daily routines, movements, habits, and physical activities. This spatial model was depicted through the daily routines and the use of space by both Abnegation and Dauntless factions, as they are the most two important factions in the first novel *Divergent* of Veronica Roth's trilogy. People in the novel are categorized into five factions as mentioned in chapter two, their spatial practices and actions depend on their faction's virtues, they act in their spaces in certain ways based on their category. Beatrice's early life with Abnegation was characterized by specific spatial activities and routines, she says: "There is one mirror in my house. It is behind a sliding panel in the hallway upstairs. Our faction allows me to stand in front of it on the second day of every third month, the day my mother cuts my hair" (Roth 6). In Lefebvre's theory, spatial practice refers to how space is used and experienced by people in their everyday life. This routine, which occurs once every three months reflects a repetitive physical rule about space, it is about how and when to use it. This rule is about a spatial behavior that happens repetitively each second day of every third month, it is a regulated movement through physical space. The faction's denial of mirrors reflects their virtue of selflessness because when someone stands in front of the mirror always, he will be filled with feelings of arrogance and vanity which are opposites the faction's virtues. This rule is not only a ritual or a belief; it is a spatial practice that Beatrice physically does as a part of her routine as an Abnegator. This kind of repetitive behavior is what exactly Lefebvre meant by spatial practice.

Beatrice's family has a daily breakfast routine in their home's kitchen every morning. This was in her early life as an Abnegator, she says:

We walk together to the kitchen. On these mornings when my brother makes breakfast, and my father's hand skims my hair as he reads the newspaper, and

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my mother hums as she clears the table— it is on these mornings that I feel guiltiest for wanting to leave them. (Roth 6)

Abnegation's principles are reflected as Beatrice describes her family's daily routine, in the morning when her brother is making the breakfast, her father reading the newspaper while playing with her hair, and her mother when she is cleaning the kitchen's table. This routine is repetitive and practiced physically in their kitchen every day. Lefebvre's concept of spatial practice is clearly evident through this scene, he says that spatial practice is the lived space and it is the model used for daily routines, this demonstrates how Beatrice's family uses space to repeat and reflect their faction's values. Their kitchen is not just a place where they eat and gather for lunch and dinner, it is more like a space where their faction's virtues are practiced daily in silence, reflecting their virtue of selflessness. These actions are shared in space and they shape how individuals think and behave. This daily routine of her family embodies Lefebvre's concept of spatial practice where space is used for daily routines and habits in everyday life.

Dauntless faction is also distinguished with specific rules and spatial activities that identifies their virtue of bravery. One of their activities is jumping from the city's train as narrated by Beatrice: "I pause by a window in the E Wing and wait for the Dauntless to arrive. I do this every morning. At exactly 7:25, the Dauntless prove their bravery by jumping from a moving train" (Roth 8). The representation of spatial practice is evident through what Beatrice said about the Dauntless daily routine. Space is used by the Dauntless faction to represent their virtue of bravery, when they jump from a moving train every day at 7:25, they do this for a purpose which is turning the space around them into a symbol of courage. The way they repeat this daily routine shows how their bodies are trained to embody fearlessness, this habit is repetitive and done every morning, their risky way of interacting with space demonstrates their identity as Dauntless members. Lefebvre's description of spatial practice

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and how space is used by people to represent social values aligns with what Dauntless do every day to show and reflect their values of fearlessness and bravery.

Building upon the findings of the previous chapter, each of the five factions represents a virtue and has its own lifestyle and routines, these routines are based on repetition. Lefebvre's first model of his spatial triad helps us to deconstruct and understand how these routines shape the individual's social identity throughout the use of space. These spatial routines are also related to how people are controlled by their factions under the slogan of conformity. The dystopian regime in the novel imposes spatial segregation and routines through these spaces, these routines function as disciplinary habits to ensure social and ideological control.

1.2. Designed Space and Political Control (Representations of Space)

The futuristic Chicago City in the novel is characterized by several post-apocalyptic buildings designs that reflects Lefebvre's representations of space. His second model of space is depicted through spatial designs like the fence around the city, the Hub, and the Choosing Ceremony room. The analysis will be built on ideas of confinement, surveillance, and categorization that was found chapter two.

The fence around Chicago City serves as a physical confining mechanism as found in chapter two, but in the novel Beatrice is not sure about its presence or what is exactly used for. When she went with Dauntless initiates and leaders in a mission to the fence she said about what she has seen: "In front of me is a link-chain fence with barbed wire strung along the top. When I walk forward, I notice that it continues farther than I can see, perpendicular to the horizon" (Roth 54), this passage shows that the fence, marked by chain-link with barbed wire, is a man-made fence that symbolizes control and containment, this reflects Lefebvre's concept of conceived space, where space is shaped by planners and government, this fence is

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designed in order to limit movement and contain people inside it. The fact that this fence has no end and extends beyond what she can see as she said, shows how this mechanism is deliberately constructed in order to symbolize power and control. Such mechanisms of confinement are done by governments and authorities in purpose which is organizing and dividing space for political reasons such as maintaining social control. Lefebvre's model of conceived space is obvious through the design of the fence, the scary design of it shows how those in power designed and constructed the fence to shape how individuals behave and interact within such environment, like the fear of exceeding the fence and what exists behind it.

In the city, there is a tall and big tower that is located in the center of Chicago City called the Hub, this tower is the center of the city where political decisions are made, Beatrice says: "The gaps between the buildings narrow and the roads are smoother as we near the heart of the city. The building that was once called the Sears Tower—we call it the Hub—emerges from the fog, a black pillar in the skyline" (Roth 7). The Hub's height and visibility over the entire city and its description as a black pillar in the skyline reflects the centralized political power, and how those in power can observe all of the factions from this tower, this reflects what have been discussed in chapter two about surveillance self-regulation, and panopticon where individuals regulate themselves due to constant surveillance, the design makes individuals live in constant feeling of being watched by the regime so they have to regulate their actions especially Divergents. The layout of the streets and houses that they are close to each other, and the cluster of buildings and factions around this tower illustrates the urban planning of the city by those in power. This way of designing the city centralizes the Hub as the heart of the city, space here is organized in order to prioritize this tower as the central power of the city. The factions' buildings, streets, and headquarters are scattered around the city, with each faction living in a segregated area, but with this tower in the middle of them,

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it stands as the common center that unites the factions under one governing power. The design of this tower is a strong embodiment of Lefebvre's second model of his spatial triad; representations of space, or conceived space. The tower's layout is designed in order to represent the central political power of the city that can watch every single person and what he is doing. The Hub in the middle of the city and the cluster of buildings and roads around it demonstrates Lefebvre's conceived space, where the space designed by those in power in order to shape people's perception of their society.

Another key example of Lefebvre's conceived space in the novel is the Choosing Ceremony room, the second chapter mentioned that when teenagers turn sixteen years old, they obtain the right to choose the faction that they want to join, this is done in the Choosing Ceremony room, Beatrice says: "The room is arranged in concentric circles. On the edges stand the sixteen-year-olds of every faction" (Roth 20), This is the space where the life of each person is decided, she adds: "Rows of chairs for our families make up the next circle. They are arranged in five sections, according to faction" (20). The first quote shows how this space is socially structured by the regime; the circular layout of the hall is designed to reflect order and hierarchy. The rows of chairs in the second quote that are divided in the hall based on factions reflect the spatial order and the rigorous intentions of the regime to divide the society socially and ideologically even in the turning points of life. The spatial design of the Choosing Ceremony room reflects the order of this society and how its factions are spatially and ideologically categorized and separated from each other even in important moments, this space is a powerful example of representations of space where space is designed by the regime to reflect the social order and division.

Space in the futuristic Chicago City is designed and planned by the regime, not for the sake of building a society, but for reflecting how this society is organized and controlled in every inch of it. Spaces like the fence, the Hub, and the Choosing Ceremony room, are

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examples of what Lefebvre meant by representations of space, all of these spaces are designed to reflect the regime's control, such as the fence that reflects physical confinement, the Hub that reflects the central political power and surveillance, and the Choosing Ceremony room that reflects social order and both physical and ideological separation.

1.3. Emotional Experience of Space (Representational Spaces)

There are some spaces in the city where Beatrice experiences them emotionally and feels differently in each of these spaces. Lefebvre's third and last model of his spatial triad is representational spaces; this model is the one where space is experienced by humans through their emotions, feelings, and constructed symbols in their minds.

When she was young, Beatrice used to be an Abnegator, she was raised and grown in the Abnegation sector and spent her entire childhood there. On the day of the aptitude test, she went outside in the morning and described the Abnegation sector saying:

The houses on my street are all the same size and shape. They are made of gray cement, with few windows, in economical, no-nonsense rectangles. Their lawns are crabgrass and their mailboxes are dull metal. To some the sight might be gloomy, but to me their simplicity is comforting. (Roth 16)

When an ordinary person walks into and between the streets of Abnegation sector, the space usually looks conceived and nothing special about it, through the design of the sector where houses are in the same size and made of gray cement with few windows, it reflects the virtues of the faction and conformity between them. But for Beatrice, she experiences this space differently and more concisely emotionally; she feels safe and nostalgic every time she thinks about her street. Moreover, the fact that she finds the simplicity of the houses in her street is comforting to her signals how she experiences this space emotionally, leading us to discover how this space is actually conceived and its design reflects Abnegation's values of

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selflessness and simplicity, but for Beatrice it is a lived space where she interacts with it using her emotions and feelings. Beatrice's emotions towards her childhood street are a good example of Lefebvre's representational spaces, this model of space shows how she experiences space through her emotions and not what the planned space reflects.

Chicago's fence that serves as a physical barrier that prevents anything to leave from inside or come in from outside is a conceived space when ordinary people look at it as a planned confinement, however, it is not the same for Beatrice because she experiences space different from others as the story is narrated through her journey, in this case, it can also be considered as a lived space. Beatrice is a Divergent and her nature is to question things and think in multiple ways, she experiences this boundary with a feeling of being trapped and limited by her society because the fence embodies limitation of freedom to her. In her society no one questions the fence or the reason behind its existence, yet she does. Her conversation with her friend Christina about what is behind the fence is a key example of how she experiences this space, she said: "What do you think is out there?" I nod to the doorway. "I mean, beyond the fence." She shrugs. "A bunch of farms, I guess," (Roth 53), she was not convinced and added: "Yeah, but I mean...past the farms. What are we guarding the city from?" (53). Her questioning of the existence of the fence and her curiosity about what is behind it sparks her inner Divergent nature and resistance to the boundaries imposed by her society. Beatrice's lived experience of the fence is characterized by emotions and feelings such as resistance, discomfort, curiosity, and the feeling of wanting more, because the fence contrasts with her nature that longs for personal freedom. Her experience of this space is emotional and embodies Lefebvre's concept of representational spaces, where the space is shaped and characterized not by the design and architecture, but by human's emotions, feelings, and imagination.

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Another strong example of lived space in the novel is the tattoo parlor in the Dauntless compound, tattoos are a cultural symbol to Dauntless soldiers and therefore, there is a parlor for tattooing in their compound, this space shows how Beatrice shifted from Abnegation to Dauntless not only physically, but even ideologically, she says: “I have never been in a decorated room. It makes the air feel close and warm, and I could get lost here for hours without noticing” (Roth 39). This moment, when Beatrice was amazed, illustrates Lefebvre’s representational spaces. The tattoo parlor turns from a practical site for tattooing to an emotional space because it feels so warm and personal for Beatrice. This space makes her feel safe and free, unlike the Abnegation’s houses and spaces that are simple and feel bleak, restrictive, and confining to her. The decoration of the tattoo parlor contrasts with what Beatrice was raised on as an Abnegator; such a space is experienced through emotions and helps her realize who is she and where she belongs.

Space in the novel was experienced through Beatrice’s emotions and feelings, several spaces such as the Abnegation sector, the fence, and the tattoo parlor are all examples of Lefebvre’s representational spaces where humans experience space not in accordance to its design, but according to what they feel about it and what this space symbolizes to them. These spaces show how she was struggling with psychological confinement and how she resisted it.

2. A Temporal Analysis of the Novel Through Ricoeur’s Threefold Mimesis

Dystopian fictional stories often take place in a futuristic timeline, and therefore, the criticism of the 20th century’s conflicts and crises warned from a possible dystopian and post-apocalyptic future of humanity. The events of *Divergent* take place in a post-apocalyptic, futuristic Chicago; the dystopian society of the city was formed in response to the disaster that took place before the story’s events began. On this matter, this section aims to analyze the

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temporal settings of the novel in terms of analyzing the past, the present, and the reader's interpretation of time using Ricoeur's threefold mimesis.

2.1. Foundation and the Rise of Post-Apocalyptic Order (Mimesis1)

In *Divergent*, society emerges as a response to a disaster that took place long ago before the story's events. The social categorization in the novel has a background that will be tackled using Ricoeur's mimesis1. Mimesis1, also known as prefiguration, involves a preunderstanding of the narrative, in simple words, what happened before and led to the emergence of the current events. During the Choosing Ceremony, the leader of Abnegation Marcus Eaton revealed the background of the faction system and their society saying:

Decades ago our ancestors realized that it is not political ideology, religious belief, race, or nationalism that is to blame for a warring world. Rather, they determined that it was the fault of human personality—of humankind's inclination toward evil, in whatever form that is. They divided into factions that sought to eradicate those qualities they believed responsible for the world's disarray. (Roth 21)

The faction system in the novel was a response to the apocalyptic disaster⁹ that happened before the events of the story and led to the creation of such a system. The ancestors did not blame political ideologies or religious beliefs, instead, they believed that the reason of the disarray was the human nature of evilness, as a result, they formed what is known by the faction system. Instead of allowing diversity, the founders separated people into five factions each based on a virtue, their idea of controlling human behavior through separating people is what led to the creation of the factions and the strict categorization of the dystopian society as discussed in chapter two. The past in the novel was turned into a moral lesson to show how

⁹ The disaster was not mentioned in *Divergent* but was explicitly highlighted in *Allegiant*, the third and last novel of Veronica Roth's trilogy. This disaster is called the Purity War; it was explained in *Allegiant* by David.

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the human nature, which tends towards evilness and personal interests, was the reason of the disarray, the time itself in terms of past, has become a very powerful tool to maintain the categorization of society and social control through reminding people of what happened in the past and what was the reason of the disaster.

Rituals such as the Choosing Ceremony and daily routines of the factions are not just traditions, they serve as a mediating bridge between the past and the present, through repeating such rituals, humans are trying to protect the past idea of their ancestors. Ricoeur's mimesis1 helps us to have an idea and a preunderstanding of the background of *Divergent's* world and how it was shaped and created before the story and plot began, it also helps us see how the past was used in terms of controlling the present through dividing the society into five factions.

2.2. From Order to Rebellion: How Events Shape Time (Mimesis2)

Although dystopian fiction is sometimes characterized by non-linearity, there are some dystopian fictional works where the stories are presented in a chronological way, including beginning, middle, and ending. Time in *Divergent* was felt more like sequence or linear, the events of the story was presented in an ordered way beginning with Beatrice's life with Abnegation, moving to the Choosing Ceremony and Dauntless initiation reaching to the rebellion and war, but time itself is unstable and constantly shifting. Ricoeur's mimesis2, which is also known as configuration, is about the present time and how time is structured, Ricoeur claims that in mimesis2 the story assumes its structured form. Since the novel is narrated through the protagonist's point of view, then the temporal analysis will be based on studying her journey and evolution over time.

As mentioned before, Beatrice was born and raised in the Abnegation sector, the beginning of the novel shows how she was raised as a child on Abnegation values, but later when she turned sixteen years old, she had to undergo the aptitude test and the Choosing

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Ceremony. The age of sixteen marks a significant turning point in the life of every human in this society because when teenagers turn this age, their childhood comes to an end, and they have to undergo the aptitude test to look for the faction they are suitable for and later chose the faction they want to join or either stay with their inborn factions in the Choosing Ceremony, this rule shows how the age of sixteen function as a timing tool that controls people's lives, it is obvious here that time is structured by power. When she turned sixteen, Beatrice discovered that she is a Divergent during the aptitude test, but later in the Choosing Ceremony she decided to join Dauntless, marking a significant shift and evolution of time from her childhood as an Abnegator, to her adolescence as a Dauntless. The aptitude test can be seen more like a tool that decides people's future by forcing them to fit specific roles at the age of sixteen, for Beatrice, the test did not succeed "Beatrice, your results were inconclusive" (Roth 13), this scene highlights her timeline break from the system's rules which decides the future of each individual. During her life in Dauntless, she realized that her personal desires and freedom were suppressed as time to her in the past was controlled by self-discipline and the daily expectation of being selfless.

Time in Dauntless is no longer quiet and slow as it was in Abnegation, time becomes very fast and constantly shifting due to the risky way of life in this faction. Unlike how it was shaped by repetition in Abnegation, time in Dauntless is structured by tests, ranking deadlines, and fear simulations. The tests and ranking deadlines in this faction force the initiates to fulfill their roles as fast as possible within specific periods of time or fail and become factionless, making them race against time. During the fear simulation test, Four tells Beatrice: "The simulation will teach you to control your emotions in the midst of a frightening situation" (Roth 96). Time within the simulation test is not measured by clock but by controlling emotions and reaction speed. Dauntless uses fear simulations in order to train initiates to control their emotions, it is about time and how long the fear can control the initiate, the faster

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she beats her fears, the stronger she is. In the fear simulation test, time becomes fast and a tool that measures how quickly initiates can suppress their fears.

After Beatrice succeeded and completed the Dauntless initiation tests, the plot of the story reaches its climax when she discovers the corruption of the system she believed in, she learns about the alliance and conspiracy between Erudite and Dauntless factions to take Abnegation out of power, she also learns that Erudite and Dauntless leaders are using simulations not only for training emotions, but to control Dauntless soldiers and force them to attack. Later, Beatrice explained to her father and Marcus what is happening: “ninety percent of the Dauntless are sleepwalking right now. They’re in a simulation and they don’t know what they’re doing” (Roth 185), this scene reveals how time is manipulated and controlled, where Dauntless soldiers are following a programmed time not by their choice, but imposed on them by the system. Her discovery of this conspiracy marks a very significant shift in the story’s time, as time that was previously scheduled by tests and fear simulations in Dauntless, is now urgent and speeds up every moment; it is now unstable and shaped by survival and resistance.

The story of *Divergent* ends with a social collapse of the society and the faction system, with Beatrice, Four, Caleb, and Marcus escaping from the city to decide how to save the society. At the very end of the story, time became no longer measured by routines and tests as it was before; it felt more like unstructured, uncertain, and open; no one knows what is coming next. Time became shaped by unknown future and the hopeless feeling of restoring order. Ricoeur’s mimesis² helps us to measure how time within a story is shaped by what happens. At first, time was structured by routines and tests, then it became shaped by resistance and rebellion. This demonstrates how time is directly affected by the plot and events of the novel.

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2.3. A Refiguration: How the Reader Understands Time (Mimesis3)

Time in *Divergent* is a very significant element in the construction of the story's dystopian world. The sequence of events and how time is shaped by what happens is what gives form to the story. Ricoeur's mimesis³, also known as refiguration, is the moment where the story achieves its meaning and the reader connects the time of the fictional world to real life. It makes us rethink time and links it to our real world's time.

Dystopian fiction serves as a mirror of our contemporary crises, the modern wars and conflicts, especially the ones witnessed in the 20th century, were destructive and able end the existence of the human race at any moment. The novel takes place in futuristic Chicago City; the existence of such a dystopian and post-apocalyptic society was a response of the crisis that took place decades ago before the story's events started. The story makes the reader think well about modern crises and their reflections on the future of humanity. *Divergent* warns of a possible future of humanity due to the crises happening in the contemporary era and their repercussions on the future.

The story of *Divergent* makes the reader think deeply about how time is controlled by the oppressive regime of Chicago, and how it functions as a mechanism that decides how people should live, act, and grow based on their age and the factions' schedules. Through the protagonist's journey and how she experienced time, the reader begins to ask about his daily routines and whether they are free or controlled and who really controls our time. Time, in this case, is turned by the novel into a symbol of control.

Time in the novel can also be experienced through the emotions of the reader, it is clear to the reader that time at the beginning of the story is structured through schedules such as the Choosing Ceremony and Dauntless initiation tests, but later when the story moves forward, time becomes more intense and unstable through the discovery of the conspiracy between

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Erudite and Dauntless leaders and the final attack. The reader begins to feel that time is no longer about the sequence of events and what happens and when, but something that is filled with pressure and stress, there are no more strict rules and systems that controls what people do and when, the future is not clear and what is coming next is unknown, making the reader rethink time and how it is shaped by what happens. This is what Ricoeur meant by mimesis³, it is the moment when the story achieves its full meaning and the reader interprets time within the fictional world and link it to their real life, this is the essence of Ricoeur's refiguration. Through *Divergent*, we can interpret how time is controlled by the regime and later by what happens, and we can link it to our world and see how the present can have a huge impact on our future, as long as wars and crises continue, the future will inevitably be a ruin and destruction.

Conclusion

Both space and time in *Divergent* play a very significant role in the construction of the story's world. This chapter attempted to analyze the space of the novel through Lefebvre's spatial triad; it aimed to analyze how space is used by people through daily routines and actions. The chapter has also examined how the space is planted and designed to reflect political power and social control, and also how space was experienced through the emotions of the protagonist of the novel. This chapter has also sought to analyze the temporal settings of the novel through Ricoeur's threefold mimesis; it tried to analyze the past of this world and what happened before and led to the creation of such society. It also investigated the plot of the story, how its events are sequenced, and how time is directly shaped by what happens. Finally, the chapter has demonstrated how the reader interprets the time of the novel and links it to their real world.

General Conclusion

General Conclusion

This dissertation attempted to examine the portrayal of dystopian discourse and post-apocalyptic stances in Veronica Roth's *Divergent*, with a particular emphasis on how space and time shape the narrative through the lens of Henri Lefebvre's theory of spatial triad and Paul Ricoeur's theory of threefold mimesis. The present study aimed to answer the questions stated in the general introduction, including how dystopian discourse and post-apocalyptic stances were portrayed in the novel, in what ways does the author critique dystopian issues related to loss of freedom and individuality, surveillance, and corruption, and how both space and time shape the dystopian world of *Divergent* and affect the protagonist's journey.

The first chapter aimed to provide a theoretical background about the study, it attempted to define dystopian discourse, post-apocalypse, and emphasize the relationship, similarities, and differences between dystopia and post-apocalypse. It also sought to study the historical background of dystopia and how this term emerged as a contrast to the utopian thought, and to mention some elements of dystopia. Moreover, this chapter attempted to study space and time in dystopian fiction, in addition to exploring the theories of Henri Lefebvre and Paul Ricoeur to use them in the spatio-temporal analysis in chapter three.

The second chapter sought to examine the portrayal of dystopian discourse and post-apocalyptic stances in Veronica Roth's *Divergent*. The findings of this chapter demonstrate how dystopian discourse and post-apocalyptic stances are portrayed through the themes of social categorization, confinement, surveillance, and political corruption. The findings also reveal how these themes contribute to the construction of the novel's world, highlighting how Veronica Roth used them as metaphors to critique these issues and warn from them as they are modern real-world anxieties about the future of humanity.

The third and final chapter focused on space and time as central elements that shape the world of the novel and the protagonist's journey. The findings of this chapter show that space and time are central in the construction of the novel's world. It reveals how space is

General Conclusion

used to organize society through spatial divisions, oppression, and containment, while time is used as a disciplinary mechanism that decides how people should live and a process of survival through initiation tests and crises. The findings also reveal how the aforementioned issues, including spatial divisions, containment, and corruption of the system, affect the protagonist's journey by making her resist the regime's constraints and rebel against them. This chapter confirms the hypothesis stated in the general introduction, which says that both space and time shape the dystopian world of *Divergent* through creating spatial divisions, controlled environments, and enforcing survival and resistance. The spatio-temporal perspective is open, and not limited to this case study, with future research may expand it to other similar works of the same genre, and might apply the same theoretical frameworks.

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Appendices

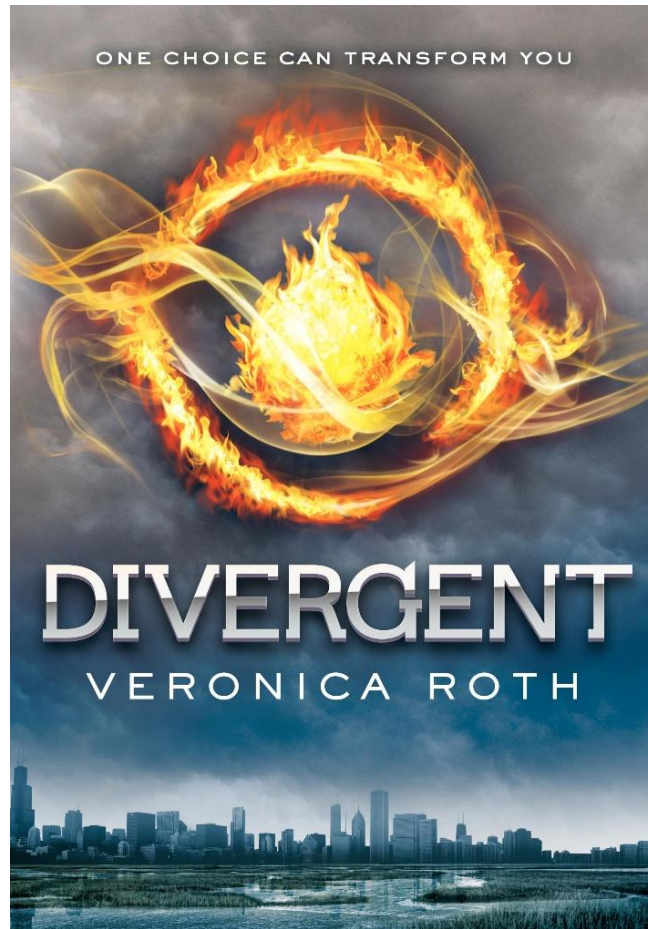
Appendices

Appendix A: Author's Biography



Veronica Anne Roth (born August 19, 1988, in New York City, U.S.) is an American author, novelist, and short story writer. She is best known for her *Divergent* Trilogy, which broke records in top selling young adult fiction novels. Veronica Roth grew up in Barrington, Illinois, she is the youngest of her two siblings, and she had a passion for writing stories at an early age. Later in her life, she attended Barrington High School, and then Carleton College before transferring to Northwestern University. In 2010, Roth marked her career debut as a novelist before she graduated from college and sold her manuscript of *Divergent* to HarperCollins Publishers, which was published the following year.

Appendix B: Synopsis of *Divergent*



Divergent by Veronica Roth was originally published in 2011 by HarperCollins Publishers, and later became one of the most celebrated dystopian young adult fiction novels, and the most famous novel of Veronica Roth.

Veronica Roth's *Divergent* follows the life of Beatrice 'Tris' Prior, a young girl who lives in a futuristic version of Chicago surrounded by huge fence and chains. The society she lives in is divided into five factions, each based on a virtue, the factions are: Abnegation (selflessness), Amity (peace), Candor (honesty), Dauntless (bravery), and Erudite (intelligence). In her early life, Beatrice was raised in Abnegation sector, the sector of the ruling faction, but when she turned sixteen years old, she undergoes the aptitude test and discovered that she is a Divergent so her life is in danger because divergence is considered as

a threat in her society, but later she joined Dauntless faction during the Choosing Ceremony. Her life in Dauntless was different from what it was like in Abnegation because Dauntless is known for doing risky actions to prove their bravery and fearlessness. Later, Beatrice discovered the corruption of the system she believed in and the conspiracy done by both Dauntless and Erudite leaders to overthrow Abnegation from power. The events after this discovery were characterized by rebellion and resistance. The story ends with the protagonist and her friends escaping from the city to decide what to do later. The novel is unique and very rich with dystopian and post-apocalyptic themes such as authoritarianism, surveillance, rebellion, and corruption.

Résumé

La littérature dystopique et post-apocalyptique continue de croître en réponse aux crises et conflits modernes du XXI^e siècle. *Divergente* de Veronica Roth est un récit dystopiques populaire pour jeunes adultes, avec un grand éventail d'études qui analysent le roman sous différentes perspectives, mais peu d'études accordent une attention particulière à l'espace et au temps comme éléments fondamentaux dans la construction du monde dystopique et post-apocalyptique de *Divergente*. Cette étude vise à examiner le discours dystopique et les postures post-apocalyptique dans le roman de Roth et d'analyser le rôle important de l'espace et du temps dans la construction du monde narratif et aussi leur influence sur le parcours du protagoniste. Cette recherche s'appuie sur une approche interdisciplinaire et une méthode descriptive-analytique pour décrire les sujets et les événements principaux, et les analyse à une analyse spatio-temporelle en tenant compte de la triade spatiale de Lefebvre et de la triple mimésis de Ricoeur. Les résultats dévoilent comment exposer l'espace et le temps fonctionner comme deux éléments fondamentaux pour former le monde dystopique et post-apocalyptique du roman et aussi le parcours du protagoniste à travers les sujets de la catégorisation de l'enfermement, de la surveillance et de la corruption. Cette étude montre l'importance de le cadre spatio-temporelle dans l'interprétation et la compréhension la fiction dystopique pour jeunes adultes.

Mots-clés: discours dystopique, posture post-apocalyptique, analyse spatio-temporelle, la triade spatiale de Lefebvre, la triple mimésis de Ricoeur, *Divergente*.

الملخص

يستمر الأدب الديستوبي وما بعد نهاية العالم في النمو كرد فعل للأزمات والصراعات الحديثة التي شهدتها القرن العشرين. رواية "دايفرجنت" لفيرونيكاروث هي رواية ديستوبية للشباب والبالغين ذات شعبية، مع مجموعة كبيرة من الدراسات التي تحلل الرواية من مختلف المنظورات، ولكن دراسات قليلة تولي إهتماما خاصا للمكان والزمان كعناصر أساسية في تشكيل العالم الديستوبي وما بعد الكارثي للرواية. تهدف هذه الدراسة إلى فحص الخطاب الديستوبي ومواقف ما بعد نهاية العالم في رواية روث، وتحليل كيف يلعب المكان والزمان دورا هاما في تشكيل عالم الرواية، بالإضافة إلى كيفية تأثير كلا منهما على رحلة البطل. تستخدم هذه الدراسة المنهج متعدد التخصصات، وتعتمد على النهج الوصفي التحليلي لوصف المواضيع والأحداث الرئيسية، وتحليلهم باستخدام تحليل مكاني زمني عن طريق نظرية الثلاثية المكانية للوفيفر ونظرية المحاكاة الثلاثية لريكور. تكشف النتائج كيف يعمل كلا من المكان والزمان كعناصر أساسية في تشكيل عالم الرواية الديستوبي وما بعد الكارثي وتأثيرهما على رحلة البطل من خلال مواضيع التقسيم والحبس والمراقبة والفساد. تشير هذه الدراسة إلى أهمية الإطار المكاني والزمني في تفسير وفهم الخيال الديستوبي للشباب والبالغين.

الكلمات المفتاحية: الخطاب الديستوبي، مواقف ما بعد نهاية العالم، تحليل مكاني زمني، الثلاثية المكانية للوفيفر، المحاكاة الثلاثية لريكور، مختلفة.