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**The Collapse of the Dystopian World in Suzanne Collins's  
Trilogy *The Hunger Games***

Dissertation Submitted In Partial Fulfillment for the Requirement Of  
A Master Degree in Literature and Civilization

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## **Dedication**

This work is dedicated to my Dearest parents for their infinite love and support. For my caring mother, Djamila who has always been there for me. For my dear Father, Abd el-aziz, who supported and offered everything I need throughout my life and study years. For my lovely Sisters and Brother, Sara, Safia, Djomana, Fairouz, and Younes. For their help and encouragements throughout this journey. In addition, my friends, Khaoula, Oumayma, Maria, Ikram, Lamis, Madjida. Also all the members of my family.

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### Abstract

This study will explore the theme of Dystopia in the Young Adult dystopian novel *The Hunger Games* trilogy, written by Suzanne Collins, which consists of *The Hunger Games*, *Catching Fire* and *Mockingjay*. Dystopian genre has been in the forefront in recent years, these narratives set its place in the Young Adult market and continued the legacy of its predecessors such as *1984* and *Brave New World*. The writers of this genre predict a dystopian society where mass repression and restricted individual freedom are the basis of these societies. The main character refuses to submit to the status quo and revolt against the oppressive government. This work is processed through identifying the theme of Dystopia as a concept, its evolution and the emergence of it in Young Adult literature, select its dystopian elements, and analyze the collapse of the dystopian world through the main characters. This dystopian narrative is set in the future, when the country of Panem is divided into the Capitol, the oppressive, and twelve districts, the oppressed. *The Hunger Games* society is portrayed as a dystopian one headed by a totalitarian government. Where the individuals are obliged to struggle to live for the next day. The spectacle of The Hunger Games in its 74<sup>th</sup> version witnesses a switch that changed the whole future of Panem.

**Key words:** Dystopia, *The Hunger Games*, Suzanne Collins, totalitarianism, propaganda, revolution, Katniss.

### الملخص

في الرواية الديستوبية الشبابية العاب الجوع التي الديستوبيا تختص هذه الدراسة في استكشاف كتبها سوزان كولينز و تتكون من العاب الجوع, اصطياد النار و الطائر المحاكي. احتلت قصص الديستوبيا الصدارة في السنوات الأخيرة أين ثبتت مكانها في سوق الشباب و اكملت تراث أسلافها مثل 1984 و العالم الجديد الشجاع. يتنبأ كتاب هذا النوع بمجتمع مستبد حيث يكون القمع الجماهيري و الحرية الفردية المقيدة أساس هذه المجتمعات, لكن الشخصية الرئيسية ترفض الخضوع للوضع ا لراهن و تتمرد ضد الحكومة القمعية. تتم معالجة العمل من خلال تحديد موضوع الديستوبيا كمفهوم, تطوره و ظهوره في أدب الشباب و كذا تحديد عناصره و تحليل انهيار العالم الديستوبي عبر الشخصيات الرئيسية. تتمركز هذه الرواية الديستوبية في المستقبل, أين تنقسم بلاد بانيم إلى الكابيتول (القمعية) و المقاطعات الاثني عشر(المقموعين). يتم تصوير مجتمع العاب الجوع على انه مجتمع متشعب ترأسه حكومة شمولية, أين يجبر أفراده على النضال من اجل العيش لليوم التالي, تستهدف العاب الجوع في نسختها الرابعة و السبعين التحول الذي غير مستقبل بانيم بأكمله

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## General Introduction

Dystopian fiction has recently marked its presence in the literary field. This kind of fiction stimulated many contemporary writers to create worlds of such a fiction. Thus, dystopian novels come to be a destination for science fiction, adventure and suspense fans. It became popular through the publication of quite considerable works in literature, and it was also behind the success of big budget movies. *The Hunger Games* is one of the unforgettable franchise that was based on the trilogy of, the bestselling author of the New York Times, Suzanne Collins' "*The Hunger Games, Catching Fire, Mockingjay*". It was published during the years 2008 and 2010, and rapidly established a fan base, not only of teenagers and young adults but of adults as well. The Scotsman newspaper reported that "At its best the trilogy channels the political passion of 1984, the memorable violence of *A Clockwork Orange*, the imaginative ambience of *The Chronicles of Narnia* and the detailed inventiveness of *Harry Potter*. The specifics of the dystopian universe, and the fabulous pacing of the complicated plot, give the books their strange, dark charisma." Which explains the striking reviews and the impressive amount of sales the book accomplished.

*The Hunger Games* is a trilogy aimed for the Young Adult audience. Recently, though Young Adult dystopian literature has become the vanguard for teenagers. its fame amongst the readers leads to pose the question of the reasons that makes it so appealing to them. This could be due to the similarity between teens real life problems and struggles with the themes and characteristics common in this genre. The subjects and conflicts exposed in dystopian literature reflect facets of life for teens, yet are also implicative of the actual world. For example, surveillance, oppressive ruling regimes, and the restriction of freedom. These factors are the same elements that exists in the dystopian society of *The Hunger Games* and are, also, the reasons that leads the main characters in the novel to

oppose to such rules and even defy or revolt the societal conformities forced by the government.

While Suzanne Collins' series follows the main protagonist Katniss Everdeen in what has left of North America, in a country called Panem. Katniss, who is a young woman forced to take part in The Hunger Games, a reality TV show where contestants are forced to fight to death, invites the readers into her mind, they can read her thoughts as her rejection of the Capitol's manipulation to which she refuses to submit. Her stubbornness and determination to survive, inspires the entire population and set off a rebellion which spreads across the country, and eventually turns into a revolution that changes her world more than she ever has imagined. Her individuality and rebellious personality also inspires teenagers to take a stand and be themselves no matter what. Collins in *The Hunger Games* demonstrates that free will is a choice and no one should be afraid to make the change or be the change. The characters of Katniss, Peeta and Gale are strong and intelligent. Through their abilities and self-reliance they succeeded in being a part in the collapse of their government. Daily Telegraph describes *The Hunger Games* as "A brilliantly imagined dystopian novel about the ultimate television reality game for teens."

Dystopia in literature has evolved through time, from Plato "The Republic" to George Orwell "1984". In recent years, dystopian fiction was the suitable genre due to the rise of the production of dystopian novels. Writers predicted a post apocalyptic place where the mass control and repression are common. The elements that mark the presence of dystopia in the young adult novel *The Hunger Games* are identified. Since *the Hunger Games* is a dystopian novel, the undermine of these elements on individuals and the structure of the society creates enemies who will fight to break the current status.

This work attempts to find an answer of the ways the elements of dystopia are portrayed in the contemporary American literature and in Suzanne Collins' *The Hunger Games* in particular, and also question the reasons that led the dystopian world of *The Hunger Games* to collapse.

The course of the research focuses on the primary sources, such as books and professional works. It also examines relevant papers and articles dealing with the same research topic. The nature of this study is descriptive and analytical. The thematic approach is going to be adopted. Due to the selecting and the analyses of the elements of dystopia in the novel. The analytical approach will be implemented because of the analysis of the three main characters.

The aims of this paper are to explore the term of Dystopia, the relationship between dystopia and Young Adult literature. It also examines the elements present in the dystopian society in Suzanne Collins' *The Hunger Games* and how it affects individuals' lives. This topic analyses the main characters through spotting their actions that changed the course of the story.

This study is divided into three chapters, each related to the study and separate in the content. The first chapter, "theoretical background" tackles the theoretical part, the background of the study and literature review. It focuses on the emergence of dystopia as a genre, and its evolvment throughout history. Also, it tracks the path of the dystopian narratives in Young Adult literature. *The Hunger Games* trilogy is the case study, so the writer of the novel will be introduced along with a brief summary to each part of the books.

The second chapter, "the elements of dystopia in *The Hunger Games*" is devoted to select the common elements of the dystopian narratives that exists as well in *The Hunger Games* trilogy, and focuses on the striking ones which the reader could identify with.

The third chapter, “the fall” is analytical, which detects the actions of the main characters of Katniss, Peeta and Gale’s that led to the fall of their totalitarian regime, and the dystopian society they used to live in.

The work, then, explores the devastating dystopian societies, but also projects the ability of the individuals to make the change, while seeking for freedom and justice and reject the status quo.

In this study, works done by researchers and critics that can go hand in hand with this actual research will be mentioned. The first work is, *Dystopian Elements in Brave New World and The Hunger Games Trilogy*, Made by Johana Minářová. She listed and analyzed the elements of dystopia in both novels.

Another work, *Food as Control in the Hunger Games Trilogy* done by Peksoy Emrah, in which he discusses the use of the food as a tool to control the population and blind them from the real problem, which is the authorities themselves. An interesting work by Cernak Linda Called *Totalitarianism*, she listed the totalitarian aspects which could be found in *The Hunger Games* trilogy. Therese Hauge Hamre conducted a study on *Suzanne Collins’ Hunger Games Trilogy and Social Criticism*. This work explores , through the topics and elements in the trilogy, how the author is commenting on the current state of our society, how we might deal with it and try to make it better, also it talks about how to avoid such a situation in the first place. In their book *The Hunger Games And Philosophy*, George A Dunn and Nicolas Michaud interpret the world of *The Hunger Games* with philosophy, and how philosophy can go hand in hand with the principles, structure of the society and the mindset of people in Panem.

## 1. Chapter One: A Theoretical Background

### 1.1 Introduction

Suzanne Collins's trilogy *The Hunger Games* is regarded as one of the best young adult dystopian novels. Its main plot revolves around characters whose stories undermine a political message to the young adult audience. The series is set in The Hunger Games universe, and follows the protagonist, young Katniss Everdeen. In this chapter the term dystopia will be explained, also dystopia's evolution as a literary genre in the 20th century will be covered. The chapter explores different aspects of dystopian writings and it also focuses on dystopia in young adult literature. Therefore, it is important to understand what Dystopian Literature is as well as its evolution throughout history, taking into consideration the most significant events that led writers to shift their vision from an optimistic to a pessimistic one. Along with The biography of the writer and the plot summary of the novel.

### 1.2 Dystopia

Humans have always dreamt of living in a better place than the existing one, where justice and peace are spread in the society. Some of the most popular writers around the world have created worlds of such, calling them Utopias and Dystopias. The latter, which is also known as anti-utopia or negative utopia. In order to understand the term dystopia, it is important to know what utopia means first, as Erika Gottlieb stated, "the dystopian society consists of seeds of utopian dream" (8). The term Utopia was first introduced in Sir Thomas Moore's book "Utopia" in 1516. However, the first known author to write about an ideal place was Plato in his book *The Republic*. Christianity also designed an idyllic place, the Garden of Eden, which is depicted in the book of Genesis. According to

Merriam-Webster the origin of the term Utopia is a Greek word *Ou* means “no, or not”, and *Topos* means “place”. Utopia, a place that does not exist, as the exact meaning of the origin term, however, in the English phonetics the Greek prefix *eu* “good” is identical to *ou*, and this has led to the thinking that Utopia is a good\ideal place, which does not exist.

Thomas More described his Utopia as a reaction to urgent problems in England of that time (16<sup>th</sup> century). Apparently, the utopian world is a place where justice controls the society, this vision is based on the injustice and the corrupted reality, which the author criticizes or blames (Gottlieb 26). These immoral punishments and biased trials have become the basis for dystopic discourse. Many genres are typically built on a utopian criticism of the society, which changed the way of how society is criticized (26-27).

Dystopia as a term was coined by the philosopher John Stuart Mill as an antonym to the term utopia in 1868. As contradicted to utopia, it describes an imaginary world, Judith A. Little says that dystopia is a place: “in which everything is as bad as possible”(14).

From dys- ‘bad’ + utopia, the oxford dictionary defines dystopia as “an imagined place or society in which there is great suffering or injustice, typically one that is totalitarian or post-apocalyptic (Lexico Dictionaries: English, 2019). Dystopia evolved through history to become a genre, dystopian literature and narratives have succeeded in capturing the interest of writers and of readers as well.

### **1.3 Dystopian Literature**

Dystopian literature has witnessed a rise in productivity recently “In the past ten years, the dystopian section of young adult fiction has exploded in popularity” (Mootz 208), such popularity is embodied in the work of Suzanne Collins’ trilogy *The Hunger Games* (2008) and Veronica Roths’ *Divergent* series (2011), however; dystopian literature is not a new genre since most of the famous novels that were published during 1930s and 1950s were

dystopian. These novels have become classic dystopian works such as: *1984*(1945) and *Animal Farm*(1945) by George Orwell, *The Lord Of The Flies* by William Golding(1954), *Brave New World* by Aldous Huxley(1932)and *Fahrenheit 541* by Ray Bradbury(1953)(Beulen5).

The term dystopia has several explanations, which led to the variety of definitions given by a number of researchers. For example, Sharon Wilson describes dystopia as that it “involves utopia’s opposite: a nightmare, the ultimate flawed world, or “a society worse than the existing one” (1). Meanwhile, Gregory Clays gives dystopia another definition which is “to describe a fictional portrayal of a society in which evil, or negative social and political development, have the upper hand, or as a satire of utopian aspirations” (107).

Dystopian literature is the opposite of the utopian one, where the ideal world or the perfect society is created; it portrays an extreme version of a utopian world gone wrong. In his book, Keith Booker identifies dystopian literature as follows:

Dystopian literature is specifically that literature which situates itself in direct opposition to utopian thought, warning against the potential negative consequences of arrant utopianism. At the same time, dystopian literature generally also constitutes of a critique of existing social conditions or political systems, either through the critical examination of the utopian premises upon which those conditions and systems are based or through the imaginative extension of those conditions and systems into different contexts that more clearly reveal their flaws and contradictions.(3)

Booker in his definition of dystopian literature sees the genre as a response specifically to the utopian thought and a form of criticism to the social condition and the political system.

From the definitions above, dystopia and dystopian literature aim at providing social criticism, and scrutinizing political systems through portraying a nightmarish imaginative futuristic society.

The rise of dystopian literature in the 20<sup>th</sup> century came after what Claeys stated as “the grotesque slaughter of the first world war” (107). However, for Booker it is the 19<sup>th</sup> century that witnessed the rise of the dystopian literature as a reaction to the utopian thought “in the course of the nineteenth century-in which technological utopianism reached its peak-[...]dystopian literature becomes an important and identifiable cultural force”(5). Both Booker and Claeys share the same ideas about the reason that led to the rise of the dystopian thought, which is a science development after the enlightenment. For instance, Booker’s saying that “the rise of science as a discourse of authority in the enlightenment directly inspired both an explosion in utopian thought and a corresponding wave of dystopian reactions”(35). While Claeys says that the enlightenment’s optimism towards the progress of science was “displaced by a sense of the incapacity of humanity to restrain its newly created destructive powers”(107), which led to a rise in the negative portrayal of the perfect societies or worlds, that resulted in dystopian views instead of utopian ones (qtd. in Beulen 8).

The rise of dystopia in the contemporary fiction was due to the virtually constant occurrence of world issues in the media that new generations have faced. For example, the attack on World Trade Center in September 11, 2001 is considered as an element that led to the rise of the consumption of dystopian literature. As Pharr and Clark stated:

The rise in dystopian and post-apocalyptic fiction may be linked to America’s response to the events of September 11, 2001. Dystopian and post-apocalyptic novels seem both to evoke and relieve the mindset of fear

and isolation felt by many real people after the attacks on the Pentagon and the World Trade Center. (8)

The situation in the rest of the world was not that different, with wars and attacks taking place in almost everywhere, young people became familiar to such incidents. Furthermore, the 2008 economic crisis affected people's mood that led eventually to the rise of this genre.

The mood of the time shaped its reception; the book's biting irony matched the mood of the times as a population, which was already weary of the ongoing wars in Afghanistan and Iraq, and suspicious of its political leaders, faced a very real prospect of economic ruin (Henthorne 2).

Dystopian literature is often characterized by alienation, totalitarianism, revolution, psychological and scientific experiments and anxiety (Dominte 153). In some dystopian novels such as *1984* by George Orwell, propaganda is a tool that is used by the government to control the citizens; science fiction is an indication of the technological advancements that exist in this time, and their negative effect in turning societies into dysfunctional ones. Advanced technology and dystopia are aligned, because "if science is rudimentary, then the technological power of the dystopian bureaucracy vanishes along with it and 'totalitarianism' ceases to be a dystopia..." (Jameson 292). Oppression, violence and surveillance are more successfully imposed by the dystopian government only with the significant use of advanced technology. The lack of privacy; there is not a private personal fact as Dominte cleared "all the individual facts must be private only between the citizen and the governmental organization to which he entrusts and are available for statistical uses but not as individual personal facts" (156). Another characteristic that can be found in dystopias is the lack of freedom, Dominte explains that it is not allowed for individuals

(characters) to go somewhere without being given permission or explaining their move to the responsible part of their region (156). In addition in her text “Dystopia: Definition and Characteristics,” Terri Chung summarized dystopian characteristics as follows:

Propaganda is used to control the citizens of society, information, and independent Thought, and freedom are restricted, a figurehead or concept is worshiped by The citizens of the society, citizens are perceived to be under constant Surveillance, citizens have a fear of the outside world, citizens live in a Dehumanized state, the natural world is banished and distrusted, citizens Conform to uniform expectations. Individuality and dissent are bad, and The society is an illusion of a perfect utopian world.

Other elements and motifs can be found in dystopian novels as well as *The Hunger Games* such as politics, war, love, death, survival, victory, wealth, nature, violence, identity, appearance, sacrifice, entertainment and competition. Dystopian novels are not only for adults, they attract all kinds of audiences including children and young adults. These writings became the most demanded from the young adult audience.

#### **1.4 Dystopian Young Adult Literature**

Young adult fiction has witnessed a growth in publication and readership recently, including a surprising number of dystopian novels for an adolescent audience. The Young Adult dystopian novel is not just a marketing phenomenon; adolescence and political involvement complex relationship are consistently tackled in these sub-genre novels. Texts in young adult literature are referred to by terms as young adult novel, juvenile novel and young adult book.

Young Adult: The Young Adult Service Division of the American Library Association

Defines the age range of an adolescent or young adult as ages: 10-19.(ALA American Library Association 2019)

Concerning young adult literature, G. Robert Carlsen provides the following definition: [Literature] wherein the protagonist is a teenager or one who approaches problems from a teenage perspective [...], [it describes] initiation into the adult world or the surmounting of a contemporary problem forced upon the protagonist by the adult world (qtd. in Vanderstaay 48). Katherine Proukou argues in her article that:

[YA fiction] is about life, its histories and potentialities, transformations and choices; it is about conflicts between the claim of the individual and the claim of culture [...]. It is about new beginnings and other directions; of young heroes who wind up threads and carry wisdom, of the child. One who sees, clearly, that the emperor has no clothes. (62)

The ascendant of YA literature is attached to World War II when teenagers were given their own distinction as a social demographic group. The loss of the young protagonist's innocence is what these fictional novels have in common.

YA development was during the twentieth century. Edward Stratemeyer's Series *Nancy Drew*, a mystery fiction first published in 1930, and *The Hardy Boys*, published in 1927, wave the way to grittier fiction in the 1950s and 1960s with the publication of one of the most famous young adult works, JD Salinger's *The Catcher in the Rye* (1951). Young adult literature's "Golden Age" was the 1970s, with books that deal with important issues of awareness in realistic, relatable ways. The following two decades returned to a type of more superficial and shallow YA literature. However, the turn of the twenty-first century has been regarded as a "Second Golden Age" due to authors such as David Levithan, Med

Rosoff, and John Green, who have tackled topics of concern to contemporary teenage readers. These novels deal with the challenges of friendship, romance, and maturation in a time of fear about terrorism, war, and the dangers of technology. (Day et al.)

Kathryn James says that “young adult fiction was well established as a literary genre in English-speaking countries by the late 1960s” (5). Young adult fiction beginnings as a modern genre can be seen when writers shifted from the moralizing “junior novels” (Bleich 12) of the 1930’s-1950’s to “New Realism” (Bleich 13) in the 1960’s with writers’ attempts to reflect the experience of adolescence. Also, there is intensity towards darker, fantastic literary texts for young adults. That we see dystopian literature for young adults rising. (qtd. in Fentin 22)

After the publication of the first book of *The Hunger Games* trilogy, *The Hunger Games* in 2008, Young adult dystopias witnessed a boom in popularity, however, It's just after the release of the film adaptation in 2012, the young adult's literary market is full of dystopian novels, such as Veronica's Roth's *Divergent* (2011), and Kiera Cass's *The Selection* (2012). *The Hunger Games* trilogy is unlike many other socially critical works and dystopias written for children and young adults.

YA dystopia may be a very different from ancient dystopia therein the genre adds additional widespread forms and narratives to the current explicit form of fiction. As an example, young adult books evolved from children’s literature, from that they were eventually separated. However, the previous (children’s book) hold onto a hopeful way forward for the globe that's characteristic of the latte (young adult book). Ancient dystopias tend to gift a misanthropic vision, whereas YA dystopia will either embrace that or uphold the tradition of optimism typical of children’s literature (Basu et al.). Young adult dystopias are brightly outlined in *Dystopian Fiction for Young Adults* as a bildungsroman,

adventure, and romance, to make an implausibly appealing combination for teenagers. YA dystopias are thought-about the simplest way for teenagers to flee a system wherever they feel lost, restless, threatened, or pressured. Scott Westerfeld, author of the renowned young adult dystopian novel *Uglies* (2005), defines them as “an island where a misfit can shine, after traditional weights and measures of success have been discarded” (qtd. in Basu et al.)

Some characteristics of Young Adult Literature can be summarized first in its limited number of characters and their detailed description of appearance and dress. It is often written in the first person (of the teenage protagonist). (Dystopias: Definition And Characteristics, 2019)

The teenage protagonist of the young adult dystopian novel is characterized as a combination of feelings, emotions and thoughts. He is the mirror that reflects the real estate of the society. He often feels trapped and is struggling to escape, questions the existing social and political systems, believes or feels that something is terribly wrong with the society in which he or she lives, and helps the audience recognizes the negative aspects of the dystopian world through his or her perspective.(Readwritethink.Org, 2019)

### **1.5 About the Author**

Hartford, Connecticut was the birth place of Suzanne Marie Collins on the 10th of august 1962. With her three siblings, Suzanne lived in various regions in the eastern of the United States, due to her father’s career. Her father was a military historian, and an air force officer. In 1968 the family moved to Alabama and her father was deployed in Vietnam. Suzanne’s father returned traumatized, as she revealed in her interview with Susan Dominus in 2011 about the nightmares that he used to have, and how his crying used to wake her up.

Collins attended The “Alabama School of Fine Arts”, Birmingham. She received a Degree in theatre arts from the school in 1980, five years later she completed her bachelor of arts from “The Indiana University” in telecommunication and theatre specialties. Afterwards she received a degree in dramatic writing from The New York University in 1989.

Suzanne’s career started in 1991, when she wrote scripts for TV shows, such as “*Clarissa Explains It All*” and “*Little Bear*”. Several shows were produced in the next years like , “*Clifford’s Puppy Days*” and “*The Mystery Flies of Shelby Woo*” .In 2003 she wrote “*Gregor The Overlander*” it was her first novel. The book gained acclaim making her a well-known writer. *Gregor the Overlander* had sequels, and the final book was The New York Times bestseller with a loyal audience.

The next series *The Hunger Games, Catching Fire, Mocking Jay* were a hit .It became an international bestseller, due to the unusual setting and the captivating characters. For a young adult book, The Hunger Games tackles an adult issue, prejudiced social hierarchies, the peril of abusive human powers and the lethal human force were the writer’s reasons to write the novels, in order to warn adolescents as she stated in her interview with the New York Times (Susan Dominus 2011).

The idea behind the creation of the hunger games was when the writer was up too late one night watching TV, switching between reality show and news coverage of the Iraq war. Both channels were showing young people; on one channel, they were trying to entertain the audience by going to the extreme. On the other channel, they were fighting and risking their lives for their country. Suzanne found inspiration in other places, like her love of Greek mythology and the Roman Empire stories (Egan et al,2019) .

*The Hunger Games* changed the rules for young adult literature as its writer invited the readers to imagine a post-apocalyptic setting and a dystopian America where children

are forced to fight for their survival. *The Hunger Games* is the first book in the series and was released on September 14, 2008.

## **1.6 The plot summary of the Hunger Games trilogy**

### **1.6.1 The Hunger Games**

The country of Panem, Fictional nation in the trilogy it consists of the Capitol where the totalitarian government resides and the outlying districts numbered one to twelve each with a different economy, holds an annual games called The Hunger Games, in which each district sends tributes, a girl and a boy to the Capitol; the capitol city of Panem, to fight in an outdoor arena for their lives .The last survivor is crowned as a victor. The games are broadcasted and every move the tributes make is being watched.

In the 74<sup>th</sup> Hunger Games, a sixteen-year-old Katniss Everdeen from district twelve, volunteers to participate in the games instead of her twelve-year-old sister Primrose Everdeen after being chosen in the lottery. Along with Katniss, the baker's son Peeta Melark is the male tribute. The two tributes head to the capitol with their mentor Haymitch Abernathy.

The pair participates in trainings and television interviews. Peeta and Katniss pretend to be in love, when in fact Katniss is the one who pretends .The star-cross lovers become the audience's favorite because of their romance on the screen.

*The Hunger Games* begins with a 24 tributes from all the districts of Panem. The games take place in an artificial arena with the whole country watching. When more than the halves of the tributes are dead, the game makers announce that two tributes could be crowned victors only if both of them are from the same district. Katniss and Peeta are the last survivors when the game makers change the previous announcement allowing only one

victor. Katniss offers Peeta poisonous berries so both of them die and no victor is left, which is not good for The Capitol.

The rules change for the first time pronouncing Peeta and Katniss as victors. The Capitol sees Katniss' act of the poisonous berries as an act of rebellion and not of love. With that Katniss is obliged to continue loving Peeta at least in public. The second installment in the series is *Catching Fire*, released on September 1, 2009.

### **1.6.2 Catching Fire**

After returning home, Katniss's and Peeta's lives changed substantially as becoming rich and famous. The president of Panem Coriolanus Snow visits Katniss to warn her about the results of her rebellious act in the end of the games, which could lead to a potential uprisings in the districts, and any other act would threaten the lives of her close ones.

Every twenty five years a special version of The Hunger Games are held called The Quarter Quell, and this year is the 75<sup>th</sup> anniversary of The Hunger Games. President Snow announces that the tributes are to be selected from all the living victors of The Hunger Games, which means Katniss is going back to the arena. Peeta volunteers for Haymitch to be by her side.

Like the previous games, the tributes are interviewed on television. Katniss wears a wedding dress that turns to a Mockingjay suit after she twirls in it. The games begin when the tributes are in the arena. Katniss and Peeta form allies, the game progresses with series of horrible events and the death of several tributes. Ultimately, the game ends when Katniss shoots an arrow through the arena force field when the lightning strikes, which destroys it and cuts the power and connection off.

Plutarch Heavensbee, the new head game maker, rescues Katniss and explains everything like how he has been in a secret rebel group and how many of tributes planned to protect and save her .They are heading now to district thirteen and she discovers that district twelve no longer exists. The third and final book in *The Hunger Games* series is *Mockingjay*; it was released on August 24, 2010.

### **1.6.3 Mockingjay**

Peeta has been captured by The Capitol district twelve is gone, and Katniss is a refugee in district thirteen .Its president Alma Coin is preparing for a revolution in which Katniss is the face and the symbol called The Mockingjay. Katniss agrees only if Peeta is rescued and is guaranteed immunity after the war.

Peeta appears on television, not very well but alive .after that Katniss sends President Snow a message showing his inhumanity and cruelty. Meanwhile, Peeta appears again and before he is taken, he warns that district 13 is going to be bombed, due to his warning district 13 maintain the bombings by going underground. Heavensbee orders to rescue Peeta and the other captured tributes from The Capitol, but when he arrives to 13 Peeta's tries to kill Katniss immediately after seeing her for the first time after the games.

The rebels form a squat including Katniss and other soldiers to take the capitol down. Surprisingly Peeta becomes a member of the squat; regardless of his bad condition. This makes Katniss suspect Coin's intentions in wanting her dead, but Katniss focuses on the main target, which is killing Snow.

The squat enters The Capitol and they learn that the citizens are moving and being evacuated to the president's mansion. Shootings start on the streets by the rebels, and planes releasing bombing parachutes that led to death of many people including Katniss' sister Prim. Eventually, Katniss's doubts about Coin were true after knowing that the

planes where sent by the rebels. Coin is elected president and snow is arrested and sentenced to death. As they promised her, the rebels left snow for Katniss to kill; however, on the day of the assassin Katniss shoots Coin instead of Snow for the reason that she is like him. Snow dies later from a disease he has and the new president is Commander Paylor from district eight .Katniss returns to 12 to recover, than she settles down with Peeta and start a family after years of recovery.

### **1.7 Conclusion**

*The Hunger Games* aims toward the young adult market, and has succeeded in being the successor to the Harry Potter and Twilight collection. In this manner, the achievement of Suzanne Collins' stories has breathed new existence into dystopian literature, beginning those styles of tales to the eyes of a brand new generation of younger people. This fulfillment has even caused diverse bookstores featuring a “young adult Dystopian” section. (Fisher 27)

## 2. Chapter Two: Elements of Dystopia in *The Hunger Games Trilogy*

### 2.1 Introduction

Dystopian novels depict the modern government as an absolute and oppressive power that controls and manipulates all aspects of life. The authoritarian government forces an exceptionally confined control on individuals to restrict their activities and affect their ideas trying to make them devoted and accommodating to the routine and to guarantee its supreme power. Subsequently, residents lose power over their bodies and their brains; they become prisoners of the state's system.

Seventy-four years before *The Hunger Games* is set, the area outside of the city was divided between thirteen separate districts. In a great rebellion, which Collins calls the Dark Days, the regions battled against the Capitol. District 13, a noteworthy combative in the disobedience, was annihilated and wiped off of the world map, leaving twelve districts under the domination and oppression of the Capitol. Thus in this chapter, elements of dystopia in *The Hunger Games* will be discussed, by Selecting four elements which are the following: Totalitarianism, Dehumanization, classism and poverty, and propaganda. These elements mark the presence of dystopia and rank *The Hunger Games* in the dystopian section.

### 2.2 Totalitarianism

According to Merriam-Webster, totalitarianism is the political concept that the citizen should be totally subject to an absolute state authority. The term totalitarianism describes a government that takes total, centralized, state control over every aspect of public and private life. Friedrich and Brzezinski describe totalitarianism as an ideology, a party led by one leader, a centrally controlled economy, a radical police, communications and weapons

monopoly (115). While Claeys describes a totalitarian state as “demanding and normally exacting complete obedience from its citizens... and relying upon... technological advances to ensure social control.” (109). Along with the description of the totalitarian state he establishes main features of totalitarian regimes: hegemony over the state, centralized power, destruction of domestic enemies, total terror, loyalty, politicizing organizations, and absolute submission of the citizen. (119).

The characteristics of the totalitarian countries are: domination of one party, technology is used to support the regime’s power, domestic enemies are suppressed, and the terror is used to frighten the citizens, lack of the individualism, a “totalist” ideology, and a cult of leadership. (116)

The term “totalitarianism” was first utilized in 1928 to portray Mussolini’s fascistic Italy. The fascistic conception of the state is comprehensive and any other outside human or devout values cannot exist there. It implies that one party rule is totalitarian which means the fascistic Italy is a totalitarian state. Peter Drucker claimed that the decay of secular Marxist rationalism transformed into an arrival of Nazism. While conventional thoughts and philosophies were considered as failed, totalitarian revolutions were believed to be political overthrow of a prevailing new class. At that point, the relationship of Hitler's German and Stalin's Russia presented the fundamental similarity between these two nations' systems and revealed the misconception the Nazism and Communism were “juxtaposed entities “since they share a characteristic of being totally arranged. After the Second World War, Friedrich von Hayek called attention to those ideas of fascism and communisms are outcomes of similar inclinations. Attributes such as one party politics, controlled economy by the government, common for Stalinism, China, North Korea and other allied communist countries were represented by totalitarianism during the Cold War. Driving investigations of the time of the Cold War inferred that “the essence of

totalitarianism” was terror and characterized the destroyed nature of modern society as fundamental for the totalitarian state. (qtd. in Minářová 13)

The theme of Totalitarianism has been the focus for literary works and studies recently. One of the most significant works that have dealt with the theme of totalitarianism is Suzanne Collins’ *The Hunger Games* (2008). It is unquestionably more political than any other teenage fiction written in the 21st century. Its plot is set in a near future where countries have been destroyed and replaced by 12 Districts under the control of the Capitol.

Cernak declared that in *The Hunger Games* there are six facets which represent the totalitarian government: single party government is controlled by a dictator or ruling regime, secret police employ terror tactics to control citizens, government controls the mass media through censorship and propaganda, armies and weapons are controlled by the ruling regime, and a central ideology controls every aspect of citizens' lives. (12)

Single party government or the loss of democracy just like Panem, where the country is controlled by a dictator or ruling regime under the capitol. The Capitol is the ruling city of Panem and is the only single party government in the country. In The following quotation the one single party is shown as next —...about the people who rule our country, Panem, from the far-off city called the Capitol.”(Collins, *Hunger Games* 6). Katniss Everdeen used the word —lead , Instead of the word —rule to portray the administration of the Capitol. it implies that Capitol controls almost every parts of resident's life. Capitol do not just lead Panem yet in addition rule it, simply just like what a totalitarian government do.

Secret police employ terror tactics to control citizens is embodied in the peacekeepers, which are raised by the capitol to guarantee its full control. The Peacekeepers likewise frequently do the discipline out in the open so as to utilize the dread to control the citizens

through their fear as it is shown in the following quotation “They whip you and make everyone else watch,” says Rue. (Collins, *Hunger Games* 202)

Government controls the mass media through censorship and propaganda. Capitol controls the resident through the mass media which are TV and books. Mass media and schools are essentially utilized for Capitol. It can be seen from this line. —...when they’re airing the Games or some important government message on television that it’s mandatory to watch” (Collins, *Hunger Games* 80).

The government maintains central control of the economy. Capitol controls each part of Panem including the economy. Capitol forced extremely severe laws in the economy aspect imposed. Every district should work hard to produce food and all what the capitol needs without fulfilling their own needs. People in the districts are forbidden to consume and enjoy their own production. It causes starvation and destitution has turned into a typical thing in the districts as it is appeared in this following line: —I’d have thought, in District Eleven, you’d have a bit more to eat than us. You know, since you grow the food,” I say. Rue’s eyes widen. “Oh, no, we’re not allowed to eat the crops”(Collins, *Hunger Games* 202).

Armies and weapons are controlled by the ruling regime. Armies and weapons are forbidden in the districts since they will prompt the resistance, and Capitol makes a decent attempt to maintain a strategic distance from the possibility of uprisings. Therefore, that, for the individuals who are discovered creating, disseminating, or selling weapons to incite the resistance will get the most extreme punishment. Individuals who endeavor to begin or inducing disobedience will be murdered. As it is shown in this line, “My bow is a rarity, crafted by my father along with a few others that I keep well hidden in the woods, carefully wrapped in waterproof covers. My father could have made good money selling them, but if

the officials found out he would have been publicly executed for inciting a rebellion” (Collins, *Hunger Games* 5).

A central ideology controls every aspect of citizens' lives. In totalitarianism, the totalitarian government may spread an ideology in the state. Cernak states that an ideology might be a political belief such as communism or fascism (13). In the novel, it is discovered that Capitol endeavor to spread the ideology of their extremist system; President Snow has strict ideology in ruling Panem. As it is shown in this following line: “And even though the rules were set up by the Capitol, not the districts” (Collins, *Hunger Games* 13).

Totalitarianism is the main reason for the decline of morality within the same society, the gap created affects people and as the process longs it results in dehumanizing the people who do not belong to the same societal class.

### **2.3 Dehumanization**

Dehumanization is the loss of human qualities and attributes that make a person or group of people appear to be human beings. People who are experiencing dehumanization are perceived to be separate, unequal, and distant from actual humans. Individuals and institutions (such as a state or family) can dehumanize others and this demoralization can have both physical and psychological components. There are varied methods in which dehumanization can be used against an individual or group. It can occur through a verbal discourse that likens a group of people to animals or through physical and/or verbal abuse. Dehumanization can also occur by not acknowledging a person because of particular traits they possess. An example can be seen when a person or group discriminates against a different race solely because they belong to a particular ethnic group. Comparisons to non-

human entities and the attribution of negative traits can be used to dehumanize the members of the ethnic group. Dehumanization is a common tactic in war and civil strife—by making the enemy appear non-human it is easier for people to commit violent acts against them or be in support of domination over them. ((Dehumanization Definition | Psychology Glossary | Alleydog.Com, n.d)

Andrew Shaffer says that, “Dehumanization—denying someone the status of personhood—is a technique used by oppressors to lure a populace into enjoying the suffering of others” (80)

The citizens of districts in the post-apocalyptic universe of Panem, face multiple difficulties such as the ruthless reign of Capitol, total surveillance and control, consistent worry and inevitable starvation, which results in the sever dehumanization of the society. What makes living in the districts exceptionally dehumanizing are the unbearable standards of living:

Our part of District 12, nicknamed the Seam, is usually crawling with coal miners Heading out to the morning shift at this hour. Men and women with hunched Shoulders, swollen knuckles, many who have long since stopped trying to scrub the Coal dust out of their broken nails, the lines of their sunken faces. (Collins, *Hunger Games* 5)

Along with the low standards of living, the spectacle of the Hunger Games is another dehumanizing tool used by the capitol and imposed by the omnipresent media to harden the lives of the citizens. It occupies people’s mind and discourages them from any attempt of resistance: “Hunger Games and the images are just for absorbing people’s attention and entangling them in the images, which are based on their needs though these fake images do not fulfill their needs” (Sasani, Darayee 35).

As a manifest of power, the Capitol makes use of something called “tesserae” as a type of help. To humiliate the citizens and remind them of their helplessness, they have to put their names on the list of potential tributes that are then randomly chosen for participating in the Hunger Games (Collins, *Hunger Games* 15). Children, who apply for these tokens, provide their families with barely sufficient year’s supply of grain and oil. However, by doing so, they significantly increase their chance of being chosen for the Games: At fourteen, Gale, the eldest of the kids, became the main supporter of the family. He was already signed up for tesserae, which entitled them to a meager supply of grain and oil in exchange for his entering his name extra times in the drawing to become a tribute. (Collins, *Catching Fire* 7)

Additionally, Tessera serves as a supply of hostility among districts, on the grounds that teenagers from wealthier families do not have to apply for them. This confirms the truth that “tessera” “brings inequality and cruelty among the people of districts and it is a political tool in the hands of the Capitol” (Sasani, Daraye 3). Katniss can be aware of the tessera’s effects as she states that “the Tesserae are just another tool to cause misery in our district. A way to plant hatred between the starving workers of the Seam and those who can generally count on supper and thereby ensure we will never trust one another” (Collins, *Hunger Games* 12). A few dehumanizing impacts of the Games are moreover showed within the shape of mental disorder experienced by the Victors; they show the indications of Post-Traumatic stress disorder. Those mental disorders are “yet another consequence of war and torture, a consequence we hear about today of veterans after various wars in our time, shell-shocked and traumatized because of war and its horrors” (Hamre Hauge 45).

The dehumanization of the districts is brought about by the disturbing occurrence of the games, media and poor living conditions. But, the apparently cultivated and sophisticated society of the Capitol likewise has disfigured perspectives on life and reality.

In their case, "abundance of food is normal and therefore not something that is thought about daily; its presence and availability are taken for granted" (Hamre 37). The plenty of food is best depicted as Katniss notices the feasting table in the Capitol: "A thick carrot soup, green salad, lamb chops and mashed potatoes, cheese and fruit, a chocolate cake. Throughout the meal, Effie Trinket keeps reminding us to save space because there's more to come" (Collins, *Hunger Games* 45).

Additionally, their unawareness and eagerness are shown to such a degree, that they throw up food in parties with the goal that they can eat more: "And here in the Capitol they're vomiting for the pleasure of filling their bellies again and again. Not from some illness of body or mind, not from spoiled food. It's what everyone does at a party" (Collins, *Catching fire* 75). Not simply does that disgusting practice show the shocking rot and defilement of the Capitol residents, yet in addition "highlights the social differences between the Capitol and the districts, where food is so scarce that dying of starvation is as common a cause of death as any" (Peksoy 83). Applying the principle of panem et circenses, they substitute their social and political power for food, amusement and shows. Another case of their unsettled way of life is their extraordinary passion on clothing and design, "which is also a way to deviate people's attention from the cruelties done by the Capitol" (Sasani, Darayee 38). They are possessed with their appearance and invest the vast majority of their time enriching themselves so as to be increasingly adequate and appealing. This additionally denotes the immense distinction between the districts and the Capitol, which is yet again clear from Katniss' perception: "They do surgery in the Capitol, to make people appear younger and thinner. In District 12, looking old is something of an achievement since so many people die early" (Collins, *Hunger Games* 124).

Being so disturbed and blinded by the steady entertainment and forged symbolism from the exhibitions of the Hunger Games, they deny the human characteristics to the tributes and the general population from the districts. In other words, "Capitol citizens view the tributes as objects, gaining scopophilic pleasure from the gaze which they confer on their bodies, clothes, and actions" (Buggy 62). This declaration is proved from Katniss's observation of Capitol people: "Hunger Games aren't a beauty contest, but the best-looking tributes always seem to pull more sponsors" (Collins, *Hunger Games* 58)

Maybe the most surprising case of dehumanization in Panem is the full disregard and unconcern with the children's life. For instance, through the Capitol's Raid, President Snow places children before his house to create a human shield: "Toddlers to teenagers. Scared and frostbitten. Huddled in groups or rocking numbly on the ground.... This is for Snow's protection. The children from his human shield" (Collins, *Mockingjay* 331). Nevertheless, it is the revolting District Thirteen who requests the shelling of the children so as to totally destroy the Capitol. This underlines the way that, with regards to war, each weapon is permitted, even killing children. The dissatisfaction mistake and understanding of the corruption in Panem's society is best shown by Katniss, which outlines the brutalities of the society that utilizes children to accomplish their objectives:

Because something is significantly wrong with a creature that sacrifices its children's lives to settle its differences (...) Snow thought the Hunger Games were an efficient means of control. Coin thought the parachutes would expedite the war. But in the end, who does it benefit? No one. The truth is, it benefits no one to live in a world where these things happen. (Collins, *Mockingjay* 361)

The dehumanized society of Panem fills in as a certain analysis of our contemporary world, taking into account that such issues, despite the fact that not to such boundaries, still exist:

By placing a society whose elite's only concern is bread and circuses in the future and where the rest of the population is struggling to get by under its hard rule, it is possible that Collins wants to give us a warning concerning the direction in which we are heading with regard to political ignorance and desensitizing entertainment (Hamre 13).

Dehumanization is not the only outcome of the totalitarian government, severe poverty and great distinction between the districts and the capitol results in classism are another sides of the corrupted rule of the authority.

#### **2.4 Classism and Poverty**

The Oxford Dictionaries defines classism as : prejudice against or in favor of people belonging to a particular social class.

In *The Hunger Games*, social disparity happens at all dimensions. All through the country of Panem, among the twelve districts, and among the citizens of any of the districts. It is this imbalance that breeds difficulty and makes the primary clashes of the book.

The world of Panem is divided between the extreme rich people or the extreme poor people. Wealth is vigorously gathered in the hands of those living in the Capitol, and the outcome is that they cannot grasp the lives of poor people. For instance, Effie's comment on the manners of district twelve's tributes "At least, you two have decent manners," says Effie as we are finishing the main course. "The pair last year ate everything with their hands like a couple of savages. It completely upset my digestion."(Collins, *Hunger Games*

73). The inhabitants of the Capitol have difficulties in understanding that the residents of the districts are similarly intelligent as them and are capable of feeling as well, since they lead such definitely distinctive lives. It is this absence of understanding that enables the residents of the Capitol to reject the enduring of the Hunger Games as amusement. They do not see the tributes as real individuals; they see them by means of the "reality show" of the Hunger Games, as means for excitement.

The unequal power distribution in Panem is also manifested in the games. Citizens of the Capitol have the benefit of not partaking in the Game. In the districts, people are compelled to send their children to the Hunger Games, while the Capitol children remain with their parents viewing with enthusiasm the unprivileged kids getting killed. The rich life citizens of the Capitol have, blinds them from perceiving the suffering of the people in the districts. In this way, the game is a mean of amusement for them, they have everything they need food, cash, and there is no requirement for them to oppose the Capitol:

There is no danger of an uprising here among the privileged, among those whose names are never placed in the reaping balls, whose children never die for the supposed crimes committed generations ago. (Collins, *Catching Fire* 73)

Katniss despised the naivety and shallowness of the people of the Capitol, the way they extravagantly dress, eat and live. While, in the contrary in the districts they are starving. In the Capitol they swallow a drink that helps them to vomit so they can eat as much food as they can. Katniss reviews how starvation is the shadow of each citizen in District 12, and her helplessness in helping those in need. Though, for the Capitol's citizens, eating is an action of delight, not a need:

But often in the old days, there was nothing to give and the child was past saving, anyway. And here in the Capitol they're vomiting for the pleasure of filling their bellies again and again. Not from some illness of body or mind, not from spoiled food. It's what everyone does at a party... Part of the fun. (Collins, *Catching Fire* 80)

District 12 is also known for being one of the most unfortunate among the districts, and this influences Peeta's and Katniss' odds in the arena too. A portion of different tributes have had the assets to prepare for the games, and this favorable position stretches out not exclusively to battle, yet additionally to winning sponsors who can provide the tributes with a life saving supplies such as food, water and curing stuff during the Games.

Almost all of the boys and at least half of the girls are bigger than I am, even though many of the tributes have never been fed properly...The exceptions are the kids from the wealthier districts, the volunteers, the ones who have been fed and trained throughout their lives for this moment.(Collins, *Hunger Games* 51).

This setup proposes that the disfavours of being underprivileged will in general pursue the poor even after they have abandoned their original conditions.

Tesserae could be the best case of the imbalance among rich and poor, and its unfairness can be found in the agenda and the manner in which the tributes are chosen for the Games. Theoretically, the lottery by which tributes are picked, called the reaping, is irregular and anybody can be picked. However, the tesserae make the poor in District 12 progressively helpless during the reaping. The outcome is a strain between the upper and lower classes, for example Gale's and Madge's -the rich mayor's daughter- interaction.

You can see why someone like Madge, who has never been at risk of needing a tesserae, can set him off. The chance of her name being drawn is very slim compare to those of us who live in the Seam. Not impossible, but slim. And even though the rules were set up by the Capitol, not the districts, certainly not Madge's family, it's hard not to resent those who don't have to sign up for the tesserae.(Collins, *Hunger Games* 51)

In *The Hunger Games*, poverty is a consequence of natural calamity and an ensuing resistance. This period is alluded to as the “Dark Days”(Hunger Games 20-1).In this manner, a component of oppressed world from the vocabulary definition is available at the earliest reference point. The reader is promptly acquainted with a sort of life that Katniss leads in the dystopian universe of Panem. Being her very own storyteller story, Katniss portrays her existence with substantial mockery “District Twelve. Where you can starve to death in safety” (6).This announcement demonstrates that survival is an expensive extravagance in her district, not just because of an incredible absence of food, yet additionally in light of the fact that citizens are poor and cannot manage the cost of medicinal consideration. This statement indicates that survival is a costly luxury in her district, not only due to a great lack of food, but also because citizens are moneyless and cannot afford medical care (9).

In Panem’s dystopian world, food is amongst the most decisive components of control, just as it is the most valuable source. The control in districts is sustained by the need, while in Capitol by the abundance of it. To show the relationship one may regard Capitol as a “hungry ferocious monster while other districts are struggling hard to satisfy its hunger ” (Peksoy 82). “Days of hunting and gathering for this one meal and even then it would be a

poor substitution for the Capitol version. What must it be like, I wonder, to live in a world where food appears at the press of a button?"(Collins, *Hunger Games* 61)

In Capitol, the control of population is accomplished through the large quantity of food and the principle of *panem et circenses*(bread and circuses), with this the citizens become more concerned with "their appearance, food and entertainment, than with politics or the fate of the districts that they consider beneath them" (Pavlik 33). In addition to that, the "compassion towards other human beings is gone and thus, there is no moral concern about sending children to slaughter" (Peksoy 83).

The cause behind why food is such a compelling method for control lies likewise in the way that the districts are subject to Capitol's mercy, however they additionally need to confront the issues that the absence of food causes, "Starvation's not an uncommon fate in District 12. Who hasn't seen the victims? Older people who can't work. Children from a family with too many to feed. Those injured in the mines. Stragglers through the streets" (Collins, *Hunger Games* 29). The citizens of the districts are so busy with enduring the food deficiencies that they do not have enough energy to consider rebellion or resistance. In other words, the "insidious deprivation is intended to suppress rebellion with physical emaciation, a lack of trust between neighbors, and a heightened fear for their lives" (Parks and Yamashiro 138).

Another feature other than poverty and classism which could be recognizable from the beginning is how the authority uses propaganda extensively to manipulate the public sentiment.

## 2.5 Propaganda

Cambridge dictionary defines propaganda as any information, ideas, opinions, or images, often only giving one part of an argument, that are broadcast, published, or in some other way spread with the intention of influencing people's opinions. The Catholic Church initially created propaganda as a term within the 1600s as a way to spread or propagate the faith. Propaganda's definition obtained a more negative connotation within the 1800s when it was utilized to allude to the ways that politicians attempted to impact thoughts and behaviors of the common masses. (Literary Devices - Literary Terms, Techniques, And Elements, 2019)

In their book *Propaganda & Persuasion*, Garth S. Jowett and Victoria O'Donnell give a clear and brief definition of propaganda as They write, "Propaganda is the deliberate, systematic attempt to shape perceptions, manipulate cognitions, and direct behavior to achieve a response that furthers the desired intent of the propagandist" (7). In other words, propaganda could be an orderly strategy of manipulation, and it is a very effective one. Politicians, opposing candidates, and interest groups have utilized propaganda notably within the 19th's century political sphere to encourage different plans. Propaganda is utilized to highlight the negatives or positives of a thought, an individual, or legislation. Hitler utilized propaganda drastically to promote his anti-Semitic thoughts and his vision for Germany in a post-World War I time. In the US, propaganda used to be harnessed to raise morale for the population amid wartime and for recruitment purposes. (Clever Prototypes, 2019)

Propaganda has been used as a theme in literature especially in dystopian narratives, due to its effective way in manipulating people. Writers such as George Orwell who have had a direct experience with propaganda's function and the damage it could make in

wartime, during the Spanish civil war as he joined troops fighting fascism. His encounters there driven him to a few of his thoughts in 1984, particularly the way in which the past was reproduced in media to support a certain current story.

And the Records Department, after all, was itself only a single branch of the Ministry of Truth, whose primary job was not to reconstruct the past but to supply the citizens of Oceania with newspapers, films, textbooks, telescreen programs, plays, novels – with every conceivable kind of information, instruction, or entertainment, from a statue to a slogan, from a lyric poem to a biological treatise, and from a child’s spelling-book to a Newspeak dictionary.(Orwell 12).

Another example of dystopian writers who wrote about propaganda is Margaret Atwood the writer of *The Handmaid’s Tale*. The propaganda in this society is highlighted through the narrator’s view of Japanese tourists dress and how it was unconventional. While in their dystopian society women have a certain way to dress and anything else is improper. (Literary Devices - Literary Terms, Techniques, And Elements, 2019)

In dystopias, the use of propaganda is frequent as the minority elite benefit from the productions and hard work of the majority. The dominant class uses propaganda to keep its power through several violent and nonviolent methods. Concerning *The Hunger Games*, the Capitol sees itself as a generous hegemon which brought “peace and prosperity” by binding together the districts during the Dark Days, and appreciation for their benevolence, the districts must send forward two tributes to battle within the Hunger Games(18). Propaganda is an effective tool utilized by the government in dystopia to preserve the status quo. Whereas authority use it to show their assumed generosity and/or, other groups can utilize it to depose the existing power structure. Propaganda that concerns the relationship between the Capitol and the districts is one of solidarity, whereas propaganda

that surrounds the Hunger Games propagates the power of the individual. (Blogs.iac.gatech.edu, 2019)

Propaganda is remarkable in the novel. The capitol used propaganda to control and manipulate the citizens. Every year two teenagers are chosen through lottery to participate in the hunger games and represent their districts by fighting till death. President Snow counted on drama, interviews, fashion and live streaming to cover up the cruel reality of The Hunger Games. Every house in Panem holds a television, it was near every work or public place to make sure everyone is watching. Anything the Capitol airs is mandatory to watch.(Anon, 2019). The Games are a distraction tool utilized by the Capitol for its people to mask how they are harmful for the rest of the country. They see it as an entertainment whilst for people in most districts, it is tragedy:

Whatever words they use, the real message is clear. ‘Look how we take your children and sacrifice them and there is nothing you can do. If you lift a finger, we will destroy every last one of you. Just as we did in District Thirteen (Collins, *Hunger Games* 76).

The capitol is telling the districts of what they can do, and this makes the citizens afraid of the capitol because they know what the capitol is capable of. Propaganda is not only used by the capitol, Katniss also used it to sell the story of the star-crossed lovers to obtain gifts from the sponsors “Haymitch couldn’t be sending me a clear message. One kiss equals one pot of broth” (Collins, *Hunger Games* 19).

On the other side, the rebels used propaganda as well. Under Plutarch’s guidance, rebels and District 13 shoot series of short promotion videos to spread information about the revolution throughout Panem. “Our plan is to launch an Airtime Assault,” says Plutarch. ‘To make a series of what we call propos—which is short for ‘propaganda

spots’—featuring you, and broadcast them to the entire population of Panem.”(Collins, *Mockingjay* 19-20).

Interviews before and after the Hunger Games were kind of a ritual for the people of the capitol. In this way, they will get to know the tributes and choose their favorites, while the tributes must look pretty by wearing extravagant dresses and customs to attract sponsors. It is all propaganda, pleasant for the capitol and imposed on most of tributes. Interviews are a way of advertising the Games and persuading people to encourage this event as if it was a positive one.

In the pre-quarter quell interview, President Snow obliged Katniss to wear a wedding dress that would promote good publicity for his affairs concerning the Hunger Games. This would make Katniss the "it" girl of it all. However, Katniss Everdeen's stylist Cenna uses the dress as a tool to officially symbolize her as the face of the uprising. Katniss twirled and revealed her Mockingjay dress to take advantage of the live streaming and advertise the rebellion.

“Feathers,” says Caesar. “You're like a bird.” “A Mockingjay, I think,” I say, giving my wings a small flap. “It's the bird on the pin I wear as a token.” A shadow of recognition flickers across Caesar's face, and I can tell he knows that the Mockingjay isn't just my token. That it's come to symbolize so much more. That what will be seen as a flashy costume change in the Capitol is resonating in an entirely different way throughout the districts. (Collins, *Catching Fire* 253)

## **2.6 Conclusion**

Unlike what is known about the apocalypse in the Holy books, that God will put an end to the world and humans must wait for this destined event from the beginning of

humanity, the contemporary apocalypse is presented in literary dystopian works, video games and movies. These dystopian narratives reflect the current state of the world, by depicting fictional dark societies where hope is a crime and humans are empty, technology and mass media are the new Gods. (Frade 80). “The apocalypse is programmed and managed by humans” (80),this saying could be applied to describe the ruthless leaders of the dystopian narratives. Also it illustrates the unbearable life conditions of the majority in these books which include some of the above mentioned elements.

### 3. Chapter Three: The Fall of the Tyrannical Dominance

#### 3.1 Introduction

Revolution Preceded by a rebellion, pursued by war, and ending in one way or the other in victory is a part of many historical events of the world; it modifies the course of history. Within the same way, a revolution is the major course that modifies the dystopic universe of *The Hunger Games*. Gordin, Prakash, and Tilley state that dystopias “offer revolutionary solutions” (2). A dystopian world needs a kind of revolution. Meaning that there is dissatisfaction with the state of the society. The people of the dystopian society realize the authorities manipulation and, thus conduct a revolution to change the situation.

The rebellion in the dystopian world of Panem is successfully accomplished, by including the rebellion in the trilogy, Collins wants to demonstrate that, every individual must fight for one’s right and defy the corrupt system. Thus, in this chapter the analysis will be conducted upon the main characters of the book, Katniss Everdeen, Peeta Mellark and Gale Hawthorne, by detecting how their revolutionary thoughts and actions helped to make the change and flamed the rebellion, which led eventually to the fall of the unjust and cruel system of the Capitol. The existence of Katniss’s character stimulated the feeling of hope in the population that grew eventually to become a revolution.

#### 3.2 Katniss Everdeen

Katniss is a sixteen-year old girl from district twelve, who after winning the reality show *The Hunger Games* becomes the face of the rebellion. The readers discover the dystopian world of *The Hunger Games* through Katniss’ eyes, and from her point of view. She is described as having dark hair, olive skin, gray eyes, and lives in the Seam in District 12. The author *Suzanne Collins* created a well-rounded memorable young adult character

who as a narrator and protagonist gives a strong continuity to the whole trilogy. Katniss' name is also interesting to look at. As Dereck Coatney explained,

Perhaps nothing represents Katniss's natural virtue better than her name. Her father named her after an aquatic plant with an edible root, joking, "As long as you can find yourself, you'll never starve."<sup>16</sup> As long as Katniss can find Katniss, she can survive (185).

The utterance of Katniss' father could be taken literally as that Sagittarian is edible and easy to find in the surroundings of District 12. Alternatively, the meaning can be slightly shifted that Katniss is independent, self-sufficient and self-dependable, and if she realizes and remembers that, she can deal with anything she encounters.

It requires a long time for Katniss to intentionally turn into the face of the revolution, two participations in the Hunger Games. Nonetheless, even before the Games she was not a conventional girl from District Twelve. Experiencing childhood in a family with cherishing open father who always breaks the laws to take care of his family, which gives Katniss an unmistakable feeling of what is happening in her reality, and that something is not right with it. After her father's death that leaves inerasable mark, she takes on the responsibility of feeding the family.

Aliel Cunningham claims that "fantasy heroes usually refuse to accept the status quo or inevitable defeat. They are constantly challenged to come up with creative solutions to escape." (121). Katniss's revolting personality could be detected from the very beginning. For instance, as she breaks the laws to feed herself and her family. Making the woods her source of food and breaking the law of not entering the woods. She has a skill in hunting with bows and arrows, but with that, she breaks another rule by owning an illegal weapon. Furthermore, she trades in the Hob, the black market in District Twelve; she thus risks herself of being arrested or even killed. However, she decided that way. It is either life in

terror with something to eat or life in terror with starvation that can be deadly as well “District Twelve. Where you can starve to death in safety” (Collins, *Hunger Games* 6). As the extract demonstrates Katniss' assessments are extremely particular and provocative so as to evoke in the readers the sentiment of dread and to exhibit the shocking scene in which the main character lives. As a refusal to comply with the Capitol's control and just work and starve as the majority of people in districts in the whole of Panem, Katniss do whatever it takes to survive.

Katniss' character is very thoughtful; she understands the real messages from the capitol and does not fall into the capitol's manipulative intentions through propaganda or The Hunger Games, “Look how we take your children and sacrifice them and there's nothing you can do. If you lift a finger, we will destroy every last one of you” (19). While Katniss is reserved from others, she adores her sister Primrose. Katniss says about herself that Prim is the only one she is certain she loves, and attempts to protect Prim in every way she can “ I protect Prim in every way I can, but I'm powerless against the reaping. The anguish I always feel when she's in pain wells up in my chest and threatens to register on my face.” (15). Katniss's affections for her sister are yet solidified in an image of volunteering.

### **3.2.1 Volunteering**

In the day of the reaping, the odds are not in Katniss' favor when her sister is chosen in the lottery. She volunteers to take her place. This has never happened before in District 12. Katniss' act is out of love and at the same time it is an act of rebellion by not allowing the Capitol to have her sister in their power. The relations among relatives in districts are abused by the dread that is brought by the Capitol and the Hunger Games. The showing of

such a profound relationship is extremely uncommon and it indicates that people of power cannot control everything and everyone,

But a shift has occurred since I stepped up to take Prim's place, and now it seems I have become someone precious. At first one, then another, then almost every member of the crowd touches the three middle fingers of their left hand to their lips and holds it out to me. It is an old and rarely used gesture of our district, occasionally seen at funerals. It means thanks, it means admiration, it means goodbye to someone you love (Collins, *Hunger Games*24).

Collins presents Katniss as somebody valuable. This is the moment when the writer let her readers realize that something will occur, that Katniss is no conventional tribute.

### 3.2.2 The girl on fire

After heading to the capitol, the actual reality show begins. Interviews, trainings for the games, speculations of who might be the winner, parades and encountering the citizens of the capitol for the first time. Katniss perceives the residents of the Capitol as disgusting and crazy. However, she as the other tributes understands the significance of sponsors so she does not announce her thoughts out loud. Cinna, Katniss' stylist represents the category of people that live in the Capitol, but refuse the misuse of power and does not agree with the government on the state of things. Cinna believes in Katniss, he helps her to be outstanding and unforgettable by designing the fiery costumes and the dresses for which she later becomes known as the girl on fire. Jill Olthouse claims that

The description of Katniss as "the girl on fire"; carries contradictory associations. Fire is dangerous, just as the revolutionary ideas that Katniss inspires result in the deaths of many of Panem's citizens, even

many innocents. However, fire is also life sustaining. Katniss's fire sustains the hopes of Panem and kindles the people's desire for a just society (43).

Katniss with the help of Cinna wakes up her inner rebel, for example, by holding hands with Peeta during the parade and by emboldening her to say what she really thinks of, and be herself. He even turns her into the Mockingjay, the symbol of rebellion.

Katniss's next strong move is when she is showing her skill to the Game makers so that she would be evaluated. The Game makers do not pay attention to her then she surprises them with an arrow targets an apple near their head and they are stunned. Usually the Gamemakers are the ones in the position of power and simply like that it is Katniss who is in control. She is armed and they are at her mercy. This is something nobody would expect. The Gamemakers in command of the tribute. The producers in command of the reality show participators.

### **3.2.3 The Games**

In the arena and after Rue's death Katniss understands Peeta's words about not wanting to be another piece in the Games and not wanting to be changed. Katniss realizes the profound hate she has for The Capitol:

It's the Capitol I hate, for doing this to all of us. [...] But here [in the arena] I feel my impotence. There's no way to take revenge on the Capitol. Is there? [...] I want to do something, right here, right now, to shame them, to make them accountable, to show the Capitol that whatever they do or force us to do there is a part of every tribute they can't own. That Rue was more than a piece in their Games. And so am I. (Collins, Hunger Games 236-237)

This strong moment is a real expression of how brutal The Hunger Games are. By honoring Rue's death with covering her in flowers Katniss reveals how horrific is killing children for entertainment. This incident strengthens Katniss' hatred for those in power and it is also another step of her becoming the symbol of the rebellion.

### **3.2.4 Berries**

The most significant demonstration of the entire trilogy is Katniss' holding out the poisonous berries, to keep Peeta and herself alive at the end of the Seventy-fourth Hunger Games. In the Capitol, it is only a demonstration of love from a girl attempting to save her lover; but in the districts, it is viewed as an act of rebellion to the Capitol, and to the president it is an act of defiance. George A. Dunn clears that, "The pivotal moment of the Hunger Games trilogy, the tipping of the first domino that set in motion the whole chain of events that led to the Mockingjay revolution, was Katniss's "little trick with berries."28" (71)

The berries represent a trigger that sets off the uprisings in the districts; Katniss' bravery affects the people in districts. It gives them the opportunity to make a change; all they have to do is to be bold enough to take it.

While holding the berries, she does not think of the influence a handful of poisonous fruit can have on people in the districts or on The Capitol. She just attempts to keep both Peeta's live and hers safe from either being executed or one slaughtering the other and living with it for the rest of their lives. Even so, later on, Katniss needs to rethink about the entire circumstance with the berries again to make sense of her true self:

The berries. I realize the answer to who I am lies in that handful of poisonous fruit. If I held them out to save Peeta because I knew I would be shunned if I came back without him, then I am despicable. If I held

them out because I loved him, I am still self-centered, although forgivable. But if I held them out to defy the Capitol, I am someone of worth.(Collins, *Catching Fire* 143)

The berries and their meaning are the example of coming out of age. Aliel Cunningham in her chapter claims that “young adult literature specializes in the ‘coming out of age’ theme-going through a rite of passage or on journey, with the characters (and often the readers) growing in their process.” (127) Katniss without a doubt develops all through the entire story, yet holding out those berries and its implication is the significant advance for her to understand her job inside the dystopian world.

Katniss continues defying the capitol and president Snow after the first games, her revolutionary acts became more threatening to the system, and that evoked the president to arrange another games so that to held her from flaming the up risings in the districts.

### 3.2.5 The real enemy

The announcement of the Quarter Quell, which is a more hideous version of *The Hunger Games*, obliged Katniss to take a stand and reorganize her plans on defying The Capitol. It is not a surprise to know that she is the most hated person of those in power and that they will not give her any opportunity to win the games, “The Capitol hates me so much, I’m good as dead now” (Collins, *Catching Fire* 216). However, she is a fighter; she chooses to play the Games without anyone else terms as her last demonstration of resistance of the Capitol “The beauty of this idea is that my decision to keep Peeta alive at the expense of my own life is itself an act of defiance. A refusal to play the Hunger Games by the Capitol’s rules” (293). The rules of the games are simple, do whatever it takes to survive even if that means killing your friends or people you love. She rejects that and the decision of keeping Peeta alive reveals the power of her actions. The plans of the

Gamemakers for her were different. They try to change her to the person they want her to be, the person who thinks just about herself. In the arena when the poisonous fog is out, Katniss helps Peeta because he is not quick enough. She understands how the audience can see this position: “I think of the eyes glued to the television screens in the districts, seeing if I will run, as the Capitol wishes, or hold my ground.” (359). Katniss has the choice either to run from Peeta and save herself, with that she shows how effectively she is manipulated by the Capitol, or she remains with him as a demonstration of defiance. Katniss chooses to stay with Peeta; she is determined to save him at all costs. By playing the Games on her terms, Katniss plans to encourage people in districts to battle for better lives. She trusts it is her last opportunity to make the change in this dystopian world.

I owe it to Cinna who risked everything by undermining President Snow and turning my bridal silk into mockingjay plumage. I owe it to the rebels [...] who might fighting to bring down the Capitol at this moment. My refusal to play the Games on the Capitol’s terms is to be my last act of rebellion. (Collins, *Catching Fire* 321-322)

Consequently, people in the districts understand Katniss’ motives to play the games on her own terms. It is to defy the Capitol’s rules, the Gamemakers and particularly president Snow and fight against them.

### **3.2.6 The Mockingjay**

In the wake from a second nightmare in *The Hunger Games* and seeing her homeland firebombed into void by the Capitol, Katniss joins the underground resistance movement, headed by District 13. However, being rescued by the rebels and Peeta captured by The Capitol; trust becomes harder and harder. Katniss’s identity before participating in The Hunger Games was clear, but things have changed Katniss has changed. She is not certain

anymore of whom she is, she attempts to re-identify herself by recounting facts, “My name is Katniss Everdeen. I am seventeen years old. My home is District 12. I was in the Hunger Games. I escaped. The Capitol hates me. Peeta was taken prisoner.”(Collins, *Mockingjay* 7) The trauma of the games affected greatly in Katniss, she is no longer the girl on fire; she is lost, afraid and deeply hurt from the Hunger Games and the fight against the Capitol. Nevertheless, the president of District 13 Alma Coin demands Katniss to Accept being the mockingjay, and help them to join the other districts on their fight against the Capitol. She accepts with the condition of giving immunity to the captured tributes in The Capitol. This demonstrates how Katniss never stops trying to protect Peeta and the ones she loves. Yet, her circle expands to include others as well “A mockingjay will fight to protect its nest, and at this point Katniss’s nest has expanded to include not just her family and friends, or even just the people in her district, but all of the innocents of Panem” (Olthouse 52).Katniss recognizes that the revolution without her will not succeed and any desire for a better future for her family and loved ones will be gone. What encourages her to declare, “I’m going to be the Mockingjay” (Collins, *Mockingjay* 35) is not her confidence in her power to defeat President Snow and bring freedom and peace. It is seeing the prejudice and indifference towards human life and relationships (34). Indeed, she at first revolts against the ruthless activities of the authorities, and not the authorities themselves.

The rebels with Katniss in the front engage in a huge propaganda battle with the Capitol. Like the Capitol, the District 13 rebel government is forming Katniss, asking her to perform a role and be something that she is not “a whole team of people to make [her] over, dress [her], write [her] speeches, orchestrate [her] appearances” (Collins, *Mockingjay* 10). Both governments are utilizing the same patterns, using Katniss and the other victors to their own needs. In spite of the fact that District 13 should be the opposite of the Capitol, Katniss realizes that the pioneer of the revolutionaries, President Coin, is as heartless and

power eager as the Capitol. For example, the over control imposed on the residents leads Katniss to say “In some ways, District 13 is even more controlling than the Capitol” (22). Prim’s death was intentioned by Coin as Snow uncovers the truth to her about the bombing attack that slaughtered Capitol kids alongside her own sister, whom she had fought so hard to protect, “However, I must concede it was a masterful move on Coin’s part. The idea that I was bombing our own helpless children instantly snapped whatever frail allegiance my people still felt to me.”(342). Katniss comprehends that even a man she has portrayed as lethal and a snake may give her a component of truth that she can use to save lives. Afterwards, she finds that Coin intentionally murders her sister Prim by sending her to the forefront as a surgeon during the bombing of the children, in order to mentally break Katniss: “Did Coin do it, hoping that losing Prim would push me completely over the edge?” (Collins, *Mockingjay* 346). And finally, her suspects of the rebels’ corruption are confirmed when Coin makes a decision to arrange the last symbolic Hunger Games, “What has been proposed is that in lieu of eliminating the entire Capitol population, we have a final, symbolic Hunger Games, using the children directly related to those who held the most power” (353) Andrew Shaffer states that:

Katniss sees that the new boss (President Coin) isn’t much different from the old boss (President Snow). When she learns of Coin’s plans to repeat the Hunger Games one more time using children from the Capitol, her faith in the fundamental goodness of humanity collapses. “I no longer feel any allegiance to these monsters called human beings, despite being one myself,” she says.22(85)

In The assassination of President Coin, Katniss finally finds a Mockingjay identity that is real, one with which she really can recognize. She understands that she has been utilized as a weapon against the innocent people of Panem to preserve Coin’s power. yet, in her

last demonstration of violence, Katniss wins the battle. She is not a weapon to be utilized by others; she is a rebel on her own terms.

Katniss represents the main character who started the revolution, but each character in the book contributed in one way or the other to the rise of the resistance in the novel. And Peeta Mellark is one of them.

### **3.3 Peeta Mellark**

Peeta Mellark is a teenage boy from district twelve who is chosen as the boy tribute during the Seventy-fourth Hunger Games alongside Katniss. The son of a Baker who once saved Katniss with a loaf of bread. A memory of him remains as the boy who owes her for saving her and her family from starvation. Peeta without having spoken at all and from the first moment, the reader becomes aware that Mellark appears as the embodiment of human goodness and that this kindness has accompanied him since the very early stages of his life. Peeta as Katniss describes him “A kind Peeta Mellark is far more dangerous to me than an unkind one. Kind people have a way of working their way inside me and rooting there.”(Collins, *Hunger Games* 49) Despite the fact that the readers have a limited viewpoint on Peeta since they just observe him through Katniss' eyes. Peeta has blonde hair, and blue eyes he seems to be caring, artistic, and truly kind. We discover that he is a skilled visual artist, able of making wonderful icing designs for the cakes at his family's bakery and mimicking patterns of light and shade when he disguises himself.

#### **3.3.1 The star-crossed lovers**

After landing in the Capitol, it is found that Peeta has an instinctive talent to perform on camera and manipulate public opinion. During his interview with Caesar Flickerman, he

announces his love for Katniss. Gaining the attention of people in The Capitol means being unforgettable as Haymitch argues Katniss about the benefit of his announcement:

He made you look desirable! And let's face it, you can use all the help you can get in that department. You were about as romantic as dirt until he said he wanted you. Now they all do. You're all they're talking about. The star-crossed lovers from District Twelve!(Collins, *Hunger Games* 135).

He turns the young "couple" into something the people can believe in, and, most importantly, Peeta gives the fuel and lights the main spark for what might turn into "The Girl on Fire". After all, it is a reality show and that would work as privilege in the arena. Brian McDonald in *The Hunger Games* and Philosophy states that:

Peeta manages to be completely sincere while also producing a brilliant bit of theater that gains his audience's sympathy. His "final word" in star-crossed lovers' entertainment will not only win the sponsors he needs to increase his odds of survival but also create the possibility that both he and Katniss may survive (20).

It is because of Peeta that Katniss at any point truly got an opportunity to be strong in the arena. The card of the star-crossed lovers played a crucial role in keeping both Peeta and Katniss alive during The Games. Unlike Katniss who pretends to be in love with him for the sake of pleasing the audience, Peeta's announcement is authentic and his love for Katniss is solid and strong. His acts in the arena reflect his full willingness to save Katniss' life at the expense of his own. For example, he joining the Careers is an attempt to protect her from them. Also, his fight with the Career tribute Cato to prevent him from killing her. Katniss on the other hand is required to play the role of the lover to gain the sponsors "Peeta, who's been wounded, is now my ally...it just makes sense to protect each other.

And in my case—being one of the star-crossed lovers from District 12—it’s an absolute requirement if I want any more help from sympathetic sponsors.”(Collins, *Hunger Games* 247)

### **3.3.2 More than just piece in their Games**

While Katniss initially believes in survival at any expense, Peeta conveys his intent to resist the Capitol's attempts to dehumanize him. In the night before the games Peeta tells Katniss about his thoughts and how he wants to remain himself inside the arena “...Only I keep wishing I could think of a way to...to show the Capitol they don’t own me. That I’m more than just a piece in their Games”(Collins, *Hunger Games* 141-142).The incident reveals Peeta to be a decent and thoughtful individual who prides his respect and goodness maybe above everything else. This demonstration is ambiguous to Katniss until Rue’s death which affects her greatly and changes her perspective on the games. Katniss refuses to play the games on the Capitol’s rules and honors Rue’s death with flowers and a song. This act shows that Katniss grasps Peeta’s words and her act is seen inspirational in the districts. Her, defying the Capitol and gathering the districts under one bond sparks the first uprising in the districts.

### **3.3.3 The victors**

In the end of The Games, the star-crossed lovers story was the motive behind announcing them both the winners of the 74<sup>th</sup> annual Hunger Games that comes after their suicide act with the poisonous berries. However, it is not the story that Katniss would tell, Peeta’s motive is his deep love for Katniss and his fear of losing her. Katniss’s defiance is a truly revolutionary act, but at the same time, she is just trying to stay alive and keep Peeta

alive. The incident of the berries links Peeta to Katniss irrevocably. Since it is seen as a manifest of defiance to The Capitol and Their fates are intertwined from that point.

### 3.3.4 The Fighter

Peeta's kindness is demonstrated in his speech on the visit to district 11, Thresh's and Rue's district, with Katniss during their Victory Tour. He made a decision to donate a month of their Winnings to the families of the dead tributes, "It can in no way replace your losses, but as a token of our thanks we'd like for each of the tributes' families from District Eleven to receive one month of our winnings every year for the duration of our lives." (Collins, *Catching Fire* 50) Peeta thinks of the people he and Katniss have watched die, and shares pain and sorrow with their families to honor their memories. This act awakens the people to the hate the Capitol had spread among the districts. And recalls the missing bond destroyed by the Capitol between them.

In The announcement of the third Quarter Quell, the tributes are chosen from the existing pool of victors. Peeta volunteers in the place of Haymitch to participate besides Katniss. As always his intentions is to save Kaniss no matter what. Yet, in the training session in front of the Gamemakers, Peeta demonstrates his objection of the Games when he paints a picture of Rue covered in flowers. The too young, fragile, innocent girl dying at the hands of the Game of Death created by the Capitol, saying that he "just wanted to hold them accountable, if only for a moment [...] for killing that little girl" (Collins, *Catching Fire* 17-18). Peeta, likewise, needs to demonstrate the Capitol that they do not control him; he additionally needs to blame the Capitol for the majority of the slaughtering and the death that goes on in the area.

Alongside his gift in painting, Peeta is additionally an intelligent strategist and skilled speaker who can easily associate with an audience. By making up the lie in the tributes'

meeting with Caesar Flickerman about him and Katniss previously being married, and Katniss being pregnant, Peeta successfully persuades the audience that the Games are unfair without openly taking a stand in opposition to the Capitol. The Capitol cannot publicly blame him for being a rebel, and in the meantime he figures out how to utilize one of the Capitol's most noteworthy publicity tools, his and Katniss' popularity, against it. This gift shows that he is extremely intelligent, and like the other tributes, he is not afraid to try to hurt the Capitol. Katniss recognizes his skill in manipulating language and how it affects and moves people when she says:

And then I think of it, what Peeta can do much better than the rest of us.

He can use words. He obliterated the rest of the field at both interviews.

And maybe it's because of that underlying goodness that he can move a crowd – no, a country – to his side with the turn of a simple sentence.(Collins, *Catching Fire* 69).

Peeta uses his skill with words to make a change in the events occurring, to protect him and Katniss, and to defy The Capitol. Katniss even considers him the leader of the revolution that Panem needs, “remember thinking that was the gift the leader of our revolution should have.”(69)

Inside the arena of the 75<sup>th</sup> Hunger Games Peeta always keeps Katniss' safety in mind, one of the most important people in Katniss' life, he serves as a source of strength for Katniss. He has discovered all along how the Capitol uses tributes as pieces in their Games. Therefore, his will of keeping her alive is an act of defiance from Peeta's side. He has always recognized Katniss' power and her ability to be the change in The Games, as he says to Haymitch “She Has No Idea. The Effect She Can Have.”(Collins, *Hunger Games* 91) Katniss ultimately becomes a symbol of rebellion and hope. However, Peeta's future changes completely after the end of the Quarter Quell.

### 3.3.5 Real or not real

Captured by the Capitol at the end of the Quarter Quell, Peeta is transformed into his biggest fear, a piece in the Capitol's Game to be utilized against Katniss. Peeta as Katniss knew him, and as he knew himself stopped to exist. President Snow imposed torture on him when he was in the Capitol's detention. However, during his interview with Caesar Flickerman, he risks his life for the rebellion, such as when he broadcast the Capitol's plan to bomb District 13. Which played a significant role in the success of the revolution. Because without Peeta's warning, the rebels plans of bringing the Capitol down would have not been achieved. President Alma Coin cherished Peeta's courageous act and ordered to rescue him from the Capitol along with the other tributes. After the rescue mission, Peeta attempts to kill Katniss when he first sees her; the incident reveals the radical transformation that happened to him. During his horrible custody in the Capitol, they injected him with tracker jacker venom to stimulate nightmarish hallucinations that changed his loving memories of Katniss. Those new memories became so painfully real to Peeta that he hated the girl he once loved. Thus, the Peeta whom the Capitol returns to Katniss is a totally different person. However, Peeta rejects all the chances that the Capitol does to transform him into somebody else. Brian McDonald contrasts Peeta and Socrates. As Socrates, Peeta Can think past the instantaneousness of death and understand that what is at the stake is not only his life, however his mankind. He can pose the inquiry of whether the short life that lies in front of him merits battling for if his unimportant survival is acquired to the detriment of making him both a "beast" and a minor prop for the fierce stimulation of others.(McDonald 68)

Despite the fact that he is frequently a danger to Katniss and to the other rebel soldiers, Peeta joins "The Stars Squad" to help assassinating President Snow, the rebels must

remind Peeta of his earlier and real identity, therefore he plays a game with them in which he mentions a memory and asks if it is real or not real. He shows many signs of his old personality and goodness. Eventually, when the war is over Peeta partially recovers and settles in district twelve. Katniss realizes that what she needs in her life is Peeta's optimism and hope for a better world and new beginning no matter what the losses are, "So after, when he whispers, "You love me. Real or not real?" I tell him, "Real."(Collins, *Mockingjay* 388)

### **3.4 Gale Hawthorne**

Gale Hawthorne is Katniss' best friend and her hunting companion in the woods. Gale is 18 years old and lives in the seam in district twelve. As Katniss and most of the residents in the seam Gale suffers from extreme poverty, he also lost his father in a mine explosion just as Katniss's. Gale finds himself responsible for his family, his mother, two young brothers and a sister. His circumstances lead him to break the rules and hunt in the woods. Sharing the hard circumstances with Katniss is not the only thing in common between them. He as Katniss has dark hair and grey eyes; their physical appearance makes them look related and as close as brother and sister. Both of them joined their skills, his in trapping and hers in archery, to become the Hob's (District 12 black market) fixtures traders. Regarding to his poverty and hard living conditions, Gale applied for tesserae many times. With the time of The 74<sup>th</sup> Hunger Games, his name is dropped 42 times in the reaping ball.

Gale is less submissive than Katniss to the control of the Capitol and even proposes that the two flee to escape selection for the Hunger Games, "Leave the district. Run off. Live in the woods. You and I, we could make it," says Gale."(Collins, *Hunger Games* 10).Gale resented the Capitol more than anyone did. All over the trilogy, he states

numerous times that he feels that a rebellion would be better than just submit to the Capitol. He is a true rebel, when he believes in something he would not hesitate to fight for it. Katniss also says that Gale is a good friend and he will always be there for her or his friends, “Gale gave me a security I'd lacked since my father's death. His companionship replaced my long solitary hours in the woods.”(Collins, *Hunger Games* 129) Katniss later says that Gale's fiery personality, his passion and behaviors, are similar to her own; however, hers are always more controlled. She likewise clarifies that he has dependably been furious with the Capitol and the condition of the Seam, and that he frequently lets out his rage on her when they are alone in the woods. For example, his awareness of the tesserae effect on the people of the district and how it is used to spread hatred amongst them:

Gale knows his anger at Madge is misdirected. On other days, deep in the woods, I've listened to him rant about how the tesserae are just another tool to cause misery in our district. A way to plant hatred between the starving workers of the Seam and those who can generally count on supper and thereby ensure we will never trust one another.(3)

After *The Hunger Games*, Gale and Katniss meet in the woods than she suggests they take their two families and run to the woods since they both know survival skills. However, when he knows that there are uprisings in the districts he changes his mind, as he prefers to take a stand once he gets a sense a rebellion might be preparing. “What about the other families, Katniss? The ones who can't run away? Don't you see? It can't be about just saving *us* anymore. Not if the rebellions' begun!” (Collins, *Catching Fire* 115). He argues with Katniss about the hope she gives to people and how it would change the course of things “You haven't hurt people, Katniss. You've given them an opportunity. They just have to be brave enough to take it”(115). His hopes of rebellion are solidified when matters

become terrible for the district. For instance, when “Peacekeeper” decide to punish him and nearly whip him to death for illegal hunting. This does not prevent him. He sees no reason to submit to the Capitol's tactics, but silently watches and waits. It will not take long until the revolution is declared and that provides a solid motivation for him to revolt when the appropriate time comes.

### **3.4.1 The Leader**

The Capitol un-satisfaction about the Quarter Quell leads to the brutal end of district 12. While the firebombs drop, Gale demonstrates quick thinking by evacuating about 800 people and leads them into the woods. He masters his hunting skills when he manages to feed all the rescued from the bombings for three days before being rescued by the rebels and head to District 13. He positions himself apart as a leader, and the revolutionary is fully noticeable. Even though all residents of the districts suffer, not all of them are tending to revolt, as the costs are too severe. Revolutionaries have strong beliefs, are heroic, and ideally selfless.

### **3.4.2 The rebel**

When Katniss recuperates consciousness from her concussion, Gale is besides her and tells her that District 12 no longer exists. After heading to district 13 with the survivors of the bombings as refugees, Gale starts spending time with Beetee designing weapons to use against the Capitol. Unlike Katniss who wants to save as many lives as possible at the risk of defeat, Gale believes in the ultimate winning at any cost. Even if that means sacrificing a few lives to insure victory. Katniss attempts to think in short-term, while Gale thinks in the long-term, about how best to protect life in Panem. Guanio-Uluru defends, “Gale is the essential hunter / warrior – the rebel willing to sacrifice the ethical standards in order for

his cause to succeed” (Guanio-Uluru 221) and he is dominated by a “hunter prowess and a warrior mind-set” (Guanio-Uluru 215). This brutality, combined with his hatred for the Capitol leads him to become a chief figure in the rebellion and to come up with new war tactics while in District 13.

When Katniss starts to shoot Propos for the rebellion, Gale accompanies her. He and the group arrive to District 8 to film their propaganda at a hospital. Whilst there, the Capitol attacks the hospital and Gale, along with Katniss and the others, battle the enemy. He and Katniss cooperate to bring the Capitol’s hovercrafts down and show their combat abilities to the whole people of Panem. Gale’s revolutionary traits have no limits, when Katniss and Finnick break down while shooting Propos because of Peeta and Annie’s torture; he is the first to volunteers in a rescue mission, regardless of the extreme danger. Gale manages to return safe to District 13 bringing Peeta, Annie, Johanna and Enobaria alive from the Capitol.

After returning from the rescue mission, Gale continues his work on weapons with Beetee. He is keen to take action and battle against the corrupt system of Panem. Katniss ethically cannot help contradicting with Gale's war morals and apparent lack of mercy, however, he tells her that he is playing by the rule book Snow plays with. When he is in District 2, he suggests a strategy in trapping District’s 2 workers that eventually helped in bringing the Capitol’s military base down “The Nut”, which is its power source. Gale’s plan contributes in taking control of District 2 and head to the Capitol with full alliance with the whole Districts. Since the very beginning, Gale demonstrates desires that side him with a discourse of war and fight against the Capitol. In their article “Discourses of Masculinity and Femininity in *The Hunger Games*: “Scarred”, “Bloody”; and “Stunning””, Woloshyn, Taber and Lane claim that:

Gale's character as presented by Katniss remains resolute as the trilogy progresses and he emerges as a warrior, military strategist, and weapons expert. He is willing to sacrifice himself for what he considers to be a greater cause, to regain power and autonomy from the Capitol, and is represented as an authoritative figure, holding high rank in District 13 (Woloshyn, et al, 152).

With the 13 Districts united, the rebels enter the Capitol for the last fight. Gale, Katniss, Peeta and Finnick along with others are part of the "Star Squad" that sets out to assassinate President Snow. After moving forward, Gale follows Katniss while leaving the rest behind. Both of them fight off peacekeepers and head to President Snow's mansion. After the rebels drop the bombs that end up killing Prim in the Capitol, the bond between Katniss and Gale is destroyed. Katniss primarily blames Gale for Prim's death since both of them suspect that it is the same bomb that Gale designed with Beetee, and secondly she blames herself for not being able to protect her own family while she was trying to save the whole nation. Katniss, finally, ends up recognizing that "What I need to survive is not Gale's fire, kindled with rage and hatred. I have plenty of fire myself" (Collins, *Mockingjay* 388). Gale moves to District 2, where he secures a "fancy job" working for Panem's new government.

### **3.5 Conclusion**

The rebellion in *The Hunger Games* trilogy ends up with the overthrowing of the brutal and unforgiving system of the Capitol, however, the trilogy also shows that the end of a corrupted system only results in the establishment of another, the rebellious District 13, under the control of President Coin. But, Katniss' rebellious personality recognizes the similarity as she shoots coin in the heart ending her life and the possibility of forming

another dystopian society. The new era begins with the formation of the new Panem, as Plutarch says “We're going to form a republic where the people of each district and the Capitol can elect their own representatives to be their voice in a centralized government.”

(Collins, *Mockingjay* 6) He adds:

Now we are in the sweet period where everyone agrees that our recent horrors should never be repeated. [...] But collective thinking is usually short-lived. We're fickle, stupid beings with poor memories and a great gift for self-destruction. Although who knows? Maybe this will be it. [...] Maybe we are witnessing the evolution of the human race. (339).

## General Conclusion

Dystopian series are wide-spread in the western societies; they mirror the socio-political actuality of their worlds, and translate most pessimistic scenario situations to caution about the issues which ought to be solved later on. Dystopias are a cautionary call to save and protect the world from a dangerous future and that we can control the machinery which makes our worst visions existent. According to an article in *The Guardian* by Syreeta, dystopias “are a kind of litany for survival that humanity will continue despite our best efforts to destroy ourselves”. It is thus very important and interesting to notice how the contemporary young adult literature touches issues in the real world by implicating them in the dystopian societies. Suzanne Collins’ *The Hunger Games* series is a dystopian narrative that addresses several social issues such as, the misuse of power, corrupt governments, and restriction of the individual freedom and manipulation of the populous. These components along with the interesting plot and unusual combination of the Greek myth and the Roman Empire created a phenomenon which becomes a hit among readers of all ages. Young adult audience is introduced to the stories, through the eyes and the portrayal of the books’ young characters; they gain the direct understanding of making a choice, overcoming difficulties, encountering death, and experiencing the difficult process of maturation.

An adaptation of gladiatorial games coupled with the dictatorial reign of merciless the Capitol over the poor districts in dystopian future, structures the foundation for the catastrophic universe of Panem. The yearly manifestation of Hunger Games not just fills in as a perfect weapon that the abusive government utilizes for setting up different methods for control, yet it likewise fills in as a landmark of the dehumanized, unequal and unreasonable society.

The totalitarian government of the Capitol uses the Games as a tool to maintain control of the Capitol's citizens by the entertainment, and at the same time implanting fear in the district's citizens. Moreover, the Games are used as a propaganda and for propagandize the glory of the power of the Capitol's government, also they constantly remind the people of the districts of their retribution and weakness.

Being perfectly attracted in the show of the Games, the population become ignorant of different acts of prejudices forced by the ruling authorities, such as severe dehumanization marked by the games themselves, the separation within the society presented by classism. For instance, the massive difference between the lives of the Capitol's citizens and the people of the districts, unequal supply of goods which causes severe poverty in the districts, misrepresentation of values and reversion of family roles. The above mentioned factors are the common tools usually used by the totalitarian governments for suppression and control. Furthermore, enables the corrupt systems to control the populace so as to guarantee their absolute dominance.

However, the element of the rebellion changed the course of Panem's history and offered a kind of resolution to the suffering and the torturing the Capitol exposed on their citizens. The power of the individual in making the change was embodied in the three main characters. The strong protagonist Katniss as she portrays the needed dystopian character with her heroic traits of strength and willingness to survive. Peeta's character who defied the Capitol on his own terms, by his selflessness and objection of ruthlessness and aggressiveness of the Capitol. And Gale's character who all along has been aware of the unjust system and corrupt authority. Their individual strength and capacities moved the rebellion forward and brought the unequal system down. The rebellion was successfully

conducted and it symbolizes the power of the individual over the totalitarian system of Capitol.

Even though that the oppressive, barbarous and unforgiving world in the trilogy of *The Hunger Games* implements a dominant part of dystopian traits, an unusual individual triumph over the dictator system is required on the grounds that it sends an urging message to the young adults about the significance of self-reliance, critical thinking and staying true to oneself in a pretending and harsh world.

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