

WASTE RELATIONS IN
YOUNG ADULT
LITERATURE

by

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DEDICATION

To my parents, who helped me carry home new library books every week. Who never complained when I would read the new book in less than a day – even though you *just* bought it. You nurtured my love for reading from the very beginning and I would not be who I am today if you hadn't.

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ABSTRACT

This thesis investigates the representations of waste relations in young adult literature, using Suzanne Collins's *The Hunger Games* Trilogy, Aldous Huxley's *Brave New World*, Gemma Malley's *The Declaration*, and Catherine Sinclair's *Uncle David's Nonsensical Story about Giants and Fairies*. It discusses the consequences that evolve from contemporary notions of waste relations, the ways we define waste, and what boundaries we place to keep from being labeled 'waste.' In particular, I argue that a close analysis of these young adult literature novels reveals a distinct relation between the characters and waste, a relation that revolves around dirt and ultimately skews perceptions of individual characters.

INTRODUCTION

Culture, in the sense of the public, standardized values of all community, mediates the experience of individuals. It provides in advance some basic categories, a positive pattern in which ideas and values are tidily ordered. (Douglas 38-39)

Giants, dystopic governments, and fairies littered the literature I read as a young adult. Years later, fueled by the love of reading and learning, I would pursue a Master's in Literature. I can still hear the all too familiar jests that "A Master's in Literature would be a waste of time." Ironically enough, my Master's would wind up revolving around one word: waste. In my first semester I enrolled in Dr. Susan Morrison's Medieval Literature graduate course and was forever changed. Dr. Morrison introduced me to the theories of Mary Douglas, Julia Kristeva, Gay Hawkins, and more. All works centered on the idea that we, as a society and as individuals, live our lives centered on what we reject. The course would open my eyes to the waste and filth in everyday occurrences and readings. I read *Beowulf* (again) with a new theory. I saw Grendel not just as a monster, but as a social taboo made real— a cannibal devouring his victims and forcing them to endure an eternity as his own waste. I envisioned Beowulf as a trash collector, sweeping clean the great hall. I was hooked on waste.

Just as my penchant for waste in literature began to grow, I began to notice how powerful waste was in my own life. And not just the smelly trash that my roommate refused to take out in our passive aggressive power plays with one another, but the

definition of all things waste or trash in my life. Like how Saturdays were always “shitfaced Saturdays” or the new romance book I picked up was “complete trash.” Or my new favorite topic – defecation. As I began to see all things waste, I had started a new romance. In its infant stages, I had come across the social taboo that I shouldn’t use my boyfriend’s bathroom to go number two. My mother advised me “don’t poop at his place – it’s too soon for that! You’re not on that level” –as if he were under the impression that I did not defecate. By leaving my mark, so to speak, I would be ruined and rejected.

Eventually, all of these waste related topics would cause me to wonder how these social taboos about waste were formed. Have they always been there? What do we as a society do to encourage and enforce them? How was waste taboo part of social conditioning? And, more importantly, what happens when one breaks these social rules and mingles with waste? And so, as an English major, I turned to what I know – literature. Specifically, I turned my attention to young adult literature. For, as an avid reader, I can testify that books shape the way young readers view their bodies. In addition, young adult literature shapes one’s behaviors and perspective on the *social* body.

In *Purity and Danger* (1966), Mary Douglas decoded dirt and waste and placed them in relation to their cultural significance and meaning. Since her seminal work, depictions of waste in literature have largely been impacted by this statement: “Where there is dirt there is system” (35). Let us examine the systems depicted in young adult literature and the impact on those who are rejected by the system. Ultimately, young adult literature reassures the reader “that one is not alone after all, not other, not alien, but, instead, a viable part of a larger community of beings who share a common humanity”

(Cart). And yet, when reading young adult literature, there is always an Other, an outcast, a defiler of the social taboo that must be removed for the common humanity to prosper. If young adult literature is a tool to unite young adults together in community and values, it begs the question what values are being put forth. By reading young adult literature within the theoretical approach of waste studies, one can develop a new understanding for the social criticism that is prevalent in young adult literature.

This thesis will apply waste studies to the following books widely read by young adults now or in the historic past: Suzanne Collins's *The Hunger Games* Trilogy (2008), Aldous Huxley's *Brave New World* (1932), Gemma Malley's *The Declaration* Trilogy (2008), and Catherine Sinclair's *Uncle David's Nonsensical Story about Giants and Fairies* (1839). These texts feature characters who are initially vocal protagonists, yet who are ultimately consumed and excreted as voiceless and submissive characters through projective disgust and social norms. These texts also feature the dystopian genre, continually taught in schools today. Huxley's work has "been standard high school and college reading for decades" (Schneiderman vii), while Collins's and Malley's works are dystopian blockbuster hits that appeal to youth in today's capitalistic society. Barbara Wall describes Sinclair's work as "the first modern children's novel," a work with middle school and high school-aged protagonists (45). My thesis will analyze Sinclair's, Collins's, Huxley's, and Malley's works to understand how waste is depicted in young adult literature. This thesis focuses on the question: "[I]f a society is a 'body,' what implications are possible?" (Morrison 146). If the society is a body, what happens when certain body parts become cancerous with corruption? What, then, does one do about the spreading ruin?

Waste becomes a part of the plot in these young adult novels. How the characters interact with waste or are overcome by it shows the reader how waste can function as a power in one's life and what it means to be labeled as waste. Waste provides insight into the negative connotations of being rejected as waste or dirt and the consequences of being thrown away.

This thesis will concentrate on waste from the following perspectives: literal waste, decay and death as waste, waste as societal metaphor, and metaphoric waste. Chapter One will explore how the literal waste of gluttony and excess are prevalent in these works. In *Brave New World*, the reader is exposed to the society's throwaway ideology. This ideology is seen in the common sayings "ending is better than mending. The more stitches, the less riches" (Huxley 49). Without the burden to mend or repair, the user can simply cast off the old and replace it with something new without concern for where the dumping ground is. An analysis of *The Declaration* Trilogy will delve into how society members deem children as "surpluses." New children are nothing more than excessive mouths to deplete the already rationed world (9). Sinclair's fairy tale is a cautionary tale against the sinful nature of gluttony. The fairy tale depicts "a very idle, greedy, [and] naughty boy" (3) who falls into ruin due to his wasteful habits. By looking at *The Hunger Games* Trilogy, the thesis will address the comparison between the Capitol and District 12's perspective on rationing. Food is seen as entertainment in the Capitol, in contrast to its role as nourishment and a means of survival in District 12.

Chapter Two will examine Gay Hawkins' statement that "what we want to get rid of tells us who we are" (2). In the dystopian works discussed, death and decay are the enemies of the governments. Humans are nothing more than decaying bodies, and the

characters in these young adult books separate themselves from any reminders of aging and mortality. The character Linda in *Brave New World* reminds us that a societal member can become decayed and corrupt. Described as a “ragged and filthy” creature, her revolting and beastly appearance is too repulsive for society to view (Huxley 119). Aging is seen as a method of torture and a harsh reminder of what happens to those who do not comply with society’s regulations in *The Declaration* Trilogy. When Julia refuses to answer the Authorities, she is given the choice to either talk or suffer aging torture, whereby her “body will be susceptible to disease and rot... [and she will] wait for death to take away the pain of old age” (231). In *The Hunger Games* Trilogy, “they do surgery in the Capitol, to make people appear younger and thinner. In District 12, looking old is something of an achievement since so many people die early” (124). Aging and the appearance of being elderly in District 12 is an accomplishment whereas being polished and seemingly ageless is revered in the Capitol. Since District 12 is both subjugated to the Capitol and too poor to hold back diseases and age, District 12 is doubly rejected as a savage place.

Chapter Three explores Hawkins’ statement “when people classify something as waste they are deciding that they no longer want to be connected to it” (75). The female body is disgusting when it is menstruating in *The Declaration* Trilogy. This portrayal of revulsion is depicted through the characters being forced to wear a red sash and sleep on the floor, so that they do not contaminate the beds provided to them by clean members of society. In Sinclair’s fairy tale, the children with fairy Teach-All are happy due to their clean lifestyle, compared to fairy Do-Nothing’s children at Castle Needless. Fairy Do-nothing’s wasteful tendencies and association with Snap-‘em-up mark her as a dirty

Other. In order for a clean society to occur, fairy Do-Nothing needs to be removed. In *The Hunger Games* Trilogy, District 12 is a dirty and barren place. Katniss first must overcome the concept that she is a “savage,” due to her District 12 origins, before she can win over the Capitol’s society.

Chapter Four will discuss how waste is used to create a caste system. Michael Thompson presents this caste system: “the boundary between [the] rubbish and non-rubbish moves in response to the social pressures [that make] waste a necessary condition for society” (12). The Epsilons in *Brave New World* are not thrown away because “even Epsilons are useful” (97) in dealing with dirt. Their role in life is to perform the duties that are seen as too unclean and uncivilized for the civilized characters. Surpluses in *The Declaration* Trilogy are seen as useful for they fill a role that the upper caste members reject as being beneath them. Surplus Anna is taught to be grateful for her lot in life. Instead of killing Surpluses at birth like animals, “in England they help Surpluses be Useful to other people, so it isn’t quite so bad we were born” (9). These social conditionings shape the boundaries for the caste system, so that crossing social class standing becomes impossible. In *The Hunger Games* Trilogy, the Capitol uses the Hunger Games as a reminder of the caste system. The games are “the Capitol’s way of reminding us how we are at their mercy...the real message is clear ‘Look how we take your children and sacrifice them, and there’s nothing you can do’ ” (19). District 12 is subjugated, rather than eliminated, because it provides necessary labor and resources.

While the majority of the thesis will concentrate on the correlations between Collins’s, Huxley’s, Malley’s, and Sinclair’s works in connection with waste protagonists in young adult literature, I will also use the work of several theorists and cultural critics

to incorporate waste studies and social conditioning that strengthen this argument. Young adult literature paints a picture of the horrific suppression of self, yet I will point out that these wasteful aspects are not so fictional or alien to our time. For we, too, are a throwaway society, both literarily and metaphorically.

CHAPTER I

I Waste, Therefore, I am...Waste

“Tell me what you eat, and I shall tell you what you are.” (Brillat-Savarin 3)

The Oxford English Dictionary defines waste as the following: “useless expenditure or consumption, squandering (of money, goods, time, effort).” However, in Aldous Huxley’s *Brave New World*, society is encouraged to squander its money and goods. Instead of having durability, the society has “social stability” (7). For a better analysis of Huxley’s society’s perception on waste, let us look to John Scanlan’s *On Garbage*. Scanlan states that waste symbolizes an idea of improper use, what the society has defined as falling into the category of “pointless and futile” (22). Using this perspective, one realizes that “the only way to try and work out the importance of waste within the metaphorical discourse... is to look at how the idea of waste has been used to differentiate ideas about nature, about the proper use or harnessing of time, and in relation to material products” (23). Huxley’s society, though it seems to be squandering, is, instead, seen and defined as productive and useful societal members. Those who would threaten the social stability are deemed wasters and improper.

This consumer ideology is not different from today, such as when it is cheaper to buy a new gadget than to repair the broken one. Consumer ideology is seen in the common sayings “ending is better than mending. The more stitches, the less riches” (Huxley 49). This consumer dogma socially conditions individuals to be participants in a throw-away society. Michael Thompson’s discussion in *Rubbish Theory* illuminates this throw-away philosophy. Thompson identifies two categories to which an object can be

apportioned: “transient” for objects that are decreasing in value over time and “durable” for those that increase in value over time (7). Thompson’s theory suggests a deeper understanding of the structural role of rubbish in *Brave New World*. Huxley’s society deems all objects and relationships that are transient as valuable; anything durable is rejected. Without the burden to mend or repair, the user can simply cast off the old and replace it with something new without concern for where the dumping ground is. This throw-away stance is not limited to objects. Brief relationships or the lack of relationships is encouraged in this society. Any sense of longevity is repulsive and seen as a waste of time. To the World State, the worst kind of waste is of time and self. The moment that matters is the moment that is happening now and is all that needs to be thought of. The social body approves of continuous detachment. Those who refuse to act in this way are viewed as outsiders.

Lenina is first introduced as a beautiful and charming woman who has been practicing monogamy with Henry Foster. Fanny responds to this abnormal behavior by advising Lenina to be careful because it’s “such horribly bad form to go on and on like this with one man... [T]he D.H.C. objects to anything intense or long-drawn” (41). The Director of Hatcheries and Conditioning states that his workers’ relationships must always be perceived as “nothing emotional, nothing long drawn... perfectly healthy and normal” (97). The aversion to anything intense or long drawn emphasizes a throw-away society.

Lenina rethinks her initial reluctance and begins to dress for an encounter with a new man, Bernard Marx. Huxley’s syntax shifts from solid paragraphs to distichomythia, extended dialogue in which two characters alternate lines. This style of alternating

sentences from different characters emphasizes the World State's social conditioning. The phrase "ending is better than mending" is repeated nine times in the distichomythia. Huxley's repetition emphasizes to the reader the intensity and unconscious conditioning that society members are ingrained with. The alternating lines echo the collective mind of society. Each sentence in both conversations echoes the social stability, the result of the consumer body.

These society members are products of "the principle of mass production at last applied to biology" (7). The Bokanovsky's Process yields "standards of men and women; in uniform batches" (7). Each society member is a "product of a single bokanovskified egg" (7). This process yields people who are conditioned to think as members of a consumer conscious community. The Controller explains how consuming is essential for the community to continue and prosper. Therefore, children are conditioned to have an "instinctive" hatred of what would not benefit the community or towards anything that goes against the doctrine of society's stability (22). The World State educates society through hypnopadeia, also known as sleep-teaching. Infants and children are exposed to information while sleeping. The Director explains that hypnopaedia is the "greatest moralizing and socializing force of all time" (28). The instinctive hatred and consumerist ideals of the community are demonstrated by the hypnopaedia proverbs: "'But old clothes are beastly,' continued the untiring whisper. 'We always throw away old clothes. Ending is better than mending, ending is better than mending, ending is better than mending, ending is better than mending'" (Huxley 49). The hypnopaedia suggestions mold the mind until the mind is a reflection of the suggestions of society.

This form of suggestion is not so unfamiliar to today's Western society. From the time of our birth, society spews suggestions for a consumerist society. Fashionable disposable diapers are marketed for newborns and continue until the child is grown and placed into his/her's own targeted marketing audience. Neil Postman writes in *Technopoly: The Surrender of Culture to Technology* (1992),

The idea if something could be done it should be done was born in the nineteenth century. And along with it, there developed a profound belief in all the principles through which invention succeeds: objectivity, efficiency, expertise, standardization, measurement, and progress. It also came to be believed that the engine of technological progress worked most efficiently when people are conceived of, not as children of God or even as citizens but as consumers... (Postman 42)

Postman's statement sums up the World State of *Brave New World*. Societal members are measured from the beginning of conception to be the standard of whichever caste they are selected to be. From there, they are conditioned to be citizens, in other words, conscious consumers.

Gluttony in Sinclair: Feasting and Fairies

Catherine Sinclair's *Uncle David's Nonsensical Story about Giants and Fairies* is an often-anthologized extract that continues to impact readers today. Sinclair's *Uncle David's Nonsensical Story about Giants and Fairies* (1839) is a cautionary fairy tale against the sinful nature of gluttony. It depicts "a very idle, greedy, [and] naughty boy" (3) who falls into ruin due to his wasteful habits. Sinclair's fairy tale is an excerpt from

her children's novel *Holiday House* (1839), which is "seen as a turning point in children's fiction" (Rudd 1). For Barbara Wall, Sinclair's work was "the first modern children's novel" (45). Gay Hawkins writes, "When 'waste' is used in a normative sense, as a category of judgment, meanings proliferate fast. We aren't meant to waste our time, our money, our efforts, our lives" (Hawkins viii). Sinclair illustrates this seriousness and attitude towards wasting away. The young boy, Master No-book, is the epitome of gluttony and waste in the story. It is through the narrative that children learn the importance of a good diet and balance.

The reader is first introduced to Master No-Book by the narrator, who states that this young protagonist enjoys his laziness with often "nothing to do" but gourmandize sweets (360). Master No-Book's feasting on sweets emphasizes his untempered behavior. The first message that Sinclair is sending to the reader is that a child must learn how to eat and how not to be excessive. Master No-Book's feasting is the central message of the story. Indeed, Carolyn Daniel's *Voracious Children: Who Eats Whom in Children's Literature* (2006) refers to this type of learned moderation as a central message of children's literature:

One of the most fundamental cultural messages that children have to learn concerns how to eat correctly, that is to put it simply, what to eat and what not to eat or who eats whom ...we must eat according to culturally defined rules in order to achieve proper (human) subjectivity. In other words it is vital, for the sake of the individual and social order, that every human subject literally embodies culture. (Daniel 4)

Daniel's theory that it is necessary for children to learn what one should or should not eat parallels Sinclair's purpose behind her gluttonous protagonist. Sinclair's protagonist's gluttony represents an unbalanced and undisciplined lifestyle that must undergo transformation.

When two fairies visit Master No-Book, one fairy in particular is constructed to reflect the bad habits that Master No-Book practices. Fairy Do-nothing conveys gluttony, excessiveness, and pride: "The fairy Do-nothing was gorgeously dressed in a wreath of flaming gas round her head, a robe of gold tissue, a necklace of rubies, and a bouquet in her hand, of glittering diamonds" (360). Do-nothing is presented as an extravagant fairy, the epitome of waste and excessiveness, so it is no surprise that the young unruly Master No-Book accepts her invitation to Castle Needless.

The title of the castle emphasizes Do-nothing's wasteful tendencies. The Castle is described as a beacon for doing nothing all day. You can feast on dishes until you can no longer move: "[D]ishes dressed by a French cook, smoking hot under your nose, from morning till night, - while any rain we have, is either made of cherry brandy, lemonade, or lavender water, - and in winter it generally snows iced-punch for an hour during the forenoon" (361). The amount of sweets laid out for the unrestrained consumption is overwhelming. Fairy Do-nothing's castle is a place where Master No-Book can live a "long, useless, idle life, with no one to please" but himself (363). As John Scanlan writes, "Laziness here becomes characteristic of a void, or a pit into which one may sink, and where things (relationship, lives) also waste away or deteriorate" (28). Castle Needless is a very beautiful dump where laziness and gluttony drag children down to waste away their lives.

Sinclair uses Master No-Book's digestive habits to teach what one should not do. Daniel states, "fictional narratives written for children that reflect the social discourses are instrumental in teaching not only socially acceptable eating behaviors, but also gendered notions of appropriate body image" (186). Sinclair's protagonist reflects the cultural acceptance of a healthy diet, and also ridicules those who would waste and indulge in excessiveness to the point of obscenity. Sinclair's tale also cautions the reader, the child, that one must be taught what and how to eat. Or else one could wind up like Master No-Book – all mouth. After only a week of feverishly feasting, Master No-Book feels "even more lazy, and more idle, and more miserable than ever...hating the very sight of everything and everybody" (362). Emphasis is placed upon Master No-Book being the source of his own contamination. He is all mouth with no control: his unruly appetite is his downfall.

Master No-Book's redemption is attributed to his change in lifestyle and appetite. After almost being eaten by the monster Snap'em'up, Master No-Book seeks to embody a new lifestyle. Henceforth he "always ate the plainest food in very small quantities...and never tasted a morsel till he had worked very hard and got an appetite" (364). Master No-Book has been taught the value of working up an appetite and moderation. In the end Master No-Book changes from his unbalanced ways into a man who despises idleness, gluttony, and laziness. The tale depicts the transformation from a child into a tempered civilized adult. The narrator states that Master No-Book is handsomely rewarded for his transformation, "an old uncle, who had been formerly ashamed of Master No-Book's indolence and gluttony, became so pleased at the wonderful change, that, on his death, he left him a magnificent estate" (364). He takes on

a new name, Sir Timothy Bluestocking (364). Sinclair's story of Master No-Book's eating and idleness is a way to instruct the reader "those who eat badly threaten the coherence of the social order" (Daniel 139). Sinclair's story teaches the reader the importance of temperance and moderation for real world application.

Hunger in The Hunger Games

In the introduction and the title, the reader is introduced to the central message of the novel, hunger. In Suzanne Collins's *The Hunger Game*, the definition of excessiveness is determined by where one lives. Katniss Everdeen is a societal member of District 12, a district where excessiveness means eating more than once a day. It's "where you can starve to death in safety" (6). However, in the city society members are afforded lavish and excessive lifestyles. Food appears at the touch of a button. Even on the train ride to Panem's Capitol, Katniss stuffs herself with food because she has never had food "so good and so much and because the best thing [she] can do between now and then Games is put on a few pounds" (44). For Katniss, hunger could mean death, and food is a matter of sustenance. The difference between the Capitol and District 12's perspective on rationing is clear. Food is seen as entertainment in the Capitol rather than as nourishment and a means of survival as in District 12.

Food and hunger are also seen as weapons for control. The Hunger Game rules state that every district member must place his or her name in for reaping from the age of twelve to eighteen. The reaping is an annual event that takes place in each district before the Hunger Games and determines which tributes will represent their districts in the

Hunger Games. One male and one female tribute will represent each district. Hunger Game rules state that potential tributes must enter their names for each reaping once. But, “say you are poor and starving... you can opt to add your name more times in exchange for tesserae” (13). Therefore, those who are already starving and in need of food choose to enter their name multiple times into the reaping in order to survive. Collins describes the tesserae rule as “a way to plant hatred between the starving workers of the Seam and those who can generally count on supper and thereby ensure [they] will never trust one another” (14). The Capitol uses food to manipulate the starving populace. The reaping is a way to ensure that, for the majority, only those who are starving will be reaped and placed into the Hunger Games.

In addition, food is used as a means of enforcing social identity. The prize for surviving the Hunger Games means that the winner’s district is showered with gifts “largely consisting of food” (19). The Capitol forces the losing districts to watch “the winning district gifts of grain and oil and even delicacies like sugar while the rest of us battle starvation” (19). Massimo Montanari’s *Food Is Culture* explains how food is “the most effective means of expressing and communicating identity” (xi). The Capitol communicates that they are in power. The districts will continue to be starved and reaped, because that is their social identity.

Food in the Capitol symbolizes social status and refinement. The dishes are dressed to impress: “chicken and chunks of oranges cooked in a creamy sauce laid on a bed of pearly white grain, tiny green peas and onions, rolls shaped like flowers and for dessert, a pudding the color of honey” (65). Jonah Lehrer discusses the relationship between food and its symbolism of status: “[F]ancy cooking [is] synonymous with

ostentation... Appearance [is] everything” (62). The delicate dishes in Panem are intended to be grandiose in their appearance, for these Capitol consumers do not have to worry about gathering food to stay alive. Food is seen as entertainment, an escape, a lavish luxury that is dressed up before it is dined upon in the Capitol.

While the members of Panem’s Capitol dress their food to impress, District 12 citizens play the hunger game. Katniss reaches a level of desperation when she rummages through trash bins in order to feed herself and her family, something that Capitol members would be disgusted at.

It crossed my mind that there might be something in the trash bins, and those were fair game. Perhaps a bone at the butcher’s or rotted vegetables at the grocer’s, something no one but my family was desperate enough to eat. Unfortunately, the bins had just been emptied. (Collins 30)

Katniss associates waste with nourishment, emphasizing her level of desperation and the conditions that members of District 12 are forced to endure.

The Hunger Games centers around the imbalance between those who live in excess and those who are starve for simple sustenance. Max Despain depicts Katniss’s journey as a whisk through “rapidly increasing levels of ‘civilization’ until she arrives in the hyperbole of human society: the Capitol. As if proving what abundance and excess can lead to, the hyper-civilization in the Capitol is much more barbaric than the more ‘primitive’ outlying districts (71).” *The Hunger Games* is not only a game of survival, but also an ostentatious media display. The starvation and deprivation of children satisfy a hunger that food cannot quench, through a message of control and power. Dinner and a show.

CHAPTER II

Death and Decay:

Refusal to Waste Away

Waste doesn't just threaten the self in the horror of abjection, it also *constitutes* the self in the habits and embodied practices which we decide what is connected to us and what isn't. (Hawkins 4)

What goes up, but never comes down? Your age. Humans are always aging; it is inevitable. There are creams, lotions, and chemical injections for one to appear youthful. And, yet, the appearance of youth will always be a façade. All of these methods are ways to separate from and deceive oneself and others into believing that the body is not decaying. All of these methods focus on the results of aging –on one's outward appearance. Rather than focus on one's character and personality, society has become superficial and focused on visual perception. All bodies will eventually rot and turn to waste, but not many, if anyone, want to dwell on this fact. In dystopian works, death and decay are the enemies of the societies. The common theme of ageism and the characters in these young adult books is portrayed by characters who separate themselves from any reminders of aging and their mortality. Gay Hawkins states, "[W]aste doesn't just threaten the self in the horror of abjection, it also constitutes the self in the habits and embodied practices [through] which we decide what is connected to us and what isn't" (4). Any defecation in a clean ideology is marked as foul. The transgressor must be

expelled from society. Any signs of aging remind one of mortality. Death turns the body into waste. It is no wonder, then, that societies preach anti-ageism.

Ageism is prevalent in Aldous Huxley's *Brave New World*. Ageism is defined as "age stereotyping ... it develops and is reinforced across the lifespan" (Hillier 42). The World State has created a society that does not age nor mourn death. The effects of refusal to age are depicted when Lenina is disgusted and confused upon seeing an elderly Indian, "What's the matter with him? Lots of people are old; they're not like that" (110). Bernard explains how The World State has engineered society members to "preserve them from disease" and how "their internal secretions [are] artificially balanced at a youthful equilibrium" so that they never look older than thirty (Huxley 111). The civilized members of society maintain a youthful and trim appearance, so that they appear as transcendent beings. Unlike these savages, the society members have mastered control over their body so that they do not decay until a predetermined time: "Youth almost unimpaired till sixty, and then, crack! the end" (111). The World State has conditioned its society members to appear beautiful and to live carelessly without the burden or limitations of aging. When the body does show signs of wear, it dies without mourning or significance.

Linda is the epitome of everything the World State has conditioned its society members not to be. Linda, a Beta-Minus from the World State, had been left behind on the Savage Reservation and forced to have a baby and endure the harsh uncivilized lifestyle of the reservation. Through Linda we are able to view the worst fears of a clean society made real. Her distance from civilization allowed her to decay and age: "It was worse than the old man. So fat. And all the lines in her face, the flabbiness, the wrinkles.

And the sagging checks, with those purplish blotches. . . it was too revolting” (119).

Linda’s state has caused her to transform into a “ragged and filthy” creature whose very existence is a blemish to her old home (119). Linda states that she is “so ashamed” at what she had to endure and what she has become. The shame that Linda feels mirrors Western society’s shame of aging, and the need for everlasting youth – or the appearance of youth. Instead of focusing on Linda’s struggle to raise a child in a foreign land by herself, her character is more of symbol of what the World State fears.

When Bernard realizes that Linda can help him humiliate the Director, he takes her and her son, John Savage, back to civilization. Huxley depicts Linda’s first reappearance in civilization as inciting disgust and revulsion.

There was a gasp, a murmur of astonishment and horror; a young girl screamed; standing on a chair to get a better view ... Bloated, sagging, and among those firm youthful bodies, those undistorted faces, a strange and terrifying monster of middle-agedness, Linda advanced into the room, coquettishly smiling her broken and discolored smile, rolling as she walked, with what was meant to be a voluptuous undulation, her enormous haunches. (Huxley 150)

Linda is described as creature whose revolting and beastly appearance is shocking and repulsive to society. While John Savage is seen as a source of interest and entertainment, Linda is put away until she succumbs to overdose on soma. Linda’s loss of youth and figure is a blunt reminder that even a society member can become decayed and corrupted: “Moreover, she wasn’t a real savage, had been hatched out of a bottle and conditioned like anyone else... you simply couldn’t look at her without feeling sick, yes, positively

sick. So the best people were quite determined *not* to see Linda” (153). The only one who goes to see Linda, other than John Savage, is Dr. Shaw. Dr. Shaw implies that Linda’s wasteful appearance was a wonderful example of “senility” in a human being (155). It is important to note that Dr. Shaw uses the word “senility”, a form of senile, defined as the following, “(of a person) having or showing the weakness or diseases of old age”. Linda is categorized as being a cautionary example of what happens outside The World State, and what could happen if a society member fails to live within the rules and borders of this “civilized” community.

Linda’s seclusion into a coma benefits the civilized clean community. “One day the respiratory centre will be paralyzed. No more breathing. Finished. And a good thing too. If we could rejuvenate, of course it would be different. But we can’t” (154). Linda’s wasteful and degrading appearance threatens their social stability, so her removal is similar to discarding trash. The demand for waste to be rendered invisible is seen in The World State members not wishing to see Linda. Gay Hawkins notes that when objects or persons are “negatively valued; they threaten the stability of self, and we do all we can to eliminate them and render them invisible” (76). The reading of Linda’s predicament focuses on the conversion from value, a civilized member of society to the corruption of the self and in turn a threat to the social stability. Hawkins notion of “what we want to get rid of tells us who we are” suggests that the separation of waste is often linked to the social and cultural context of society and self (2). The theme of waste emerges in Huxley’s character, Linda. She has been classified as waste because she has weakened and decayed. Therefore, she must be rendered invisible for social stability to be maintained.

Ashes versus Aging

Gemma Malley's *The Declaration* offers its characters the answer to aging. The Longevity drug, if taken properly, allows the user to no longer age but be frozen in time. However, the ageism and discrimination in Malley's novel is not only directed towards the old, but also the young. In this society anyone who is young is looked upon with fear and disgust: "Anyone under sixty...that's how old the youngest person was now" (200). This fear and disgust stems from the central issue of Malley's work. If everyone can now live forever, where do we put them? The solution for this society is that there shall be no more births. In order to stave off overpopulation, those who take the longevity drugs will not be allowed to reproduce. Those who violate this rule will be subjected to arrest and their longevity drugs withheld. Also, the children of the violation will be considered as Surpluses and forced into servitude to make up for their existence. Malley's work sets the stage for ageism and a 'them versus us' mentality. The elderly are now the norm of society.

Although the longevity drugs ward off death and signs of aging, the body still loses its luster. This does not stop society from maintaining a clean and presentable appearance. One of the ways members primp and maintain their façade is through undergarments called Uplifters, "until they develop a drug that renews the skin as well as the body, we're going to need boning to keep everything in place and to hold everything up" (113). Kenneth Hunt's, Jennifer Fate's, and Bill Dodds' study, *Cultural And Social Influences On The Perception of Beauty: A Case of Analysis Of The Cosmetic Industry*, investigates the history of cosmetics and how an understanding of culture and society

influences what is deemed beautiful and normal. They argue that, “the definition of what is attractive is dependent upon where one lives and when one lives. The influence culture and society exercise over the individual, in some cases, [is] accepted without question or hesitation” (9). This acceptance is seen in Mrs. Sharpe who wears an Uplifter to maintain a façade even though it is uncomfortable and painful. With the use of the Uplifter “Mrs. Sharpe was so pretty, with golden skin and white blonde hair and pretty blue eye-shadow around her eyes, but naked her body was so...droopy” (113). Mrs. Sharpe’s naked body is something that Anna is shocked and repulsed at. Society deems that Mrs. Sharpe not show her body’s flaws in public, for then the façade of mastering death and time would be ruined. Therefore, society uses Uplifters to establish and maintain social standards and beauty.

Due to the demanding nature of living for appearance and the subsequent fear of wasting away, withholding longevity drugs is used as the ultimate form of torture. When Mrs. Sharpe is interrogated for helping the Surpluses, Anna and Peter, Mr. Roper tries to reason with Mrs. Sharpe. He tells her that he is “civilised man and prefer[s] a civilised approach” but, due to the nature of her crime, defying the Authorities and the Declaration, her longevity drugs could be withheld (230). Susceptible to “disease and rot,” in the end, she would be able to do nothing but “wait for death to take away the pain of old age” (231). The idea of aging and wasting away is too much for Mrs. Sharpe. She caves in and tells Mr. Roper where to locate Anna and Peter.

Gemma Malley’s *The Declaration* is full of what young adult readers are faced with every day, ageism and prejudice due to being young. Susan M. Hillier and Georgia M. Barrow discuss in their book *Aging, the Individual, and Society* (2010) “adults are

seen as those responsible for the productivity of the working world –society’s economic structure. Rule makers, power mongers, and shapers of society” (42). With this mentality, it is no wonder that ageism is prevalent in Malley’s work. However, using waste theory, the reader can understand why the characters are fearful of and prejudiced against the young. They have been socially conditioned to fear what would be associated with non-productivity. The Authorities have propagandized that new children are Surpluses, wasteful beings that consume in excess. Also, the adult society in Malley’s world is fearful of change, of letting go of its longevity and returning to a wasting state, where it is susceptible to disease, decay, and death.

Death or Conformity Chic

In *The Hunger Games*, aging and the appearance of being elderly in District 12 is considered an accomplishment, whereas being polished and seemingly ageless is revered in the Capitol. Since District 12 is both subjugated to the Capitol and too poor to hold back diseases and aging, District 12 is doubly rejected as a savage place. Suzanne Collins depicts the Capitol’s different perspective towards aging and demeanor through Katniss’s shock and revulsion towards the Capitol’s artificially altered appearance. In the study

Internalization of Appearance Ideals and Cosmetic Surgery Attitudes: A Test of the Tripartite Influence Model of Body Image (2011), it is determined that as “cosmetic surgery becomes more popular and portrayed as a realistic and easy way to meet social standards of appearance ideals, our attitudes towards cosmetic surgery will become more favorable, leading to an increase in the number of people engaging” in body alterations

(Menzel 8). Collins presents the Capitol's population as embracing cosmetic surgeries to appear ageless. Bodily perfection becomes social standard.

Collins's introduces Capitol inhabitants as "oddly dressed with bizarre hair and painted faces who have never missed a meal. All the colors seem too artificial" (59).

Collins builds on this perception of the Capitol members with Caesar Flickerman, the host of the Hunger Games, whose appearance "has been virtually unchanged" for forty years (124). The question to why he has not aged is answered by Katniss, internally commenting on the different perceptions on aging and beauty between the Capitol and District 12:

They do surgery in the Capitol, to make people appear younger and thinner. In District 12 looking old is something of an achievement since so many people die early. You see an elderly person, you want to congratulate them on their longevity, ask the secret of survival. A plump person is envied because they aren't scraping by like the majority of us. But here it is different. Wrinkles aren't desirable. A round belly isn't a sign of success. (Collins 124-125)

The surgeries they do in the Capitol to appear young are not so different from the cosmetic surgeries that occur today in the developed Western world. Liposuction to stay thin, Botox injections to avoid wrinkles, hair dyes to ward off greying, and even more dangerous cosmetic surgeries to appear youthful for decades after one has aged all are practices common in our society. However, only those with the means and resources can obtain these surgeries. This is opposite to those who live in District 12, who are too poor and preoccupied with their hunger to care about their looks. Their main focus is day to

day survival. In District 12 these are “men and women with hunched shoulders, swollen knuckles, many who have long since stopped trying to scrub the coal dust out of their broken nails, the lines of their sunken faces” (4). It is no wonder that Katniss and Peeta are shocked and slightly disgusted by the Capitol members’ obsession with physical appearance, “so dyed, stenciled, and surgically altered they’re grotesque” (63).

The demand for cleanliness and youthful appearance is demonstrated again when Katniss and Peeta survive the Games. After countless days spent in the arena, exposure to the elements, and battles, Katniss’s body was too disgusting for the Gamemakers to present to the Capitol public. Therefore, Katniss is segregated and secured until she is nourished back to an appropriate image. Katniss is offered a beverage, “so clean and pretty” (347) and internally comments on “how wrong [the glass] looks in [her] bloody, filthy hand with its dirt-caked nails and scars” (347). In *Twilight Zones*, Susan Bordo critiques today's culture’s obsession with physical appearance. Bordo argues that in order to create a consumer for cosmetic surgery, first our culture must convince us that our bodies are “defective” and in need of remedy (42). The make-over of Katniss, after the Games, reinforces Bordo’s analysis of defects. Obviously, Katniss was injured and starved throughout the games. In addition, the public is already aware of her condition since the Games are televised throughout all of Panem. However, before Katniss can be presented as a winner of the Games, she is given a “full body polish” (Collins 353). When she sees herself in the mirror, she sees, “the skin’s perfection, smooth and glowing. Not only are the scars from the arena gone, but those accumulated over years of hunting have vanished without a trace. My forehead feels like satin, and when I try to find the burn on my calf there’s nothing” (Collins 351). Instead of acknowledging and praising

Katniss for her efforts and honoring her battle scars, the Gamemakers ornament and polish Katniss into an object that would not trigger disgust from the populace. The only thing that saves Katniss from further alterations is Haymitch, who fights so that Katniss will not have to undergo breast implants (Collins 354).

In *The Finest Consumer: The Body* Jean Baudrillard discusses how the body is a cultural fact (2). Katniss's body is nothing more than an object to exploit to further their dogma of social norms.

For the opening ceremonies, you're supposed to wear something that suggests your district's principal industry. District 11, agriculture. District 4, fishing. District 3, factories. This means that coming from District 12, Peeta and I will be in some kind of coal miner's getup. Since the baggy miner's jumpsuit are not particularly becoming, our tributes end up in skimpy outfits and hats with headlamps. One year, our tributes were stark naked and covered in black powder to represent coal dust. It's always dreadful and does nothing to win favor with the crowd. I prepare myself for the worst. (Collins 63).

Katniss is stripped of any physical characteristics that would define her as an individual. She has been dehumanized to embody the natural resources that the Capitol mines from District 12. She has become nothing but raw goods. Throughout Collins's work, the discussion of the body is prevalent. The stark differences between the body's treatments are reduced to the fact of where the body originates. The District 12 body is forced into labor to be worn, abused, starved, and aged (if lucky) until it wears out and wastes away. The District 12 body is a tool for the Capitol's consumption and use, whereas the body in

the Capitol is primped, pampered, and polished so that age is unrelated to the body. The citizens' obsession with body modifications illuminates the inhabitants' exploration for a lifestyle based on consummation and leisure.

These dystopian young adult books highlight the consequences of modifying the body to mask its decaying nature. Aldous Huxley's *Brave New World* illustrates that through distancing the body from its normal aging, one becomes desensitized to death and disgust at what reminds one of mortality. The characters' attitudes towards aging and decay also comment on the anxieties regarding societal pressures to conform to demands for standardized beauty and youthful appearance. Gemma Malley's *The Declaration* demonstrates how ageism and beauty are defined by society. As well as the lengths and practices that one will go to achieve social acceptance, Suzanne Collins's work addresses the profound difference between the "haves and the have-nots" and what is deemed normal. These works underscore Baudrillard's statement that the body is constantly formed "it into a smoother, more perfect, more functional object for the outside world" (278). The physical body comments on what is functional and acceptable for the social body.

CHAPTER III

Reject the Repulsive

Waste is the wrapping that conceals the form. To lay the form bare, to make it emerge and be, to admire its perfection in all its unalloyed harmony and beauty, the form must first be unwrapped. For something to be created, something else must be consigned to waste. (Scanlan 21)

The vilifying of diverse characters is seen throughout these young adult novels. However, one prevalent form of vilification concerns the characters who, by defying the social order, are defined by the social order as dirty and unclean. Therefore the governments in these novels originate the perception that these characters embody a social taboo and therefore must be made to conform or be rejected as rubbish. These young adult novels vilify through reference to menstruation, eating habits, and deformities in order to defame the protagonists. This perception is potentially detrimental to the development of the young readers, as it distorts their understanding of what is deemed appropriate for their own bodies. This impression may not be intentional from the authors, but, as it does exist, it is worthy of study and analysis.

To begin with, Gemma Malley's *The Declaration* explores and exploits the common fear of old age or death. The text is rich with modern day fears and hopes for deferring aging and death. However, when reading the text an adolescent also will come across the topic of menstruation, something often avoided in literature. Remember that in this society aging has stopped, and death is all but unheard of for the populace of this

dystopia. That being said, it is hinted at, but never truly confirmed, that the “Legal” women in this society, those who choose to take longevity, are frozen in menopause and therefore do not menstruate. In the light of the desirable infertile bodies, the Surpluses, specifically the female Surpluses, are cast into even more negative state. They menstruate, they bleed, and they are marked as Other.

Simone de Beauvoir’s *Second Sex* (1949) notes, “One is not born, but rather becomes, a woman.” This emphasizes the idea that identity is formed and gradually acquired through distinguishing social rituals (267). But the value of women in Malley’s work is linked directly to their bodies. The female body is considered unnatural when menstruating in Malley’s work. Therefore, those unlucky Surpluses doomed to menstruate are categorized as dirt. Beauvoir’s ideology does however illuminate how such a strange taboo is placed on females, for one is not born, but rather becomes, through social pressures and rituals, an Other. When Surplus Anna is walking back to her room she notices,

Several girls were lying on the floor beside their bed, rather than in the bed itself, but that was *normal and accepted*. When female Surpluses were menstruating, they had to wear a red cloth around their neck to show everyone that they were *unclean*, that their bodies were *dirty*, flaunting their fertility, which was *shameful* and *evil*...Any Surplus who dared to *soil* her sheets with the tiniest speck of blood was beaten and scrubbed with a wire brush to wash away these Sins, to make sure that they saw their bodies as hostile, to be despised and *controlled*. (Malley129-130; my emphasis)

The passage above describes the only mention of menstruation in Malley's work. This graphic and horrific image emphasizes how social pressures render a Surplus woman an Other. First and foremost Malley lets the reader know that these practices are "normal and accepted" (129). After the initial shock of learning that these horrific practices are the norm, the reader must pause and reflect on the idea that the practice of shaming menstruation is not limited to fiction. In *Powers of Horror: An Essay on Abjection* Julia Kristeva discusses how menstruation is a deep seated taboo. Kristeva suggests that menstrual blood "stands for danger from within the (social or sexual) identity" (71). Kristeva claims that the female body is without clear and distinct borders, and thus, the body is uncontrolled and dangerous (10). The female body has long represented abjection and "primal repression" (10).

In *Capitalizing on the Curse* (2006), Elizabeth Arveda Kissling discusses how menstrual advertisements help shape the perception of femininity. Kissling argues that through "the very existence of a category of products labeled 'feminine hygiene' transmits a belief that women are dirty and in need of special cleansing products" (Kissling 12). Today, various companies market and advertise products that help women 'control' their bodily functions. Fluids that are excreted from the body must be tamed and policed in order to avoid shame. These cleansing products help women avoid the stigma of "menstruation, [which is] the visible sign of a woman's status as Other" (Kissling 10). As a woman in Western society with the convenience of technology, I can avoid the shame of buying my 'feminine hygiene' products in public. At the click of a button, I can subscribe to many websites like www.getjuniper.com. Getjuniper.com offers me a "smarter way to manage my period." Note the word choice "manage": yet again, my

period is something that needs to be controlled. Continuing on the site, I find that my control products will arrive monthly and to my door step, “discreet on the outside, pretty on the inside.” After learning how to be discreet, the site leaves me in a positive state, “[s]urfing the crimson wave just got a hell of a lot more fun.” Clearly the taboo of menstruation is alive and prevalent in today’s society. Sadly, for the female Surpluses in Malley’s work, there are no cleansing products to help them avoid the stigma. In fact, their situation is worsened by publicly being labeled as an Other during their menses. The red cloth further shames those menstruating and publicly brands them as soiled.

Let us look at the website’s closing quote that I alluded to above. It includes the euphemism “crimson tide.” Clearly the discussion of menstruation is not appropriate for public conversation. In *The Curse: A Cultural History of Mensuration*, Delaney, Lupton, and Toth discuss and examine the abundance of euphemisms for menstruation. Their discussion highlights the taboo of mentioning menstruation even in today’s discussion. Upon reflection, it occurred to me how many times I use circumlocutions or euphemisms instead of the word “menstruation” in conversation: that time of the month, Aunt Flo, the rag, shark week, the crimson tide, and my personal favorite, the curse. At first glance, it appears that our society with its numerous choices for euphemisms accepts the menstruation period in discussion. Yet, in fact, it is the opposite. Look back on the euphemisms and consider the ones you use yourself or hear in conversation (if you hear them at all). You will discover that there are no positive euphemisms. Society achieves an “evasion of menstrual reality, denial of menstruation achieved through remaining the unmentionable. Positive expressions are not yet part of the menstrual vocabulary” (Delaney, Lupton, Toth 118).

Not so far off from contemporary US society, characters in *The Declaration* such as Mrs. Pincent, Grange Hall's House Matron, use shaming rituals to further shape the social norm of what is acceptable and what is trash. The projected disgust is impossible to miss with the description of those who menstruate as "unclean, that their bodies were dirty, flaunting their fertility, which was shameful and evil" (129). By classifying and establishing waste boundaries, society ensures control over the Surpluses by shaping public opinion. Even more so, the society shapes the opinion of the Surpluses bodies. "[F]ew had escaped this punishment, and many girls preferred to sleep on the cold, hard floor when they were menstruating to make quite sure that their sheets remained unstained" (Malley 129).

In *From Disgust to Humanity: Sexual Orientation and Constitutional Law* (2010) Martha Nussbaum states that projective disgust is shaped by social norms and that societies teach their members to identify contaminants in their midst. Similarly, Mrs. Pincent teaches the girls that their menstruation marks them with uncleanness and evil. Those that could threaten the society's control are seen as corrupters and marked with a red cloth to signify their disgusting contamination. Nussbaum states, "[I]f those quasi humans stand between me and the world of disgusting animality, then I am that much further from being mortal/decaying/smelly/ozzy myself" (Nussbaum 16). Nussbaum's perspective highlights the message in 'feminine hygiene' products. The perception is that one must take control of one's body, that the fluids that excrete from a female body are something to be policed and tamed.

The female Surpluses are already ostracized for their existence in a world that does not welcome new birth. In addition, female Surpluses go through puberty and are

looked upon with disgust and horror by those who are frozen in time, due to longevity. This disgust is projected through social norms and in the persecution of those who menstruate. By beating and brutally washing the female Surpluses with a wire brush if they so much as leave a “speck” of blood on their sheets, the society controls and shapes the individual’s self-perception. They have been made to see “their bodies as hostile, to be despised and controlled” (Malley 130). They have been vilified. They have become contaminated in a controlled clean world. These graphic scenes of being scrubbed with a wire brush and sleeping on the floor during menstruation depict how menstruation is taboo in this society. The female young reader is shocked and repulsed not only by her own menstruation, but by how society in this novel would vilify her natural body. The projective disgust in this dystopia acts as both a warning and wake-up call for today’s Western society. Open conversations and understanding, instead of projective disgust and taboo, about menstruation would be better than ambivalent period pieces.

Denouncing the Disorderly and Disgusting

You are what you eat. The body represents one’s control or lack thereof. Norbert Elias’ influential work *The Civilizing Process* (1939) analyzes and traces the historical development of social attitudes regarding violence, sexual behavior, bodily functions, table manners, and forms of speech. One’s bodily functions, table manners, and diet form the way the society sees the individual. In turn, Elias reflects on how society determines what is “civilized” and accepted. Whatever is not accepted is shamed and looked upon with revulsion. Similar to Elias’s perception of disgust, Carolyn Daniel’s *Voracious*

Children: Who Eats Whom in Children's Literature discusses how literature and food etiquette define the repulsive.

Cultural rules about food and eating produce and perpetuate the basic structural oppositions inside/outside, self/other, good/bad, and significantly adult/child, and male/female. We are what we eat and those that don't eat like us, including children, are therefore designated "other" to varying degrees. We make choices about food, not only, not even primarily, for reasons of health, but as markers as identity – if we do make an ostensibly 'healthy' choice, that also signifies who we are and is emblematic of values we hold true. (Daniel 211)

Fictional narratives written for young adults reflect the social norms and taboos of a society. These narratives are instrumental for teaching socially acceptable behaviors in regards to dietary practices. Master No-Book in Catherine Sinclair's *Uncle David's Nonsensical Story About Giants and Fairies* is associated with the consequences of not following societal norms on eating behaviors. Master No-Book's journey and transformation promote the underlying theme of 'we are what we eat' and vilifies those who do not observe the social order. As discussed in Chapter One, Master No-Book's redemption occurs when he transforms his diet into meals consisting of small and simple portions. However, before Master No-Book's decontamination can transpire, his association with fairy Do-nothing must be wiped away. Fairy Do-nothing must be removed in order for a return to civilized behavior.

Fairy Do-nothing's residence is Castle Needless, an abode where no one exerts themselves, and over-consumption of food is promoted. It is a place where one can lead a

“long, useless, idle life” (363). Sinclair is establishing Castle Needless with a sense of projective disgust. It is clear to see that fairy Do-nothing embodies the social taboos of improper dietary practices. To emphasize that these practices are unacceptable, Sinclair associates fairy Do-nothing with the monster Snap-‘em-up. Snap-‘em-up’s diet is described as consisting of “an elephant roasted whole, ostrich patties, a tiger smothered in onions, stewed lions, and whale soup...[and] little boys, as fat as possible, fried in crumbs of bread, with plenty of pepper and salt” (362). Delaney describes this monstrous diet as an “act outside cultural and social prohibitions and represents the antithesis of civilized humanity” (130). Snap-‘em-up’s and fairy Do-nothing’s existence threatens the social order. They must be removed in order for social order to continue. In addition, their removal emphasizes to the reader the consequences of not practicing socially acceptable behaviors.

Sinclair’s story establishes what is clean and what is dirty. “When people classify something as waste they are deciding that they no longer want to be connected to it” (Hawkins 75). By categorizing fairy Do-nothing and Snap-‘em-Up with metaphorical dirt, Sinclair is stating that society does not want to be contaminated. Hawkins’ theory of alienation clarifies the stark opposition in Sinclair’s work. Do-nothing’s garden is Snap-‘em-up’s “preserve,” where the monster can come and go as he pleases to snatch gluttonous idle boys (362). Yet, Snap-‘em-up is unable to collect children who are described as occupied. “[B]usy children seemed always somehow quite out of his reach” (362). These children reside with fairy Teach-All where they are busily employed visiting the poor, learning their lessons, and actively engaging to work up a “hearty appetite” (363). In addition, Teach-all resides and teaches the children to have “as much as was

good for each,” instead of overindulging (363). The contrast between the two lifestyles illustrates and reinforces the damnation of those who would not practice the promoted civilized conventions. Sinclair has Master No-book reflect on his decisions and witnesses Teach-all’s children whilst he is waiting to be consumed by the monster.

Large tears rolled down the cheeks of Master No-Book while watching this scene, and remembering that if had known what was best for him, he might have been as happy as the happiest of these excellent boys, instead of suffering ennui and weariness as he had done in fairy Do-nothing’s, ending in a miserable death. (Sinclair 363)

In the midst of his doom, Master No-book is saved by fairy Teach-all. The removal of Snap-‘em-up is a prerequisite for Master No-Book’s entry into civilized society. Snap-‘em-up meets his demise at the hands of fairy Teach-all and her “active” boys (364). In addition, Sinclair removes any traces of waste from her story by having Snap-‘em-up’s sword strike down fairy Do-nothing, causing her to expire (364). Master No-Book had to classify his previous dietary habits as disgusting before he could be, as it were, recycled. Hawkins states, “what we want to get rid of tells us who we are” (2). By getting rid of wasteful indulgences, Master No-Book is transformed into a pillar of good conduct. Sinclair’s fairy tale lectures the reader on what is socially acceptable and civilized by portraying Do-nothing and Snap-‘em-up as wasteful creatures. By expelling the disgusting and disorderly from Master No-Book’s life, Sinclair promotes what values one should maintain.

Savage to Sanitary Status

As mentioned in Chapter II, Jean Baudrillard discusses how the body is a cultural fact (2). It is through the body that one's general status is conveyed. The understanding of the body is not limited to its health, but extends to what adorns the body and how the body is received. Baudrillard states, "[T]he mode of organization of the relation to the body reflects the mode of organization of the relation to things and of social relations" (Baudrillard 277). For the members of the Capitol, their obsession with bodily alterations hyperbolizes Baudrillard's statement, while also emphasizing their aversion towards humanizing the Tributes.

I've been in the Remake Center for more than three hours and I still haven't met my stylist. Apparently he has no interest in seeing me until Venia and the other members of my prep team have addressed some obvious problems. This has included scrubbing down my body with a gritty foam that has removed not only dirt but at least three layers of skin, turning my nails into uniform shapes, and primarily, ridding my body of hair. My legs, arms, torso, underarms, and parts of my eyebrows have been stripped of the stuff, leaving me like a plucked bird, ready for roasting. (Collins 61)

Even though Katniss is clearly uncomfortable, she does not resist nor does she protest as they make her "almost look like a human" (63). For while "[t]he Hunger Games aren't a beauty contest...the best looking tributes always seem to pull more sponsors" (58).

Sponsors, rich Capitol citizens, can send potentially lifesaving supplies, medicine or food

to tributes while they fight, to help them survive against not only fellow contestants but also the arena itself.

The formula for surviving is clear: conform to the Capitol's version of beauty in order to survive. The Hunger Games are a televised event and because her survival depends upon providing popular entertainment, Katniss is instructed to represent a character for the audience to root for. When Katniss argues about wanting to maintain her own identity, Haymitch counters, "Who cares? It's all a big show. It's all how you're perceived" (135). Katniss is a product that must be made desirable in order to secure sponsors. Even Katniss acknowledges to herself, "If no one sponsors me, my odds of staying alive decrease to almost zero" (105). The penalty of not conforming one's body and mannerisms to Capitol standards results in death. Baudrillard states, "If you don't make your bodily devotions, if you sin by omission, you will be punished" (278). Baudrillard's statement reflects the Capitol's mindset and the demand for conformity of the body.

In addition to her physical conformity, Katniss undergoes a gender makeover. From the beginning of the novel Katniss embodies the mannerisms of a tomboy. She hunts in the woods and is the sole provider for her family and regularly wears pants and plain shirts. On the day of the reaping, she scrubs off the dirt and sweat from the woods and puts on a soft blue dress. Although she is unaware of it, the donning of the blue dress is the start of Katniss's transformation for the Hunger Games. When she looks into the mirror, she thinks, "I can hardly recognize myself" (5). It is important to note Katniss's confusion at her own femininity, for the Capitol will further confuse and strip Katniss of her true tomboy identity. Through the Remake Center and her personal stylist, Katniss is

transformed from a young woman in control of her body and decisions into an object of sexual desire. This transformation is most evident when Katniss sees herself in her interview gown.

The creature standing before me in the full-length mirror has come from another world. Where skin shimmers and eyes flash and apparently they make their clothes from jewels. Because my dress, oh, my dress is entirely covered in reflective precious gems, red and yellow and white with bits of blue that accent the tips of the flame design. The slightest movement gives the impression I am engulfed in tongues of fire. I am not pretty. I am not beautiful. I am as radiant as the sun” (Collins 120-121).

Katniss addresses her reflection (and herself) as a “creature...from another world”(120). This new feminine reflection is not what Katniss knows. Her description of her dress is one of awe and almost childish. She thinks, “my dress, oh, my dress,” as if she is a young child playing dress up in her mother’s closet. And yet the reality of the situation dawns upon her, and she realizes that the dress gives the illusion that she is now “engulfed in flames.” Katniss’s tomboy identity has been burned away.

In *The Missing Period: Bodies and Elisions of Menstruation in Young Adult Literature* (2013), A.L. Evins discusses Katniss’s confrontation with her new gender narrative. Evins states, “the repetition of ‘I am’ at the end of the passage is an attempt to assert a sense of identity following the alienation from herself Katniss feels at the beginning of the scene” (35). Katniss’s usual gender representation has been engulfed in the flames of femininity; no longer is she simply Katniss, she is now the *girl* on fire. Evins states that Katniss’s transformation is a way to “better fit a ‘traditional’ gender

narrative, one inherently tied to the body and predicated on overt sexuality. In their [that of the stylist team] attempt to make Katniss fit for TV, the stylist team forces her to adopt Western signs of femininity, thus transforming her body into a battleground” (33).

Katniss’s body is the true arena in the novel; in her natural body we see the representation of all that the Capitol is against. In her transformation, the young reader is confronted with the societal emphasis on conforming and controlling the body. The reader then must take away and use the ability to identify societal pressures to conform and make fully aware decisions in today’s society.

CHAPTER IV

Caste into the Dump

We need to get rid of things. Waste is something we all have to manage; beyond biological necessity we expel and discard in the interest of ordering the self, in the interest of maintain a boundary between what is connected to the self and what isn't. (Hawkins 24)

Aldous Huxley's *Brave New World* describes a dystopia that embraces wastefulness and alienates those who are not wasteful. It is important to remember that projective disgust is based on social norms. To the characters of *Brave New World*, acting wasteful is not detrimental, but helpful to the social body. While the characters are engrossed in a throw-away society, they still maintain the need for someone to take out the trash. Therefore, society establishes between those who never see waste in its cast-off state, and those who must deal with it as a daily task. The boundaries in *Brave New World* are established and maintained from the moment that individuals are brought into this world. The class that one will spend his or her life in is determined at the time of one's embryo state. One can become a future Alpha, Beta, Gamma, Delta, or Epsilon. Since Epsilons are the lowest class, it is determined that they do not "need human intelligence" (Huxley 15). The Director explains that "the lower the caste...the shorter the oxygen" (14). This is done to insure that the resulting individual is kept below par.

The society in *Brave New World* achieves its perfected caste system through sleep-teaching, teaching the society members from birth the socially acceptable attitudes

and habits of their group. These social boundaries develop into a caste system where the lower classes are thought of as little more than animals. Sleep-teaching teaches different classes to regard one another as “beastly” and “frightening” (Huxley 27). These social conditionings shape the boundaries for the caste system, so that crossing social standings is impossible. The Director explains the sleep conditioning as a way to mold the individual’s mind until it is nothing more than a reflection of the social body:

‘Till at last the child’s mind *is* these suggestions, and the sum of the suggestions *is* the child’s mind. And not the child’s mind only. The adult’s mind too –all his life long. The mind that judges and desires and decides – made up of these suggestions. But all these suggestions are *our* suggestions...Suggestions from the State... (Huxley 28-29)

After social conditioning, the individual is nothing more than a cell in the social body. In addition, the lower class members are happy and content with their status in life. Henry explains to Lenina that, though she does feel disgust towards the Epsilons, they don’t feel any disgust towards their station in life. “And if you were an Epsilon ...your conditioning would have made you no less thankful that you weren’t a Beta or an Alpha” (74). The sleep teaching and social conditioning has given the World State a perfected caste system, a caste system where no one threatens to cross containment.

Mary Douglas states that caste systems are part of everyday society’s ritual life. These caste systems symbolize the social body’s boundaries and represent “the fear of dangerous impurities entering their system” (124). Douglas states,

The lowest castes are the most impure and it is they whose humble services enable the higher castes to be free of bodily impurities. They

wash clothes, cut hair, dress corpses and so on. The whole system represents a body in which by the division of labor the head does the thinking and praying and the most despised parts carry away waste matter.

(Douglas 124)

Although *Brave New World's* society is fictional with its sleep teaching and depicting those of different classes as “beastly” and “frightening,” one must wonder –is social conditioning so fictional? How often are trash collectors thought of fondly? Unless it’s trash day, and the bin is overflowing, how often does one even acknowledge waste collectors? Furthermore, even though their role is essential to the way clean and civilized society operates day to day, their work is not highly revered even though it is important. They are categorized and rendered invisible due to their association with waste. This should not be so.

Raphael Minder’s “4,500 Tons of Evidence of Strike in Seville” (2013) reports on a strike by garbage collectors in its second week. The article highlights the importance of waste collectors and the disgust that results when no one takes away the trash. Angel Gallego Morales, the president of economic and social council of Andulsia is quoted saying, “It is clear that striking can have a much larger impact when it concerns something as visible to citizens as garbage” (Minder). One of the fears of Seville citizens is that the overflowing trash bins, with the bags torn open and the offending odors filling the air, will scare visitors away. The article makes it clear to the reader (and potential tourists) that “city officials have also ensured that garbage does not pile up around Seville’s cathedral, the city’s main tourist draw” (Minder). Minder’s article is just one

example of how waste collectors are both essential yet undervalued in today's capitalist society.

Michael Thompson's states "the boundary between [the] rubbish and non-rubbish is not fixed but moves in response to social pressures" (Thompson 12). The caste system is the result of the social pressure to categorize waste and waste collectors. In Huxley's work, the Epsilons are categorized as cleaners dealing with vacuums to establish their relationship to dirt. As Mary Douglas states, the lowest class is associated with waste matter. However, as Thompson points out, the boundary between rubbish and non-rubbish is always in response to social pressures. Society is made of humans who create waste. Therefore, someone must fill the slot of the waste collector. By filling this role and being forced to associate with filth, the Epsilons are labeled and regarded as inferior. Yet the Epsilon are not thrown away because "even Epsilons are useful" (Huxley 91). That which isn't useful is trash.

Even this futuristic society has not found a way to eliminate man's need to reject and expel to define what he is. Nor has the *Brave New World* State found a way to eliminate the essential need for waste collectors or the process of creating a social structure to insure that the lowest caste remains low. However, sleep teaching and social conditioning illuminate and insure that the World State's boundaries remain enforced and intact, guaranteeing that no society member endangers the society's purity by crossing boundary lines. Similar to the World State, Western society has yet to eliminate the need for waste collectors. Although Western citizens can remove their personal garbage to the side-walk to be whisked away without further thought, there is still the need for someone to collect the waste. The process of dehumanizing and categorizing waste collectors, like

Epsilons, as inferior is detrimental for society. Reinforcing waste stereotypes serves no purpose other than distancing oneself from waste. It is important to understand projective disgust and aversion to contamination, so that as a society we can understand the primary object of disgust –waste, not those associated with waste. By reading Huxley’s novel with waste theory in mind, the reader is able to identify projective disgust and the double fantasy it embodies – the fantasy of rejecting and distancing the dirtiness of the Other and the fantasy one’s own purity. Rather than categorize people based on projective disgust, one should be valued based on one’s character.

Disgust should not limit nor compromise equality.

Caste Off: Surplus Workers in Malley

Gamma Malley’s *The Declaration* begins with a journal entry dating January 11, 2140. The journal entry begins by stating that the writer’s name is Anna and that she full-heartedly believes that she should not exist. Anna explains that, by her very existence, she is defying Mother Nature. She is a Surplus, who has resided in Grange Hall since she was two. However, Anna writes that she is grateful that she resides at Grange Hall for there “people like me are brought up to be Useful –the best of a bad situation” (7). Anna writes that she feels “lucky to have had such good training because I Know My Place” (12). Malley ingeniously begins her novel with this first person journal entry so that the reader understands the extent of Anna’s social conditioning. While the journal provides background information pertinent to the novel, Anna’s journal entry also allows insight into her character’s inner motivations and mindset. Through her writing, the reader grasps that from the age of two Anna has been conditioned to believe that she is a Surplus and

“shouldn’t exist” (7). In addition, Anna has been conditioned to be thankful for a lifetime of servitude because “in some countries Surpluses are killed, put down like animals... In England, they help Surpluses to be Useful to other people, so it isn’t quite so bad we were born” (9). Anna’s journal entry illuminates how the government has created social conditioning to establish a caste system. Anna’s entry conveys that, while she is a member of the lowest class, a Surplus, social conditioning leaves the individual content and satisfied with his/her lot in life.

The obvious physical and social barriers that Surpluses face concern the fact that they are younger than Legal people who take Longevity drugs. Their bodies declare them socially inferior for society. In addition, the government Authorities declared that Surpluses must have Embedded Time: “Embedded Time sat under the skin, on the wrist, and every movement the Surplus made kept the mechanism going so that it wasn’t Wasteful or resource intensive” (25). The Authorities mark each Surplus with Embedded Time to remind each Surplus that they are slaves to time, and also to create another barrier to prevent class confusion. Unlike the Surplus class, Legals “wore watches, which did the same thing, only on the outside of the wrist” (26). The ability to remove the watch and not be controlled by time is formed by social conditioning, engraining the perspective that Legals owned time and that Surpluses are slaves to it. Zygmunt Bauman’s *Waste Lives Modernity and its Outcasts* describes the Surplus situation.

Superfluous people are in a no-win situation. If they attempt to fall in line with currently lauded ways of life, they are immediately accused of sinful arrogance, false pretenses and the cheek of claiming unearned bonuses –if not of criminal intent. If they openly resent and refuse to honor those ways

which may be savoured by the haves but are more like poison for themselves, the have-nots, this is promptly taken as proof of what ‘public opinion’ (more correctly, its elected or self-appointed spokespersons) ‘told you all along’ –that the superfluous are not just an alien body, but a cancerous growth gnawing at the healthy tissues of society and sworn enemies of ‘our way of life’ and ‘what we stand for.’ (Bauman 41)

Resonant with Bauman’s work, Malley’s novel shows how from a young age (or birth), Surpluses are taught they are “Surplus. Unwanted. A Burden. Better off dead” (Malley 75). To refuse the Authorities and their stance would be to validate their view that Surpluses are useless and should be exterminated. Only through Usefulness and silent servitude will a Surplus have a “chance to redeem [their] Parents’ sin” (9). And yet, the Surpluses are often called “scum” (80) and “vermin” (150) to establish that they are part of a lower caste. The Surpluses are doomed to submit to servitude or be put down as an unwanted wasteful burden.

The Authorities’ propaganda against Surpluses confirms Bauman’s theory that public opinion will skew the Other into a contaminated community. During Anna’s escape from Grange Hall, she comes across a poster with a picture of a Small on it (Small is the term used for child). The poster depicts a vilified child: “[T]he Small was chubby and it was eating, pushing food into its mouth with its little hands, and across the picture, in large black letters, was written ‘Surpluses are Theft. Stay Alert’” (175). The poster promotes the ideology of the Authorities that Surpluses are a problem, eating valuable resources. In addition to the poster, Surplus children were told and encouraged to believe horrific tales of Surpluses who dared to forget their place.

There was Simon, the Surplus who thought he was Legal, and scaled the walls of Grange Hall only to be burned alive by a flame cast down from an angry sun. There was the story of Phillippa, the Valuable Asset, who worked as a housekeeper and gradually forgot that she was Surplus. She started to eat her mistress's food, to sit in her chair and to refuse to take orders... Phillippa [tore] out her eyes and [ripped] up her skin before leaving her, helpless and valueless... acting as a reminder to the Surpluses of their fate should they Forget Their Place. (Malley 147)

To better understand the purpose of teaching young children such fairy tales, let us return to Carolyn Daniel's *Voracious Children: Who Eats Whom in Children's Literature* (2006). Daniel states, "fictional narratives written for children that reflect the cultural discourses are instrumental in teaching not only socially acceptable eating behaviors, but also gendered notions of appropriate body image" (186). Daniel's statement not only illuminates projective disgust and social conditioning towards dietary norms, as discussed in Chapter I, but also conveys how fictional narratives for children teach "appropriate body image" (186). The fictional narratives provided for the Surpluses are not for entertainment but social conditioning. The stories are instrumental in teaching the Surpluses to hold their own body image in disdain and disgust, so they do not question their place in the caste system.

In addition to these instrumental stories are the games that children play in order to learn societal rules and behavior. Since these children are Surpluses, it is safe to assume that their games are not playing house to learn domestic roles. On the rare

occasion when all chores were completed before lights out, female surpluses played the Legal-Surplus game:

It was called Legal-Surplus, and would see one of the girls anointed 'Legal' for the duration of the game, and one other as her Surplus. The 'Legal' girl could ask her Surplus to do anything, from cleaning the floor with her tongue to eating faeces. The more creative and inventive the Legal could be in finding ways to humiliate and abuse her Surplus, the more the other girls would applaud and laugh until Lights Out were announced and the game's Surplus would be allowed to escape her tormentor. (Malley 73)

The Legal-Surplus game reinforces the Authorities' ideology. The Surpluses are practicing social conditioning not only on themselves but also their fellow Surpluses.

Mrs. Pincent, the Head Matron at Grange Hall, states that with "these games the Surpluses were doing her job for her; the girls were learning to submit themselves fully to their Legal masters" (Malley 74). By humiliating each other to "clean the floor" with tongues and "eating faeces," they are consciously associating the Surplus role with filth and dirt. "[W]here there is design, there is waste" (Bauman 30). The Surpluses design their identity and body image with waste.

The social conditioning of the Authorities is furthered through the formal education of the Surpluses in Grange Hall. Each Surplus is taught to say the Vow every morning and every night:

I vow to serve, to pay my dues
And train myself for Legal use.

I vow to bear the Surplus shame
And repay Nature for the same
I vow to listen, not to speak;
To steel myself when I am weak.
I vow to work and most of all
To serve the State if it should call. (Malley 92)

The vow reiterates the dogma that Surpluses are a burden and shameful. The vow engrains in the Surpluses that their duty is to the State and to live a life of silent and grateful servitude. While Mrs. Pincent states that Legals wanted to employ literate Surpluses, she also says that teaching Surpluses to read and write is dangerous (Malley 4). With learning to read and write, Surpluses have the possibility of straying into the dangerous business of thinking. Thinking might make Surpluses “difficult” (16). To effectively control and contain the Surplus mind and outlook on life, the Authorities implement social conditioning in the guise of classroom education. Anna states,

[She] had only ever been allowed to read approved textbooks on Longevity drugs and Housekeeping, along with long, ponderous works like *Surplus Shame* and *The Surplus Burden on Nature: A Treatise*, books which extolled the achievements of Longevity and explained in long, detailed paragraphs the Surplus Problem and the Enlightened Human Approach, which enabled Surpluses to work in order to cover their Sin of Existence. (Malley 62-63)

For all the social conditioning Anna goes through, it is her reading and writing that start her questioning. In addition, the arrival of Peter and his stories of how the Legals are the

evil ones and how Anna is not a burden but beloved by her parents start to take root in Anna. Peter tells Anna that Mrs. Pincent and her teachings have brainwashed Anna. However, due to Anna's strict education and social conditioning she replies that brainwash isn't even a word (66). To which Peter replies, "Not a word they teach in Grange Hall...it means to indoctrinate. To make you think things that aren't true, to make you believe that you don't deserve to live on the Outside that you're lucky to live in this prison" (66). Peter's perspective exposes the harsh and horrific social conditioning that Anna has undergone.

Gamma Malley's *The Declaration* is a riveting tale for young adults. Anna's first-person journal entries allow the reader to see the process of social conditioning and watch as its grip gradually loosens on Anna. Malley's Authorities use various forms of social conditioning and projective disgust to establish and enforce social barriers. These social barriers create the alienation of the Surpluses, insuring that they are trapped in a self-perpetuating caste system. Bauman's theory of alienation clarifies why, if the world is too populated and resources too scarce, Surpluses are allowed to live. As long as the Authorities need maids, handymen, and cleaners, the Surpluses will always find a way to make up for the "Sin of their Existence" (62).

Where there is waste, there is a need for waste collectors.

Caste Culture and the Capitol

In Suzanne Collins's *The Hunger Games*, the inhabitants of the districts must live a life of serfdom to the Capitol. In order to be allowed to live, the districts must work to the point of exhaustion and starvation. In the beginning of the novel, we learn that the

districts had, unsuccessfully, tried to rebel and break away from the Capitol. After the failed rebellion, the Capitol implemented the Treaty of Treason. The Treaty established “new laws to guarantee peace, and as our yearly reminder that the Dark Days must never be repeated, it gave us the Hunger Games” (18). The Hunger Games act not only as a cautionary tale against the Dark Days, but also demonstrate to the impoverished districts that they are politically inferior and lower class citizens.

In *The Missing Period: Bodies and Elisions of Menstruation in Young Adult Literature* (2013), A.L. Evins discusses how through the Capitol’s exploitation of the districts, how district citizens are reduced to nothing more than serfs. Evins states that the “vast, immutable social stratification characterizes the country, leaving the majority of its inhabitants to live on the verge of starvation while a small fraction live in a world of excess in the Capitol, a perverted paradise” (14). The districts are stripped of their resources to feed and sustain the consumer culture in the Capitol. To assure the completeness of the districts’ submission, the Capitol demonstrates control through the Hunger Games.

Taking the kids from our districts, forcing them to kill one another while we watch –this is the Capitol’s way of reminding us how totally we are at their mercy. How little chance we would stand of surviving another rebellion. What words they use, the real message is clear. ‘Look how we take your children and sacrifice them and there’s nothing you can do. If you lift a finger, we will destroy every last one of you. Just as we did in District Thirteen. (Collins 18-19)

The consequences of rebellion are harsh and even worse, they are public. Through the Hunger Games strategy, the Capitol haunts the citizens. The Capitol's strategic choice for the pageantry of the Hunger Games forces the districts to watch as individual children are turned into tributes.

This transformation is depicted through Katniss's remake. Katniss is clearly outside her element in the Remake Center. Her body is marred and worn from years of surviving in nature. Katniss's body represents the abject. She is wild, untamed, and uncivilized. Before she can be televised as a tribute in the games, she must be made less menacing and conformed into a more 'civilized' look for the Capitol audience. Katniss's remake not only accommodates her to these new superficial surroundings, but also on a collective level symbolizes the Capitol's social and structural power. They have taken the contaminated wild creature and polished her with a contemporary appearance for their own pleasure.

However, Katniss understands that, while the pageantry of the games is important, "the real sport of the Hunger Games is watching the tributes kill one another. Every so often they do kill a tribute just to remind the players they can. But mostly, they manipulate us to confronting one another face-to-face" (177). The message that the Capitol televises throughout Panem is clear: it is in control. It chooses who lives and who dies. The citizens of Panem are nothing more than a labor caste to provide the Capitol's entertainment and excess.

CONCLUSION

Leftovers:

Wasted Lives

Mark the object as highly distinct from its surroundings... stress its cleanliness... light it in order to emphasize the clarity of its borders.
(Stallabrass 175)

Though these novels are fictitious in nature, one cannot overlook the real topics presented in them, and more importantly, how waste relations affect a young adult reader's perception. This thesis presents waste patterns so that the young adult reader can intellectually embrace waste. The goal of this thesis is to have the reader look into the literary world, and the real world, and determine what to value, and what to reject, without waste bias.

Take a trip to a local drug store, and one will see advertisements telling one how to 'blend true' and how to hide blemishes. Make-up promises to stay true and keep skin perfect for 24 hours. The ideology is that the outward appearance is more important than the character of a person. The mindset is that "[i]t's all a big show. It's all how you're perceived" (Collins 135). This ideology is not limited to fiction.

Recently, Covergirl launched a new line celebrating *The Hunger Games: Catching Fire*. The make-up line celebrates the districts of Panem, whose citizens, ironically enough, would have never worn make-up except in the Hunger Games. Much as the Capitol does to the tributes, the Covergirl Capitol Beauty Studio makes their

tributes almost unrecognizable. At <http://www.covergirl.com/capitolbeautystudio/luxury>, potential customers can view before and after pictures of the young women who have been transformed to embody the districts' resources and themes. Young women everywhere can experience the makeover that tributes endured in the Remake Center at the hands of Capitol stylists. The young readers of Collins's work are faced with the impending decision to rewrite their own gender narrative in the hopes of conforming to the modern Capitol's (i.e. Covergirl's) version of beauty. Instead of focusing on Katniss's strength and motivation to survive for her family and friends, beauty products are marketed to the young adult readers.

In addition to polishing and making over the face, our society also offers a way for women to maintain their unruly body hair. Remember how Katniss had to be plucked bare? In 2009 Wilkinson Sword released the "Mow the Lawn" commercial telling women to buy the new Quattro razor. In the ad, women dance around smiling with hedge trimmers saying, "Never feel untidy/Just spruce up your Aphrodite/ And mow the lawn." The commercial shows a woman stroking a hairless cat saying, "It feels great to trim the hedges/And mow the lawn." The makeup advertisement and Quattro commercial are modern day realizations of Katniss's time in the remake center. "My legs, arms, torso, underarms, and parts of my eyebrows have been stripped of the stuff, leaving me like a plucked bird, ready for roasting" (Collins 61). How do we tell our young adult audience that the topics discussed in *The Hunger Games* are fictitious when they are clearly not?

Learning how to read young adult novels, like *The Hunger Games*, with waste theory allows the readers to better understand projective disgust and social conditioning. By understanding these concepts, young adult readers will be better equipped to analyze

not only young adult literature, but media texts as well. They will have a deeper understanding of marketing ads based on social conditioning.

Young adults are often required to read *Brave New World* for high school classes and college level courses, in part because dystopic novels hyperbolize what could happen if certain social norms continue. Huxley's caste system works on the idea that society must have a lower caste, and that "the lower the caste, the lower the intelligence" (14). Young adult readers should discuss the social implications of Huxley's caste system versus a modern class system. How are the social standings and equality of humans affected by categorizing others as waste? It is important for young adult readers to understand the themes of Huxley and social conditioning, so that these young readers can then critically think about world situations. By discussing and understanding waste relations, readers can then use their knowledge to not only understand waste relations in novels, but also break barriers in real life.

Waste delves into what shapes the community consciousness. Waste impacts our ability to understand the pitfalls of social conditioning. With waste theory, we can bring powerful insights into understanding what is valued. To foster self-aware young adults, we should be willing to debate what a society defines as waste. These decisions impact not only the progress of an individual, but also the progress of humanity. By understanding waste relations, we can ensure that lives are no longer transfixed or trapped by waste. Waste shows the illogic or logic of a culture, while shaping perceptions of the self. Rather than be captive by waste, we can learn to redefine what we reject as waste and perhaps explore ways in which waste relations no longer diminish one's value.

One's value should be placed on one's character, not on projective disgust based on social conditioning.

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