Borders in Margaret Atwood’s *The Handmaid’s Tale*, Edan Lepucki’s *California* and Emily St. John Mandel’s *Station Eleven* are politically manufactured as to ensure a population remains within its bounds. The governmental bodies are able to entrap their societies by capitalizing on the public’s fear of the outside world and the unknown. In particular, each government relies on using natural disasters as a type of leverage. As each novel is set in a post-apocalyptic world where much of the population has been destroyed via disease or environmental woe, the borders are formed surrounding the communities to enhance protection, as propagandized by the governmental bodies. And, the community members accept living within confined walls because the borders symbolize increased safety. Thus, the propagandized borders are mechanisms of control that the governments institute to control their populations and limit their movements.

Yet, the borders cannot actually serve as forms of protection because disease and natural disaster can traverse all boundaries, which the governmental bodies actively choose to ignore in each text. By disregarding this fact and instead focusing on how future disease or disaster can threaten the community’s livelihood, the government gains control over the population through the construction of a border. As such, the public believes it is benefitting as the result of enhanced safety and protection while the governmental bodies effectively gain a type of political capital that gives them complete control over their populations.

The power the governmental bodies gain is particularly frightening because of each novel’s genre: speculative fiction, where the realities presented in each novel can plausibly occur in a current-day setting. Thus, the discussion of borders and, consequently, the political capital gained suggests not only how governments can manipulate the public for power, but also how government manipulation can be detrimental to people’s freedom.