

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research

UNIVERSITY 8 MAI 1945/ GUELMA

FACULTY OF LETTERS AND LANGUAG

DEPARTMENT OF LETTERS & ENGLISH LANGUAGE

جامعة 8 ماي 1945 /قائمة

كلية الآداب و اللغات

قسم الأدب و اللغة الإنجليزية



OPTION: LITERATURE

**The Girl on Fire: Katniss Everdeen and the Triumph Over Panem's
Oppressive Regime in Suzanne Collins's *The Hunger Games***

DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE DEGREE OF MASTER IN LANGUAGE AND
CULTURE

Board of Examiners

Chairwoman: Dr. Nadjiba BOUALLEGUE (MCB) Université de 8 Mai 1945/Guelma

Supervisor: Dr. Khawla BENDJEMIL (MCB) Université de 8 Mai 1945/Guelma

Examiner: Ms. Soumia MOUMENE (MAA) Université de 8 Mai 1945/Guelma

Submitted by:

Rayene MOUSSAOUI

Supervisor:

Dr. Khawla BENDJEMIL

June 2023

Dedication

This work is dedicated to my parents, sister, brothers, and friends who have been a great source of encouragement.

To all of those who fight for their dreams

Acknowledgments

First, to the Almighty Allah who guided me all the way.

I would like to take this opportunity to express my deepest gratitude to all the people who took part in the fulfillment of this dissertation. I wish to thank my supervisor Dr. Khawla BENDJEMIL, a kind woman whose patience, motivation; invaluable suggestions, her constant support and surveillance were instrumental in accomplishing this task. Without her, the completion of this work would not have been possible.

My thankfulness is extended to Mrs. BOUREGAA Meryem for she planted the love of literature and reading in my head and heart through her amazing way of telling a story or teaching a lesson. I would also like to thank the honorable board of examiners for having accepted to assess my work. Very heartfelt thanks to Dr. BOUALLEGUE, and Ms.

MOUMENE.

Abstract

This research is an analysis of the novel *The Hunger Games* (2008) by Suzanne Collins from the perspectives of the feminist and Marxist frameworks. It explores the terrifying nature of Panem and the violence portrayed in the novel emphasizing the harsh living conditions and the dystopian world created by Collins. By exerting complete control over its citizens, the story reveals the oppressive acts of the government. Additionally, this study critically examines the portrayal of the female protagonist, Katniss Everdeen, through a feminist lens. Enduring relentless oppression, discrimination, and abuse throughout her perilous journey in the Games, Katniss Everdeen emerges as a remarkable and resilient young woman, forged in the crucible of brutality. Thus, this research examines the transformative journey of the female protagonist, who has become the face of the revolution, inspiring the people of Panem to reclaim their freedom. Furthermore, this work delves into the psychological effects of living in a dystopian society, such as the constant fear and paranoia that citizens experience. It highlights the manipulation tactics employed by totalitarian regimes to maintain their power, including indoctrination and propaganda. Additionally, the work examines the role of rebellion and resistance in dystopian societies, shedding light on how individuals strive to regain their freedom and challenge oppressive systems.

Keywords: *The Hunger Games*, Katniss, Feminism, Oppression, Marxism, Empowerment

Table of Contents

Dedication	I
Acknowledgments.....	II
Abstract.....	III
Table of Contents.....	IV
Introduction.....	1
I.1. Marxist Philosophy and the Theory of Social Classes.....	11
I.2. Origins of Feminist Ideology and Women's Rights Movements	13
I.3. The Concept of Gender Theory.....	18
<u>I.4. Dystopian Societies and Totalitarianism</u>	<u>20</u>
<u>I.4.1. Dystopian Literature: Young Adult Literature.....</u>	<u>22</u>
<u>I.4.2. Popular Themes in Young Adult Dystopian Literature</u>	<u>25</u>
Chapter Two: Panem's Oppressive Regime: The Districts of Panem and the Brutality of The Hunger Games	35
<u>II.1. The Repressive Regime in Panem Before and After the Games.....</u>	<u>35</u>
II.2. Life in The Capital: The Lavish Facade and Dark Undercurrents.....	38
II.3. Life in The Districts: Struggle, Poverty, and Suppression.....	39
II.4. The Hunger Games: A Brutal Spectacle of Power and Control	43
II.5. Reaping Day: Fear, Desperation, and Sacrifice	44

II.6. Discrimination in Panem: The Egregious Divisions Within Society	46
Chapter Three: Unraveling the Unconventional: Katniss Everdeen's Unique Protagonist	
Journey.....	51
<u>III.1. Why Katniss Everdeen is not like other Protagonists</u>	51
III.2. Katniss Everdeen: Myth and Femininity	54
<u>III.3. Katniss's Relationships</u>	57
<u>III.3.1. Gale.....</u>	60
<u>III.3.2. Peeta.....</u>	61
III.4.The Use of Violence for Entertainment	61
<u>III.4.1. Propaganda and Surveillance.....</u>	63
III.5. From a Prey to a Hero	65
<u>III.5.1. Katniss the Symbol of Freedom</u>	67
Conclusion	70
Works Cited	74
ملخص.....	86
Résumé.....	87

Introduction

This research aims to explore and analyze the character development of the protagonist as she fights to overthrow an oppressive totalitarian government in Panem, as depicted in Suzanne Collins' renowned novel, *The Hunger Games* (2008). The study will use *The Hunger Games* as a primary source to elucidate the harsh socioeconomic system prevalent in Panem, its impact on citizens, and the resulting gender discrimination within the 12 Districts, as well as the social class disparities between them. Moreover, it investigates the origins and purpose of *The Hunger Games*, delving into essential details surrounding the use of violence against teenagers and its broadcast as a form of entertainment. Furthermore, this study will closely examine the growth of Katniss Everdeen's character throughout the story, showcasing how her struggles and challenges shape her transformation from an innocent girl to a heroic figure who becomes the face of a revolution that holds the potential to alter the future for an entire population.

Suzanne Collins, an American novelist, and screenwriter, was born on August 10, 1962, in Hartford, the capital city of Connecticut, United States. Her fame skyrocketed with the publication of *The Hunger Games Trilogy*, which swiftly established her as one of the prominent authors of the 21st century. Collins primarily specializes in young adult fantasy novels, with notable works including "*Gregor the Overlander*" and "*The Hunger Games*." Throughout her career, Suzanne Collins has garnered a substantial list of accolades. She received The Geffen Awards for her science fiction works in 2011, 2012, and 2013, as well as the Golden Duck Awards for children's and young adult science fiction in 2009 and 2010. In 2010, she was recognized in the TIME 100 list and featured in Entertainment Weekly's Entertainers of the Year list. Additionally, she was honored with the 2016 Award for Distinguished Service to the Literary Community by the Authors Guild.

Skillfully crafted writing possesses the profound ability to exert immense influence on individuals. Suzanne Collins' novel, *The Hunger Games*, is renowned for its evocatively somber nature. It unfolds the gripping tale of Katniss Everdeen, a 16-year-old girl living in a harsh, post-apocalyptic North America. In this dystopian world, a brutal tradition ensues where young boys and girls from the country's 12 districts are selected to engage in a technologically advanced arena, engaging in a battle to the death until only a solitary victor remains. What is particularly intriguing is that the tournament's original purpose was disciplinary in nature, but it has morphed into a form of entertainment akin to a televised spectacle for the privileged residents of the metropolis. Our central female protagonist finds herself compelled to participate in the contest, offering herself willingly in place of her younger sibling. As the novel progresses, the main character undergoes a transformative journey, transitioning from being a mere source of amusement in a society where the mistreatment, abuse, and sexual assault of young boys and girls are distressingly commonplace. She emerges as the impoverished girl from District Twelve who defied the odds, earning the moniker "The Girl Who Was on Fire." In doing so, she becomes an inspiration not only to the people of Panem but also to those in our own world, igniting a call to action to defend their rights.

The Hunger Games is a novel that revolves around the arduous challenges faced by its central female character in her quest for survival within a harsh and brutal competition. The book delves into the discovery made by this female character, recognizing that in order to emerge triumphant, she must directly confront the true adversary and strive to unlock her full potential. This realization initiates her genuine struggle against a tyrannical society that employs aggressive tactics to assert absolute control over its people. The main character comes to understand that the sole path to victory within a society governed by a totalitarian dictatorship is through resistance and the use of force to combat brutality.

This research focuses on the protagonist's journey and her personal growth as an individual. The study aims to explore the profound impact a female leader can have on shaping a community's identity by leveraging her own experiences of adversity to elevate their collective struggle against the oppressive and unjust regime of Panem. By serving as a symbol of resistance, this leader instills a sense of hope for a brighter future. The novel encompasses various themes; Marx's theory revolves around the concept of class conflict arising from societal stratification. *The Hunger Games* serves as a rich framework for analyzing multiple aspects of the capitalist structure. The novel delves into the intricate interplay of social classes, racial prejudice, gender roles, political power, and land ownership dynamics. These ideas are inherently tied to capitalism, and the Games themselves serve as a prominent showcase of how social status is determined by one's class. For instance, the affluent citizens of the Capitol perceive themselves as the elite, exploiting those in the districts below them, despite the latter enduring hunger and servitude as they are compelled to send all resources to the Capitol.

The role of media holds immense significance, with the most impactful utilization being through the depiction of the love story between Katniss and Peeta. However, this narrative is imposed upon them, overshadowing Katniss' bravery as a Tribute and her heroic act of volunteering in place of her sister. Instead, the Capitol's media propaganda emphasizes her love life and sexuality, reinforcing the influence of the patriarchal male gaze. As the story unfolds, Katniss gradually realizes that staging a revolt is imperative for her own well-being and the collective future of all individuals residing in the various Districts. *The Hunger Games* showcases the confrontation between female power and political power. This study examines Katniss's characteristics and personal traits through the lens of feminist theory, analyzing her gender representation. In addition to exhibiting feminine behaviors, Katniss also exhibits masculine qualities. The novel boldly challenges the conventional norms of

male protagonists rescuing females, as Katniss defies these expectations by assuming the role of a heroic leader in pursuit of her objectives.

This research sheds light on the harsh living conditions within the dark and dystopian society of Panem. It emphasizes the mistreatment endured by its citizens, encompassing mental and physical abuse, as well as the pervasive control and enslavement of their opinions, choices, and bodies. The study aims to delve into Collins' portrayal of the dystopian realm, magnifying the horrors of Panem and the brutal nature of The Hunger Games, which serve as mechanisms for the enforcement of absolute dominance. Furthermore, this study undertakes an examination of the protagonist's journey, tracing her transformation from a resilient young woman navigating the ruthless competitions to becoming the embodiment of resistance. She becomes a source of inspiration for the people of Panem, motivating them to reclaim their autonomy, defend their rights, and vocalize their struggles. Her quest for their affection is rooted in her willingness to share her experiences within the game, her acts of support for fellow participants in the arena, and her consistent defiance of the regulations, symbolized by her wearing of the "Mockingjay" pin that represents the defeat of the Capitol.

A skillfully crafted composition invariably leaves a lasting impact on its audience. Suzanne Collins, a renowned author, has penned *The Hunger Games*, a novel that has garnered the label of a "bleak novel" by numerous critics. Scholars have found the struggles faced by the inhabitants of Panem and the personal growth of the main character, Katniss, to be highly captivating, prompting them to engage in extensive investigation and analysis of the novel. In their research titled *Katniss Everdeen's Character Development in Suzanne Collins's The Hunger Games Trilogy* (2018), Ardi and Hidayat assert that President Snow wields tyrannical control over every aspect of his subjects' lives. According to their discussion, the root cause of oppression within Panem can be traced back to its own governing body. The Capitol exercises complete dominion over the twelve districts,

indoctrinating the population with the belief that it possesses the exclusive authority to subjugate them. Furthermore, they manipulate media narratives to disseminate information that serves their own interests. Ardi and Hidayat elaborate on the five aspects of the totalitarian regime, as outlined in Carl Joachim Friedrich's publication *Totalitarianism*. The regime portrayed in the book, Panem, is governed by a singular ruler named Snow, who is supported by an advanced surveillance system and state-of-the-art military technology and personnel to suppress any form of rebellion or defiance. Henthorne's book, *Approaching The Hunger Games Trilogy: A Literary and Cultural Analysis* (2012), delves into the themes and motifs of this renowned series. Drawing upon the aforementioned statement, it can be inferred that the capital of Panem, known as the Capitol, possesses a penchant for exerting control by sowing division among its citizens. This oppressive system utilizes security towers to isolate regions and categorize individuals into distinct districts. Moreover, it implements measures to restrict inter-district communication, thereby fostering an environment conducive to conflict between them.

In *The Final Word on Entertainment: Mimetic and Monstrous Art in The Hunger Games*, McDonald critiques the pervasive violence within the novel. He argues that Katniss Everdeen, in what she describes as "the worst [hours] of my life," is horrified by Cato's agonizing screams and desperate cries as he is torn apart by grotesque creatures that bear the facial features of the fallen tributes. McDonald questions why Cato is not simply killed, to which Peeta Mellark responds, "You know why." According to McDonald, *The Hunger Games* serves as a cautionary tale about the dark side of entertainment. In a society that fervently embraces the concept of "pushing the limits," Collins explores the consequences of endlessly pushing those boundaries. What would occur if entertainment became the sole purpose of existence, overpowering the moral constraints that once guided us? McDonald's observations raise intriguing questions about human psychology and the complexities of our

emotions. While it may seem paradoxical, the fascination with unnecessary death and suffering could stem from a primal curiosity or a subconscious desire for excitement and stimulation. However, it is important to note that not all individuals experience this reaction, as people's responses to such situations can vary greatly. As readers, we might find ourselves torn between empathizing with the innocent victims fighting for survival and grappling with our discomfort in acknowledging the dark side of human.

In “*The Joy of Watching Others Suffer: Schadenfreude and The Hunger Games*,” Shaffer contends that during the Games, each death is repeatedly shown to satiate the Capitol audience's desire for violence. Why do ordinary, nonviolent citizens derive pleasure from witnessing such unnecessary death and suffering? What kind of individuals do they transform into as a result of their enjoyment? And as readers, with whom do we identify more: the innocent participants fighting for their lives in the arena or the spectators reveling in the agony of others?

Raquel Martínez examines Simone de Beauvoir's notion that “one is not born a woman, but becomes one” (qtd. in Butler, *Gender* 8) in her research “*Real or Not Real? Exploring Gender in Suzanne Collins's The Hunger Games Trilogy*” (2017). Martínez argues that understanding the concept of womanhood and the process of its attainment necessitates an understanding of the workings of a patriarchal system. Typically, females are expected to adhere to societal rules established by those in power. According to Butler, we have become adept at performing gendered behaviors over time, making it challenging to pinpoint the exact characteristics that define femininity and masculinity and trace their origins. Martínez also notes that the perception of these actions plays a crucial role in defining gender. In other words, if someone's actions are perceived as feminine, their gender identity is considered feminine as well. Conversely, according to Butler's perspective, if gender is performative, it can also be altered. Even slight changes in behavior or actions traditionally associated with a

specific gender, whether male or female, can significantly affect an individual's perception and gender identity (18).

However, Thibordee Rakchuda provides a different perspective in her research “*Gender Performativity: Suzanne Collins's The Hunger Games Trilogy and the Construction of Gender Identity*” (2018), she argues that Suzanne Collins portrays her female character with traits that encompass both traditional male and female characteristics, challenging the conventional notion of femininity. It is essential for the protagonist to demonstrate strength and resilience in the Games, which involve pursuing and eliminating opponents to ensure survival. Panem bestowed upon Katniss the moniker of the "Girl on Fire" when she adorned a fiery costume during The Hunger Games' opening ceremony. Consequently, she faced pressure to conform to traditional gender roles and exhibit submissiveness. Similarly, Berlatsky Noah, in his article “*The Hunger Games World Is No Country for Glamorous Women*” (2015), asserts that unlike the portrayal of women in James Bond novels as mere objects for the protagonist to encounter and express disdain for femininity and females, *The Hunger Games* takes a different stance. The central character of the story is female. However, Katniss, as a woman who challenges conventional feminine expectations, is compelled to undertake traditional valiant actions associated with masculinity. One could argue that her feelings towards her sibling resemble maternal instincts, but she predominantly exhibits them in a masculine manner by readily engaging in battles to protect her loved ones.

Kelly Oliver, in her book *Hunting Girls: Sexual Violence from The Hunger Games to Campus Rape* (2017), argues that the popular dystopian tales present empowering narratives for women that revolve around revenge. These girls devise intricate plots for retaliation, positioning themselves as both victims and aggressors. Collins's book challenges the traditional portrayal of princesses who seek salvation from a prince. By stepping outside the boundaries of these narratives, we encounter new stories featuring courageous young women

who overcome adversity to protect their passions. According to Kelly: “Their fearlessness and ferocity stem from their experiences of loss and trauma. They are survivors. They face assault, fight back, and move forward. These girls seek justice for the wrongs committed against them. However, their brutalization can also be seen as a response to their strength and independence” (114).

Olthouse Jill, in “I Will Be Your Mockingjay: The Power and Paradox of Metaphor in The Hunger Games Trilogy” from *The Hunger Games and Philosophy: A Critique of Pure Treason* (2012), argues that symbols and metaphors play a significant role in providing individuals with resilience and empowerment. The author asserts that *The Hunger Games* utilizes various metaphors and symbols to convey themes of power, tyranny, freedom, and resistance. These symbols serve as both tools of destruction and tools of strength. Throughout the trilogy, the use of metaphors and symbols is evident in both oppressive and empowering ways, influencing Katniss' interpretation of herself and her mission. She often faces the challenge of determining whether to perceive these metaphors positively or negatively. While the Capitol and certain rebels attempt to restrict Katniss' self-awareness and potential through metaphors, she demonstrates her ability to decipher them and transform them into empowering interpretations of her true identity.

The topic itself requires the utilization of the Marxist literary perspective to reveal the various ways in which the government oppresses its citizens. To comprehend the disparity between the affluent Capitol and the twelve Districts, which represent the lower socioeconomic classes in Panem, the research employs a Feminist lens to examine the protagonist, Katniss Everdeen. This approach aims to unveil her experiences as a 16-year-old girl who underwent significant emotional distress following the loss of her father. Despite her hardships, she emerged as the sole dependable individual her family could rely on. The story revolves around a teenage girl thrust into a life-and-death competition to save her sibling,

instead of experiencing the ordinary joys of love and companionship. As she encounters mistreatment, bias, and cruelty throughout her journey in *The Hunger Games*, the protagonist's character evolves into a heroic figure.

The Hunger Games series, written by Suzanne Collins, has captivated young adult readers worldwide with its dystopian setting and thought-provoking themes. The story follows the courageous protagonist, Katniss Everdeen, as she navigates a brutal competition and becomes a symbol of rebellion against an oppressive government. Through its gripping narrative, the series explores complex issues such as power dynamics, social inequality, and the resilience of the human spirit in the face of adversity. In Collins' novel, the characters navigate a world where social media is used as a tool for control and manipulation. This highlights the potential dangers and impact of social media on young individuals, forcing us to question its role in shaping society's perception of gender and personal identity. As we delve deeper into the story, we are compelled to reflect on how our own relationship with technology and social media may be influencing our understanding of ourselves and others.

Since it was designed for young adults who are interested in what could happen in the future, this study is about *The Hunger Games*. The novel excites followers and grows in popularity with each new book or film release. Simply expressed, the emphasis is on how the characters in a novel behave and the influence that a young adult's experiences might have on how society regards gender. When it comes to teens, things like figuring out who they are and making connections with others remain vital even as they become older. Collins' works do a fantastic job of dealing with these issues. Collins' novel continues to astound us because it depicts the current culture.

In terms of structure, the work is divided into a general introduction, three chapters and a general conclusion. The general introduction is intended to introduce and provide general thoughts about the study, as well as the form and structure of the work.

Chapter one is entitled “Historical Background and Key Concepts of Marxism and Feminism”. This part investigates key concepts from Marxism, Feminism, and Gender Theory. Additionally, it dives into the relevance of Dystopian Societies and its relationship with Totalitarian regimes, especially in the area of Young Adult dystopian fiction, explaining key themes and features connected with Dystopian Societies. Moreover, the chapter explores technology's role in dystopian environments, monitoring and propaganda.

The second chapter is titled “Panem's Oppressive Regime: Panem's Districts and The Hunger Games' Brutality.” presents a history of Panem, including the history of the Dark Days, Reaping Day, and The Hunger Games. This section also discusses the many forms of prejudice that the 12 Districts face, as well as their relationship to the Capitol based on their industry.

"Unraveling the Unconventional: Katniss Everdeen's Extraordinary Protagonist Journey" is the title of the third chapter. This section depicts Katniss Everdeen's struggles, from volunteering instead of her sister until the end of The Hunger Games tournament, and how facing these challenges, witnessing this violence and horror, and seeing others enjoy it changed her and strengthened her to oppose and defy those cruel rules and be a hero and a symbol of revolution. This chapter also digs into Katniss's relationships with Gale, a childhood friend, and Peeta Mellark, her district 12 companion who is also competing in The Hunger Games.

Chapter One: Historical Background and Key Concepts of Marxism and Feminism

This chapter provides a comprehensive examination of the framework encompassing Marxist and feminist theories. It defines the theoretical background of Marxism, explores key concepts related to Marxism, Feminism, and gender theory, and enhances the reader's understanding of these theories' application in literary works. Furthermore, it delves into the significance of Dystopian Societies and their correlation with Totalitarian systems, particularly in the realm of Young Adult dystopian literature, elucidating essential themes and characteristics associated with Dystopian Societies. Additionally, the chapter explores the role of technology, such as surveillance and propaganda, as crucial elements within the dystopian world. It also sheds light on how oppression emerges from within societies by employing advanced technology and violence to control its citizens.

I.1. Marxist Philosophy and the Theory of Social Classes

In this section, I explore the essence of Marxist philosophy and its association with the theory of social classes. McLellan and Chambre credit the term "Marxism" to Karl Heinrich Marx, a German philosopher. Marxism encompasses a set of beliefs and endeavors that aim to expose the economic disparity prevalent in capitalist societies, highlighting the stark contrast between the wealthiest and the poorest members of society. These Marxist concepts have played a pivotal role in the development of socialism, advocating for the equitable sharing of means of production between employees and business owners (Mau 44). Bob Jessop explains that Marxism, introduced by Karl Marx, seeks to comprehend the distribution of power within a society, encompassing its political, economic, and intellectual dimensions. According to Marx, the capitalist class holds exclusive power within society. In a capitalist system, this privileged class does not engage in the production of goods; instead, they exploit

the lower class to their advantage. Consequently, individuals at the apex of society possess the ability and power to exploit and subjugate those in the lower echelons (44).

Mau asserts that Marx's analysis establishes a connection between class structure and the fundamental logic of capital (44). However, these authors fail to acknowledge a crucial aspect of Marx's analysis—the existence of power derived from intra-class relations that cannot be simply reduced to forms of class domination. Mau argues that Marx's ideas on classes are incomplete due to the oversight of power struggles within a class. Marx posits that a comprehensive understanding of capitalism and other facets of society's modes of production necessitates an examination of the diverse social classes, their defining structures, and the changes that occur within these systems. Engels and Marx, within the Communist Party, contend that throughout history, societies have been characterized by conflicts among different social classes (Bottomore 75).

According to Marx, an individual's social class is determined by their occupation, property ownership, and control over industrial tools. Capitalism has a more significant impact on social interactions compared to previous societies, as it prioritizes financial gain and the economy. In the past, specific communities would identify distinct factions based on factors unrelated to monetary considerations, such as spiritual leaders, warriors, or aristocrats. However, in the capitalist system, two predominant classes emerge: the wealthy individuals, referred to as the bourgeoisie, and the laboring population, known as the proletariat. While there are various other groups in society, such as landowners, small business owners, cultivators, and individuals with limited employment opportunities, their size does not compare to the magnitude of those who benefit the most from capitalism (Gingrich). In his article, Gingrich emphasizes that:

An elite is not necessarily a class for Marx. Examples of elites are military elites, priests or religious leaders, and political elites – these may very powerful and oppressive, and may exercise formal rule at a certain time or place. An elite could form a class, but a political or military elite is not necessarily a class – an elite may be based on recruitment (rather than ownership) and may not have much ultimate say in determining the direction of society. Or the elite may be based on religious, military, political or other structures. This would especially be the case in pre-capitalist or non-capitalist societies. For Marx, and especially in capitalism, domination came from control of the economy or material factors, although it was not confined to this. Thus, the dominant class was the class which was able to own, or at least control, the means of production or property which formed the basis for wealth.” (Henna Tabassum 219)

Marx believed that a group of individuals with power and influence does not necessarily form a social class. Elite groups, including military leaders, spiritual leaders, and political figures, can possess substantial power and engage in repressive actions. While a class formation might be initiated by a political or military elite, it may not have a significant impact on shaping society. Alternatively, the upper echelons can form cohorts based on religion, armed forces, government, or other structures.

I.2. Origins of Feminist Ideology and Women's Rights Movements

In the past, families across Europe would send their unmarried daughters to live in convents. For some women, this was seen as a form of confinement, while others viewed it as an opportunity for personal growth. Within this setting, they could acquire knowledge and engage in activities such as reading, discussing, and exploring their individual perspectives. As a result, the religious sphere became the breeding ground for the earliest European female

advocates who courageously championed their gender and defended themselves (Walters 6, 7).

Feminism advocates for gender equality in all aspects of life, including social, economic, and political spheres. Originating in Western Europe, feminism has now become a global movement supported by numerous groups working towards women's rights and well-being (Brunell and Burkett). The movement can be traced back to ancient times, making it one of the longest-standing catalysts for societal change. While there is no universally agreed-upon definition of feminism, its overarching goal is to eliminate gender-based discrimination and achieve gender parity. One of the objectives of feminism is to promote gender equality for women and actively address their rights and concerns through advocacy. It was not until the 1970s that the terms "feminism" or "feminist" gained widespread usage among the general population (Odhiambo and Mutuku 1, 2).

Numerous history documentaries have predominantly focused on men, thus disregarding and marginalizing the significant achievements and roles of women. Consequently, finding reliable and unbiased sources that accurately depict women's contributions has been challenging. The oppression faced by women extends beyond the denial of their legal and societal rights, also suppressing their valuable intellectual and societal advancements throughout history. It would be a misconception to assume that women did not resist these unfair treatments. Some women have openly discussed the injustices faced by their gender. While there may be limited evidence of women's struggles for their rights in the medieval era, it should not be assumed that there are no records of feminist movements during that time (Effiong 1).

Bryson suggests that in the fifteenth century, Europe engaged in a public discourse known as *the Querrelle des femmes* (5). This conversation revolved around how girls and women

were perceived and what defined their identity. Evidence indicates that feminists aimed to raise awareness about the mistreatment of women during the Middle Ages. However, the argument regarding women's inferiority to men, *the Querrelle des Femmes*, did not succeed in achieving gender equality. Bryson mentions Christine de Pizan as a renowned feminist writer of that time. Christine, a French woman who lived from 1365 to 1430, discussed the accomplishments of famous women in history to demonstrate that women are equally intelligent as men. She also criticized sexism in literature and religion while advocating for women's rights (Bryson 5).

The era of modern Western philosophy is widely recognized as a time of critical analysis and scientific inquiry breaking free from religious bias and unquestionable power structures. This division sparked the Western philosophical revolution as individuals liberated themselves from the influence of conventional Middle Ages works, introducing innovative approaches to scrutinize ideas and conduct research that transformed Western Europe. Historically, many scholars sought to justify the oppression of certain individuals by asserting their inherent inferiority based on various traits. Some attributed this inferiority to genetic factors, while others emphasized noticeable differences. However, in the early modern period, thinkers rejected these notions, playing a significant role in the development of "feminist political philosophy." (Effiong 3, 4).

In contrast to the traditional and anti-feminist perspective asserting male superiority based on superior reasoning abilities, early feminists advocated for gender equality. They believed in the equal standing of men and women (Effiong 3). According to Bryson, the groundbreaking principles of René Descartes had a significant impact on this revolutionary mindset, emerging during the initial fifty years of the seventeenth century. Descartes gained fame for his proposition of *cogito ergo sum*, meaning "I think, therefore I exist." This argument served to validate his belief in rationalism and non-empirical knowledge. Bryson

suggests that Descartes' theory of the mind provided a valid justification for opposing mistreatment and prejudice against women. According to Descartes, the notion that all individuals possess the ability to think and reason equally contradicts the ancient belief that women are less rational than men (6).

During the 17th century, feminism emphasized the theory of rationality as a means to achieve equality. Advocates believed that women possessed equal rational abilities to men and therefore deserved the same rights and opportunities. According to Bryson, the Enlightenment period witnessed a shift away from rational feminism towards arguments for human rights theory. During this time, it was recognized that all humans have inherent reasoning capabilities, leading to essential needs and innate individual rights. Despite the prevalent use of the phrase "Rights of Man," the concept aimed to include every individual. However, research and implementation revealed that the focus was primarily on men's rights, while women were deprived of numerous rights based on the belief that they were inherently deficient in rational capacity from birth. Prominent philosophers of the era, including Voltaire, Diderot, Montesquieu, and Rousseau, commonly portrayed women as emotional and passionate individuals whose main role was fulfilling maternal and spousal duties rather than occupying prominent positions in the public sphere (Bryson 13).

During that period, it was crucial to advocate for fair treatment. Supporters of women's equality aimed to ensure that women had equal legal rights to men. One prominent figure, Condorcet, a renowned French writer, believed that women possessed the intelligence necessary to receive the same educational and political opportunities as men. Similarly, Von Hippel, a German writer, argued that women's deprivation of social and political rights was not due to their physical abilities. He provided evidence of their capability to participate in civic activities. Hippel advocated for equal treatment of men and women in terms of rights and freedoms, holding men responsible for the challenges faced by women (Bryson 13).

In England, Catherine Macaulay argues that the disparities in mental abilities between men and women stem from the type of education they receive during childhood and the influence of their environment. She advocates for equal education for both genders, asserting that the limited access to formal schooling for women results in their perceived inferior knowledge and intelligence compared to men. During this era, feminists believe that women should have the opportunity to benefit from the progress brought about by the Enlightenment's diverse ideas and concepts (Effiong 6).

Towards the end of the 19th century, feminism gained significant prominence in the United States, fueled by the ongoing conflict between the two continents resulting from European colonization of America. However, in the United States, the primary focus of feminism was on combating the oppression and discrimination faced by people of color, especially Black individuals. The feminist struggles in the US were part of a larger fight against slavery and segregation. While many historical accounts classify feminism into three distinct waves, a closer examination reveals that these movements predominantly revolved around events in the United States and Europe. The concept of feminism emerged during the first international women's gathering in 1892, as documented in the Stanford Encyclopedia of Philosophy, with the aim of promoting gender equality by recognizing the equality of males and females (Effiong 7).

Throughout history, four distinct waves of the feminist movement have emerged, each corresponding to a unique historical era. These social movements aim to challenge and transform the representation of women in various aspects of life, with the ultimate objective of dismantling oppressive structures and achieving equality (Malinowska 3).

In conclusion, feminism primarily addresses the issue of gender-based inequality and aims to create a society where gender equality prevails over bias. To fully grasp feminist philosophy,

it is crucial to have a comprehensive understanding of its principles and objectives. Although feminist sociology is advancing rapidly, the literature on feminist philosophy is expanding at a slower pace.

I.3. The Concept of Gender Theory

According to Bonnie G's insights, gender theories and hypotheses emerged primarily in the United States and Great Britain during the 1970s and 1980s. These theories were introduced as guidelines to aid researchers, especially those in the field of history. They conceptualize masculinity and femininity as separate yet interconnected attributes that significantly influence the experiences of both genders. As a result, they brought about changes in beliefs, perspectives, instructional methods, and writing approaches related to masculinity and femininity (Smith).

Although the term "sex" generally refers to the physiological distinctions between males and females, it is necessary to distinguish between gender and sex in order to understand the concept of gender roles. According to Cranny-Francis et al., there is a hypothesis that categorizes people into two biological groups: males and females. From an early age, cultural norms seem to instill in us the idea of gender segregation, urging us to differentiate between the distinct traits and behaviors associated with each gender. Cranny-Francis and colleagues support this notion, analyzing the concepts of "gender" and "sex" and demonstrating the effectiveness of their connection and interdependence (qtd. in Thattengat 1).

Judith Butler conducted research proposing that gender is "a verb" rather than a noun, and "a doing" rather than a being (Salih 3). According to Oakley, both gender and sex can be defined as follows:

For many people, the term “gender” and “sex” are used interchangeably, and thus incorrectly. This idea has become so common, particularly in western societies, that it is rarely questioned. We are born, assigned a sex, and sent out into the world. For many people, this is cause for little, if any dissonance. Yet biological sex and gender are different; gender is not inherently nor solely connected to one’s physical anatomy.

(16)

According to Oakley, the term "biological sex" refers to "chromosomal makeup" (34) and individuals' physical features, while gender is something distinct. She states that sex is a biological concept, whereas gender is psychological and societal (115). Oakley acknowledges that social conditions and environments are responsible for the psychological inequalities between the recognized sexes. In Simone de Beauvoir's book *“The Second Sex,”* she famously asserts that "one is not born, but rather becomes, a woman" (301). This phrase signifies that femininity is not innate but is acquired through enculturation. Additionally, women's roles and responsibilities are not inherently imposed on them at a young age but are constructed by society as they grow older. De Beauvoir views sex as natural and gender as socially constructed.

Gender identity, distinct from other gender-related concepts such as gender roles, is a crucial aspect to be defined. Amy Blackstone emphasizes that:

Gender Roles are based on the different expectations that individuals, groups and societies have of individuals based on their sex and based on each society’s values and beliefs about gender. Gender roles are the product of interactions between individual’s cues about what sort of behaviour is believed to be the appropriate for what sex. Appropriate gender roles are defined according to a society’s beliefs about differences between the sexes (335).

This highlights that expectations regarding gender are shaped by societal norms, beliefs, and the assigned roles for each sex. Gender roles emerge through societal communication about suitable behaviors for each gender. The collective understanding of gender differences within a society defines the prescribed gender roles within that society.

Ann Oakley, in *“Sex, Gender, and Society,”* asserts that women assume the responsibilities of housewives and motherhood. According to Oakley, women are inherently suited for these roles, and any attempt to change them would disrupt the social structure of the community. On the contrary, Simone de Beauvoir argues that differences between genders in society establish men's superiority and grant them prominent positions in families and societies. De Beauvoir states that gender differences create a hierarchical opposition where men are superior and women are subordinate. Women are constantly positioned as the "other" and perpetual outsiders (16). Therefore, gender roles are shaped by individuals' choices and behaviors. Gender norms are socially constructed beliefs that revolve around customs and values shaped by society as a whole, which can vary between different societies.

Gender theory often receives little attention from historians, who tend to consider it insignificant in narratives about social movements, labor, religious practices, delinquency, education, mortality, professions, cultural divisions, sports, and various aspects of societal life. However, certain individuals give precedence to discussions on social status, ethnicity, or other topics, disregarding the interconnectedness of gender with these categories. Critics of gender theory can be examined through a gender perspective that highlights the significance of social status and ethnicity.

I.4. Dystopian Societies and Totalitarianism

Dystopian literature consistently links societal conflict with a tyrannical regime, as this genre embodies oppression and suffering. A prime illustration of this is George Orwell's

novel *1984*, which prominently delves into the theme of totalitarianism. The book vividly depicts how an oppressive government exercises complete control over its citizens' actions and thoughts, effectively eliminating any semblance of individual freedom (Zuckerman).

In a totalitarian regime, the government exercises absolute authority over individuals, seeking to monitor and regulate all aspects of their personal and public lives as deemed necessary (Robert 74). Totalitarianism encompasses a society where a single individual, such as a dictator or president, along with the ruling elites, possesses complete power and control over the political system. The majority of individuals are left utterly powerless and deprived of the diverse cultural and intellectual resources provided by society at large (Gleason 361).

The concept of totalitarianism has a profound impact on the political and philosophical outlooks of societies, which evolve in response to changes in their environment. In a totalitarian system, the regime exercises complete control over the population. Totalitarian systems are characterized by a single governing authority that monopolizes the government. This leader shows no regard for the basic freedoms of individuals and often acts contrary to the norms and expectations of human behavior. Most totalitarian leaders are perceived as oppressive, and the population is denied any opportunity for revolutionary activities. If rebellion or significant resistance emerges among the people, the administration responds with brutality, aiming to enforce unwavering loyalty from its citizens (G 2050).

According to Cernak Linda, "A totalitarian government dictates to its citizens what actions to take, where to reside, and how to perceive government policies and leaders" (13). This indicates that individuals are compelled to conform to regulations without engaging in resistance or objection. Additionally, their personal and private lives are infringed upon. The government exerts significant control over their businesses and expects their contributions to the government's welfare (4, 13). According to Linda Cernak, individuals living under

totalitarian regimes are denied the right to vote or determine their leaders, a privilege granted to citizens in democratic nations. Although governments may present themselves as holding elections, these processes are often manipulated, failing to accurately reflect the choices of the general population (72).

Once again, Orwell's book provides a remarkable illustration of how totalitarianism functions in a dystopian society. According to G, O'Brien's words have a lasting impact on Winston Smith, conveying the notion that in order to envision the future, one must imagine a boot crushing a human face (Orwell 269). This vividly portrays the extent of government control over the population (2050).

This implies that nearly all authoritarian systems or societies are perceived as dystopian. Individuals living in a dystopian community experience suffering and are denied the opportunity to exercise their freedom. They are stripped of their liberties and trapped in a nightmarish existence under the rule of a totalitarian government. The regime oppresses its citizens and curtails their basic social rights. The current political structure exhibits characteristics of tyranny, authoritarianism, and ineffectiveness. The present administration maintains control over the population through educational and religious institutions. Women endure a higher degree of suffering compared to any other group, as men, particularly those in positions of power, exert dominance over them.

I.4.1. Dystopian Literature: Young Adult Literature

Before understanding the concept of dystopia, it is essential to have a clear understanding of the meaning of utopia. In 1516, Thomas More expressed his thoughts on an ideal society, which he called utopia. The word itself originates from the Greek language and implies a non-existent place. This work is considered the first example of modern utopian literature (Gordin et al. 1). Writers incorporate utopian ideals into their literary works to create a

perfect setting for their main characters, disregarding the feasibility or achievability of such a place from a physical or social perspective. Utopias are designed to provide a positive and imaginative environment where individuals can freely express their opinions, voice their thoughts, and strive for a more progressive society, all while maintaining their unique identities (Gordin et al. 1).

Those who reside in a dystopian society experience extreme oppression from governing bodies, completely suppressing any expression of independent thought or individuality (Bethune 86). The term dystopia originates from the Greek language, where "dys" and "topia" mean "unpleasant" and "place" respectively. Dystopia conveys a negative sense of a dreadful place, but its contextual meaning carries even more sinister implications that are intricate and far-reaching. A dystopian society is characterized by strict social and physical constraints that severely limit various aspects of life and are projected to be enforced in the future (Cart 103; Spisak 55).

Dystopian literature serves as an escapist genre that employs fictional scenarios to captivate and inspire the younger generation by portraying a dystopian society. Numerous fictional societies situated in dystopian worlds revolve around the concept of a utopia that seemingly embodies flawless systems for communal living and governance, yet solely serves the interests of a privileged minority in authority. Restrictions are significant for everyone, but they hold particular relevance for adolescents who grapple with overwhelming responsibilities while seeking to uncover their true identities (Cart 103; Balaka Basu et al 1).

Gregory Claeys asserts that the concept of *dystopia* emerged during the twentieth century in response to global occurrences, including the First World War (qtd in Scholes and Ostenson). The inception of the dystopian literature genre can be traced back to Aldous Huxley's *Brave New World* (1932), George Orwell's *1984* (1949), Ray Bradbury's *Fahrenheit*

451 (1953), and other notable works that served as its inspiration (Ames 3). Lowry's novel *The Giver* (1993) is considered a classic in its genre, but the number of dystopian young adult literature has rapidly expanded since the tragic event of 9/11 - the infamous day that forever changed the course of history with the terrorist attack on New York City's twin towers (Ames 4). In the past, stories typically featured characters who grappled with their identity as werewolves or vampires. However, contemporary narratives focus on placing these characters within a dystopian society to explore their role and relationship within it (Spisak 55).

Young adults who recognize the prevalent issues of contemporary society may find solace and encouragement through reading dystopian literature for young adults. Adolescents can connect with the protagonists of such stories and aspire to save the planet from the predicaments caused by previous generations. According to Balaka Basu et al., the presence of optimism is more pronounced in young adult dystopian literature compared to traditional dystopian works. Balaka Basu et al. analyze the differentiation between these two categories:

Although more traditional dystopias such as George Orwell's *1984* (1949) were largely "an extrapolation from the present that involved a warning", more recent examples, especially for young people, are expressly concerned with how to use this warning to create new possibilities for utopian hope within the space of the text. The dystopian worlds are bleak not because they are meant to stand as mere cautionary tales, but because they are designed to display- in sharp relief- the possibility of utopian change even in the darkest of circumstances. (3)

Classical dystopic fiction typically portrays a society in a state of dystopia, where governmental rule is repressive and citizens lack power, as best illustrated by George Orwell's acclaimed novel *1984*. In today's culture, it is increasingly common to extrapolate

from the present with a warning viewpoint. There is deliberate focus on using this warning to develop fresh techniques and strategies, particularly for younger people. The current investigation examines the potential for a utopian vision to emerge from the textual environment under consideration. Instead of being colorful and alive, the dystopian landscapes are characterized by a sense of despair and dread. These stories are not just meant to be warnings; rather, they are carefully crafted with that intention in mind.

I.4.2. Popular Themes in Young Adult Dystopian Literature

Dystopian literature often portrays societies organizing their members into classes or groups based on specific characteristics, after which individuals are assigned to a particular occupation that is deemed suitable for them. In dystopian societies, people are forced to comply, enabling authorities to monitor and keep tabs on them, ensuring that everyone is carrying out their designated tasks. Granting complete authority to the government results in a loss of freedom, and exercising one's decision-making abilities is regarded as an offense (Rabkin et al 6).

According to Rabkin, the categorization of individuals within society became a necessary aspect of human existence from the very inception of civilization. The main idea in Plato's Republic is the establishment of a law that compels individuals to be trained in their natural strengths, and also to be educated in a way that their community relies on them to carry out their assigned duties effectively. Therefore, it is essential for every individual to acknowledge their reliance on other members of the community, as the success of a Republic's solidarity is contingent on the collective strengths of its citizens (6).

Different motifs are utilized in young adult literature, as exemplified by Veronica Roth's novel *Divergent*. At the age of 16, individuals undergo an evaluation to determine their appropriate placement within one of the five distinct groups based on their personality and

conduct. According to Roth (5), individuals are at liberty to opt for the group of their preference; nevertheless, failure to select the appropriate one may result in repercussions. According to Roth (24), individuals who select a specific faction are required to sever all ties with their families permanently. Furthermore, the government will establish additional regulations for their daily existence and conduct (Roth 12). *The Hunger Games* provides another instance where individuals are classified into Districts based on their involvement in particular sectors such as farming, fishing, and mining operations (Collins 65).

Dystopian literature often explores the theme of dominion over the physical realm. The concept of totalitarianism emerges as a prominent motif across a range of dystopian literature, including George Orwell's *1984* published in 1949 and Ray Bradbury's *Fahrenheit 451* published in 1953. The extent of authority may go as far as utilizing drugs and other substances that alter the mind to regulate the thoughts and actions of individuals (qtd in Ryan 9).

A common trait in youth dystopian literature is concluding with a glimmer of optimism for both the protagonist and their society, setting it apart from the traditional dystopian genre that tends to end on a darker note without any positive resolution (Cadden 307). The outcomes are often gloomy, and the main character usually has to sacrifice a considerable portion of their existence or part ways with a highly important person or thing to them (Spisak 58, 9).

In short, in the world of dystopian novels, different countries classify and categorize their citizens, assigning them to certain tasks and obligations in the process. People are forced to give up their autonomy in dystopian societies, making it easier for the ruling authorities to follow and monitor their movements. This procedure ensures that each community member is rigorously assigned to carry out only the tasks that have been specified. A common paradigm

is the restriction of human freedom and the condemnation of decision-making as a violation in order to provide the state with unlimited power.

I.4.2.1. Dystopian World and Technology

The genre of dystopian literature primarily employs advanced technology as a tool for oppressive governance of the population. As technology and industrialization evolve, they expand individuals' potential, but in the process, they also put it at risk by causing ecological deterioration due to ongoing innovation and production (Ryan 10). Under the pressure of advanced technologies used by those in power, society deteriorates and reverts back to its primitive state, characterized by widespread violence. The world is constantly ravaged, while technology knows no bounds, rendering solutions useless. Thus, the basis of the dystopian community deteriorates to an irreversible state of corruption (Beltramini 13).

Bostrom proposes an alternative solution in his essay that does not involve worrying about the potential harm that may be caused by artificial intelligence in the future. This idea builds on his previous work in 2002 where he discussed the concept of "existential risk" which could result in the destruction of intelligent life on Earth or hinder the potential for positive advancements in the future. He categorizes this risk into three levels: individual, regional, and worldwide, identifying it as a major hazard that operates on a global scale. In his recent work, he seeks to link his prior discussion on "existential risk" with the hazards posed by AI and the latest technologies. He argues that unfettered technological advancements are highly dangerous. In due course, humanity may become incapable of containing or halting it, regardless of their efforts. He illustrates the transition from inherent to man-made hazards by asserting that:

Humanity has survived what we might call natural existential risks for hundreds of thousands of years; thus, it is *prima facie* unlikely that any of them will do us in within the next hundred ... In contrast, our species is introducing entirely new kinds of existential risk ... [in fact] the great bulk of existential risk in the foreseeable future consists of anthropogenic existential risks — that is, those arising from human activity (original emphasis). (qtd. in Beltramini 14)

In his explanation, Bostrom warns that the creation of machines possessing human-level intelligence, capable of developing self-improving programs and increasing their abilities with ease, may eventually result in a new perilous era where these devices could surpass human intelligence. He suggests that human beings resemble young children who play with a dangerous explosive device. The immaturity of our actions does not align with the power of our toys. We are currently ill-equipped and will likely remain unprepared for quite some time to face the challenge posed by superintelligence (Beltramini 14).

Many dystopian works explore the severe and adverse consequences of unrestricted technology usage. An example of this concept is portrayed in Ray Bradbury's *Fahrenheit 451*, wherein the government has a strong connection with the populace through a technological device placed in their ears. Its aim is to manipulate their thinking and prevent independent thought from taking root. In James Dashner's book *The Maze Runner*, technology plays a noticeable role in the portrayal of the dystopian setting. The towering structures and mobile walls of the labyrinth, along with the enigmatic mechanical creatures found within, are key examples of the technological elements present in the story (Fisher).

These fictional works serve as a warning, prompting us to be mindful of the possible outcomes of uncontrolled technological progress and emphasizing the significance of being responsible and regulating its use. As we advance in technological innovations, it is

imperative that we take into account their potential influence on our society and implement measures to minimize any adverse consequences.

I.4.2.2. Dystopian Societies and Propaganda

Technology, such as weapons and security measures, is employed by the upper echelons of Panem society to monitor and control the Districts, further widening the already substantial economic gap and improving their own already lavish lifestyles (Fisher). In our modern times, propaganda has become more prevalent. It revolves around differentiation based on society rather than politics (Ellul 4). Ahrendt posits that totalitarianism uses propaganda as its primary tool for managing the non-totalitarian world, making it possibly the most essential tool of such a regime, while terror is the foundational tenet of the government's form (344). The aim of propaganda is to exert control over the masses, which is often perceived as negative rather than a technique. The lack of success in swaying the public's beliefs through propaganda renders it ineffective in fulfilling its purpose, making it a challenging subject to examine (Ellul 5).

Ahrendt argues that *The Hunger Games* is not set in a totalitarian society, which is significant because propaganda is often used to conceal it, while fear is employed to reinforce it. For a totalitarian regime to function, it is essential to instill fear (341). One example of propaganda in dystopian fiction is mirrored in how American political parties employed propaganda in response to the 9/11 attacks and subsequent discussions surrounding the war in Iraq. This resulted in the declaration of a "war on terror" by then-president George W. Bush. The library is associated with Bush. Following the attacks, the Patriot Act was employed to legitimize the war and highlight the influence of propaganda on the masses (Persson 9).

Propaganda is a tool used to spread viewpoints and information, whether truthful or false, with the intention of exerting control over individuals and limiting their abilities. It is a

crucial strategy that can be adapted to suit the interests and objectives of a nation, allowing it to assert its authority over its citizens. According to Ellul, it is stated that:

The aim of modern propaganda is no longer to modify ideas but to provoke action. It is no longer to change adherence to a doctrine, but to make the individual cling irrationally to a process of action. It is no longer to lead to a choice, but to loosen the reflexes. It is no longer to transform an opinion, but to arouse an active and mythical beliefs. (Ellul 25)

Therefore, propaganda solely aims to persuade individuals to adopt novel beliefs, but rather attempts to influence their actions according to their pre-existing attitudes and affective states. Propaganda has the potential to be a potent instrument for shaping public perception and *regulating* the conduct of a community.

I.4.2.3. Oppression in Dystopian Societies

Dystopian literature deals with the theme of oppression as a significant issue. Ann Cudd argues that humans are unfairly and continuously subjected to one or multiple causes of suffering known as oppression. The detrimental effects of oppressive pressures, both mental and physical, are significant. In her piece *“Five Faces of Oppression,”* Iris Young delineates five categories of oppression that illustrate the ways in which individuals' rights are infringed upon. Various forms of domination include physical harm, economic manipulation, exclusion from societal norms and structures, lack of agency, and the imposition of foreign cultural values. The five faces of oppression according to Iris Young are:

Exploitation

Exploitation occurs when individuals' work is utilized for financial gain without providing them with proper compensation. Individuals working in sweatshops experience

exploitation. Even though they receive compensation for their hard work, it does not constitute a just wage considering the profits they generate for the company. This serves as a clear example of how capitalism can be used to oppress individuals, a phenomenon that has occurred repeatedly throughout history, leading to societal stratification. Consequently, this exploitation reinforces a hierarchical structure, ensuring that the wealthy remain affluent while the financially disadvantaged continue to struggle ("Five Faces of Oppression" 1).

Marginalization

Social marginalization refers to the practice of limiting or restraining a specific group of individuals to a lower social status or isolating them as outcasts from mainstream society. In essence, it involves the act of elimination. The act of marginalizing individuals is considered to be more detrimental than exploitation, as it indicates that society has deemed them unworthy or incapable of contributing even labor-wise. Typically, race serves as the basis for marginalizing individuals, ultimately excluding them from meaningful involvement in society. Henceforth, these communities face grave poverty in terms of essential necessities and are at risk of complete eradication, such as through genocide ("Five Faces of Oppression" 2).

Powerlessness

The concept is connected to Marx's concept of socialism, which asserts that certain individuals hold power while others do not. The ruling class exerts control over those with less power, who are generally limited to receiving orders rather than giving them. Depriving individuals of the ability to fulfill their potential, constraining their authority to make choices, and subjecting them to disrespectful behavior due to lower standing are among the fundamental injustices associated with powerlessness. Nevertheless, the more severe manifestations of powerlessness are significantly subtler. According to Paulo Freire, a

philosophical thinker on education in Brazil, there is no greater form of oppression than powerlessness, as it allows individuals to perpetuate oppression on themselves and others (3).

Cultural Imperialism

Encompassing the process of adopting and institutionalizing the culture of the dominant group as the standard, the dominant groups in a society exert influence over the interpretation and communication of information by its citizens. Consequently, the views of this community are widely disseminated and reflect their collective experiences, principles, aspirations, and accomplishments. However, those who are marginalized due to cultural dominance face prejudices and are rendered unnoticed. The limitations and expectations of individuals are shaped by the stereotypes that define them. Simultaneously, these stereotypes reduce these individuals to a collective group of "Others" devoid of distinctive individuality. Due to the supremacy they hold, White men are able to establish their individuality and distinct identity. All other categories consist of individuals outside certain distinctive groups (3)

Violence

It is highly likely that this represents the most apparent and prominent form of subjugation. Certain groups endure constant fear of unexpected and unwarranted assaults on their physical well-being or belongings. These assaults may lack justification, yet their purpose is to harm, shame, or ruin the individuals involved (source: "Five Faces of Oppression"⁴).

This suggests that disparities in both the economic and societal spheres stem from the ongoing persecution of underprivileged groups, facilitated by the unequal distribution of power. Socialism aims to establish an equitable distribution of wealth and power among all community members. To create a supportive community that embraces people's unique identities, it is crucial to acknowledge and challenge harmful stereotypes. Achieving this goal

is attainable through education, representation, and attentively listening to the perspectives of underrepresented groups.

I.4.2.4. Dystopian Regime's Characteristics

Dystopian literature portrays society and human progress in a bleak manner. Common themes in this genre include the power of knowledge and awareness, which can be used to control humanity. Technology is often employed as a tool of oppression, and society is typically divided into distinct functional groups. Additionally, attempts to erase or manipulate history contribute to psychological manipulation and the loss of humanity. The development of dystopian literature was influenced by events in the twentieth century, particularly notable contributions from German and Russian writers (Mahida 2).

Dystopian literature flourished during periods such as the Nazi regime in Germany and the Stalinist period in Russia. It served as commentary on oppressive regimes, wars, and totalitarian rule. Typical traits of this genre explore personal liberty, the significance of free choice, the importance of independent resistance, and the transformative power of technology (2).

In her article, Mahida identified eight crucial components of dystopian literature. The first component is a societal hierarchy that underscores the enduring disparities between upper, middle, and lower classes. Advertising and education systems are designed to maintain this hierarchy and discourage independent thinking. Symbols are used as a religious doctrine to reveal and conceal the true intentions of the government. Continuous monitoring and surveillance are implemented to suppress rebellion or disobedience. Backstories are often used to illuminate the bleak settings or circumstances in a story. The central characters typically challenge societal judgments. Advanced technological instruments are employed for enhanced regulation (2, 3).

Dystopian literature serves as a cautionary tale, warning about the dangers of unchecked authority and the consequences of passive acceptance within society. These works remain relevant today as they explore concepts and ideas that are still pertinent in modern society, resonating with readers. The protagonist's rebellious actions can inspire others to question and resist oppressive social norms, potentially leading to a revolution. The advanced technology utilized by the ruling powers poses a significant obstacle to the success of any uprising.

In conclusion, Marx argues that socialism eradicates societal exploitation by establishing a framework where the workforce, rather than a limited number of capitalists, controls and owns the means of production. Marx's ideology greatly influences various global social and political movements and continues to shape discussions on economic fairness and disparity.

In the realms of politics, economics, and culture, the Enlightenment era witnesses the emergence of rational thought and self-reliance, questioning traditional sources of power and paving the way for modern-day democracy. This also lays the foundation for scientific and technological advancements that still profoundly impact our world today. However, they fail to consider the intersectionality of gender with other societal classifications like ethnicity and social status. The enduring influence of early feminist philosophy fuels contemporary gender equality movements while urging us to acknowledge and confront the limitations of our own perspectives.

As a result, the feminist movement gains momentum over time and achieves significant advancements for women's rights, including the right to vote and access education. Today, feminism stands as a significant crusade advocating for equal treatment between genders and challenging societal norms and standards.

Chapter Two: Panem's Oppressive Regime: The Districts of Panem and the Brutality of The Hunger Games

This chapter describes the history of Panem, including the Dark Days, Reaping Day, and The Hunger Games. The disparate ways in which the 12 Districts are treated unfairly are also discussed in this section, as well as how their connections to the Capitol are impacted by their respective industries.

II.1. The Repressive Regime in Panem Before and After the Games

Panem was constructed during an unexplained period following the extinction of civilization. It is located in the western part of North America, specifically in a region known as the Rocky Mountains. It appears to be the dominant community in North America, with no mention of other nations or civilized communities existing in this world. The origin of the name "Panem" can be traced back to the Roman expression "Panem et circenses," which translates to "bread and circuses." This slogan has been defined as a form of entertainment designed to divert public attention from more important issues (The Hunger Games Wiki).

For several decades, Panem has been one of the most powerful cities in the world, ruled by a tyrant named Coriolanus Snow. The seat of the government is known as the Capitol. In the past, there were 13 districts in the state, each specializing in a specific industry responsible for supplying the state's needs (Ardi and Hidayat 10). The districts and their industries were as follows: District 1 specialized in the production of luxurious objects such as jewelry. The Capitol chose their products to adorn itself due to their excellent manufacturing skills. District 2 served as a popular training ground for the Capitol's Peacekeeping forces. In District 3, residents focused on the development of televisions, computers, and various other devices (Hedash).

District 4 thrived on an extensive fishing industry, which was the main source of income in the region. District 5 was responsible for the distribution of electricity throughout the district, serving as the main power source for Panem as a whole. Hydroelectric power was the country's primary energy source. District 6 specialized in transportation and acted as the central hub for Panem's transport system. District 7 supplied most of the hardwoods used in Panem, boasting vast surrounding forests. District 8 was well-suited for textile production, and one of its facilities manufactured Peacekeeper uniforms. District 9 primarily focused on grain production (Hedash).

District 10 was associated with the animal industry, specializing in animal breeding and providing meat for the Capitol. District 11's primary industry was agriculture, with orchards, crop fields, and animal farms. District 12 was the smallest district in Panem, known for its coal mining industry. However, after the Second Rebellion, coal mining operations were shut down due to geological instability and violations of workers' rights. Manufacturing medications became their new source of income. District 13 was previously believed to have been wiped out during the original rebellion against the Capitol. However, it appears they reached an agreement with the government and now live in relative peace. While District 13 was known for graphite production and other mining activities, their main focus was nuclear technology (Hedash).

The districts are prohibited from trading with each other or utilizing the goods they produce. Instead, they must send all their products to the Capitol. This economic system symbolizes Panem's totalitarian leadership style (Ardi and Hidayat 11). Ardi and Hidayat discussed the five components of a totalitarian society, as defined by Friedrich. They state, According to Friedrich (52-53), “a totalitarian society possesses five aspects: an official ideology, a single mass party, a near-monopoly control over all effective means of armed combat through technological conditioning, a similar near-complete monopoly over all

effective means of mass communication through technological conditioning, and a system of terroristic police control” (quoted in Ardi and Hidayat 11).

In the book “*The Hunger Games*,” Panem, a fictional totalitarian state, exhibits five common characteristics found in real-world tyrannies. The government controls all aspects of society and the economy, imposing extreme poverty on the populace while allowing the ruling class to indulge in extravagant lifestyles. To maintain control, the regime employs propaganda, including mandatory televised nationalistic ceremonies, and instills fear through public executions during sporting events attended by citizens or broadcasted on their television screens at home. A dictator rules over the state, exerting control over every aspect of people's daily lives. The ruling government monopolizes troops and weaponry, although weapons are strictly prohibited in the districts. The government's intentional withholding of information is a tactic to shape public perceptions and restrict knowledge. Additionally, a violent extremist police force known as the Peacekeepers ensures order in Panem using any means necessary (Ardi and Hidayat 11).

Panem's civil war is the historical event that sets the stage for “The Hunger Games.” Known as the Dark Days, it began precisely 75 years before the start of the Hunger Games. The Dark Days represent the period when District 13 rebelled against the ruling government of Panem. The full extent and outcome of the conflict remain unknown, but the Capitol proclaimed victory over all remaining districts. As part of their deception, the Capitol falsely declared that District 13 had been eradicated, as a way to remind the people of their complete dependence on and vulnerability to the Capitol's mercy (Thoman).

After the rebellion against Panem, the Capitol established an annual tournament, known as The Hunger Games, as both a punitive measure against the rebels and a means to assert complete control over its citizens. This event serves the oppressive regime's purpose of

brainwashing the populace into believing their subjugated position. The state tightly regulates district resources, leaving residents with few options for providing food for their families other than offering their children as participants in The Hunger Games. The authorities deliberately designed the games to be ruthlessly devastating, holding them once a year to keep the population fearful and submissive, thereby quashing any thoughts of organizing a new uprising. As a result, citizens are preoccupied with their own survival and too burdened by their hardships to contemplate rebellion (Ardi and Hidayat 11).

II.2. Life in The Capital: The Lavish Facade and Dark Undercurrents

The Capitol and Panem's 12 Districts exhibit a stark contrast, with the Capitol residents viewing the District inhabitants as primitive cave dwellers. This vast disparity emphasizes the differences in wealth, access to resources, and opportunities between the two societies. For instance, when Effie visits District 12 as an envoy to accompany the tributes back to the Capitol, the discrepancies between her and the District 12 residents are evident in every aspect. From physical appearance to dialect, she is perceived as a stranger due to these stark differences. Similarly, when Katniss visits the Capitol, she quickly realizes how strange and alien it and its inhabitants appear in comparison to her own. The Capitol's citizens enjoy extreme affluence and are shielded from the economic hardships experienced in the other districts, further deepening the disparities and reinforcing the perception of two separate worlds ("The Capitol and District 12").

The inhabitants of the Capitol place great importance on physical appearance, considering it the most crucial aspect of their lives. This is in stark contrast to the citizens of the other districts, who display distinct outward appearances and behaviors when interacting with the wider world. The Capitol residents are renowned for their excessive use of cosmetics and body art to create outlandish and often grotesque appearances. They dye their hair and

skin in vibrant colors, wear extravagant clothes of various sizes and shapes, adorn wigs with no discernible style, and some even resort to surgical operations to have beards placed on their faces. Ultimately, nearly every Capitol inhabitant serves as a testament to their unwavering dedication to the peculiar fashion trends that define the region ("The Capitol and District 12").

II.3. Life in The Districts: Struggle, Poverty, and Suppression

District 1, located closest to the Capitol, crafts some of the most luxurious products in Panem. The district's superior quality work is renowned, with each product made meticulously to meet the demands of discerning customers. According to the detailed Hunger Games District map, District 1 occupies the territories that were once Montana, Wyoming, and Idaho. It produces exceptional luxury goods and is home to highly skilled artisans. Before the Second Rebellion and the 75th Hunger Games, District 1 was a bustling district with 82 operational facilities producing a variety of items. With a population of 24,315, it was the 9th largest district in Panem. Despite its size, District 1 played a crucial role by supplying much of the country's luxury goods (Gemmill).

District 1 has a deep-rooted connection to the industry, historically renowned for the production and manufacture of precious and rare gemstones. Despite participating in The Hunger Games, District 1 maintains a generally positive relationship with the Capitol, engaging in trade and resource exchange that keeps the district thriving ("Districts").

District 2, also known as the Construction District, is a vital supplier of construction materials to the Capitol and its citizens. Additionally, it provides engineering expertise, technological advancements, and military personnel. District 2 remains shrouded in mystery, isolated from the other districts. It is the hub of weapon development and production, as well as the recruitment and training ground for Peacekeepers and the Capitol's army. The abundant

resources make District 2 a powerful asset for the Capitol while posing a potential threat. The Nut, an underground military base formed after the First Rebellion, exemplifies the strategic placement near weapon and troop storage, allowing for concealed presence and readiness for action. Children from District 2 receive intensive training in preparation for The Hunger Games, a practice approved and sanctioned by the Capitol. These trained individuals then become part of the Career Tributes, elite warriors who fight in the arena. Given the citizens' natural inclination toward professionalism and excellence, this is not surprising (Young).

District 3 houses manufacturing facilities for televisions, vehicles, and various cable-based items, including bombs (Young). Panem's District 3 once spanned what was previously California, Oregon, Utah, and Wyoming. With an estimated population of 195,329, it was the largest district. District 3 was once among the richest districts until the Dark Days, which led to its destruction. Over time, the district's wealth grew, yet its residents managed to live modestly amidst the electronics industries (Gemmill).

The primary industry of District 4 is fisheries, collecting not just seafood but also underwater plants. Their tributes are the latest members of the Careers. Children in the district possess skills with fishing equipment like tridents, which can be employed to cause chaos in The Hunger Games. They are also adept at making knots and weaving traps from various materials, adding to their fatal toolset. With a size of 111,453, District 4 is estimated to be the nation's fourth-richest district and is essential for Panem. District 4 residents' daily lives are uncertain, but it has been revealed that their food depends entirely on seafood and salty slices of bread tinged green from the use of seaweed. Despite disapproval, District 4 is famous for raising Career Tributes, and residents are trained to volunteer as tributes in The Hunger Games, devoting a large portion of their early lives to preparation (Gemmill).

District 5 supplies energy across Panem, serving as the sole source of power for the entire nation. The exact placement of District 5 is not fully understood, but numerous maps indicate its location in the northwestern region of the United States, near the Great Lakes. The district has an estimated population of approximately 134,345, making it the fifth-most populous district in Panem (Gemmill).

District 6 is recognized for its expertise in producing public transportation systems. In earlier versions of The Hunger Games map, District 6 encompassed territories in Michigan and Illinois. With a total population of 784,453 individuals, District 6 is the second most populous district in Panem after District 2. It manufactures various forms of transportation, including hover cars, elevated trains, freight trains, and more (Gemmill).

District 7 is the source of timber and paper-based goods in Panem. The district's representatives often wear arboreal garb during formal events. While the children from District 7 may not possess the same level of professional training as the Careers, they exhibit aptitudes advantageous in the Games. Their tributes demonstrate proficiency in handling lethal weapons, including throwing axes (Young).

District 8, a minor district, encompasses the former area of South Carolina on the county map of The Hunger Games. It is responsible for producing all fabrics in the Panem region. The district's involvement is not prominently featured in The Hunger Games series, but it is known for producing clothing for the Peacekeepers (Gemmill).

The Capitol relies solely on District 9 for its grain supply and the distribution of additional resources through the tesserae system. Although the original series does not provide detailed information about the district's commerce, references to wheat fields are made. No representatives from District 9 in the series managed to stay in the Games until the end (Young).

Insufficient information is available regarding District 10. It is widely believed to be situated in the lesser-known districts of the former American Southwest, including Texas, New Mexico, and Arizona. The district's primary occupation is animal rearing and management. District 10 has historically performed poorly in The Hunger Games (Gemmil).

District 11 primarily engages in agricultural industry, particularly the cultivation of fruits and vegetables to meet the country's demand for produce. Despite being the producers of sustenance, the individuals in District 11 lack authorization to utilize it, and any attempt to do so would result in bodily harm. Public corporal punishment is prevalent in District 11 to maintain order. This practice may benefit the tributes from this region in terms of training for The Hunger Games. Children in District 11 develop climbing and balance skills through harvesting fruit from lofty trees and demonstrate familiarity with flora in the arable lands, which can provide essential sustenance and potential weapons within the arena (Young).

District 12 is located in the northern region of the Appalachian Mountains in the former Eastern United States. It has a meager population of approximately 8,000 individuals facing dire economic circumstances. Most inhabitants scavenge for sustenance, produce their own garments, and rely on remnants provided by the central government. District 12's main occupation revolves around coal extraction, considering its original territory encompassed parts of Virginia, Pennsylvania, West Virginia, and Maryland. Gale Hawthorne, a prominent resident, gained recognition for his involvement in the Second Rebellion and close friendship with Katniss. He is regarded as a rebellion leader. The only triumphant contestants from District 12 are Haymitch Abernathy, Katniss Everdeen, and Peeta Mellark, who were groomed for The Hunger Games. Later in the narrative, District 12 shifted its economic focus to producing medical goods (Gemmil).

II.4. The Hunger Games: A Brutal Spectacle of Power and Control

To understand the social concerns and inquiries raised by those involved in The Hunger Games, it is imperative to have a thorough understanding of the political context surrounding them. According to various sources, the primary objective behind the formation of Panem is to ensure stability and tranquility. A severe environmental catastrophe has overwhelmed the governing bodies of North America, causing their collapse. Panem's historical records reveal that "calamities, droughts, storms, fires, and encroaching seas have swallowed up much of the land." Countless individuals were forced into ruthless conflict over scarce resources. The quality of life was dire until the establishment of a cohesive governance system aimed at reducing discord and preserving overall stability. The rule mentioned earlier was challenged during the Dark Days when different groups in Panem engaged in intense fighting. The thirteen districts rebelled against the Capitol, deeming the leaders unfair and greedy (Foy 207, 208).

Following a period characterized by gloom and despair, the Capitol created the inaugural edition of The Hunger Games to anticipate and prevent future rebellions. The Games require each of the remaining twelve districts to offer two randomly chosen youths between the ages of 12 and 18 as sacrifices (Thoman). These barbaric competitions mandate lethal combat until only one individual remains. The conclusion of the Games occurs when a single surviving child remains (Abad-Santos). However, an alternative individual may volunteer to participate in televised combat, enduring intense and violent struggles in complex arenas. The Hunger Games can be seen as a form of retributive justice, conveying a clear message about the consequences of challenging the Capitol's authority. Furthermore, it symbolizes the perceived benevolence of the Capitol, with the victor receiving extravagant financial rewards and public acclaim (Thoman).

After 24 games, the people in charge changed the rules for the 25th game. Instead of the authorities selecting the competitors from each district, the people from each district had the opportunity to vote for their representatives. This rule change occurred only during the 25th Hunger Games, which introduced a special edition known as the “Quarter Quell.” The Capitol planned to hold Quarter Quells every 25 years to assert their power over the districts in a violent manner. The rules also changed during Quarter Quells, with four individuals chosen from each district for the 50th Hunger Games (Thoman).

II.5. Reaping Day: Fear, Desperation, and Sacrifice

Every year before The Hunger Games, a drawing ceremony called the reaping takes place. Although the reaping may appear harmless, it is actually a merciless and terrifying occasion that instills anxiety and apprehension across all 12 districts of Panem. On the 4th of July, a nationally broadcasted ceremony aligns with the day of the United States' liberation ("Reaping").

Annually, one male and one female aged twelve to eighteen are selected by chance from each district to participate in The Hunger Games. To facilitate the selection process, the Capitol escorts are provided with glass bowls containing papers bearing the name of a single candidate. A random selection is made from each bowl, followed by the announcement of the chosen tributes. Children aged 12 are entered into the raffle once, while 13-year-olds are entered twice, and 14-year-olds three times. This pattern continues until 18-year-olds have their names entered seven times, increasing their likelihood of being chosen. Children born in the Capitol are ineligible, but children in the 12 districts who meet the age criterion (regardless of any health conditions) are subject to the reaping, except for those with severe health deterioration. All eligible juveniles must appear in the designated urban locality where

the reaping event takes place ("How Does the Reaping System Work in The Hunger Games?").

The timing of the reaping ceremony varies for each district, allowing individuals in the Capitol and other districts to witness it firsthand. Once the Capitol receives the tributes from every district, they begin placing wagers on the victor. If a tribute under 18 wins The Hunger Games and their name was previously drawn, they will not be eligible for the next Hunger Games, even if they meet the age requirements. 18-year-olds who are not chosen can take comfort in knowing they won't compete in the following year's Hunger Games ("How Does the Reaping System Work in The Hunger Games?").

It is recommended that any eligible contestant of The Hunger Games enroll for tesserae, which provides a year's worth of grain and oil for a single person through the reaping initiative. However, there is a consequence associated with tesserae. When a child receives tesserae, their name is added to the reaping bowls again, significantly increasing their chances of being selected for The Hunger Games. In the past, the Capitol adorned their structures and dwellings with golden and black square tiles known as "tesserae." These tesserae symbolized affluence and provided sustenance ("Tessera").

The term "tesserae" originated after the tenth Hunger Games. A pile of small pieces of material called tesserae was worth the equivalent of one year of grain and oil. The grain, rough and dark in color, was more nutritious than flavorful. Qualified citizens had the option to make monthly payments for tesserae, which was introduced to alleviate the serious food shortage. The government may have implemented this to promote their ideology and punish dissenting areas. Tesserae improved the chances of survival in The Hunger Games but also increased the likelihood of death. Wealthy districts like Districts 1, 2, and 4 did not require many tesserae, as many participants from these areas often volunteered for The Hunger

Games. Thus, even though some children had a higher chance of being chosen for the Games, it did not matter much in certain areas (Bianchi).

II.6. Discrimination in Panem: The Egregious Divisions Within Society

Suzanne Collins' *Hunger Games* trilogy cleverly exploits our captivation with TV shows, resulting in a haunting world where society finds pleasure in the barbaric act of children fighting to the death. One may perceive it as an unpleasant idea and dismiss it easily, arguing that even though they occasionally watch reality TV shows like “*Survivor*” or “*Big Brother*,” they do not allow society to deteriorate to that extent. However, *The Hunger Games* series contains a much more intricate and ominous theme regarding the extent to which the media can manipulate society and the fact that we, as observers, are powerless in this situation. Consequently, it results in the most alarming aspect of the trilogy, which is our participation in the communication (Carrie).

The existence of *The Hunger Games* relies on the active engagement of its audience, much like the success of reality television depends on viewer participation. Elevating ratings during viewing accompanies a subsequent decline in enthusiasm as the narrative unfolds. As a result, television shows resort to heightened measures to recapture viewer attention, such as including more captivating, intense, and perilous plotlines. The only difference between our viewing experience and that of the Capitol's audience lies in our ability to exercise control over the television and terminate the viewing session at any chosen moment. As Suzanne Collins demonstrates, the preoccupation with ratings stems from our desire to uncover increasingly captivating narratives. However, looking at things this way can lead to negative outcomes, especially when it involves spreading news about ongoing battles (Carrie).

Maintaining complete control over the Capitol is considered more desirable, even if it results in the districts languishing in poverty and oppression, rather than reverting to the

traumatic period of civil turmoil known as the Dark Days (Foy 216). The Capitol assumes that the fear of physical retribution will have more influence over a person's actions than their own moral or ethical values while competing in the arena. Hence, it can be concluded that rational people will eventually understand that they possess an innate inclination to yield to political power whenever it manifests (217).

Annually, the government orchestrates The Hunger Games, a savage competition resulting in fatalities and aimed at entertaining the populace through sophisticated technological means. According to Helen Day, the present type of amusement is characterized as follows: "A further insult within this sacrifice of children is the requirement to treat the Games as a festive sporting event: entertainment" (173).

The governing system of The Hunger Games' Capitol remains in control of the districts, leading the inhabitants of the Capitol to overlook their complaints and suffering. Paradoxically, The Hunger Games, which take place annually, are purportedly intended to deflect the focus of the people from their impoverished condition. The inhabitants of Panem's twelve districts experience a mixture of fear and hope as they watch their representatives fight for their lives in The Hunger Games, while the Capitol sees the Games solely as entertainment. After defeating their remaining adversaries, the victors embark on an exultant journey, which is televised for the delight of the Capitol (Gingrich 1093).

The Hunger Games delivers a sharp criticism of both Western culture and oppressive societal structures. Collins specifically points out flaws in the Capitol and other regions, making comparisons to the overall system of the United States. Collins' society is characterized by scarcity and an oppressive administration shielded by the Capitol, which governs 12 adjoining districts. The Capitol takes advantage of the underprivileged regions for its own gain, withholding much-needed sustenance from the districts despite its abundant

resources. The Capitol's poor economic policies have resulted in widespread hunger among the districts. Many residents are forced to prioritize survival over the potential consequences of their actions when acquiring food. Despite these efforts, the issue of starvation persists. Even with relentless effort, the citizens of Panem are unable to secure enough sustenance to take care of their households. *The Hunger Games* portrays starvation through the statement: "On certain occasions, people have to exchange meat for fat, shoelaces or wool to survive, and on some occasions, they have to go to bed hungry with their stomachs growling" (Collins 9) (Gingrich 1091).

Each district has an obligation to fulfill its responsibilities in the Capitol. Initially, there were 13 regions, but due to the rebellions of the 13th district against the Capitol at the onset of the Trilogy, the Capitol eradicates the district and carries out numerous killings in retaliation for the uprising. However, the Capitol manipulates individuals' perception of reality by spreading falsehoods, including the claim that District 13 no longer exists (Henthorne 74).

In his book "*Approaching The Hunger Games Trilogy*," Tom Henthorne (2012) explores the concept of control, stating that the Capitol manipulates information by restricting communication among districts and maintaining a tight grip on mass media platforms (74). The ruling system of the Capitol exercises dominance and authority over the various districts. Each district is divided by electrical boundaries, and people can only engage with each other within these boundaries. The Capitol's intention to incite enmity among districts is evident. The true objective of the Capitol is illustrated by its exercise of authority, involving "antidemocratic actions; political and economic rule by the elite; monopolistic control of the mass media, military forces, and weapons; and a politic of systematic violence and terror against those depicted systematic enemies" (Pavlik 32).

The Capitol aims to gain control over the media with the motive to distort the truth. The inhabitants of Panem primarily comply with the expectations and directives established by the Capitol. The lives of the residents are overwhelmingly influenced by the Capitol, and President Snow's administration continuously overrides their autonomy by compelling them to view The Hunger Games on television. Under the guise of enhancing security, the Capitol has stationed military troops to exercise authority over the areas, along with a complete monitoring system. The Capitol maintains its military forces, comprising of peacekeepers, to ensure governance over the districts. The Capitol possesses modern weapons that can swiftly kill the people of Panem (Gingrich 1093).

The Capitol employs advanced technological weaponry to exert control over all contenders and even cause fatalities within the arena during the annual Hunger Games. Weapons are provided by the Capitol to all participants, enabling them to acquire knowledge about handling a variety of weapons and pursuing one another on the battleground with the intent of killing each other. Today's world is depicted through the utilization and distribution of arms within the Capitol. Contemporary law enforcement agencies employ advanced technology-based weaponry to subdue and regulate the populace as per governmental directives. Moreover, the capitalist system prevailing in our world is attributed to the funds collected and furnished to acquire arms. The unrestricted availability of weapons disregards age restrictions and results in the transformation of weapons into a source of profit, ultimately posing a significant social threat to our global community (1093).

To summarize, Coriolanus Snow holds the reins of power in Panem, located in the western region of North America. The administrative center is situated in the Rocky Mountains, comprising thirteen distinct districts, each specializing in specific industries. Previously, District 12 relied on coal mining but also had resources like jewelry production,

military training, fishing, and crop cultivation. However, geological challenges and labor rights issues led to the cessation of these operations.

The Hunger Games portrays a familiar scenario of a repressive governing body where absolute power controls every aspect of life, resulting in poverty among the common people while the wealthy indulge in luxury. The oppressor relies on indoctrination and intimidation to maintain control. The Dark Days originated from District 13's rebellion against the ruling government of Panem, ultimately leading to the Capitol's victory over the remaining districts. The Hunger Games serve as a tool to suppress rebellion and exhibit authoritarian power. Additionally, they offer a solution to food scarcity by allowing families to register their children for participation in the Games. The authorities meticulously plan and organize Hunger Games events to instill terror and discourage uprisings.

Chapter Three: Unraveling the Unconventional: Katniss Everdeen's Unique Protagonist Journey

This chapter chronicles Katniss Everdeen's struggles, from volunteering on behalf of her sister to the end of The Hunger Games tournament, facing these challenges, witnessing violence and fear, and helping others. Record how she has changed and how she has been encouraged by seeing her enjoying it. Let her go against cruel rules, rebel, become a hero and a symbol of the revolution. The chapter also explores the relationship between Katniss and her childhood friend Gale, her District 12 companion Peeta and her Merark, who also participates in her game Hunger.

III.1. Why Katniss Everdeen is not like other Protagonists

"With one sweep of my arm, I push her behind me. 'I volunteer!' I gasp. 'I volunteer as tribute!'" (Collins 22).

A noticeable distinction exists between the main characters in both traditional and contemporary literature. These literary works often lack strong, independent female protagonists. When female characters are portrayed, they are typically depicted through the male perspective. Due to the scarcity of powerful female leads in mainstream literature, young individuals primarily encounter literary characters through their academic readings. Consequently, children tend to believe that successful heroic characters can only be male, neglecting the qualities that make a female character an authentic heroine (Tichler 9).

Katniss Everdeen emerges as one of the most dynamic female protagonists in young adult literature. After their father's death, Katniss takes on the responsibility of caring for herself and her younger sister, Prim. This event marks a significant shift in Katniss's personality, shaping her into the strong young woman depicted in the books (Rizzuti). Demonstrating her

leadership abilities, Katniss establishes connections and fosters unity among the 12 Districts, inspiring them to unite against their oppressors. She proves her capability to lead her people in their fight against repressive forces. Katniss becomes an unintentional inspiration due to her circumstances and extraordinary qualities (Peterman and Skrlac Lo 7).

Dargis Manohla suggests that one reason Katniss resonates with many people is that she represents more than just a new version of a female character; she contradicts old social archetypes. R. W. B. Lewis defines this archetype as "an individual emancipated from history, happily devoid of ancestry, untouched and undefiled by the usual inheritances of family and race; an individual standing alone, self-reliant and self-propelling, ready to confront whatever awaits him with the aid of his own unique and inherent resources." However, Katniss is deeply influenced by her history and ancestry. These, along with her remarkable archery abilities, help her survive the cruelty of the games (Scott and Dargis).

The popularity of *The Hunger Games* book extends beyond its engaging storyline. Readers who encountered Katniss during their teenage years and followed her journey have formed a personal connection with her story as they grew up. Noreena Hertz, a professor and economist who coined the term Generation K as a nod to Katniss, suggests that individuals born between 1995 and 2002 are skeptical of conventional institutions like politics and marriage. They connect deeply with *The Hunger Games* because they see themselves as facing challenging and bleak circumstances, much like Katniss (Hughes).

Hertz identifies three key elements that define contemporary young individuals: their proficiency in technology, financial turmoil, and upbringing in a period of significant unpredictability. She finds that this generation experiences high levels of anxiety associated with concerns like unemployment, financial debt, war, and environmental degradation. Unlike the previous millennial generation, who grew up with a positive outlook and the belief

that anything was possible, the current generation is aware of the world's discriminatory and unforgiving nature (Hughes).

The primary appeal of *The Hunger Games* novel lies in the impossibility of escaping the situations that Katniss creates for herself. Unlike JK Rowling's *Harry Potter* series, reliable adult figures and trustworthy individuals in positions of authority are absent from this story. Despite having close companions, Katniss must ultimately rely on herself, as her allies may not always support her. Penny suggests that *The Hunger Games* delivers the message that an optimistic outlook is not always realistic. Katniss is portrayed as a courageous character, yet one who is constantly overcome with fear. Throughout the narrative, she finds herself compelled to participate in circumstances that go against her will. Children resonate with these feelings of extreme fear and recognize the necessity to persevere (Hughes).

Katniss is exceptionally distinct, not solely because of her gender identity, but because she is a non-autonomous individual. Her home has been invaded and dominated. Later, she is relocated to a fabricated environment where she realizes that the organisms around her exist solely for display, and her moments of seclusion or intimacy are constantly recorded by cameras. She fights for her survival, as well as for her family, home, and the other children in the same predicament. Katniss carries the burden of several symbolic identities while navigating through the forest. She is a skilled sports figure, a recognizable media personality, a fighter, a sibling, a child, a cherished confidant, and quite possibly a romantic partner. With her impressive title as the Western champion, she stands out as a fierce combatant and an enthusiastic female protagonist. She is a unique amalgamation of various iconic characters, including the courageous Natty Bumppo, virtuous Diana from Greek mythology, and possessing qualities of both Harry Potter and Bella Swan, respectively known as "the Boy Who Lived" and "the Girl Who Must Choose" (Scott and Dargis).

III.2. Katniss Everdeen: Myth and Femininity

Raquel Martínez's study titled "Real or Not Real?" analyzes the representation of gender in Suzanne Collins's *The Hunger Games* Trilogy and references Simone de Beauvoir's concept that gender is not an inherent trait but a social construct acquired throughout life. As stated by Butler in her book on gender (8), Martínez argues that understanding womanhood and the process of becoming a woman can be achieved by comprehending the workings of a patriarchal structure. Overall, women are expected to adhere to societal standards set by those in charge (15).

Katniss' outward presentation, including her physical attributes and attire, does not fully convey the extent of her appearance. Nevertheless, her appearance was specifically mentioned twice. Katniss describes her comrade Gale by saying, "He is very similar to me, almost like a sibling," and adds, "We share identical features like straight black hair, olive complexion, and grey eyes" (Hunger 9). The second instance occurs towards the end of the novel, just before her interview following the Games: "I quickly notice the padding around my chest, which gives the illusion of curves that hunger has taken away from my body" (413-414). From the absence of further specific mentions, it is evident that Katniss is not someone who excessively prioritizes her looks. She views the cosmetic procedure meant to enhance beauty during the Games as pointless and bothersome. Each tribute is assigned a team responsible for their training for The Hunger Games (Martínez 21).

Taking all these factors into account, it is clear that Katniss deviates from the conventional image of a typical teenage girl solely preoccupied with being pleasant and wasting time. Ultimately, it can be inferred that Katniss places little importance on her physical appearance. Instead, she has numerous critical responsibilities that demand her

attention and focus, such as devising strategies to provide sustenance for her loved ones, evading danger in the Games, and, above all, leading a movement for change (21).

Joseph Campbell's book, *The Hero with a Thousand Faces*, was published in 1973. Campbell explores the protagonist's quest by examining various legendary tales and myths from around the world. He describes the 'monomyth' as a universal pattern of heroism connecting all stories with a central protagonist. According to Campbell's monomyth, male heroes often reject the call for adventure, turning away from their mundane existence to embark on a new journey. In contrast, female leads promptly respond. Classic and modern tales feature female heroines (Leni 42).

In Apuleius' *Cupid and Psyche* (1855), Psyche embarks on her journey due to her sorrow and emotional longing to reunite with her beloved spouse, serving as a source of inspiration for her. Callimachus portrays Artemis as a brave and proficient young lady who demonstrates her resolute nature by expertly managing the forests in Artemis (1988). Katniss, the protagonist in Collins' *The Hunger Games* (2008), is motivated to embark on her journey of liberty as she volunteers to substitute for her sister who had been chosen to participate in a lethal game orchestrated by the Capitol. Unlike male heroes in tales who often refuse to undertake daring escapades, both women mentioned above willingly take on such endeavors (42).

In *The Hunger Games* by Collins, Katniss is portrayed as a remarkable huntress, similar to Artemis. Moreover, District 12 is Katniss' home, consistently protected by an electrified barrier primarily to deter wild animals. Katniss disregards the prohibition against trespassing in the forest. Since her father's passing, her family relies on her, and she is independent of them. She stands apart from popular superheroes characterized by concealed backgrounds, noble intentions, a mission to redeem, and exceptional abilities. Katniss intervenes to save

women in need of protection, such as her younger sister and Rue, the youngest tribute in *The Hunger Games*. This makes her comparable to the character of the US Super Woman, championing the vulnerable (959). Katniss Everdeen is an example of a modern heroine who embodies the qualities of "male dramatic strength and risk-taking (Leni 43).

Artemis and Katniss defy traditional gender roles by embodying traits typically associated with males, such as fearlessness, perseverance, independence, and strength. Nevertheless, they also exhibit kindness and empathy, showcasing a well-rounded depiction of their characters. Artemis has a strong passion for tending to and restoring the health of wildlife. Katniss takes care of her family's food supplies, her sister, and even the people she is supposed to compete against in *The Hunger Games* in Panem. Thus, the narrative of female heroism empowers young girls to overcome obstacles, strengthen their inner selves, and achieve their ambitions. Girls exposed to this narrative are empowered to embrace the notion that they are not subordinate to boys but possess comparable capabilities and potential to live a fulfilling life. In a setting where females are in charge and have more freedom, it can be argued that girls are capable of achieving the same things as boys (Leni 43).

Thibordee's study titled "Gender Performativity: Suzanne Collins' *The Hunger Games* Trilogy and the Formation of Gender Identity" explores the relationship between gender roles and performance portrayed in *The Hunger Games* trilogy. Suzanne Collins' female character exhibits qualities that challenge traditional gender roles by blending masculine and feminine attributes. The protagonist must display strength and resilience by pursuing and eliminating opponents to survive the Games. Upon her arrival at *The Hunger Games*' opening ceremony, Katniss wears a fiery costume that earns her the moniker "Girl on Fire" among the citizens of Panem. Consequently, she is expected to conform to traditional gender roles and act submissively (Thibordee 19,20).

In his 2015 article “The Hunger Games World is No Country for Glamorous Women,” Berlatsky addresses a related topic. While James Bond novels use women as mere objects in the main character's journey, exhibiting disapproval for femininity and the female gender, *The Hunger Games* presents a positive portrayal of women compared to other works that depict them negatively. The story's central character is a woman. However, Katniss, a woman challenging traditional gender roles, must perform a heroic deed typically associated with men. One could argue that her feelings toward her sibling are akin to those of a mother, but she primarily demonstrates them by assuming a paternal role and swiftly engaging in battle to protect her loved ones (Berlatsky).

The inclusion of female protagonists in mythology and related narratives plays a vital role in shaping girls' self-perception as women, as these stories offer valuable lessons that contribute to their personal growth. Bullen and Pope assert that myths play a crucial part in children's development, aiding in their socialization from an early age by instilling in them the habits, beliefs, and accumulated knowledge necessary to navigate the adult world successfully. Stephens and McCallum also acknowledge that myths serve as a means of imparting privileged behaviors, beliefs, and modes of thinking to children, providing them with a framework for interpreting their relationship with the world (Leni 43).

III.3. Katniss's Relationships

Typically, a generation gap arises due to differing beliefs and perspectives between the youth and the older generation (Rättyä 115). When adolescents feel misunderstood and unsupported by their parents or authority figures, the significance of peer relationships grows. Developing an identity requires forming meaningful connections (112). In *The Hunger Games*, the central character must establish new relationships after leaving her family and previous life behind. She forges connections with her newfound peers and forms collectives

that contribute to her personal growth. According to Erikson, these groups often have specific rules and requirements for membership (132, 133). The novel portrays groups based on shared interests or ideologies, excluding those deemed unreliable. Peer interactions become even more important as the protagonist battles against an unfair system controlled by adults (Seppänen 39).

One reason why Katniss Everdeen is considered a feminist icon is her ability to maintain courage and resilience by relying on the support and camaraderie of her fellow rebels and her sister. This establishes her as an excellent role model for women and a representation of feminism (Stark). Katniss embodies the concept of a "feminist archetype" through her alliance with Rue, showcasing a group of women who unite to combat oppression and danger. Throughout her journey, Katniss displays a strong nurturing instinct towards her sister Prim, and her compassion for Rue grows as they tend to each other's wounds in the arena. However, a notable example of Katniss forming a bond with another woman occurs during the feast when she encounters Thresh (Stark).

As Clove directed threats and unjust critiques towards Rue and Katniss, Thresh swiftly eliminates her. Clove's harsh words sharply contrast with Katniss' kind and nurturing demeanor towards the women she cares about. In contrast, Thresh shows mercy to Katniss by allowing her to escape as a gesture of gratitude for her benevolent treatment of Rue. Clove's swift demise after expressing disdain for female contestants in the arena, juxtaposed with Katniss' contrasting fate, strongly suggests that women who fail to support their peers, like Clove, face consequences. Unlike other women fighting in the battlefield, Katniss has the privilege of survival (Stark).

Katniss tends to isolate herself for extended periods. She has a limited number of companions and is not enthusiastic about forming new relationships. Throughout her school

years, she never developed a group of friends and prefers dining alone in the Capitol rather than with the other tributes. She enjoys independent exploration, whether in the woods or secluded places indoors. Nevertheless, she deeply cares for her loved ones and is willing to risk her life to ensure their well-being. Katniss has a strong desire to protect those dear to her and chooses to ally herself with those who lack the ability to fend for themselves and require assistance (Seppänen 39).

Gale, her hunting partner, is Katniss' only close acquaintance. Since their fateful encounter in the woods, they have consistently collaborated on acquiring skills and hunting game. The analysis of Katniss and Gale's bond will be further explored. Katniss also considers Madge, the mayor's daughter, as an acquaintance. They became acquainted at school and developed the habit of having lunch together due to their limited social circle and shared preference for solitude. Just before Katniss departs for The Hunger Games, Madge bids her goodbye and presents her with the Mockingjay pin, which later becomes the emblem of the rebellion. Considering her trust issues from childhood, it is understandable that Katniss chooses to be alone (40,1).

As individuals grow older, their interactions with others, particularly in intimate relationships, become more crucial. Adolescents must confront the emotional conflict between attachment and loneliness to establish connections (Erikson 101). Relationships are a crucial theme in young adult literature. As noted by Rättyä, forming meaningful connections with individuals of the same or opposite gender is a fundamental aspect of shaping personal identity (112). The presence of a romantic subplot can be observed in both installments of The Hunger Games. In The Hunger Games, Katniss struggles to manage her feelings for Peeta, who starts as her adversary but later becomes a close friend, and for Gale, her hunting companion and closest ally since early adolescence (Seppänen 42).

From the beginning, Katniss and Haymitch's relationship is undoubtedly conflicted. Katniss feels uncertain about Haymitch's coaching abilities due to his drinking habit, and his strong affection for Peeta creates a rift between them. During the training in the Capitol, it becomes evident that Haymitch and Peeta were scheming something without informing Katniss. Although this occurred before the planning of the Games, Haymitch was among those who suggested that Katniss and Peeta should cooperate. Over time, their previously hostile relationship gradually transforms into a warm and positive bond (Rizzuti).

III.3.1. Gale

Gale is Katniss' most enduring companion and the only person with whom she can express genuine joy, amusement, and be herself. Their shared interest in poaching brought them together when they first met. They bonded by exchanging hunting tips and eventually became a cohesive unit, assisting each other in the hunting process and jointly selling the harvested meat. Gale provides solace and companionship for Katniss, and in the isolated wilderness, she relies on his reliability and trustworthiness. Katniss can completely depend on him, as he remains unaffected by others' thoughts and views (Seppänen 41).

Ever since the plot of *The Hunger Games* unfolded, Gale has harbored feelings of affection for Katniss, who happens to be his closest friend. However, Katniss never had the opportunity to explore her romantic side as she was preoccupied with taking care of her family and preparing for her victorious participation in the 74th Hunger Games with Peeta. Due to a dreadful misfortune, Katniss and Peeta were forced together. The bond between them was expedited by their traumatic experiences, but Katniss never completely let go of Gale (Hedash).

III.3.2. Peeta

Peeta's background can be attributed to the fact that his parents diligently operate their prosperous bakery in the city. He crosses paths with Katniss when he is also chosen as a participant for The Hunger Games. Despite their lack of prior conversation during the Games, they recognize each other from school, and Peeta generously offers Katniss a piece of bread whenever she is in need of sustenance. The act of Peeta saving her life creates a feeling of indebtedness in Katniss, making it difficult for her to see him as a rival (Seppänen 40).

Katniss values Peeta Mellark's presence as a trustworthy confidant due to his close proximity in witnessing every significant event alongside her. Despite feeling anxious, Katniss finds comfort and security in Peeta's presence. Additionally, Peeta accompanies Katniss during the Reaping, leaving no doubt that he intends to establish and strengthen their relationship from the beginning. After enduring The Hunger Games and the subsequent rebellion, Katniss feels the need for support and wishes for someone like Peeta, who truly understands her struggles, to help her cope with her grief (Hedash).

III.4. The Use of Violence for Entertainment

The Hunger Games tells the story of young individuals forced to participate in a deadly competition solely for the entertainment of the audience. Throughout history, people have found joy in witnessing violence, whether it was through gladiatorial combat in the Roman Empire or modern-day sports like football (Beehler). Despite the tragedy it brings to the participants, "The Hunger Games" is considered the most significant event of the year, especially in the capital, where it is treated as a festival and a competitive sporting event pitting districts against each other. The last tribute alive receives a life of ease back home, and their district is showered with prizes, mainly consisting of food. The Capitol showcases

the winning district's gifts of grain, oil, and even delicacies like sugar throughout the year, while the rest battle starvation (Collins 14).

Regardless of their personal opinions, all citizens of Panem enthusiastically support their district's tributes, hoping to share in their success, which is evenly distributed among all members of the district. Katniss Everdeen, although uninterested in the captivating aspect of "The Hunger Games," reveals admiration for certain elements. The forest, provided during the deadly battles, serves to offer viewers a more horrific display of violence rather than showing sympathy for the tributes (Simpson).

According to Shaffer, each killing during the games is retold to satisfy the Capitol crowd's craving for brutality. What motivates ordinary civilians to derive pleasure from senseless violence and suffering? What impact does this attitude have on their character? Are we, as the audience, similar to the helpless combatants battling for survival in the arena or the onlookers reveling in others' torment? (76). The inhabitants of the Capitol exhibit an uncommon bloodlust, giving a standing ovation to the slaughter of tributes in the Hunger Games arena. Despite our cultural norms, aggression and suffering continue to draw people together. If crashes and failures are common during live sports events, how can we explain people's attachment to watching these events on TV? (78).

From the beginning, Katniss has been torn between her fury towards the unjust system and her strong desire to survive. This contradiction causes a moral disconnect: she acknowledges the unfairness of the games yet shows a surprising willingness to engage in acts of aggression. Peeta, in a discussion before the games, expresses his wish to remain true to himself despite the Capitol's attempts to mold him into something else. However, his actions reveal a detachment as he admits his capability of taking a life, failing to demonstrate his defiance against the Capitol's authority (life matters journal).

McDonald criticizes the excessive depiction of violence in the novel. He argues that Katniss Everdeen, prior to the most traumatic experience of her life, is profoundly affected by the sounds of Cato's death cries and whimpering as he is torn apart by creatures resembling fallen tributes. When Katniss requests to kill someone, Peeta reminds her why they cannot do so. McDonald sees "The Hunger Games" as a cautionary tale about the negative aspects of entertainment, imagining the consequences of constantly pushing boundaries in a culture that embraces such mentality (8).

Suzanne Collins, during an interview, revealed that Panem in "The Hunger Games" was inspired by the Ancient Roman Colosseum. She admires a modernized rendition of the Roman gladiator games, where a cruel government forces individuals into deadly combat for entertainment. It is important to note that most gladiators in the past were volunteers or individuals who had violated the law, escaped slavery, or committed treason. The spectators saw these cases as justice being carried out, allowing them to cheer for the gladiators as they fought to their demise or were torn apart by wild beasts. In contrast, the tributes in "The Hunger Games" are innocent members of society, designated for sacrifice solely because they exist beyond the confines of the Capitol. The events depicted in "The Hunger Games" serve as evidence of a past uprising suppressed by the Capitol (79).

III.4.1. Propaganda and Surveillance

The plot of *The Hunger Games* revolves around the exercise of surveillance and power within an administrative framework. In his book "*Discipline and Punish*," Michel Foucault explores how oppressive authorities employ fear and punishment to assert power over individuals, leading to self-regulation and constant surveillance. According to Foucault, power operates at a fundamental level, affecting people's bodies, behaviors, thoughts, beliefs, and daily activities (Kenney).

Observation serves as an effective means of acquiring and expanding knowledge. The author contends that power becomes visible through actions and manifestations. However, disciplinary power functions differently, remaining unseen while enforcing a requirement of visibility upon its subjects. Foucault finds Bentham's Panopticon concept particularly intriguing, using it to analyze societal control systems, human behavior in controlled environments, and to support his theories. He asserts that observing others leads to knowledge and power acquisition, culminating in what he terms "panopticism." This concept is rooted in the monitoring techniques employed in the Panopticon model, where the development of knowledge and authority mutually reinforce each other in a cyclical manner (Kenney).

Although the incarcerated individuals in the Panopticon were aware of constant observation, they could never accurately determine when they were being scrutinized. The old system of control, as the guardian points out, has been replaced with a monitored and managed system. However, for the prisoners, this new system means isolation and close surveillance. Control shifts from physical presence to mental presence, as prisoners regulate their behavior out of fear of being monitored, reducing the need for a live overseer. Some argue that supervision would never have been necessary. Ultimately, the Panopticon's primary impact is establishing a constant perception of being observed within the prisoner, ensuring the smooth operation of authority (Kenney).

The Hunger Games portrays a unique form of governance where control permeates every level of society, rather than being wielded by a single ruling group. This reflects Foucault's vision of surveillance as a mechanism for restraining human behavior. The narrative demonstrates a society where surveillance and punishment reach dangerous extremes, showcasing how individuals mold their personalities to function within a system of constant observation (themissfemme).

During The Hunger Games, sponsors play a crucial role by providing tributes with essential medical and food supplies in the arena. Acquiring a sponsor is as vital as combat skills or survival abilities. Potential sponsors have the opportunity to observe the tributes before the Games, and the tributes are fully aware of their presence. The Tribute Parade, along with an on-stage interview and meticulous training, aims to enhance their appeal to potential sponsors. Haymitch emphasizes the creation of a specific “persona” for each tribute, such as Katniss Everdeen, a charismatic young woman who selflessly volunteered to take her sister's place. The Capitol staff work to enhance her charm by grooming and beautifying her before presenting her to a stylist. The parade allows tributes to showcase their ideal image, knowing their conduct will be observed and evaluated, while the televised interview strengthens their connection with the audience. Surveillance acts as an authority over Katniss, influencing her behavior and conformity to societal norms. However, she ultimately exhibits self-governance by crafting a unique identity and narrative that seeks to disrupt the prevailing system (themissfemme).

III.5. From a Prey to a Hero

According to Kelly's book, recent popular dystopian narratives present feminist notions of retribution. These girls harbor intricate revenge dreams that turn them into both victims and aggressors. Collins' book depicts Katniss as a protagonist who defies the mold of conventional princess stories, not relying on a prince for rescue. Exiting these narratives, we encounter legends of a courageous young woman who overcame a challenging setting to protect her passions. They derive their bravery and aggression from their experiences of pain and suffering. They have managed to conquer adversity, being attacked, defending themselves, and continuing on their journey. These young women seek retribution for the injustices committed against them, though their strength and independence may have made them targets of brutalization as a form of retaliation (114).

The Capitol remained completely unaware that a young woman like Katniss Everdeen had the power to ignite a revolution with just a few pieces of fruit. Even Katniss herself was puzzled by her own abilities. However, the events of the final day of the Games cannot be solely attributed to Katniss. Without the Capitol, Katniss would not have come into existence (Despian 200). In an interview with Rick Margolis from the *School Library Journal*, Collins explains:

Katniss is... a girl who should never have existed... the Capitol just thinking that [District] 12 is not ever really going to be a threat because it's small and poor, they create an environment in which Katniss develops, in which she is created, this girl who slips under this fence, which isn't electrified, and learns to be a hunter. Not only that, she's a survivalist, and along with that goes a degree of independent thinking that is unusual in the districts. So here we have her arriving in the arena in the first book, not only equipped as someone who can keep herself alive in this environment—and then once she gets the bow and arrows, can be lethal—but she's also somebody who already thinks outside the box... And this new creature evolved, which is the mockingjay, which is Katniss.

The Capitol initially exerted equal toughness across all districts, but it now appears to be in decline specifically in District Twelve. Being the most impoverished and famished district, the chances of surviving The Hunger Games and obtaining additional sustenance are highly improbable. The Capitol deemed the district unworthy of allocating precious resources, resulting in little risk for anyone daring to venture underneath it. The Capitol gradually became less concerned about deploying trained and loyal Peacekeepers to the district, considering it not worthwhile to assign their most qualified personnel. These circumstances fostered the emergence of an underground economy, serving as a gathering place for people to exchange goods and knowledge (Despian 201).

In reference to several primary characters, including Katniss, they are labeled “chosen ones” due to external influences on their decisions. However, most of these heroic figures conform to the typical image of individuals selected by supernatural or mystical powers. They are often directly referred to as The Chosen One, like the nickname "The Boy Who Lived" in the *Harry Potter* series. In contrast to Katniss, these Chosen Ones have predetermined paths and a clear understanding of their role as individuals with a specific purpose, leading them toward a heroic destiny (Hansen).

After Katniss made a stunning appearance at the Opening Ceremony wearing a flaming outfit, she became known as the "girl of fire." Subsequently, the significance of the "girl of fire" transforms when she is perceived as the instigator of the revolt that will ultimately overthrow the ruling government. Heroes and leaders are expected to possess specific qualities such as magnetism, influence, and a compelling personality. Katniss may lack a charismatic personality, making it challenging for her to grasp and follow Cinna and Haymitch's guidance in projecting an agreeable and amiable demeanor. However, with Peeta by her side, she is able to cultivate a formidable social persona (Swanson et al.).

III.5.1. Katniss the Symbol of Freedom

Olthouse, in his work *“The Hunger Games and Philosophy: A Critique of Pure Treason,”* argues that symbols and metaphors greatly enhance one's sense of empowerment. The author posits that *The Hunger Games* employs metaphors and symbols to convey themes of destruction and strength, oppression and liberation. *The Hunger Games* trilogy utilizes metaphors and symbols to facilitate destruction and empowerment, repression and liberation. When reflecting on the metaphors associated with her mission, Katniss often encounters the dilemma of interpreting them positively or negatively. Katniss faces attempts by the Capitol and certain rebel leaders to limit her understanding of her identity and potential through

figurative language. Nevertheless, she possesses the skill to decipher these metaphors in a manner that empowers her and helps her discover her genuine self (54, 55).

Katniss Everdeen declines the responsibility of leading the revolution thrust upon her. She stumbles upon the path to becoming a hero through unforeseen circumstances. Despite receiving the Mockingjay pin as a gift, she remains resolute in embodying the symbol of rebellion and becoming the Mockingjay. Katniss establishes her image of bravery through selfless acts of sacrifice. She becomes the leading representative and spokesperson for the rebellion against the Capitol. The symbol of courage and hope is embodied in the Mockingjay pin bestowed upon her by Prim before her departure. Later, when Katniss is declared the winner, President Snow brings up the pin. Katniss locks eyes with him and cautiously replies, "I appreciate it. It is a keepsake from my home District." Through this statement, Katniss covertly questions the security of the Capitol and challenges President Snow's leadership. The general consensus is that the presence of the mockingjay indicates a mistake made by the Capitol (Swanson et al.).

Katniss embodies the powerful idea that actions carry more weight than words. She pays tribute to Rue by adorning her lifeless body with blossoms and later broadcasts the three-fingered salute to District 11. This action serves as a catalyst for the uprising in District 11, igniting a revolution that ultimately reshapes the entirety of Panem. Undoubtedly, Katniss Everdeen embodies the true notion of an improbable protagonist - a teenage girl willing to sacrifice all for the well-being of her family and peers, whose actions inadvertently ignite a revolution that engulfs an entire nation (Swanson et al.).

The character of Katniss Everdeen in *The Hunger Games* captivates and gains the approval of readers due to several features. She is portrayed as a versatile champion with diverse qualities. Katniss Everdeen embodies qualities typical of protagonists, conveying this

effectively. She plays a significant role as a driving force for rebellion against tyranny in the literary plot while prioritizing her sister's welfare above all else. The current generation tends to be more wary of traditional customs and prioritizes material possessions such as financial security, professional growth, and a peaceful lifestyle. Katniss' character exemplifies self-reliance and empowerment while defying traditional societal beauty standards. By utilizing Campbell's concept of the hero's journey, female main characters such as Cupid and Psyche, Artemis, and the protagonist in *The Hunger Games* possess a unique proactive perspective that sets them apart from their male counterparts.

Conclusion

Literature has the potential to shape reality based on individual viewpoints, rather than just reflecting it. There is no doubt that virtual mediums allow people to observe foreign lands and customs, providing a broad and in-depth understanding of life, culture, and society that may otherwise be unattainable. The potency of literature lies in its ability to mold words into a compelling voice that captures the listener's interest. Readers and writers can utilize literature as a beneficial resource to confront intricate and mystifying issues, convey their perceptions and assessments, and propose resolutions to forthcoming difficulties, regardless of their validity. The power of literature lies in giving voice to the unspoken and exposing hidden truths beneath false beliefs. By addressing critical issues, literature sheds light on what is often complex and enigmatic, enabling readers to better understand the world around them and make sense of their own existence.

The purpose of dystopian novels aimed at young adults is twofold: they provide entertaining and escapist narratives while imparting important moral lessons about the challenges facing humanity. Additionally, these novels encourage young readers to explore their own character and maturity, fostering personal growth and development. Since the inception of dystopian literature, readers have been introduced to lead characters who are overwhelmed by the oppressive conditions of their society. Despite this, they inspire hope that the narrative will lead to a positive transformation in their favor.

Every individual in Panem has a distinct way of living. Some people cross the barrier limits to hunt without permission, in order to sustain their families and earn extra money. Others choose to express their ideas through creative outlets, seeing them as a way to break away from poverty and subjugation. Katniss becomes a valiant character who challenges the dishonest social structure to ensure the prosperity and survival of her community.

The character of Katniss Everdeen in *The Hunger Games* captivates and gains the approval of readers due to several distinguishing features. She is portrayed as a versatile champion with diverse qualities, effectively conveying the essence of a protagonist. As a driving force for rebellion against tyranny within the literary plot, Katniss prioritizes her sister's welfare above all else. In contrast to the current generation's wariness of traditional customs and materialistic pursuits, she exemplifies self-reliance, empowerment, and a defiance of traditional societal beauty standards. By embracing Campbell's concept of the hero's journey, female main characters like Cupid and Psyche, Artemis, and the protagonist in *The Hunger Games* possess a unique proactive perspective that sets them apart from their male counterparts.

In Panem, located in the western region of North America, the grip of power lies firmly in the hands of Coriolanus Snow. The administrative center, nestled within the Rocky Mountains, encompasses thirteen distinct districts, each specializing in specific industries. District 12, once reliant on coal mining and boasting resources such as jewelry production, military training, fishing, and crop cultivation, now faces the consequences of geological challenges and labor rights issues, leading to the cessation of these operations.

The world depicted in *The Hunger Games* paints a grim picture of a repressive governing body where absolute power dominates every facet of life, leaving the common people in abject poverty while the privileged few indulge in opulence. The oppressive regime relies on a combination of indoctrination and intimidation to maintain its control. The Dark Days, born out of District 13's rebellion against the ruling government, culminated in the Capitol's victorious suppression of the remaining districts. The Hunger Games serve as a mechanism to quash dissent and showcase the authoritarian power of the Capitol. Furthermore, the Games provide a seemingly twisted solution to the issue of food scarcity, allowing families to register their children for participation. With meticulous planning and organization, the

authorities orchestrate the Hunger Games events to instill fear and discourage any notions of rebellion.

Katniss Everdeen's character journey unfolds in a way that challenges conventional norms and breaks free from the stereotypes typically associated with female protagonists. Her multifaceted portrayal not only resonates with readers but also serves as an inspiration for individuals navigating their own paths in a world that often imposes limitations based on gender. By defying expectations and showcasing her strength, resilience, and determination, Katniss paves the way for a new narrative where women can assert their agency and redefine the boundaries of what it means to be a hero. Through her actions and choices, Katniss becomes a symbol of empowerment and a beacon of hope for those facing adversity. Her story serves as a reminder that true heroism knows no gender and that the power to effect change lies within each individual, regardless of societal expectations. By embracing her unique journey and staying true to herself, Katniss not only challenges the status quo but also encourages others to question and redefine their own roles in the world.

The Hunger Games is widely regarded as a scholarly masterpiece, shedding light on the experiences of individuals subjected to persecution and providing valuable insights into their lives. It accurately mirrors the perspectives of the oppressed, showcasing their strong yearning for a chance to elevate themselves and their unyielding resistance against societal disparities. The resistance against the totalitarian government in Panem is demonstrated by a singular female character who displays unequivocal opposition. In the realm of *The Hunger Games*, one's gender does not dictate their sense of masculinity or femininity. Katniss Everdeen's character exemplifies that femininity is not a prerequisite for women. Collins demonstrates that cultural expectations regarding gender roles can be rejected by introducing a female character with distinctly masculine attributes. Smartly paraphrased: Katniss defies conventional gender roles as she lives and behaves in a manner typically associated with

men, achieving success in the process. Her decision to perform her gender is not dictated by her identity as a woman. Collins' actions exemplify how masculinity, much like femininity, can be fluid and not predetermined, and can be portrayed in a way that allows for individual expression.

The conduct of the protagonist regarding her gender identity indicates that conforming to specific behavioral patterns is not necessary for either sex to confirm their gender. Katniss Everdeen is a strong female figure who enables women to showcase their femininity in any way they desire, even if it involves embodying traits that were historically considered masculine. Suzanne Collins conveys a powerful message in *The Hunger Games* that embracing your true identity, no matter who that may be, will ultimately result in a state of contentment and satisfaction. The path ahead is challenging, with twists, turns, and numerous hurdles that may leave some marks of injury. Similar to Katniss, our ability to survive will be determined by our ability to stay true to our authentic selves, rather than succumbing to societal and historical influences.

Works Cited

- Abad-Santos, Alex. "The Hunger Games, Explained." *Vox*, 20 Nov. 2014. —
 <www.vox.com/2014/11/20/7229605/mockingjay-hunger-games-explainer>.
- Agrawal, Nikki. "Gender Roles in The Hunger Games." *Girl Genius*, 9 Nov. 2020.
 <medium.com/girl-genius-magazine/gender-roles-in-the-hunger-games-9af1531775c4>.
- Ames, Melissa. "Engaging "Apolitical" Adolescents: Analyzing the Popularity and Educational Potential of Dystopian Literature Post-9/11." *The High School Journal*, vol. 97, no. 1, 2013. 3-20. <<https://doi.org/10.1353/hsj.2013.0023>>.
- Ardi, Valeri Putri Mentari, and Bernadus Hidayat. "Katniss Everdeen's Character Development in Suzanne Collins' *The Hunger Games Trilogy*." *Lexicon*, vol. 5, no. 1, Dec. 2018. <<https://doi.org/10.22146/lexicon.v5i1.41265>>.
- Balaka Basu, et al. *Contemporary Dystopian Fiction for Young Adults: Brave New Teenagers*. New York, Routledge, 2014.
- Beehler, Stephen. "Violence as Entertainment: "The Hunger Games" | Emory University | Atlanta GA." *News.emory.edu*, 26 Mar. 2012. Accessed 20 Apr. 2023.
 <news.emory.edu/stories/2012/03/video_hunger_games/campus.html>.
- Beltramini, Enrico. "Dystopian Societies and Technological Threats to Humankind as Recontextualizations of the Myth of Cosmic Evil." *Journal of Philosophy and Ethics*, vol. 2, no. 1, 2020. 7-16.
- Berlatsky, Noah. "The Hunger Games World Is No Country for Glamorous Women." *The Guardian*. The Guardian, 30 Nov. 2015.

<www.theguardian.com/film/2015/nov/30/hunger-games-mockingjay-part-two-women-femininity>.

Bethune, Brian. "Dystopia Now." *Maclean's* 125.14 (2012): 84-8. OmniFile Full Text Select (H.W. Wilson). Web. 1 Apr. 2014.

Beulen, Dewi. *Female Power Shaped by Dystopias in the Handmaid's Tale and Catching Fire*. 15 Aug. 2017. 1-33.

Bianchi, Marielle. "Excellence in Student Writing | Rhetorikos: Excellence in Student Composition." *Rhetorikos - Fordham University*, rhetorikos. <blog.fordham.edu/?p=1905>.

Blackstone, Amy M. "Gender Roles and Society". *An Encyclopedia of Children, Families, Communities, and Environments*. ed. Julia R. Miller, Richard M. Lerner, Lawrence B. Schiamberg, Santa Barbara, CA: ABC-CLIO, 2003. 335-338. Web. July 8, 2018.

Brunell, Laura, and Elinor Burkett. "Feminism." *Encyclopædia Britannica*, 8 Feb. 2019. <www.britannica.com/topic/feminism>.

Bryson, Valerie. *Feminist Political Theory*. 1992. Basingstoke, Hampshire, Macmillan Education, 2016.

Cadden, Mike. "Genre as Nexus the Novel for Children and Young Adults." *Handbook of Research on Children's and Young Adult Literature*, by Wolf Shelby A. edited by Karen Coats et al., New York, Routledge, 21 Oct. 2010. 302-313.

Carrie, Ryan. "PANEM et CIRCENSES the Myth of the Real in Reality TV." *The Girl Who Was on Fire*, by Diana Peterfreund and Brent Hartinger, edited by Leah Wilson, BenBella Books, 17 Jan. 2012.

- Cart, Michael. *YOUNG ADULT LITERATURE: From Romance to Realism*. S.L., Ala Neal-Schuman, 2020.
- Cernak, Linda. *Totalitarianism*. Edina, Minn., Abdo, 2011.
- Chakoshi, Negar. *The Effects of Revolution upon the Development of Women's Capabilities and Freedom an Analysis of the Trilogy, The Hunger Games, by Suzanne Collins with a Special Focus on the Protagonist, Katniss Everdeen*. 2012. 1-58.
- Cheng, Allen. "The Hunger Games Book Summary, by Suzanne Collins." *Allen Cheng*, 30 Sept. 2020, www.allencheng.com/the-hunger-games-book-summary-suzanne-collins/.
- Claeys, G. (2010). The origins of dystopia: Wells, Huxley, and Orwell. In G. Claeys (Ed.), *The Cambridge companion to utopian literature*. New York, NY: Cambridge University Press. 107-131.
- Collins, Suzanne. "Suzanne Collins - Biography." *Suzannecollinsbooks.com*, 2016. <www.suzannecollinsbooks.com/bio.htm>.
- Collins, Suzanne. *The Hunger Games*. Vol. 1, New York, New York, Scholastic Inc, 14 Sept. 2008.
- Cunningham, John. "Suzanne Collins | Biography, Books, & Facts | Britannica." *Encyclopædia Britannica*, 2019. <www.britannica.com/biography/Suzanne-Collins>.
- Day, Helen. "Simulacra, Sacrifice and Survival in The Hunger Games, Battle Royale, and the Running Of Bread and Blood". *The Hunger Games: Critical Essays on the Suzanne Collins Trilogy*, by Donald E Palumbo, edited by Leisa A Clark and Mary F Pharr, McFarland, Incorporated, Publishers, 2012.

Despain, Bree. "Community in the Face of Tyranny." *The Girl Who Was on Fire*, by Diana Peterfreund and Brent Hartinger, edited by Leah Wilson, BenBella Books, 17 Jan. 2012. 280.

Districts. "The Districts in The Hunger Games Explained | Book Analysis." *Bookanalysis.com*, 18 Jan. 2022. Accessed 26 Mar. 2023. <bookanalysis.com/the-hunger-games/districts/>.

Effiong, Angelica. (2020). *A brief history and classification of feminism*.

Ellul, Jacques. *Propaganda*. Vintage, 1965.

Erikson, Erik H. *Identity: Youth and Crisis*. New York, W.W. Norton, 1968.
<www.academia.edu/37327712/Erik_H_Erikson_Identity_Youth_and_Crisis_1_1968_W_W_Norton_and_Company_1_>.

"Five Faces of Oppression". Accessed on: 6 March, 2023. Web.
<<https://mrdevin.files.wordpress.com/2009/06/five-faces-ofoppression.pdf>>

Foy, Joseph J. "'SAFE to DO WHAT?'" Morality and the War of All against All in the Arena." *The Hunger Games and Philosophy a Critique of Pure Treason*, by George A. Dunn, edited by Nicolas Michaud and William Irwin, Wiley, 26 Jan. 2012. 206-220.

G, Shanmugi. "Totalitarian Dystopian Society as Depicted in Margaret Atwood's the Handmaid's Tale and the Testaments." *International Journal of Research Publication and Reviews*, vol. 3, no. 9, 30 Sept. 2022. 2050-2057. Accessed 2 Oct. 2022.
<<https://doi.org/10.55248/gengpi.2022.3.9.56>>.

Games Wiki, The Hunger. “The Hunger Games Wiki.” *Fandom.com*, 2015.

<thehungergames.fandom.com/wiki/The_Hunger_Games_Wiki>.

Gemmill, Allison. “Hunger Games Panem Map Guide: Every Location Explained.”

ScreenRant, 25 June 2019. <screenrant.com/hunger-games-world-map-panem-guide-locations/>.

Gingrich, Paul. “Marx on Social Class.” *Uregina.ca*, 28 Sept. 1999.

<uregina.ca/~gingrich/s28f99.htm>.

Gleason, Abbott. *Totalitarianism*. Oxford University Press, 20 Mar. 1997.

Gordin, Michael D, et al. *Utopia/Dystopia Conditions of Historical Possibility*. Princeton University Press, 2010.

Günenç, Mesut. “Reflections of the Surveillance and Oppressive Authority in Hunger Games Trilogy.” *ODÜ Sosyal Bilimler Araştırmaları Dergisi (ODÜSOBİAD)*, vol. 2, 11 May 2022. Accessed 17 May 2022. <<https://doi.org/10.48146/odusobiad.1103249>>.

Gunjan.Sogani. ““The Hunger Games” and Katniss’s Androgyny: A Queer Heroine.”

Wondrium Daily, 13 Sept. 2021. Accessed 17 Feb. 2023.

<www.wondriumdaily.com/the-hunger-games-and-katniss-androgyny-a-queer-heroine/>.

Hansen, John. “Why Is Katniss Everdeen so Reluctant to Be a Hero? (and Why “Gotham”

Features the Rarest of Heroes).” *Reviews from My Couch*, 9 Dec. 2015. Accessed 23 Apr. 2023. <reviewsfrommymcouch.com/2015/12/superman-supergirl/why-is-katniss-everdeen-so-reluctant-to-be-a-hero-and-why-gotham-features-the-rarest-of-heroes/>.

- Hedash, Kara. "Hunger Games: The Reason Why Katniss Ends up with Peeta, Not Gale." *ScreenRant*, 27 Dec. 2020. Accessed 18 Apr. 2023. < screenrant.com/hunger-games-katniss-ended-up-peeta-not-gale/#~:text=In%20the%20end%2C%20Katniss%20and>.
- Hedash, Kara. "Hunger Games: What Each District Is Known for, Explained." *ScreenRant*, Screen Rant, 30 July 2019. < screenrant.com/hunger-games-districts-explained/>.
- Henna Tabassum. *Theories of Social Change*. New Delhi, K.K. Publications, 2014.
- Henthorne, Tom. *Approaching The Hunger Games Trilogy: A Literary and Cultural Analysis*. Jefferson, N.C., Mcfarland & Co. Publishers, 2012.
- How Does the Reaping System Work in The Hunger Games? "The Reaping System of Hunger Games Finally Explained." *Diary of an Aspiring Loser*, 8 Feb. 2020. <www.diaryofanaspiringloser.com/how-does-the-reaping-system-work-in-the-hunger-games/>.
- Hughes, Sarah. "In Debt, out of Luck: Why Generation K Fell in Love with The Hunger Games." *The Guardian*, 31 Oct. 2015. <www.theguardian.com/film/2015/oct/31/hunger-games-mockingjay-teenage-anxiety>.
- Kellen Fisher. "Technology in Dystopian Novels." *Loyola Digital Advertising [로올라 디지털 광고]*, 30 Jan. 2014. Accessed 8 Mar. 2023. <loyoladigitaladvertising.wordpress.com/2014/01/29/technology-in-dystopian-novels/>.
- Kelly, Mark R. "Sfadb: Suzanne Collins Awards." <[Www.sfadb.com](http://www.sfadb.com), 27 Oct. 2022, www.sfadb.com/Suzanne_Collins>.

Kelly, Oliver. *Hunting Girls: Sexual Violence from The Hunger Games to Campus Rape*.

New York, Columbia University Press, 2017.

Kenney, Els. "Governance, Surveillance and Panopticism in the 2012 Film "The Hunger

Games."” *Medium*, 22 Jan. 2020. <medium.com/@elskenney/governance-surveillance-and-panopticism-in-the-2012-film-the-hunger-games-e83cf88eb6a7>.

Leni, Marlina. "The Discussion on Female Heroes in Respect of Gender Socialisation of

Girls: Retelling Myths of Psyche, Artemis and Katniss." *Linguistics and Literature Studie*, vol. 3, no. 2, 2015. 41–45. <<https://doi.org/10.13189/lis.2015.030201>>.

lifemattersjournal. "What The Hunger Games Teaches Us about Violence." *Rehumanize*, 1

Apr. 2013. <www.rehumanizeintl.org/post/2013-04-01-what-the-hunger-games-teaches-us-about-violence>.

Loobek, Kristi. "A Feminist Analysis of the Film The Hunger Games." *Concordia Journal*

of Communication Research, 2 Jan. 2014.

Mahida, Chintan Ambalal. "Dystopian Future in Contemporary Science Fiction." *Golden*

Research Thoughts, vol. 1, no. 1, 11 June 2011. 1-4.

Malinowska, A. (2020). Waves of Feminism. *The International Encyclopedia of Gender,*

Media, and Communication. JohnWiley & Sons, Inc.

Martínez , Neira Raquel . "Real or Not Real?" *Exploring Gender in Suzanne Collins's The*

Hunger Games Trilogy. 2017. 1-67.

Mau, Søren. *Mute Compulsion*. Verso Books, 29 Nov. 2022.

McDonald, Brian. "“The Final Word on Entertainment” Mimetic and Monstrous Art in The

Hunger Games." *The Hunger Games and Philosophy: A Critique of Pure Treason*, by

William Irwin, edited by George A. Dunn and Nicolas Michaud? Wiley; 1st Edition
(February 28, 2012), 26 Jan. 2012. 8-25.

McLellan, David T, and Henri Chambre. "Marxism | History, Ideology, & Examples."
Encyclopædia Britannica, 3 Oct. 2018. < www.britannica.com/topic/Marxism>.

Mcrobbie, Angela. *The Aftermath of Feminism: Gender, Culture and Social Change*. Los Angeles; London, Sage, 2009.

Megan, Ann Peters. *The Ambiguity of Panem: Capitalism, Nationalism, and Sexuality in Suzanne Collins' The Hunger Games Series*. 2013. 1-97.

Muhammad, Arfan & Mansoor, Maria & Khan, Sahar & Mannan, Abdul & Muqqadas, Sania & Lodhi, Muhammad. *Class Clashes in "The Hunger Games": A Marxist study*. 2021.

Oakley, Ann. *Sex, Gender and Society*. 1972. London, Routledge, Taylor & Francis Group, 1972.

Odhiambo, Tonny & Mutuku, Faith. 2022. History of Feminism.
<10.13140/RG.2.2.29497.03688>.

Olthouse, Jill. "'I WILL BE YOUR MOCKINGJAY" the Power and Paradox of Metaphor in The Hunger Games Trilogy." *The Hunger Games and Philosophy: A Critique of Pure Treason*, by William Irwin, edited by George A. Dunn and Nicolas Michaud, Wiley; 1st Edition (February 28, 2012), 26 Jan. 2012. 53- 66.

Persson, Hanna. *Government and Power in Young Adult Dystopias*. 2021. 3-18.

Peterman, Nora, and Rachel Skrlac Lo. "Female Protagonists in Popular YA Dystopia: A New Type of Role Model or Just Business as Usual?" *Review of Education*,

Pedagogy, and Cultural Studies, vol. 44. No. 4, 29 Mar. 2021. 1-27.

<https://doi.org/10.1080/10714413.2021.1898254>>.

Rabkin, Eric S, et al. *No Place Else*. Southern Illinois University Press. 1983.

Reaping. "The Reaping in The Hunger Games (a Complete Explanation)." *Bookanalysis.com*,

18 Jan. 2022. Accessed 25 Mar. 2023.

< bookanalysis.com/the-hunger-games/reaping/>.

Riso, Alexa. "A Marxist Insight into The Hunger Games' Panem." *Medium*, 13 Jan. 2019.

<medium.com/@alexariso/a-marxist-insight-into-the-hunger-games-panem-9c077e9c84d5>.

Rizzuti, Becki. "*Katniss Everdeen's Relationships in 'The Hunger Games.'*" *HobbyLark*,

HobbyLark, 17 Feb. 2014. < hobbylark.com/fandoms/Katniss-Everdeens-Relationships-in-The-Hunger-Games>.

Robert *Conquest Reflections on a Ravaged Century*. 2000. 74.

ISBN 0-393-04818-7

Roth, Veronica. *Divergent*. Brantford, Ontario, W. Ross Macdonald School Resource

Services Library, 2018.

Ryan, Devin. *Emerging Themes in Dystopian Literature: The Development of an*

Undergraduate Course. 2014. Retrieved on 1 January 2017.

Salih, Sara. *Judith Butler*. Hoboken, Taylor and Francis, 2013.

Scholes, Justin, and Jon Ostenson. "ALAN V40n2 - Understanding the Appeal of Dystopian Young Adult Fiction." *Virginia Tech Scholarly Communication University Libraries*, 2013. < scholar.lib.vt.edu/ejournals/ALAN/v40n2/scholes.html >.

Scott, A. O., and Manohla Dargis. "A Radical Female Hero from Dystopia." *The New York Times*, 4 Apr. 2012. Accessed 17 Apr. 2023.

< www.nytimes.com/2012/04/08/movies/katniss-everdeen-a-new-type-of-woman-warrior.html#:~:text=Katniss%20Everdeen%2C%20a%20New%20Type >.

Seppänen, Marianne. *Dystopia in Young Adult Fiction. Identity, Relationships and Social Growth in Suzanne Collins' The Hunger Games and Veronica Roth's Divergent Trilogies*. May 2017. 1-59.

Shaffer, Andrew. "THE JOY of WATCHING OTHERS SUFFER Schadenfreude and The Hunger Games." *The Hunger Games and Philosophy: A Critique of Pure Treason*, by William Irwin, edited by George A. Dunn and Nicolas Michaud, Wiley; 1st Edition (February 28, 2012), 26 Jan. 2012. 75- 89.

Simpson, Bridget. "'Just like I Was Watching the Games': Violence and Media in The Hunger Games." *Medium*, 20 Mar. 2017. Accessed 22 Apr. 2023.

<medium.com/@bridgetsimpson/just-like-i-was-watching-the-games-violence-and-media-in-the-hunger-games-284816c40ae9 >.

Smith, Bonnie G. "Gender Theory | Encyclopedia.com." *Encyclopedia.com*, 2019.

<www.encyclopedia.com/international/encyclopedias-almanacs-transcripts-and-maps/gender-theory >.

Spisak, April. "What Makes a Good...Dystopian Novel?" *The Horn Book Magazine* May 2012. 55-60. Web. 27 Mar. 2014.

"Stanford Encyclopedia of Philosophy." *Stanford.edu*, 2019. <
plato.stanford.edu/index.html>.

Stark, Rachel. "Why Katniss Is a Feminist Character (and It's Not Because She Wields a Bow and Beats Boys Up)." *Tor.com*, 25 Mar. 2015. <
www.tor.com/2012/03/21/why-katniss-is-a-feminist-character-and-its-not-because-she-wields-a-bow-and-beats-boys-up/>.

Swanson, Ashley, et al. "Katniss Everdeen Hero | Heroes: What They Do & Why We Need Them." *Blog.richmond.edu*, 19 Nov. 2012. <
blog.richmond.edu/heroes/tag/katniss-everdeen-hero/>.

Tessera. "Tessera: The Voluntary Food Rationing in The Hunger Games." *Bookanalysis.com*, 1 Mar. 2023. Accessed 25 Mar. 2023.
<bookanalysis.com/the-hunger-games/tessera/>.

Thattengat, Priyanka. "Gender as a Social Contract - Term Paper". Accessed 9 Mar. 2023.
<www.termwarehouse.com, www.termwarehouse.com/essay-on/Gender-As-A-Social-Contract/264696>.

The Capitol and District 12. "FREE the Capitol and District 12 - The Hunger Games Essay". Accessed 24 Mar. 2023. <www.exampleessays.com,
www.exampleessays.com/viewpaper/204428.html>.

themissfemme. "The Hunger Games: Presenting the Self under Surveillance." *Themissfemme*, 2 May 2016. < themissfemme.wordpress.com/2016/05/02/the-hunger-games-presenting-the-self-under-surveillance/>.

Thibordee, Rakchuda. *Gender Performativity: Suzanne Collins' The Hunger Games Trilogy and the Construction of Gender Identity*. 2018.

Thoman, Lauren. "The Entire Hunger Games Timeline Explained." *Looper.com*, 25 Mar. 2022. < www.looper.com/810795/the-entire-hunger-games-timeline-explained/>.

Thunga K, Neesha. "The Hunger Games Plot Summary." *Book Analysis*, 30 Sept. 2021, bookanalysis.com/suzanne-collins/the-hunger-games/summary/.

Tichler, Abigail. *A Craved Hero: How Katniss Everdeen Is a New Gender of Heroic Character That Fills the Gap in Young Adult Literary Protagonists*. 19 July 2015.

Walters, Margaret. *Feminism: A Very Short Introduction*. Oxford University Press, 2005.

Wilson, Leah. *The Girl Who Was on Fire - Booster Pack*. BenBella Books, Inc., 17 Jan. 2012.

Winters, Bliss. "Daily Dystopia: Marxism and The Hunger Games." *The Commoner*, 27 July 2020. < www.thecommoner.org.uk/daily-dystopia-marxism-and-the-hunger-games/>.

Young, Liz. "Every District from The Hunger Games Explained - Looper." *Looper.com*, 23 June 2022. < www.looper.com/905942/every-district-from-the-hunger-games-explained/>.

Zuckerman '18, Josh. "Totalitarianism and Dystopian Literature: A Review." *Princeton Tory*, 24 Nov. 2014. Accessed 27 Feb. 2023. < theprincetontory.com/totalitarianism-and-dystopian-literature-a-review/>.

ملخص

تركز هذه الدراسة على التحليل النسوي والماركسي لرواية ألعاب الجوع للكاتبة سوزان كولينز (2008). حيث تكشف الطبيعة المرعبة لبانيم والعنف الذي تم تصويره في الرواية مشددة على الظروف المعيشية القاسية والعالم البائس الذي أنشأته كولينز. تكشف القصة الأعمال القمعية للحكومة من خلال ممارستها للسيطرة الكاملة على مواطنيها. بالإضافة إلى ذلك، تظهر هذه الدراسة بشكل نقدي تصوير بطلة الرواية، كاتنيس إيفردين، من خلال منظور النسوية. تتحمل كاتنيس إيفردين الاضطهاد الذي لا هوادة فيه مع التمييز و سوء المعاملة طوال رحلتها المحفوفة بالمخاطر في ألعاب الجوع. تظهر كاتنيس إيفردين كإمرأة شابة مصارعة نشأت في طبيعة وحشية. وعليه، يظهر هذا البحث رحلة تحول البطلة إلى جبهة للثورة التي ألهمت شعب بانيم لاستعادة حريتهم.

الكلمات المفتاحية: ألعاب الجوع، كاتنيس، النسوية، الاضطهاد، الماركسية، التمكين

Résumé

Cette étude se concentre sur l'analyse féministe et marxiste de *The Hunger Games* de Suzanne Collins (2008). Il explore la nature terrifiante de Panem et la violence dépeinte dans le roman en mettant l'accent sur les conditions de vie difficiles et le monde dystopique créé par Collins. En exerçant un contrôle total sur ses citoyens, l'histoire révèle les actes oppressifs du gouvernement. De plus, cette étude examine de manière critique le portrait de la protagoniste féminine, Katniss Everdeen, à travers une lentille féministe. Subissant une oppression, une discrimination et des abus incessants tout au long de son périlleux voyage aux Jeux, Katniss Everdeen apparaît comme une jeune femme remarquable et résiliente, forgée dans le creuset de la brutalité. Ainsi, cette recherche examine le parcours transformateur du protagoniste féminin, qui est devenue le visage de la révolution inspirant les habitants de Panem à reconquérir leur liberté.

Mots-clés : Hunger Games, Katniss, féminisme, oppression, marxisme, autonomisation