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**Gender Representation of Feminine Agency
through Katniss Everdeen in the Hunger Games
Trilogy**

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Master's Degree in Literature and Civilisation*

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Dedications

This work is dedicated to our beloved precious parents, families and friends who have been a great source of encouragement. Unfortunately, we cannot thank everyone by name because it would take a lifetime.

To all the *Hunger Games* fans around the world



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Abstract

Recent contemporary dystopian novels are addressed to teenage readers through the use of an adolescent's perspective that raises many questions and leads to significant research. This dissertation tries to examine the representation of gender roles and performance in the young adult dystopian literature through the analyses of Suzanne Collins' trilogy: *The Hunger Games*, *Catching Fire*, and *Mockingjay*, with a specific focus on the principle character Katniss Everdeen. Employing Judith Butler's and Ann Oakley's basic aspects of gender, as well as other theories concerning feminism and masculinity, this study examines the evolution of the protagonist Katniss Everdeen's gender representation and performance through the course of the trilogy. For each novel, this dissertation explores the specific role attributed to this protagonist and how this role is influenced by gender interpretation and representation as well as the lurking presence of the government. It also scrutinizes how her interpretation and performance of gender change from one role to another. In addition, the study explores how Katniss navigates her way between a performed identity and a real identity. It also sets as a goal an understanding of how gender roles are played in everyday life.

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General Introduction

The world of the novel has witnessed lot of improvements through the course of history. The developments might vary according to the need and the circumstance to comply with the human culture and orientation. During last decades the novel tends to be more exciting and enriched by science fiction rather than the classical literary genre. Most of readers select these sorts of science fiction novels written or cinematically adopted to live their own moments of adventures and actions. Among them we can review the most ever viewed and read ones, Veronica Roth's novel of *Divergent* or J.K Rowling's *Harry Potter*.

These popular literary texts have established an interesting literature of such an extraordinary intelligence, fantasy, dramatic, fiction and movies as well as modified subjects derived from other novels. Accordingly, the release of *the Hunger Games* trilogy was vastly appreciated and welcomed and gained positive point of views of reader because the attitudes and characters. Thus it had acquired worldwide distribution rights to the novel a few weeks earlier.

The Hunger Games trilogy by Suzanne Collins includes the *Hunger Games*, *Catching Fire*, and *Mockingjay*. It is an extremely famous young adult dystopian series. The relativity of dystopian literature with respect to the lives of young adults is a reason why this genre is so popular. Most of young adult dystopian literary works are written from an adolescent perspective. For example, one of the first novels written in this perspective was *the Giver* by Lois Lowry, in 1993. And nowadays, most of the dystopian novels are written in this genre, including *The Hunger Games* trilogy, which is unusual for the traditional literary works. The dystopian literature is not only to entertain readers, but to make them understand the motifs and characteristics of a dystopian society which are shown in our own world but in a more violent way.

To examine this topic this work raises three questions:

- 1- To what extent does the Hunger Games fit and cope with the dystopian literature to represent the young adult status?
- 2- What are the main gender issues prompted in the Hunger Games in term of masculinity Vs. femininity

3- How does Katniss develop her role through the trilogy?

The focus of this study is on *the Hunger Games* trilogy because it is written for the young adult readers, a reading audience who is curious about the unknown future. The trilogy inspires fans and continues to gain popularity not only with each book release, but also with each movie release. In other words, the particular interest lies in the way the characters act, behave, and perform within a written text and to what extent the adventure of this young adult can affect the social construction of young people's gender. Speaking of adolescents, issues such as identity and relationships are still relevant in mature, and Collins effectively addresses these issues in her novels. Collins' trilogy keeps surprising us since it mirrors the American society. The reality of social media is something that has not been sufficiently explored in a time where technology is an important part of the recent dystopian literary pieces.

Since the trilogy is quite new the current researches on the Hunger Games trilogy is relatively limited. To illustrate, *the Politics of Panem: Challenging Genres' book* (2014) examines a critical reading of the trilogy. It's a set of essays by McDonald, Connors, Macaluso and Mckenzie who explore the young adult dystopian novels and highlight the major issues behind these works as a challenging genre. One of the helpful books in examining the characters identity is Pharr and Clark's "*of Bread and Blood: Critical Essays on the Suzanne Collins' Trilogy*"(2013). Even though these essays deal with the identity, KatnissEverdeen's gender representation is not yet examined.

It is obvious that Suzanne Collins' trilogy of *the Hunger Games* grabbed the attention of many scholars from different perspectives, the researchers of this thesis known few if none of the studies reviewing the topic of Gender Representation of The Feminine Agency through KatnissEverdeen in The Hunger Games trilogy. Therefore, it is the researchers' task to explore the protagonist 'KatnissEverdeen's' gender role throughout the novels.

In terms of structure, the work is divided into a general introduction, two chapters and a general conclusion. The general introduction is set to introduce and

provide general thoughts about the study, as well as the form and structure of the work.

Chapter one is entitled “Background and key concepts of the Hunger Games trilogy”. This part involves a historical background that inspires the author to create such trilogy. It also introduces the main reasons that pushed Suzanne Collins to draw the puzzling world of Panem. In addition to that, it represents more information and details about the dystopian genre, the overview of the novels, the biography of the writer, as well as representing and defining the key concepts of feminism and the gender theories.

The second chapter is entitled “Katniss Everdeen Gender Representation in The Hunger Games Trilogy”. It holds the findings of the study after analyzing the trilogy through a close reading of Katniss Everdeen, as well as making a comparison between the two main male and female protagonists Peeta Mellark and Katniss Everdeen. The focus was on Katniss, even though each novel completes the other, each one is analyzed apart in order to portray Katniss’ performance in different states. In the first novel, Katniss takes the role of the star of the games. In *Catching fire*, she carries on the same gender role with a shift to a glimpse of hope. In the last novel, *Mockingjay*, the focus is on her identity as the symbol of rebellion.

Chapter One:

Historical Background and

Key Concepts of the

Hunger Games Trilogy

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1.1 Introduction

The Hunger Games, a Trilogy which includes three novels : *The Hunger Games*, *Catching Fire* and *Mockingjay*, is counted as a genre of dystopian literature, because of Suzanne Collins' use of the aspects and components of the dystopian literature that influence the author's representation of the development of Katniss Everdeen's character through the series. This literary review is divided between a historical context, a literary context and key concepts which are related to this trilogy and help to analyze the three novels.

1.2. The Historical Context of *the Hunger Games*:

In the historical context, there is a debate about all the related events and circumstances to the plot, alongside with the ideas of Suzanne Collins that she came up with from the ancient incidents, including Greek Myths and legends, the Roman gladiators, the traumatic war of Iraq and Afghanistan, reality TV shows, as well as her own experience with her father who served in the Vietnamese war.

1.2.1 The Roman Gladiator and the Greek Myth

Many reads between the lines of *The Hunger Games Trilogy* and trying to translate the hidden messages according to the side they represented, reveals many ideas. The author of the series, Suzanne Collins, described the devastating power of human beings, dictatorial governments, and the horrors of tyrannical and abusive forces by referring to the prominent concepts that can be traced back to the ancient classics of Greece and Rome. Then, many similarities can be found regarding the Roman Empire and the fictional country of Panem.

Once upon a time, there was a Roman Empire that developed a scene for a life-death game. Funerals were the label of the gladiatorial competitions in Rome where this phenomenon witnessed a wide spread on the Empires territories. Before a long stage, the Roman Gladiators who were professional in using specific arms gave up on their lives in a mortal fight, since expecting a short life because in general they were like slaves or prisoners of war. The competitions developed from 105 BCE to 404 CE,

where the Gladiators' contests were one of the most popular forms of entertainment in the marketplace.

Later on, the fighters were forced to appear to the audience in the customs of enemies, like Gallic. In the same context, the participants in *The Hunger Games* were not considered as citizens by the Capitol¹ but more like slaves under its leadership, forced to be thrown in barbaric arena to entertain the wealthiest people as well as to keep the districts under control. Both of *the Hunger Games* and the Gladiators contests were designed to kill people. In another side, Panem has a full name referenced in *Mockingjay* to "Panem et Circenses" (Collins 223), which refers to "Bread and Circuses" (Ibid 223).

This old technique was used by the Roman Emperors by keeping the public docile to provide food and entertainment. These words refer to Hunger, where the tributes are forced to fight and survive the starvation while the public entertain and "give up their political responsibilities and therefore their power" (Ibid 223). The audiences of Panem are "too focused on free government hand-outs and entertainment-as-spectacle" (Connors 23). Another small single and could-be-fact in Collins' trilogy is that Panem was designed to resemble Rome where "the U.S has itself been renamed 'Panem' and the country is ruled from a capital, not unlike Rome, which is divided into districts, just as the Romans divided their provinces and ruled from afar" (Ibid 23).

In *The Hunger Games*, wild and savage animals are used to kill and exterminate competitors, which are also derived from the ancient Rome. Under its control, an agenda is drawn up for the daily activities. In the morning, there was the animals' hunting in which the Gladiators were supposed to chase and kill the wild beast, while the noon was for the public executions for prisoners and captives of the war who were killed in the most atrocious ways. By Cicero's² time, the animal hunting became the most popular and famous Romanian spectacle. Unlike *The Hunger Games*, the wildanimals were real living creatures in the Romanian age, while the Game makers

¹The capital city of Panem in the Hunger Games Trilogy.

² Marcus Tillius Cicero the governor of the Romane Province of Cilicia.

created fictional savage beast by using digital tools of technology. Although these beasts were fictional yet, they had a realistic sense and were scarier and more dangerous than any other monster.

Collins gives another reference to the ancient Rome since most of the Capitol characters have Roman names, at least, “seven character from the Hunger Games trilogy have their names borrowed directly from Julius Caesar: Portia, Flavius, Octavia (instead of Octavius), Cato, Cinna, Brutus, and Caesar ” (Connors 23). This obvious use of the Roman names ensures the reflection of the Roman civilization on the trilogy.

In addition to the Roman inspiration, the trilogy has more variety resources including the myth of Theseus. Collins stated in her interview with James Blasingame:

The Hunger Games themselves, for example, were inspired by the story of Theseus, the mythical king of Athens, who slew the Minotaur, the horrible monster imprisoned in the labyrinth, the gigantic maze designed by Daedalus. According to the myth, after subduing Athens military, king Minos of Crete accepted a peaceful settlement which included a regular tribute by which the Athenians would be reminded of their subjugation to Crete (Blasingame726-727).

A part of the story was inspired from the Greek Mythology³, where the king of Crete, Minos, sent his one and only son to Athens, who was later on sent by the Athenian king to fight a dangerous bull, but unfortunately he died. As a result Minos became angry and conquered Athens by declaring a word to destroy it unless they surrendered at his request. The demand was that once every nine years when “the full moon falls up on the equinox” (Ibid: 727), Athens had to send tributes of seven of their most beautiful young maidens and seven of most handsome young men, and forced them to face the Minotaur, which would kill them. This latter was a creature of

³ A type of classical body of myths that belongs to ancient Greeks, concerning gods and heroes, and the nature of the world.

half human and half bull. It was restricted by Minos in a specially organized gigantic labyrinth whom Daedalus, a brilliant architecture and craftsman created underneath the city of Crete to contain the Minotaur, and there, the fourteen Athenian tributes were thrown, not only to be chased and killed by the beast, but also making them trying to escape from the inevitable end, as well as extending their suffering and their misery.

Fortunately, a Greek hero, Theseus, came to Athens once just few days before the selection of the tributes. Angered by these practices, Theseus volunteered to replace a young boy and went to Crete. Because of his guts and his bravery, he succeeded to kill the Minotaur as well as make his way out of the inescapable labyrinth. By murdering the creature, Theseus saved the Athenians from the horrible sacrifices of their youths and then, he was chosen to be the King of Athens. Collins sets her novels' protagonist as a futuristic Theseus, as an "overt critique of violence, the series makes warfare deeply personal, forcing readers to contemplate their own roles as desensitized voyeurs" (Dominus, 2011)

In several ways, *The Hunger Games* are similar to the Greek Mythology. In both stories there is totalitarianism⁴. Crete is the angry kingdom that invaded Athens, while in Collins' novels; it is the Capitol's brutal power that controls over Panem. The two nations are respectfully headed by King Minos and President Snow both being brutal and unjust leaders who have created a mysterious complex world for an evil purpose of killing people. In addition, they similarly show the evil maliciousness that humans have even when they are separated by thousands of years they are still able to reach that far. Collins portrayed this to James by saying that she: "Appropriated the Greek mythological premise of a conquering power that bent all of its subjects to its will through violence and maintained fear and domination through a not so subtle reminder to the neighboring peoples that they are not free and autonomous." (Blasingame 727).

Both heroes have volunteered to be selected as tributes for the competitions. In *the Hunger Games trilogy*, Katniss volunteered to replace her younger sister Primrose,

⁴ A form of government where the state controls every aspect of the individual's life.

just like the Greek legend when Theseus took the place of little boy. In Suzanne's novels the heroine was a girl, while in the myth it was a boy, but as it is obviously shown, both protagonists are young and including both feminine and masculine gender. Suzanne Collins Clarifies this point in an interview about "the 24 boys and girls who must fight to the death for the entertainment of the Capitol are also called tributes like the Athenian youth." (Ibid 727). The Greek myth demonstrates that such cruelty and brutality has been, for long, part of the human imagination.

1.2.2 The Traumatic War of Iraq

Writing a novel about war is not an easy task, but for Collins her experience with her father, a career officer in the U.S. Air Force who served in Vietnam war for one year, as well as during "World War I, her grandfather was gassed, and her uncle was wounded in a battle in World War II" (Dominus, 2011) In many senses, these experiences and these memories helped her creating a novel with such aspects of war. Collins believes that she is writing about war in order to teach the adolescents about its violence, problems, and the sufferance of both soldiers and citizens.

Collins believes that is an important message for teenagers to grasp because if "we wait too long" to make them aware about the horrors of wars, "What kind of expectations can we have" (15), she afterwards adds, "I don't write about adolescents. I write about war. For adolescents" (Dominus, 2011, para. 15 and 17).

The novels that involve *the Hunger Games* were published in 2008-2010, when the United States engaged in wars in both Iraq and Afghanistan. The Afghanistan war was broken out in 2001 because of the international conflict which emerged by the 9/11 attacks. The first principle mission of the US was overthrowing Taliban. The era from 2002-2008 was characterized by a strategy to defeat the military of Taliban and build the core institutions of the Afghan state. By the official end of the US combat mission in 2014, which lasted for 13 years, this war had become the longest war that the United States have ever fought.

On the other hand, the war in Iraq first begun with the invasion of the United States and Great Britain, then, it was followed by a second stage led by the American

occupation. Gradually, the violence was declined and the US military presence was decreased in Iraq until it withdrew totally in 2011. The worst outcomes of these wars was the post-traumatic stress disorder that affected many soldiers, especially, those who volunteered for the war, but it was more apparent in Iraq because it witnessed more violence and more fierce fights.

The idea of *The Hunger Games* came across, while Collins was switching channels surfing between war coverage and reality TV programs, where she glanced the war of Iraq in one channel where a group of young people were fighting in actual war, while in the other there was a group of young people competing for something. The lines between these two scenes started to blur and led Collins to imagine the dystopian society of Panem, where violence becomes a major theme for entertainment. At the moment when the trilogy was written, there was a global recession that caused poverty almost everywhere. The novels themselves are linked to Hunger, one of the war consequences, as people in Panem's Districts suffered from starvation, as well as the citizens of Iraq, Afghanistan.

The extreme violent and furious events of the Games led the protagonist, Katniss Everdeen, to experience the Post Traumatic Stress Disorder (PTSD) just like the soldiers in wars. The psychology is more sensitive for a teenager to live such events, even the volunteers of the wars witnessed terrifying happenings that could lead them to craziness. *The Hunger Games* heroine faced a traumatic disorder because of all the horrific scenes of murder and all the threats she encounters in the first competition. She believed that there is no happy ending for her story and for her nation. Collins addresses her novels protagonist's disorder in the symptoms of PTSD, including flashbacks, memories, nightmares, feelings of guilt, and sudden interaction.

1.3 The Literary Context of the Hunger Games

In the literary context, important points concerning the trilogy are examined such as the overview of the novels, the biography of the author, the examination of the dystopian literary genre, and the young adult dystopian literature. As well as the key concepts that covers the subject of the research.

1.3.1 Overview of *the Hunger Games* Trilogy

The Hunger Games is set in world that appears to be the current one. It takes place in Panem, a country built on the ruins of what was known once as Northern America, where the region was damaged by natural disasters, here Panem emerged as a result, the magnificent capitol surrounded by thirteen districts brought peace and prosperity to its citizens. Then, the dark days came, the rebellion of the districts against the capitol, where the twelve districts were defeated, while the thirteenth district was destroyed and removed.

As a punishment, the games were designed by the central brutal government of the capitol to remind all provinces of their absolute authority over them, again they were imposed to ensure peace, and because the dark days should not be repeated. In the games, two tributes are chosen from each district. The main character Katniss Everdeen, who volunteered to replace her younger sister Primrose, from district 12, emerges as a strong competitor, where her performance offers her more advantages to gain sympathy and help from the audience while being in the arena. The male tribute from the same district, Peeta, works as her ally. The events developed throughout the trilogy: *The Hunger Games*, *Catching Fire*, and *Mockingjay*.

1.3.1.1 ‘*The Hunger Games*’

It all started in the first book of the trilogy when, the sixteen year old protagonist Katniss Everdeen, who lost her father years ago in a mine explosion, tends to meet her friend Gale to do some hunting before the start of the reaping day. That annual event which took place in twelve poor districts before each hunger games, where a boy and a girl from each district aged from twelve to eighteen are chosen to fight to death (in order to participate in the annual games), that end with the victory of only one tribute who remains alive from all the twelve participated districts. The victor and his district are gifted precious prizes by the capitol, the tyrannical dictatorship, and its president Snow.

At the reaping day, Katniss' worst fears came true, her 12 years old sister Primrose, the one who she was, only few hours ago, told that she will not be chosen since it's her first reaping, was devastatingly chosen to be the female tribute to represent district twelve. Katniss was chocked, since her sister and her mother are her reason of life after the loss of her father, she decided to volunteer to substitute her before mounting the stage. The astonishment continues with the selection of the male tribute, who was Peeta Mellark who surprisingly saved Katniss once from starvation by throwing her a piece of bread. Katniss never forgot that, which makes her sorrowful since she knows she is obliged to kill him as there is only one winner in the games.

Before the departure, Katniss says goodbye to her sister, her mother, Gale and Madge, the mayor's daughter who gave her a Mockingjay pin. On their way to the capitol, at the train, Katniss and Peeta were stunned by the luxuries and all sorts of food they were gifted. They met their drunken advisor Haymitch, who is the only survivor of the games from district 12, trying hard to make him guides them. At the capitol, the citizens have a strange looking style, except Cinna, Katniss' styliste. At the ceremony, he made her a special gorgeous dress made of fake flames, where she was called "girl who was on fire" (*The Hunger Games* 67).

Haymitch recommends Katniss and Peeta to stay together all the time pretending they are lovers to gain supports, sponsors, and the games. At a certain point, Peeta asked Haymitch to train him separately. This action makes Katniss angry and nervous deciding not to be a friend of him, since they will sooner or later stop pretending, besides the confession of Peeta in an interview in front of all Panem audience, where he admits how much he loves Katniss.

For Katniss, those words portray her as a weak person, that has no chance to win the games, of the tributes and viewers, while she was the only one who was rewarded by the Game makers for her magical and physical skills, especially with the bow during a training session when she hits an apple with her arrow, that passes between the hosts. By this, she gained 11 out of 12, the highest score among all the tributes, even higher than the Career Tributes, who are tributes from wealthier districts who have been trained for the Games their whole life.

When the 74th Hunger Games officially begins, Katniss and the other tributes are lifted into the arena, where all the competitors are standing in a form of a circle around The Cornucopia which houses a huge amount of weapons and supplies to lure the tributes. Katniss runs away, just as Haymitch instructed her to go towards the woods and look for water, as well as she can use her hunting skills.

At night, someone starts a fire nearby, this made a sign for the Careers who came and kill him. Katniss keeps hiding from them, and keep looking for water, fortunately she finds a stream. At the middle of night, she woken by a fire wall moving in her direction, she runs away but some fireballs injured her leg. The arena is designed to block the tributes forcing them to be close to each othe, this is how Katniss met the Careers who were making an alliance, and surprisingly Petta was already a member. Katniss hides from them in a tree, and when they all fell asleep, she cuts a nest of tracker jacker pointed out to her by Rue, the little girl tribute from district 11, who trusts Katniss from her Mockingjay pin.

Two tributes died from the stings and the rest escaped. Katniss was stung a few times too, which slowed her moving, but as she was running she remembered that one dead girl is having a bow and arrow, she returned and took it, then, Cato shows up, a very dangerous tribute from district 2. Happily, Petta was there and helped Katniss run away, this makes here wonder about Peeta's real feelings towards her.

katniss falls in a sleep for a couple of days where Rue took care of her and treats her injuries. They make an alliance, and signal each other with Mockingjay's whistles in case of danger. Katniss realizes that the Career Tributes will have trouble to survive if she destroyed the supplies in The Cornucopia, she makes a plan with Rue who lights a fire, so that Katniss could sneak into The Cornucopia and blow up the supplies. After that, Katniss go back to Rue, at the moment that Marvel stabs her with a spear, she takes revenge and then, she covers Rue's body with flowers knowing that she is going to die in a way or another.

The next day, the Game makers announce a new rule, "both tributes from the same district will be declared winners if they are the last two alive" (*Hunger Games*

245). Immediately, Katniss goes looking for Peeta who was injured from his fight with Cato, she takes him into a cave and took care of him in a way that pleases the audience, knowing that it turns into gifts. After spending days without being able to cure Peeta's leg which is badly injured and infected. Another announcement is made; the Gamemakers state that there will be backpacks for each tribute, and then Katniss knows that hers will contain medicine for Peeta.

At The Cornucopia, in he try to get the backpack marked for district 12, katniss was almost killed by a Career girl, bust Thresh, the male tribute from district 11, saves her for the way she treated Rue. Katniss goes back to the cave and uses the magical remedy to cure Peeta. After they get better, they need to find food, Katniss go to hunt, while Peeta collects some poisonous berries thinking they were safe, Katniss keep some berries in a case they may need them. Nearby, they found the body of a tribute that died from the poisonous berries, as well as Thresh was killed by Cato.

By now, Only Katniss, Peeta and Cato are remained. The Game makers forced them to meet in at a lake, making an attack by wolf-like monsters. They climbed higher, but Cato falls down, Katniss shoot him so he rests in peace. At the moment Katniss and Peeta thought they won the games, the Game makers announce that they made a change and only one tribute will win. Neither Katniss nor Peeta will kill the other, so Katniss takes out the poisonous berries requesting from Peeta to eat them together after counting to three. In despairing, the Game makers declared them both victors.

They back to the training centre, where Haymitch warns Katniss that she is in danger because of suicidal move which is taken by the Capitol as an act of defiance and rebellion. So, now she is supposed to convince everyone in Panem that her actions came as a result of her infinite love for Peeta, and not being rebellious. Katniss now is confused about her real feelings toward Peeta and Gale, she misses Gale, but also she cannot deny she likes Peeta even though she was only pretending in the Games to gain sponsors. Although Peeta in angry and injured, he cannot stop caring for her, and as a result he decided to distance himself from her, but as they arrived to District 12, they hold hands one more time to greet the audiences and cameras.

1.3.1.2 ‘*Catching Fire*’

Catching Fire; the second novel of the Trilogy where the events would take a new and unexpected curve in the Games that would witness the revolution that may make the Capitol more furious and more brutal. The new version of the 75th Hunger Games is the “Quarter Quell Games” (*CatchingFire* 82) for all the previous victors, which means that, Katniss Everdeen must return to the arena. President Snow make this move because he wants to convince the whole Panem that Katniss actions in the last Hunger Games are out of love not out of rebellion.

The 74th Hunger Games are passed now, it has been few months, Katniss Everdeen and Peeta Mellark are the only tributes to win the annual Games following their dramatic suicidal attempt. After they won, their lives have changed as they became rich, and moved to their new houses at the Victors’ Village with their mentor, Haymitch Abernathy.

During the last Hunger Games, Katniss played a love story with Peeta in order to gain sponsors and increase their chances to win the games. Her last act at the Games costs her a visit from the president Snow himself at her house in the Victors’ Village where he informs her about the rebellions in the Districts which is caused by her suicidal attempt, threatening her to kill her beloved ones, and Gale in the first place, if she didn’t convince him and all Panem at the Victory Tour that her action is driven by her fear to lose her lover Peeta and not by rebellion and defiance, in order to stop the uprisings in the other Districts, since he knew that she is not in love as Panem believes.

During the Victory Tour, the first visit was to District 11, Rue’s home. The celebration starts, and when it is time for the public speeches, an old man whistles a Mockingjay tune that Rue and Katniss used to warn each other in the Games, while the crowd used a traditional hand gesture rising up three fingers salute a sing to thank her. After finishing the speech, peacekeepers kill the old man, and Katniss realizes that the situation is worse than what she thinks, she rushes to tell Haymitch about Snow’s threat and as a solution to calm Snow and Panem, he suggests that she must marry Peeta. During the rest of the Tour, both Katniss and Peeta act the role of the perfect

couple, yet Katniss knows that is never enough to convince Snow. She asks from Peeta to propose to marry her as they arrive to the Capitol, in front of all Panem. In an interview with Caesar Flickerman, Peeta does what he was requested to do, but Snow is not convinced yet, although the audience becomes hysterical and Panem is happy. The festivities continue at Snow's mansion. At the party, the new Head Game makers, Plutarch Heavensbee, makes a small talk with Katniss showing her his watch that has an engraved Mockingjay on it with a statement on its face "It starts at midnight" (*Catching Fire* 82). Katniss considers it as a hint, telling her that her life is in danger.

The Victory Tour is finished, Katniss and Peeta return to District 12, where they celebrate "The Harvest Festival on the final day of the Victory Tour" (*Catching Fire* 86), which is going to take place at the Mayor Undersee's house. While she was looking for her friend Madge, the Mayor's daughter who gave her the mockingjay pin, accidentally she sees in television that things are getting in District 8, she thinks about how her Mockingjay pin becomes "a symbol of resistance" (*Catching Fire* 150) and how has she influenced Panem throughout her acts knowing that she cannot control the fire she created. Katniss goes to see Gale in the woods, and informs him about what is happening in the districts trying to convince him to run away together. Gale refuses to flee, and goes to spread the word in the district, but unfortunately, he was interrupted by the sudden accident where he is whipped by the new Head Peacekeepers, Ramulus thread. Katniss, Peeta, and Haymitch intervene to save him, and took him to Katniss' mother to heal his wounds.

After these incidents, District 12 becomes vulnerable, things are getting bad, unsafe and unsecure as the Hob is burned and destroyed, the miners are closed for two weeks, bringing the District to the blink of starvation. Few days before the annual reaping, Katniss goes to the woods outside of district 12 borders, on her way; she encounters Bonnie and Twill, two escapees from District 8, whom directly recognized her. They left their district because of the uprisings there, where everyone thinks they died in a factory explosion. They tell Katniss that they "are headed to District 13" (*Catching Fire* 141), this makes her confused because she believes that the Capitol destroyed it 75 years ago. Bonnie hold a cracker with a Mockingjay engraved on it.

Twill tells her that “each time, images of 13 showing the Justice Building. Up in the far right-hand corner, a Mockingjay flies by” (*Catching Fire* 146-147). They think that “people moved underground” (*Catching Fire* 147), and the Capitol leaves them because before the Dark days, District thirteen’s principle industry was “nuclear development” (*Catching Fire* 147). Katniss and Haymitch share a talk about this suspicious information, and the rumors of the uprising in Districts 3,4,7,8 and 11.

After several weeks, Katniss and her family watch “reading of the card” (*Catching Fire* 171), the announcement of the 75th Hunger Games, and this time it is a special version: Quarter Quell “the male and female tributes will be reaped from their existing pool of victors” (*Catching Fire* 172). Being the only female victor in District 12, meant that Katniss is obliged to return to the arena. Katniss approaches Haymitch and they agree to keep Peeta alive no matter what. At the reaping day, as expected, Peeta volunteers to replace Haymitch, and he and Katniss are head again to the Capitol. At the opening ceremony, Katniss is dressed in a jumpsuit that shins like amber by her stylist Cinna. They meet some of the other victors, Katniss does not feel comfortable about Finnick Odair, the male tribute from District 4, Johanna Mason from District 7, but she like Beetee and Wiress, tributes from District 3, and an eighty years old lady called Mags from District 4.

During the training session, Katniss shows her archery skills, making herself a target for the tributes to ally with. Both Katniss and Peeta get a score of 12 out of 12 in the last private training session. One night before the Games starts, the tributes are interviewed by Caesar Flickerman, where Katniss wears a wedding dress as president Snow ordered, but Cinna makes his touch, when Katniss twirls, the dress burns to reveal another one that makes her look like a Mockingjay. As usual, Peeta was the last one to be interviewed, shockingly, he lies, saying that he and Katniss are already married in secret, and that she is pregnant now, turning the audience into hysteria. As last devices, Haymitch tells them both to stay alive, and remind Katniss to “remember who the real enemy is” (*Catching Fire* 260). Before she was sent to the arena, she was forced to see Cinna beaten and killed.

When they are in the arena, where the Cornucopia is a little island surrounded by water. Immediately, she decided to swim, so she heads directly the weapons garbing a bow and an arrow, she turns to kill Finnick, but she recognizes the golden bracelet that belongs to Haymitch, realizing that is a sign for alliance. Later on, an alliance is made of Katniss, Finnick, Peeta and Mags. The team decides to go deeper into the jungle, as they climb, Peeta accidentally lost the way and walks into a force field. His heart stops beating, but Finnick could revive him. In a desperate move, the group keeps in search for water, they lose hope finding any, until a parachute arrives containing a small metal piece that no one could identify, until Katniss realizes that is a spile that is used to drop water out from trees. Night falls, and while they are sleeping Katniss takes the first watch, a lightning storm begins in a distance away, after one hour rain falls nearby.

Later on a chemical poisonous fog created by the Game makers gets closer and injured Katniss' hand, as she warns the team, Finnick carries Mags on his back while Katniss helped the wounded Peeta. The fog keeps falling, Mags sacrifices herself by walking inside the mist before it kills them all, and gives a chance for Katniss and Finnick to help Peeta and run away. As they try to take a breath, a group of orange monkeys shows up, after a ferocious fight, the morphling girl from District 6 comes out of nowhere and throws herself in front of Peeta saving him from a monkey attack, but she was badly injured, so she died. Later, they hear screaming nearby and see a tsunami from a distance. The next day, they join up Johanna, Beetee and Wiress who gives a clue to Katniss that the arena is like a watch while she keeps saying "tick-tock" (*Catching Fire* 320). Katniss quickly explains to the team that the Cornucopia is laid like a clock face and the attacks are timed.

Alarmingly, the team is attacked and Wiress is killed. The allies succeeded to kill Cashmere and Gloss, the victors form District 1. Then Peeta want to go to collect water from the jungle but the group won't let him which makes Katniss think about the vents so far, like her the other tributes are protecting him, and wonders if he will be the leader of the rebellion. At the jungle, the group is disturbed by sounds mimicking Prim's voice and Finnick's lover Annie Cresta dying, "it is a jabberjay" (*Catching*

Fire 340). Jabberjays are mutated birds created by the Capitol to spy on enemies and rebels. That night, Peeta tells Katniss that she has to make it for her in the sake of her family and shows her his “locket within the photos of her mother, Prim, and Gale” (*Catching Fire* 351).

The next morning Beetee come up with a plan to kill the two remaining tributes outside the alliance, Brutus and Enobaria from District 2, by connecting a wire to the big tree that is struck by lightning at noon and midnight each and every day. While working on their plan. While working on their plan, Beetee asks Katniss and Johanna to lay down the wire through the jungle to the beach. . On their way, the district 2 tributes approach, Johanna attacks Katniss wounding her left arm and cut out her tracker making the enemy believes they are no more allied. Katniss decided to break her alliance with the team, and tends to save only Peeta. But then she remembers Haymitch last words, the real enemy is the Capitol. She quickly unwrap the wire from Beetee’s knife and attaches it to an arrow and aims at the force field as lightning hits the tree. The force of the arena explodes and causes a massive blackout in the dome. President Snow enters the game room demanding answers but he finds that Haevensbee is gone.

As the arena’s dome crumbles, explosions and fire are surrounding Katniss, a hovercraft retrieves her chained into a hospital. She assumes that she has been arrested by the Capitol, but she finds the new Head Gamemaker, Plutarch Haevensbee has been working with Haymitch and Finnick to break them out of the Game, and the hovercraft is on her way to District 13. She learns that the whole Districts are ready to revolt and rebel, but she feels betrayed by Haymitch who keeps them in dark of the rescue plan, and as well as Peeta has been captured and taken to the Capitol hands with Johanna and Enobaria. Plutarch sedates her. And she awaken days later with Gale by her side who tells her that her family is safe but “there is no District Twelve” (*Catching Fire* 391)

1.3.1.3. '*Mockingjay*'

Mockingjay, the third and final title in Suzanne Collins' Trilogy, it tells the story of Katniss Everdeen who led the revolution against the Capitol and President Snow. In this book the character and the role of Katniss develop, and becomes the symbol of rebellion, that unified the whole Districts, called "the Mockingjay" (*Mockingjay*13).

Katniss is that feminine warrior who guides all Panem through this revolution under the care of District 13. She suffers from post-traumatic stress, as she tries to recover from her last experience in the arena. The final novel take place during the revolution led by rebels from different Districts of Panem who have taken District 13 that previously believed to be destroyed and banned as a base against the Capitol. This book opens with Katniss Everdeen walking through the remains of District 12, her former home that was destroyed by the Capitol, while feeling guilty and responsible for creating this rebellion against the brutal Capitol.

After her heroic work in the Quarter Quell, of destroying the arena, Katniss have been living underground in District 13, the heart of the revolution, ruled by president Coin. Gale who saves as many people as he could, including Katniss' family, leading them to the Meadow outskirts of District 13, then to safety in District 13. Alongside with her alliance in the 75th Hunger Games, Beetee, Finnick, and her enemy by the games Enobaria, while Peeta, Johanna and Annie, Finnick's lover were taken by the Capitol, where all Katniss fears is that President Snow will kill Peeta. She watches an interview of Caesar Flickerman where 'his guest is Peeta' (*Mockingjay*21). This makes her relieves as he is still alive, but during the interview he says that Katniss didn't know what she was doing when she blows up the arena, and calls to stop the rebellion. Eventually, Coin and her servants considered him as "a traitor, liar, and enemy" (*Mockingjay* 27)

At District 13, now, Katniss agrees to play the role of the Mockingjay; the figurehead of the revolution, after president Coin publicly accepts her conditions, including keeping her family safe, and rescuing Peeta, Johanna, and Annie at the near

possible chance. She is given a new uniform, designed by Cinna before his death, and new weapons. Then, she is required to film a “short Propo” (*Mockingjay* 71), a propaganda for rebellion. Fluvia Cardew, Plutarch’s assistant, puts Katniss on stage to perform the scripted line “people of Panem, we fight, we dare, we end our Hunger for justice” (*Mockingjay* 71), but she fails so bad that makes Haymitch and the others laugh at her. Everyone agrees that she is best being natural and speaking “unscripted words”. As a first try, Katniss Gale and her production team, Cressida, Messalla, Castor and Pollux, travels to District 8 and meet Commander Paylor in the makeshift hospital. While they are there, the Capitol attacks the District, including the hospital. The team films her calling for justice by giving a speech against the Capitol and President Snow in *Mockingjay*, “fire is catching!”, “if we burn, you burn with us.” (Collins 100)

As a result of Katniss speech, the Capitol televised another interview with Peeta, where he tells Ceasar that Katniss should be aware about the current situation and calls for a ceasefire. During the broadcast, Beetee succeeded to control it for a short period, consequently, Peeta manages to warn them of a possible attack through a coded message, but he was seen tortured, and screams are heard. According to his alert, all the citizens of District 13 move underground in the bunkers. When Katniss and the other citizens emerge after the bombing, Katniss and Finnick film more propos where Finnick reveals all the secrets he knows about the Capitol citizens and its president. The resistance decided to send a group to the Capitol to rescue Peeta and the others. The mission is fulfilled, the tributes are brought, but Peeta is severely wounded. Shockingly, he attacks Katniss and tries to kill her when she visits her. She wakes up in a hospital where she learns that Capitol has tainted his memories with venom from Tracker Jackers which are genetically engineered wasps created in the Capitol, a technique known as “hijacking” (Collins 179), he remembers nothing, and specifically hates Katniss, and considers her as his mortal enemy.

After recovering, Katniss goes to District 2 in order to convince its citizens to join the revolution, and to take out “the Nut” (*Mockingjay* 192), a huge mountain where the Capitol stores its weaponry, and trains its Peacekeepers. Commander Lyme

agrees on taking “the Nut” down, the plan works, and the survivors retreat to the center of District 2 on two trains, where the rebels are waiting with Katniss who is about to give a speech inspiring the citizens to join the revolution, but she is shot by an unknown man. She wakes up back in District 13 severely wounded, in the same area where Johanna is, since she was also injured when she was saved from the Capitol. Within a short time Peeta recovers a bit from the venom and asks to see Katniss, who agrees to see him, but he left after few minutes in a panic. Meanwhile Finnick and Annie got married, and the wedding was televised.

After the rebels regrouped, they start to prepare for their final battle against the Capitol. Katniss learns that her mission is not to fight but to perform as if she is going in a “special mission” (Collins 256) alongside with “Squad Four-Five-One” led by Boggs and other twelve members. Hoping that the mission is to assassinate Snow, Katniss and Gale disappointingly find out that the Squad 451 will be the “Star Squad, the on-screen faces of the invasion” (Collins 257), which means they will not be active in battle.

Throughout the way, they accidentally Soldier Leeg 2 hits a pod which is an obstacle created by the Capitol to release a weapon killing whoever is in vicinity, the Soldier is killed, and Coin makes a quick replacement sending Peeta who is still unstable. Katniss concludes that Coin wants her dead since Peeta is hijacked and tried to kill her once. Boogs also believes that Peeta was sent to kill katniss, thus he tells her that “it was Peeta she wanted rescue from the arena, but no one agrees” (*Mockingjay* 265), and after the war will be resolved, a new leader will be chosen and Katniss makes a real threat against President Coin. As a result, Katniss start treating Peeta harshly, but then she remembers how much he loves her and cares about her making herself treating him better.

As the Squad moves a little closer to the Capitol, they decided to film another “propos”. Boggs accidentally triggers a pod that blows his legs off. While Katniss is trying to make it easy on Boggs, Leeg 1 steps on another pod that closes all the gates surrounding them, making a wave of toxic black oil like tsunami begins to advance towards the Squad. As they are escaping, Peeta attacks Katniss, Mitchell stops him,

but he is thrown in the black oil by Peeta where he triggers another pod that takes his body apart into slices, and the Squad head to the closest building in order to survive.

Before Boggs death, he transfers the Holo to Katniss which is a device that points out the pods. Before the Capitol sent its peacekeepers and blows off the building The Squad left it after the Black mass stops, and hide in a near apartment with couches and a television where they take a rest and decide to stop making props and determined to carry on to teach President Snow mansion, where Katniss tells the group that President Coin sent her in a secret mission to assassinate Snow and only Boggs knew that. Cressida disagrees telling the team that Plutarch wants Snow's death televised thinking that it will end the war. By now, the TV turns on to declare the death of the whole members of Squad 451 showing the footage of Peeta attacking Katniss and Mitchell, then President Snow appears to inform the Districts that everything is under the Capitol control, but somehow Beetee hits a switch and President Coin shows instead, introducing herself to Panem as the leader of the revolution, giving an eulogy "for the girl who turned a country of slaves into an army" (Collins 294).

After resting, they carry on their way, Pollux leads them underground into the maintenance tunnels below the Capitol, since they think there are no pods down there, though Pollux is afraid that they will be surprised by more danger instead. In the tunnels, while sleeping, Peeta wakes the team up shouting to run. President Snow is one step ahead as he figures out they are still alive, unleashing a pack of savage reptilian mutts that killed almost the half of the group including Finnick. Katniss activates the Holo's explosion ability and kills the mutts. They reach aboveground now, and Cressida is leading them to a shop of a former stylist in the Hunger Games, Tigris who hides them in her basement until they are ready to continue their way.

The Capitol and the rebels become amidst a great war, where President Snow offers refuge for the Capitol citizens in his own mansion. The group is separated as the city is under attack by the rebels. Katniss and Gale stick to gather focusing on her mission to kill Snow, playing a role of refugees looking for shelter in order to reach his home. But later, Gale is captured by the peacemakers while Katniss manages to find

her way among the crowd as she sees the Capitol children gathered in his Lawn, a human shield that Snow uses, then a hovercraft appears dropping small parachutes containing goods, but they are mixed with bombs which explode killing many kids. The rebel medics hurry to help, Katniss sees her sister within the first line of the medics. She rushes towards the barricades shouting her sister's name. Prim hears her and as she turns saying "Katniss", another wave of bombs exploded killing many more people, including Prim, while Katniss is badly burned and injured.

Katniss wakes up in a Capitol hospital finding out the rebels have won the war and President Coin rules Panem in the moment. President Snow is guilty for various crimes, and he is jailed in his own mansion in a room full of white roses, waiting for the execution day. Commander Paylor give Katniss a chance to talk with the fallen President Snow where he tells her that President Coin is the one behind the bombing parachutes that killed her sister, while both Katniss and Snow are focusing to kill each other, Coin manages to manipulate them to the throne. Katniss takes her time to deal with this news. Later, President Coin holds a meeting with the remaining victors of the Hunger Games in order to vote if they agree for a 76th Hunger Games, where the children of the Capitol will participate instead of Panem's. Katniss doubts asserted, Peeta, Annie and Beetee refuses, while Johanna and Enobaria agrees, since President Snow has a granddaughter, alongside with Haymitch and Katniss dedicating it for Prim.

At the Victory Ceremony, the execution of Snow, Katniss met her escort in the Hunger Games, Effie Trinket, who dress her in a Mockingjay outfit in the memory of Cinna. Now it is the time of executing, after President Coin's speech, Katniss positions her arrow to kill him, but instead she shifts it upward and instead "president Coin collapses over the side of the balcony and plunges to the ground Dead" (Collins 372), as she believes Snow's words from their last conversation. Snow is killed too by the crowd. Katniss was dragged in the mansion, and held there until Haymitch comes telling her that Plutarch and Dr. Aurelius argued that her actions were out of insanity, securing her freedom.

Katniss' mother moved to District 4 in order to help building a hospital, also as District 12 has many harmful memories. Gale found a job in District 2, Annie gave birth from Finnick, Cressida and Pollux are traveling around the Districts to make films and documentaries. Commander Paylor becomes the President of Panem, while Katniss go back to District 12 with Haymitch, struggling to put herself back again. Sooner, Peeta returns too, as he and Katniss grow back together in a world where will be no more Hunger Games.

In the epilogue, Katniss speaks as a mature, deciding to stay with Peeta as she needs his loyalty more than Gale's. Years later, they have children, a boy and a girl, even though they are still hunted by their memories and experiences in the Hunger Games, they are moving on together.

1.4 Suzanne Collins' Biography

Suzanne Collins, (born August 10, 1962, Hartford, Connecticut, U.S.), an American novelist and screenwriter. She has a great passion for writing since her childhood, and pursuing her own dream, Suzanne Collins studied theatre and telecommunications at the Alabama School of Fine Arts and then accomplished an M.F.A degree in dramatic writing from New York University.

Suzanne Collins is best known for *the Hunger Games* series, but before writing it, she started her career writing several Nickelodeon Television shows such as *Clarissa Explains It All*, *the Mystery Files of Shelby Woo*, *Little Bear* and *Oswald*. An important backbone of Suzanne's career involves being the head of writers at Scholastic Entertainment for *Clifford's Puppy Days*. Moreover, she made her own touch in children's literature with her novel *Gregor the Overlander* (2003), where the 11 year old protagonist, Gregor, discovers a subterranean world under New York City, in which humans lived with giant vermin. In this adventure, Gregor faced tough quests and struggles to survive a world war.

In 2008, one of the most successful literary works of Suzanne Collins, *the Hunger Games trilogy*, has found a huge audience of all ages. This collection shows how much history was an extremely important topic for the Collins family. Much of

that passion was caused by the father, who taught history at college, and was open with his children about his military experience, as Suzanne mentions:

“I believe he felt a great responsibility and urgency about educating his children about war. He would take us frequently to places like battlefields and war monuments. It would start back with whatever had precipitated the war and moved up through the battlefield you were standing in and through that and after that. It was a comprehensive tour guide experience. So throughout our lives we basically heard about war.”(Italie, 1).

She noticed while switching between channels, “We have so much programming coming at us all the time. Is it too much? Are we becoming desensitized to the entire experience? I can’t believe a certain amount of that isn’t happening” (Italie 1). It is clear how Collins was stuck to distinguish between reality television and the Iraq war’s coverage. She was so touched by the cruelty and brutality that can be created in wars which influenced her to picture the nation future in her collection she entitled *the Hunger Games*. Suzanne Collins explains that the social and political tones of the novels were “very intentionally created to characterize current and past world events, including the use of hunger as a weapon to control populations” (Blasingame 726). The trilogy became a mainstay on best-seller lists, especially in the United State, and it had been turned into four movies adaptations: *the Hunger Games*, *Catching Fire*, *Mockingjay part1* and *Mockingjay part2*.

Besides the knowledge she acquired from her father, Suzanne Collins was extremely interested in the Greek myths and legends as well as the gladiatorial contests which led her to imagine the dystopian government named “the Capitol” (*The Hunger Games*.p9). Collins pointed that three phases were always present in the gladiator paradigm: “(1) ruthless government that (2) forces people to fight to the death and (3) uses these fights to the death as a form of popular entertainment” (Blasingame 727). It is obvious that the settings and events in *the Hunger*

Games' world reflects these three parts and demonstrates the power and authority in the novel's society.

Suzanne Collins earned many awards and has to her credit numerous prestigious acknowledgements, Georgia Peach Book Awards for Teen Readers (2010), Kirkus Best Young Adults Book of (2008), An American Library Association Top 10 Best Books for Young Adult Selection, and many other prizes for her impressive literature.

1.5 Dystopian Literature

Utopian literature portrays an ideal and optimistic society in the victory of humanity focusing on societal improvements and governance. This genre allows readers to connect personal experiences through "an imagined encounter with another culture" (Hintz and Ostry 7), while dystopian literature presents a damaged world that experiences extreme crisis, and offers a society characterized by misery caused by political abuse. The daily reposts revolve around "sectarian violent, ethnic cleaning, environmental accidents, natural disasters, AIDS, worldwide economic crises, and global warming" (Mary Elizabeth1). Frequently, Dystopian literature practices "genre blurring" (Baccolini and Moylan 7), as it belong to science fiction genre. Therefore, readers seek for more knowledge about the combinations between the author's writing and today's terrifying realities. These facts help in creating a common style of writing about brilliant subjects in a seemingly realistic way, yet fictional. As Booker states, dystopian literature:

"constitutes a critique of existing social conditions or political systems, either through the crucial 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" (Booker 3).

Characteristics of dystopian literature existed long time ago. Booker notes that they are notable in literary forms since the Ancient Greece, a well as the Roman

Empire that was known by its dictatorship where it created its own dystopian society inventing deadly games for entertainments, in addition to invading and conquering the world imposing control on people and practicing tyranny and oppression. Booker states that the “strong dystopian element in Aristophanes’ satirical response to the utopianism of Plato” (Dystopian Literature 5), indicating that the relationship between the utopian and dystopian ideas played apparent roles in the ancient societies. But this was followed by a totally different era. In 1516, Thomas More coined a term “Utopia” in his book under the same notion.

The utopian works were inspired by magnificent voyages by sea to the imaginary lands of the New World and beyond, but by the end of the eighteenth century, there were years filled with dystopian novels. By the nineteenth century, the world has undergone tremendous changes through industrialization, exploration and imperial occupation. Thus utopia has shifted from unknown and undiscovered lands into constructed places in present, or anticipated into the future with horrific visions of what was coming.

The important examples of dystopian literature are a response to utopian genre, “such as Yevgeny Zamyatin’s *We* and Aldous Huxley’s *Brave New World* function as “negative utopias” (Elliot 5), which Booker defines as “societies in which utopian dreams of the ‘old reformers’ have been realized, only to turn out to be nightmares” (Dystopian Literature 5). Besides George Orwell who presents an opposite society of utopia in his *1984*, with strict surveillance and control and mind monitoring.

The main and principle technique of dystopian genre is “defamiliarization”, which is to make everyday things unfamiliar, and creating the unknown with a wave of the author’s magic. In the sense that “Dystopian literature roots itself in the science fiction genre, using the presentation of otherness” (14). These facts illustrate that most of dystopian works are set in the post-apocalyptic future or in societies that seemed to be the current ones. ArcherLean confirmed that “the source of the dystopian world lies in the relationship between the present and the future” (5). All these reasons show the immense use for the concept of “other”, which is an important notion that defines dystopian literature.

Booker states that “it is through social critique of flawed and societal and governmental systems that readers can make connections with their own circumstances” (3). And he also suggests that “dystopian literature is not so much a specific genre as a particular kind of oppositional and energy or spirit.” (3)

1.5.1 Young Adult Dystopian Literature

Current young adult dystopian literature has become increasingly famous. From Lois Lowry’s *The Giver* (1993) which has been widely used in classrooms for decades, to newer dystopian novels such as Veronica Roth’s *Divergent* (2011) and Scott Westerfield’s *Uglies* (2005) series, that appeal to young adult audience. Dystopian literature for the young adults still attracts the attention of its target audiences. The New York Times Sunday Book Review posts an article entitled “Scary New World” in 2008, which shade lights on the growing trend of the children's publishing marketplace.

There was an explosion of dystopian fantasy novels. Jhon green, the young adult’s novelist, examined in one of his articles the productivity of this literary genre stating that “the past year has seen the publication of more than a dozen post-apocalyptic young adult novels that explore what a future could and look like once our unsustainable life styles cease to be sustained.(Spoiler alert: it’s gonna be bad.)”(1). He focuses on two pieces in his article: Susan Beth Pfeffer’s *the Dead and the Gone* and Suzanne Collins’ *the Hunger Games*, where Collins’ trilogy ensured that this literary genre achieved extraordinary success and have amazed the market by offering privilege to the young adults.

As long as the young adult dystopian literature is concerned, there will be a focus on deadly crisis, be it environmental, social or political, the dystopian literature often functions to scare and warn young readers. Basu, Broad and Hintz state that “dystopian writing engages with pressing global concerns: liberty and self-

determination, environmental destruction and looming catastrophe, questions of identity, and the increasingly fragile boundaries between technology and the self” (1). This means that the young adult readers are expected to understand their position in the world through fascinating adventures and captivating plots which are full of alerts. This dystopian fiction portrays “a post-apocalyptic struggle for survival or valiant attempt to retain individuality in a totalitarian world” (Broad et al.2) which permits the young adults to defeat and learn about the real-world issues and encourages them to look for new ways of thinking about political or social troubles.

Due to the rise of the young adult dystopian literature, Basu, Broad and Hintz indicate that the writers of this genre attract readers’ attentions with particular characteristics. They suggest that the works of this genre call for teaching “serious lesson about the issue faced by humanity” (Board et al. 5) for teenagers while trying to lead them to negotiate their own spot in the world that is achieved by linking plots.

In addition, the young adult dystopian writers offer open moral messages and narrative techniques that “place us close with action, first person narrative, engaging dialogue, or even diary entries imparting accessible messages that may have the potential to motivate a generation on the cusp of adulthood” (Broad et al. 11). Moreover, the idea that adolescents may have an important role in change reflects the idea of youth strong participation in building a social justice system. In other words, the novelists of young adult dystopian literature include the aspect of youth as agents of change to gain an attractive readership and inspire the young audience. The young adult dystopian fiction seeks to please adventurous readers, as well as alert and guide.

In presenting the themes of warnings and instructing the audience found in young adults dystopian literature which have played an important role in this genre development, questions of identities can be risen: “To be ,or not to be?”, “To act, or not to act?” "These expressions are suggested in order to analyse identity-based novels, Maria Nikolajeva declared “this is why we read fiction: it has the power to shape our identities” (85), as it is previously mentioned, the young adult fiction

tries to convey the adolescents position in the world as well as their interactions with people.

1.6Feminism and Gendered Literature

After a long journey to make the world a better place by setting new rules, inventing new things and changing old ideas and thoughts. Women were still struggling every moment and they were still looking for their rights, their selves, and their identities. Feminism has sparked an on-going debate around the world aiming to solve women's problems and put an end to their unjustified treatment. Feminism was the voice of women at a time when they could not speak or express their feelings and desires.

Feminism is a French word that appeared in 1871 in a French medical text, which describes the feminization of a male body, or women with masculine traits. Later the concept of feminism appeared in Great Britain in 1890s, then in the United States in 1910. At the beginning of its emergence, feminism was known as “The Movement of Women’s Rights” and it was later replaced by the word Feminism (Jagger 5). Many scholars used this term and tried to explain and define it in different ways. Some of researchers used it to refer to some historical political movements in USA and Europe while others emphasize the belief that women live a life of injustice without rights and equality, Zara Huda Faris explained this idea, as: “...Women need feminism because there are women who suffer injustice ...”(Zara Huda Faris: Article: „ Do Women Need Feminism“.Muslim Debate Initiative (MDI° 28 February 2013.p1).According to the Cambridge online dictionary feminism is “the belief that women should be allowed the same rights, power, and opportunities as men and be treated in the same way, or the set of activities intended to achieve this state.”

Feminism is a movement that seeks equality of women and men in all social, cultural, political and economic scales. Rosalind Delmar defines this term as “An active desire to change women’s position in society” (9). She believes that a feminist is “Someone who holds that women suffer discrimination because of their sex, that

they have specific needs which remain negated and unsatisfied, and that the satisfaction of these needs would require a radical change in the social, economic and political order” (5). The simplest definition was given by Bell Hooks who defines it as “a movement to end sexism, sexist exploitation, and oppression” (viii).

The term "feminism" has a long history; it represents women's problems and suffering as well as their dreams of equal opportunities in male-dominated societies. The movement was there for many decades, where the British women began to struggle against the oppression in the mid-1850s, when early feminists began advocating their ideas about inequality and the first movement of suffragettes appeared. Since then, women have started working on their goals to have the same rights and social status as men. Hooks said that many men and women think that feminism is “a bunch of angry women who want to be like men” (viii). Hooks thinks that this vision of feminism was perpetuated because of the first women liberation movements.

Despite the painful segregation, harsh and cruel inequality, women were able to stand up every single time, talk and express their problems, feelings, thoughts and desires. Moreover, women were able to spread it around the world, make it a symbol of equality and make everyone believe that men and women deserve equality in all conditions, circumstances, opportunities and social rights.

1.6.1 Origin of Feminism

The concept of feminism first showed up in France at the end of the 1880s by Hunbertine Auclert in her newspaper *La Citoyenne as La Féminité*, in which she attempted to examine the male domination and to call for women’s rights as well as the liberation promised by the French revolution.

By the beginning of the twentieth century, the notion of feminism appeared first in Britain and then in America by the 1910s. Feminism comes from the Latin word *femina* which portrays and describes women’s problems and issues. Feminism is not only concerned with women as a biological group, but the female gender as a social group. Thus feminists shared the idea that the oppression and persecution of women

are attached to their sexuality. In fact, the biological variations between men and women are reflected in the arrangement of society, and on the bases of these distinctions, men were treated as superior in societies. Feminism explicitly canters around women's experiences and sheds light on the different forms of persecution that the females suffered in communities.

Regardless of whether feminism is a political or a social movement, it centers on the experiences and daily lives of women in society. Feminists are completely convinced of what it means to be "women" in patriarchal societies, since they are capable to feel and experience their pain. Therefore, feminists seek to break and illuminate all barriers to the equalization of women's social, political and financial opportunities. As well as to object to the idea that women's value is essentially determined by gender and that women are inherently inferior or less intelligent than men.

1.6.2 Gender Theory

During the 1970s and 1980s, Gender theories and hypothesis mainly emerged in the United States and Great Britain as a set of concepts that guides historical and other scholarships. Gender theories basically refer to masculinity and femininity as sets of mutually created features that form the lives of men and women. It changed and replaced the ideas and views of masculinity and femininity; it also modified the methods of teaching and writing about them.

1.6.2.1 Sex and Gender

To understand gender roles one has to be able to distinguish between the two terms: sex and gender, where the term "sex" is used to describe the main physiological variations between men and women. Cranny-Francis et al. explained it as "a theory about human beings which divides them into two biologically based categories, male or female." (7) further differentiation between the two terms were made by Reeves and Baden providing that "Sex refers to the biological characteristics that categorize someone as a female or male; whereas gender refers to the socially determined ideas

and practices of what is to be female or male” (30). Judith Butler made another study arguing that gender is “a verb” rather than “a noun”, and “a doing” rather than “a being”. (Salih 3)

In a simple sense, Oakley states that the terms of sex and gender should be explained as:

“For many people, the term ‘gender’ and ‘sex’ are used interchangeably, and thus incorrectly. This idea has become so common, particularly in western societies, that it is rarely questioned. We are born, assigned a sex, and sent out into the world. For many people, this is cause for little, if any dissonance. Yet biological sex and gender are different; gender is not inherently nor solely connected to one’s physical anatomy.” (16)

The biological sex refers to “the chromosomal make-up” (Oakley 34) of the individuals, including the physical characteristics and features, while gender is something different. She further explains that “sex is a biological term: gender is a psychological and cultural one” (115). She believes that the psychological differences between the appointed sexes are caused by the social circumstances and conditions. In a part, Simone de Beauvoir stated in her book “The Second Sex” that: “one is not born, but rather becomes, a woman” (301). This statement denotes that a woman is not born as a feminine, but rather she is formed by socialization, and women's roles are not given to them at birth, due to their biology, but are rather socially structured. De Beauvoir considers sex as something naturel and gender as something constructed.

On the other part, Candace West and Don H. Zimmerman declare in their article Doing Gender that "a person’s gender is “not simply an aspect of what one is, but, more fundamentally, it is something that one does, and does recurrently, in interaction with others” (140). They denote that everyone does gender as a routine in their daily interactions. They support the idea that gender is not something natural, but it is caused by the socially organized activities.

Judith Butler states that gender is performative, and she argues that the gender of a person is built by this person's repetitive performance. She views that no one can ever be born a gender since it does not even exist until it is performed, she state that “We act and walk and speak and talk in ways that consolidate an impression of being a man or being a woman” (Big Think 2011). According to her statement, a person’s sex does not always accord with his gender because it refers to the assessment of behaviour by society as male or female.

1.6.2.2 Gender Roles

It is important to recognize gender identity, as previously represented, from other concepts related to gender such as gender roles. The term “gender roles” refers to the concept of society about how men and women are supposed to behave and act, and they are based on standard norms created by society. (Planned Parenthood 1) According to Amy Blackstone:

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

In most cultures male roles are traditionally related to power, aggression and domination, while female roles are traditionally linked to weakness, nurturing, and subordination. Gender roles are defined socially, they can change over time and they are affected by social, cultural and environmental elements that categorize a particular society, or historical period. Gender roles seek to draw boundaries between what is appropriate for men and women in community in the public and private spheres.

Such roles are accepted as natural “ and internalized by girls and boys from a very early age, through the gender models they learn through their social environment (International Training Centre 1). A woman’s role includes investing in the domestic

role and men investing in the worker role (Eagly 10). Women give their lives for their familial duties by cleaning, cooking rising and educating children. But men are considered the as financially responsible, and the main providers of the family needs, besides guiding the families and making decisions.

Ann Oakley in her book, “Sex, Gender and Society” states that women play the roles of house wives and mothers. This is because women are born to do such activities, and she believes that any effort to change these traditional roles can cause damage to the social structure of community. On the other side, Simone de Beauvoir states that the gender variation in the society make men superior and give them the powerful positions in families and societies. She explains that” Gender differences are set in hierarchal opposition such that men are superior and women are subordinate. Women’s position is that of the “other” and women are the continual outsiders” (16).

This leads to the case that gender roles are learned. It can change over time, and can be played and performed by both men and women. Gender roles are the roles that male and female are supposed to hold according to their sex. Traditionally, many communities have seen women more nutritious than men. As a result, their principle feminine role is to take care of the family by working full-time at the house. While men are viewed superior, they are supposed to play the masculine role, as the bread winner of the family.

To conclude, gender roles can be characterized by the person’s acts and behaviours. Gender roles are socially structured ideas based on norms and standards created by culture and society, and they can vary from one society to another.

1.7 Conclusion

To conclude, this first chapter focuses on defining the background and shading lights on the key concepts regarding *the Hunger Games* trilogy.

Since the trilogy belongs to an important genre of literature, it was better to set historical and literary context to support the objective of this research. Building a relationship between the main parts of the chapter one leads to discover an important

figure, Katniss Everdeen, whom Collins uses to describe her message for adolescent. As it was mentioned Collins writes for the teenagers about war and she used the heroine to portray her message. Consequently, because of her performance and gender representation throughout the novels' plot, she looked like the proper case study for the thesis. The following chapter will discuss the aforementioned concepts in *The Hunger Games Trilogy*.

Chapter Two:
Katniss Everdeen Gender
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2.1 Introduction

The Hunger Games trilogy tells within its folds the story of Katniss Everdeen and her battle of subsistence in a constructed dystopian world based over an end of the world that happened in an unknown time. Katniss' struggle begins when she is forced to participate in the dreadful Hunger Games; a live TV event where tributes are compelled to murder each other until only one winner remains. In an attempt to protect her little sister Prim who has been selected to participate in the games, Katniss volunteers to replace her.

Katniss fits the story perfectly with her strong character. She perseveres in protecting those whom she cares about with an indomitable combination of intelligence and physical strength. As the events of the story go on, the reader gets to see how dystopian the Hunger Games world can be.

In this chapter, an attempt to describe the trilogy as a dystopian literary work will be the aim. In addition to that, the role of the protagonist is examined in each novel, based on the previous data stated in the first chapter. A gender role examination is portrayed throughout the female heroine. As well as, a clear comparison between the two main protagonists based on the binary opposition between masculinity and femininity.

2.2 The Hunger Games Trilogy as a Dystopian Literature

The Hunger Games trilogy is without a doubt a dystopian literary genre, because the use of dystopian elements in the novels has a significant impact on her portrayal of Panem's landscape and the evolution of Katniss's character. Setting the novel in a society with such a cruel and brutal government depicts the vision of the dystopian world, where its people are always unhappy, afraid and feel powerless against the Capitol. Collins presented this image through her heroine who lives in the very poor District 12 "where you can starve to death in safety" as there is a "high chain-link fence topped with barbed-wire loops" (Collins 5-7). These descriptions reflect the

melancholy of Panem and the brutality of its Capitol after the dark days of the first rebellion.

Suzanne Collins named her fictional trilogy after the ancient Latin sentence “Panem et Circenses” (Collins 223), which is translated into “Bread and Circuses” (Collins 223). This expression refers to the ability of a government to appease its people with insignificant diversions from its actual rule. The whole Districts have to starve, suffer and fight for bread in order to survive the cruelty of the Capitol, as well as paying the debts of the dark days rebellion. Connors state that “the assumption is that the capitol is a totalitarian regime with absolute power over the citizens of Panem” (Connor 204), portraying how powerful and supreme the Capitol is. This was affirmed by creating the hunger games to entertain the nation and keep the citizens afraid and under control of the tyrannical Capitol.

As already mentioned, Collins decided to write for the teenager creating a young adult fiction by the use of adolescents as main characters, where both of the male and female tributes are aged from twelve to eighteen. The use of this category of teenagers perhaps comes from the fact that the trilogy is a dystopian fiction targeting young audience, as it “can serve as a mean to develop young adults’ critical thinking skills that allows them to gain better understanding of the world” (Thepen4).

The young audience of dystopian fiction will be able to highlight the concept of inequality, injustice and self-identity. Broad states that “the dystopian landscape allows Katniss to envision utopian possibilities” (121), explaining how can such unequal and unfair life give you the chance to discover the self. Another characteristic of this genre in the Hunger Games is hope, which appears in the games where each tribute hopes to survive. As Monica Hughes puts it, “you may lead a child into the darkness, but you must never turn out the light” (156). Another illustration in the trilogy lays on both Katniss and Peeta as the torch of hope for a better future in Panem. According to Broad, both protagonists intent to save and protect each other show a possibility of a utopian future in form of “a stable, loving and safe home and family, unlike the outside world” (125).

2.3 Katniss Evolution in *the Hunger Games* trilogy

The gender representation of this female heroine is examined in every novel from *The Hunger Games* trilogy. Katniss is compelled to act through a feminine role to win the Games as a star-crossed lover. After her defiant demonstration, she is obliged to continue playing out a similar role in *Catching Fire*. Staying away from the Capitol's brutality and saving her family. Katniss played the star-crossed lover to a higher dimension to make it look increasingly practical. At the last part, *Mockingjay*, her job relies upon the image of the revolution against the government. Through a screen-character, she seeks to unite the Districts under President Coin leadership. But at the end, she winds up in a liminal space where she comes to realise that this president Coin is a traitor and that she is the one who killed her sister Primrose.

2.3.1 Katniss in '*the Hunger Games*': The Star of the Games

Katniss role in *The Hunger Games* revolves around protecting her family since her father's death and her mother's mental depression, "all I knew was that I had lost not only a father, but a mother as well" (Collins 27). This heroine has a role that is regularly kept for men. As a defender and a provider which are traditional gender duties of men. To illustrate, Katniss expresses clarifying her capacity as a member of the family: "at eleven years old with Prim just seven, I took over a head of the family. There was no choice"(Ibid 27). All together to fit this role by helping her family not to starve and stay alive in District 12, she needed to chase and to hunt through illegal acts that are punished by death, "even through trespassing in the woods is illegal and poaching carries the severest of penalties" (Collins 5). Katniss takes the role of her father by going to hunt in the dangerous places; she even dresses like a man, as she narrates in the novel: "I swing my legs off the bed and slide into my hunting boots supple leather that has modelled to my feet. I pull on trousers, a shirt, tuck my long dark braid up into a cup, and grab my forage bag" (Collins4). This means that she is obliged to adopt a masculine attitude through the hunting skills, so that she will be able to face the hard life in her district. Even though others confess how a good hunter she is: "you're the best hunter I know" (Collins 40).

Broad states how “Collins boldly flouts literary stereotypes that keeps female protagonists waiting at home, and proclaims that girls can do anything boys can do, including strategize, make demands, and even hunt and kill” (117). Katniss is a strong hunter and skilled in making bows. In addition, she is often that character who is separated from all emotions, be it kindness or sympathy. Yet, in the first chapter there a different thing, when a beautiful lynx follows her in the woods, her inner self suggests that the company of this animal might be needed, but since she needs to provide food, she has no problem in killing the lynx, as she state: “I finally had to kill the lynx because he scared off games. I almost regretted it because he wasn’t bad company. But I got decent price for his pelt.” (Collins7)

Comparing Katniss, there is an obvious difference between her sister Prim and her mother’s identities. Both of them portrays a weak female, as for Prim, when Katniss took her to the woods in order to teach her hunting but “the woods terrified her, and whenever I shot something, she’d get teary” (Collins 35). The mother also is a passive individual from the family: "she didn't do anything but sit propped up in a chair or, more often, huddled under the blanket on her bed, eyes fixed on some point in the distance" (Collins26-27). They speak to the traditional desire for women, emotional, weak, the angel of the house... Subsequently, Katniss was compelled to develop a character of a functioning male.

Paradoxically, Katniss does not just play out a male role, she likewise moves to "innate femaleness" (Mitchel 128). She once says, "Leave? How could I leave Prim, who is the main person I'm certain I love?" (Collins 10), proclaiming how she nurturing feels towards her sister, protect her, help her to get dressed, and bring her food. She states" "I protect Prim in every way I can" (Collins 15), showing a soft side towards her sister.

At home, Katniss could be a male, a female and some other mix or even between both genders without considering the performance. Though, she is in front of the cameras, her performance shifts between gender roles as the circumstance requires. This all starts when she shouts: "I volunteer as a tribute" (Collins 22), she develops as a ground-breaking contender as she emerges volunteering to replace her sister while

monitoring the nearness of the camera when she states; "because this is upsetting me and I don't want to cry. When they televise the replay of the reappings tonight, everyone will make note of my tears, and I'll be marked as an easy target. A weakling" (Collins 24).

2.3.2 Katniss the Brave New Female

Since Suzanne Collins trilogy is considered as a young adult dystopian literature because of various characteristics, its participant characters appear to have remarkable characters. After a long perusing for this trilogy, there was a notable finding that the female protagonist, Katniss, rebel against the normal musings of an ordinary female character that this exploration comes to offer her the name of "The Brave New Female". Therefore, her frames of mind shift as indicated by the conditions, so her genders roles are analysed from one performance to another in numerous conditions of being.

2.3.2.1. Before the Arena

Before the Hunger Games, Katniss resembles a result of showcasing as a factor of unscripted TV. Through self-performance, "marking" the self takes a place with force and not by choice. The initial move towards this phenomenon is being wearing a way that catches the group of spectators' attention, in the ride for instance, "Katniss, the girl who was on fire" (Collins 67). Cinna, her stylist, makes a particular outfit with flame yet at the same time makes her look as her actual self between the entire make over, "I want the audience to recognize you when you're in the arena" (Collins 67). In this manner, Katniss must play out a gender role that helps her to gain sponsors in order to win the games.

In the pre-game meeting, the other tribute from District 12, Peeta Mellark, confess his love for Katniss to whole Panem which disappointed her since she was not searching for a relationship or anything that makes her look powerless. However, Haymitch brings up, "Do you think he hurt you? That boy just gave you something you could never achieve on your own. He made you look desirable!" (Collins

135). Subsequently, Peeta interceded in making a character for Katniss to perform in the field. Truth be told, they are both presently seen as "star-crossed" lover by people of Panem which they should manufacture as their new character.

Talking about performance, the idea that personality is made through adapted reiteration of acts can be connected to Loxley's. He expressed that: "culture is the process of identity formation, the way in which bodies and selves in all their differences are produced. So culture is a process, a kind of making, and we are what is made and remade through that process" (118). Thus, star-crossed lover echoes how both, culture and identity are a piece of the procedure of reinvention. The outcome of this culture creation makes the audience look for a romantic storyline in the Games. As Haymitch tells Katniss, "You were about as romantic as dirt until he said he wanted you. Now they all do. You're all they're talking about" (Collins 135). This statement mirrors Loxley's idea of culture process since rehashed repeated behaviours of identities are performed bring out a culture for fans who are the audience.

The performance space in *The Hunger Games* is the current space among the real and fiction world where audience, tributes, and Game makers meet. It is here where Katniss should arrange her new way of life as a star-crossed lover dependent on her connection between Peeta, audience, Game makers, and herself. The Game makers make up a screenplay in which Katniss must play out her new romantic character. Though, in the games Katniss attempts to survive individually which does not fit the romantic identity that Peeta has made. Therefore, the Game makers change the guidelines of the Game and report that the two tributes of a similar district can be victors. Katniss realises that these rules were changed to meet her non-existent identity of the "star-crossed lover". Katniss understand that she should play out that role for the Game makers in order to survive and win the games.

As referenced previously, Katniss is aware about the presence of cameras since the day of the reaping, "when they televise the replay of the reaping tonight, everyone will make note of my tears" (Collins 24). She is conscious about her screen-identity that she should perform for audience and Game makers in a way that keeps them supporting her. The facts demonstrate that her feminine side pushes her to an

endeavour of crying yet the masculine one replaced it showing a strong identity. This permits Katniss to gain sponsors in the midst of audience who sympathise towards certain tributes which helps in the survival of the protagonist.

Katniss adopts a behaviour that largely goes with the condition yet, she regularly shows a stereotypical masculine through her hunting skills. She is gifted with magnificent masculine abilities that are depicted with an arrow and a bow during the training session. Katniss boasts with her skills expressing, "I'm glad for the cameras now. I want sponsors to see I can hunt, that I'm a good bet because I won't be lured into traps as easily as the others will by hunger "(Collins 164). Furthermore, surely she hit the highest score of all tributes which looks in the desirable for the audience. It is so clear how Katniss can shift between genders in a flow.

A large portion of gender roles that Katniss must perform are out of her usual range of comfort. In the reaping day, for instance, when she returned of hunting in her masculine outfit, she is expected to wear a dress. Her sister advises her:

You look beautiful", at that point Katniss articulates, "And nothing like myself" (Collins 15); implying that she is not used to perform feminine practices. Another representation that shows how her performance is out of her desire: "What was I really? a silly girl spinning in a sparking dress, Giggling"(Collins 136).

She likewise states: "I'm also giggling, which think I've done maybe never in my lifetime" (Collins 128). Katniss portrays herself similar to a senseless female entertainer who feels shocking when performing for the audience.

Screen personality is obviously a part of "space performance" where Katniss was forced to act in way that pleases the audience. Through this character, Katniss does not relate to the figure she shows in the reaping day and also in the interview. She describes her identity as "frilly and shallow, twirling and giggling in my dress, although the others assure me that I am charming" (Collins 136) ,The ideas of frilly, shallow, twirling and giggling have a negative reverberation on Katniss' usual performance, yet she is capable to impersonate a conventional female but more like a

brand. This clarifies the instance of the forceful performance on Katniss through these new identities where she must choose between limited options.

Katniss shows another identity of a star-crossed lover basing on the depiction of what she accepts to be tormented female love. To convince the audience, and gaining sponsors, she represents an identity who is madly in love on the grounds that her survival relies upon the audience support, she states, "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 243).

2.3.2.2. In the Arena

The Hunger Games is a reality television show utilized as a door of excitement and entertainment which permits control of Panem. The government uses the Games as a mean of control however it is not the situation for Katniss, she has no fear from the Capitol as she states, "let them call the Peacekeepers and take us to the community home, I thought or better yet, let me die right here in the rain." (Collins 30) During the Hunger Games, the tributes are put in extreme danger and everybody have a full thought regarding this reality. However, Katniss shouts in the reaping day, "I volunteer as a tribute" (Collins 22), taking the place of her sister Prim. Her demonstration was as an impulsive male on one side and full with feminine love on the opposite side. In spite of the fact that being in the arena implies that tributes must bear fatal weapons, harsh conditions and wild creatures, still Katniss feels sufficiently able to confront the battles.

Broad further portrays Katniss as a groundbreaking "feminist icon, the narrative I limited in the way it disrupts patriarchal gender roles" (11). Gender desire in the society was that men must depict the predominant job of supplier, defender, provider, and a hunter, while females must have residential obligations and require men's protection, yet Katniss breaks the rules as a rebellious character performing forward and backward new personalities and identities, masculine or feminine.

In the arena, Katniss is confused about which role to take. When she is in the forested areas of the Games, she addresses herself "I force myself to take deep, slow

breaths, feeling quite certain the cameras are on my face. I can't show weakness at this injury. Not if I want help. Pity does not get you aid. Admiration at your refusal to give in does" (Collins 178). Survival in the arena is something other than what's expected from walking in high heels and rolling in shining pretty dresses, existence enquires starving, pain, boldness, and courage to survive. In the Games, she was separating between the roles that she is compelled to perform and the vital role to survive. Katniss behaviour in the arena shows masculine and feminine traits which bother gender dichotomy. She comprises a sustenance supplier and a protector impulse when thinking about Rue, most likely on the grounds that she resembles her younger sister Prim. Katniss announces that, "Rue has decided to trust me wholeheartedly. I know this because as soon as the anthem finishes snuggles up against me and falls asleep. Nor do I have any misgivings about her as I take no particular precautions" (Collins 206). She grew a maternal love for Rue and stimulates her kiddingly in her midsection as her sister. However, Collins does not demonstrate just Katniss' feminine practices but rather likewise the two characters' quality in the arena.

At the point when Rue is wounded with a spear, she is fearless even though when passing on as she attempts to calm Katniss down. Thus, Katniss takes the guts and covers Rue's body with "blossoms in beautiful shades of violet and yellow and white. I gather up an armful and come back to Rue's side. Slowly, one step at a time, I decorate her body in flowers, covering the ugly wounds" (Collins 234). Katniss achieves this demonstration with dual reason: She shows tenderness for Rue through her "innate femaleness" (Mitchel 128), and sends a courageous message to the Hunger Games' audience.

Going back to the space of performance that joins Katniss, Gamemakers, and audience, she finds a stage for this incredible character in the arena between the forced female personalities. Despite the fact that her rebellious act of suicide, Katniss can control her position where everybody is watching the Games. Katniss convinces Peeta to align with her in a rambling performance which demonstrates her masculine skills. In addition, threatening the Capitol with poisonous berries is an indication of revolt. This act is also a message for the audience that may interpret it as separating two

lovers since they were up with the romantic screenplay, or they can interpret it by Katniss refusal to follow the rules of government. Subsequently, this can take the show to another dimension, a risky move Katniss took as an open figure as she controls the audience to remain by her which makes the Capitol take a move to regain control.

2.3.2.3. After the Arena: Katniss Confrontation

Katniss believed that she will move out of spotlight where she was obliged to build the new identity of star-crossed lover; however the outcomes were something different. She made the Capitol incensed that she should carry on her performance. Haymitch warns Katniss: "Listen up. You're in trouble. Word is the Capitol's furious about you showing them up in the arena. The one thing they can't stand if being laughed at and they're the joke of Panem" (Collins 350). The interpretation of Katniss' behaviour appears to be rebellion to the government so Haymitch exhorts her: "your only defence can be you were so madly in love you weren't responsible for your actions" (Collins 350). In this circumstance, Katniss centres on her romantic gender that she created during the Games to keep herself alive.

Toward the finish of the first novel, Katniss' costume mirrors her role again. She proposes: "Without heels, you can see my true stature. I look, very simply, like a girl, a young one, and fourteen at most. Innocent. Harmless. Yes, it is shocking that Cinna has pulled this off when you remembered just won the Games" (Collins 349).

This feminine depict made by Cinna is accomplished for a reason; he battles to make Katniss looks youthful and innocent, unable to dare. This is another marking for the self and new identity development however stays in the feminine gender performance side. Moreover, Katniss is shocked of how it turned out to be simple for her to step into such a performance of gender and her ability to shift between identities. However, it is still difficult for her to coordinate the two selves: the cruel survival self that won the Games without anyone else, and the female performed that she thought to be only an act. Yet, both of these roles develop the entire self. This performance guarantees that Katniss is unfit to carry on a role that depends exclusively on survival.

2.4 Katniss in *Catching Fire*: The Symbol of Hope

In the second novel of the trilogy, Katniss shows how skillful she moves toward her performance, yet the battle lies ahead and she needs to carry on. In spite of the way that she beats the obstructions of the arena, she needs to convince the audience that her previous acts in the Games were because of her incapacity to think clearly, since she as enthusiastically in love with Peeta, in order to save her family and herself. Katniss' threat with poisonous berries reflects defiance and rebellion according to Panem's citizens. Her representation in *Catching Fire* relies upon proceeding with her feminine role as Peeta's lover. Also, figuring out how to convince the audience how she is innocent.

2.4.1 Katniss the Radical Female

Before the beginning of Victory Tour, President Snow pays Katniss a warning visit that pushes her to advance her feminine performance forcefully. Behind the feminine veil, Katniss is not afraid from the warning of the Capitol as she neglects it: "it must be very fragile if a handful of berries bring it down" (Collins 22). That is when Snow understood that her behaviour revealed his ruling state as he says: "After that, there was nothing to do but let you play out your little scenario. And you were pretty good, to with love-crazed school girl bit. The people in the Capitol were quite convinced. Unfortunately, not everyone in the districts fell for your act" (Collins 21). President Snow challenges Katniss to continue acting as indicated by the same storyline in order to avoid the disorder in the Districts who are taking steps to revolt. He warns her again:

"This, of course, you don't know. You have no access to information about the mood in other districts. In several of them, however, people viewed your little trick, with berries as an act of defiance, not an act of love. And a girl from District Twelve of all places defies the Capitol and walk away unharmed, what is to stop them from doing the same? What is to prevent, say, an uprising?" (Collins 21).

President Snow utilizes the articulation of “a girl from District Twelve”, he could have used different terms, yet using that will make Katniss look as a powerless traditional female who took the risk to challenge the Capitol and it is extremely unlikely that she will remain alive. In addition, he menaces Katniss' safety, her family, and Gale, therefore she should keep up the intensity of performance once again since her life and others rely upon it.

Through the Victory Tour, Katniss and Peeta must assume the role of lovers and create a relationship that is further included to the story. In an open proposition: “Peeta gets down on one knee, pours out his heart, and begs me to marry him, of course, accept. Caesar is beside himself the Capitol audience is hysterical, shots of crowds around Panem show a country besotted with happiness”(Collins 35). The facts confirm that Katniss is depicted as a strong female character and a potential risk to Panem, and yet she additionally needs to play out a personality that fulfils society without having a choice "of course, accept." (Ibid 35)

Tragically, even this act of marriage proposal does not fit President Snow as a performance to the degree that Katniss guaranteed to work more on her feminized behaviour in a manner which satisfies both Panem and President Snow. At the point when her phony wedding is proposed to take place in the Capitol, Katniss articulates, “I pull off girl-almost catatonic- with joy without a hitch” (Collins 37). Though she needs to look as a convincing lover for Peeta, long ways behind her will, Katniss is compelled to perform in certain manner because of the Capitol's warning and threat of punishment.

With the expected wedding, Katniss is the spotlight and the audience are the ones who take votes in favour of the best wedding dress for her as she is a passive feminine character. She portrayed the response of people: "People screaming and cheering for their favourites, booing the ones they don't like. Having voted, and probably bet on the winner, people are very invested in my wedding gown. It's bizarre to watch when think how I never even bothered to try one before the cameras arrived" (Collins 78). What is unexpected about this part is the audience enthusiastically engage in Katniss' decision of picking a wedding dress which achieves the inactive

female who develops a role of a bride in front of cameras. In order carry on this fake wedding, Katniss must be a piece of this plan. However, this does not portray her real feelings.

Peeta adds a spot of romance to Katniss' gender performance during the pre-game interview by announcing that they were married in secret and that they are expecting a baby. This falsehood spread, realizing that a pregnant young lady will occur in a fight which is so horrific to a degree that "even the most Capitol loving, Games-hungry, blood thirsty person out there cannot ignore, at least for a moment, how horrific the whole thing is. I am pregnant" (Collins 117). This action was not discussed with Katniss , she was obliged to be a piece of the love triangle. Peeta demonstrated another dimension to their star-crossed lovers' screenplay, as he does not simply extend the tragic love story, yet, additionally incorporated an entire fictional family who will contribute in a discouraging the advantages. Katniss says:

“Because for a moment, even, I am working through what peeta has said. Isn't it the thing deeded most about wedding, about the future –the loss of my children to the Games? If I hadn't spent my life building up layers of defences until I recoil it even the suggestion of marriage or a family?”(Collins 118).

In this statement Katniss separate herself from being a mother, as well as refuses that idea of having children that may be lost in the games.

2.4.2Rebellious vs. Traditional Female

In the Hunger Games, Katniss was offered a *Mockingjay* pin to wear in the arena. It turns into an important indication of victory for the people of Panem. However, *Mockingjay* is pictured distinctively by the general population from poor Districts; they consider it as an image of resistance, as a hero who will defeat the oppressor.

The marketing idea is very evident in the second novel, as the mockingjay moves toward becoming. a symbol of fashion and design in the Capitol, “apparently

my *Mockingjay* pin has spawned a new fashion sensation, because several people come up to show me their accessories” (Collins 38). So Katniss is the person who is marked” everyone wants to wear the winner's token"(Collins 38). Branding is a critical piece of media reality, Skeggs and Wood referenced something identified with this idea in their article “Reacting to Reality Television” where they touched the idea of marking the self is another type of work, and self-performance is currently an at last commodifiedendeavour. Similarly as Katniss' circumstance who marked herself with the image of the *Mockingjay* unconsciously. Though, there is a history behind this bird that symbolizes Katniss' personality.

There is a strong connection among Katniss and *Mockingjay*. Once, the Capitol made genetic modification on birds to keep an eye on the rebels from Districts by creating jabberjay. But, the rebels were strong enough to control these creatures which made the Capitol let go of this arrangement and wished the jabberjays will wiped out. Rather, new types of *Mockingjay* sprung up after the cooperation between the female mocking birds and the jabberjays. Collins made this absolutely significant. Katniss' quality is thought little of and never intended to cause this danger for the Capitol. Yet, she could get by in the arena and furthermore to play out the imaginary gender performance role through new characters similarly as in the bird's story.

With this new symbolic character, Katniss discovers that her gender performance is identified with the *Mockingjay* and she is obliged in this part to take an interest in the Quarter Quell. Katniss attempts to search for a fitting role to carry out before the Game. Thus, she wears a wedding dress in the pre-game interview seeing that, "the sight of me in my white silk bridal gown practically causes a riot. No more me, no more star-crossed lovers living happily ever after, no more wedding (Collins 115). It appears as a replay for the main performance in the past Games; therefore, Katniss is mimicking the practices from the past Hunger Games interview.

Katniss turns around her wedding dress in a feminized action. At that point, the dress begins disappearing while a dark dress with wings appears. Cinna made it to show her as a *Mockingjay*. Katniss states, "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" (Collins 116). Another gender character is forced on Katniss again, not as a star-crossed lover this time but rather more as the image of rebellion.

Collins demonstrates how Katniss' performance in this part is not gendered yet symbolic which places her in a political position. She sees how the Quarter Quell was clearly a political step by President Snow where even victors can be disposed of as he states, "On the seventy-fifth anniversary, as a reminder to the rebels that even the strongest among them cannot overcome the power of the Capitol, the male and female tributes will be reaped from their existing pool of victors" (Collins 81). However, Katniss does not abandon his words but rather says something that brings trust in the core of Districts, "they will be looking for some sign that their battles have not been in vain. If I can make it clear that I'm still defying the Capitol right up to the end, the Capitol will have killed ... But not my spirit. What better way to give hope to the rebels?" (Collins 111). It is valid that the *Mockingjay* is significant for the districts yet, she should perform to maintain a strategic distance from President Snow's warnings.

Before venturing inside the arena, Haymitch reminds Katniss "you just remember who the enemy is" (Collins 19). To be sure, it is the Capitol, as Katniss states: "Why would I need reminding? I have always known who the enemy is. Who starves and tortures and kills us in the arena. Who will soon kill everyone love" (Collins 172).

Understanding the realities, she shoots the arrow through the force field destroying the arena. Subsequently, she comes to see how the other victors in the Quarter Quell intended to defy the Capitol to save her: "We had to save you because you're the mockingjay, Katniss", says Plutarch. "While you live, the revolution lives" (Collins 176). Thus, Katniss is hit by the reality: "the bird, the pin, the song, the berries, the crackers, and the dress that burst into flames. I am the *Mockingjay* the one that survived despite the Capitol's plan. The symbol of rebellion" (Collins 176). The way she says it as being left with no choice or option yet expected to play out her gender role with no response since it was the reason behind her survival.

Katniss accepted up and down that her role is to keep Peeta alive. Yet, she realises the mockery behind her performance as the *Mockingjay*. Her partners and even her mentor Haymitch were misleading her which broadens her perplexity about her spot inside the space of personalities and identities, as she said: "it's an awful lot to take in, this elaboration plan in which I was a piece, just as I was meant to be a piece in the Hunger Games. Used without consent, without knowledge. At least in the Hunger Games I knew I was being played" (Collins 175). She developed her very own role in the arena, yet the consequences of the Quarter Quell were coordinated by the rebels' alliance. Indeed, Katniss is between the liminal spaces of accurate and non-existent. Nonetheless, this time, it is her partners and not the Capitol who contributed in her gender performance.

2.5 Katniss in *Mockingjay*: The Symbol of Leadership and Rebellion

In the last novel, Katniss adopts another role. Uniquely, in the past novels in which she was compelled to play the female partner of Peeta with a particular objective of persuading the audience and President Snow, Katniss' new role is not dependent on people this time.

Toward the finish of *Catching Fire*, Katniss acknowledges, after the rescue by District Thirteen that it is not simply herself that President Snow needs yet, additionally her symbolic role that she should perform and represent. As she considers: "What they want is for me to truly take on the role they designed for me. The symbol of the revolution. The Mockingjay. It isn't enough, what I've done in the past, defying the Capitol in the Games... Play my part" (Collins 14). This statement portrays a move in gender role. In the other novels, Katniss performance depended on a persuading act that helps to survive in the arena and from the cruelty of the Capitol. Here, the gender role turns into a political assume that supports Districts. President Snow uses Katniss as the embodiment of the revolution to unify rebels against the government.

There is additionally a continuous role of the Mockingjay position in *Catching Fire*. Rather than developing a rebellious identity, this time Katniss will make a stand that supplies a voice for change. Her own behaviour in *the Hunger*

Games and *catching fire* of poisonous berries and standing out for Rue's family, are basic parts of the Mockingjay identity.

2.5.1 Mockingjay: Political Role

President Coin asks Katniss to be the Mockingjay not for her accomplishments but rather for the interest of how Katniss can be used to achieve political assistance. She reaches a resolution as she states: "I must now become the actual leader, the face, the voice, the embodiment of the revolution" (Collins 14) which mirrors her acknowledgment of performance as advantageous for her as well as for different districts. Katniss gender role as a political extremist is her own decision whether it will be performed or not, unlike the different positions where she was compelled to do as such. Since President Coin looks for a symbol for the revolution, Katniss takes a risk expressing:

"They'll be granted immunity! You will personally pledge this in front of the entire population of District Thirteen and the remainder of twelve. Soon. Today. It will be recorded for future generations. You will hold yourself and your government responsible for their safety, or you'll find yourself another Mockingjay!" (Collins 30)

This implies Katniss is an adult now and understood that performance is as indicated by a unique role that she discusses it with President Coin. The president knows about the Mockingjay's significance yet regardless she reminds her, "but you better perform" (Collins 31) President Coin declare in an open report

But as an end-result of this exceptional solicitation, warrior Everdeen has guaranteed to give herself to our motivation. It pursues that any aberrance from her central goal, in either intention or deed, will be seen as a break in this understanding. The resistance would be ended and the destiny of the four victors dictated by the law of District Thirteen. As would her own. Much thanks to you. (Collins 40)

Katniss is indeed in a position where she should play out a role for survival. Katniss winds up between two positions: an individual arrangement and Coin's open requests, as she proclaims, "But she has been the quickest to determine that I have an agenda of my own and am therefore not to be trusted. She has been the first to publicly brand me as a threat" (Collins 40). Subsequently, Alliance with President Coin shows a liminal space. Despite the fact that the circumstance is not as the past associations with President Snow, Katniss' gender performance is in the middle of her personal and political activities.

2.5.2 *Mockingjay* Construction

Similarly as the role of the star-crossed lover, Katniss' performance as the Mockingjay is developed by a gathering of specialists instead of her, Cinna made a Mockingjay costume for Katniss before his death which makes costuming a significant part in her role, "you're going to be all the best-dressed rebel in history" (Collins 32). Moreover, Beetee made an innovative bow for Katniss as a fashionable and practical piece. Beetee demonstrates that the feminine role in Katniss' performance appears to be never again a part of the circumstance. This progress builds an increasingly created character from Katniss without the requirement for a male partner to enable her to play out her gender. On the other hand, her role as the Mockingjay is representative and does not depend on gender.

Collins portrays the manner in which Katniss' group of specialists produce propos and publicity which is the basics of her new gender identity. This depicts Corner's idea about unscripted television and what things look like "real within a fully managed artificiality" (Couldry: 83). These propos are distributed through Panem's media to unify revolts in different Districts and make one armed force against the Capitol. So Katniss picture is important for the screen character that speaks to Panem where "People of Panem, we fight, we dare, we end our hunger for justice" (Collins 46) is the first propos in the studio where the smoke machine and cameras are on while Katniss standing outfitted with her bow. The majority of this is fake, her

presentation does not appear to be influential which makes Katniss question her ability to perform without Peeta as she states, "I can't stand in a television studio wearing a costume and make up in a cloud of fake smoke and rally all the districts to victory. It's amazing really, how long I have survived the cameras. The credit for that, of course, goes to Peeta. Alone. I can't be the Mockingjay" (Collins 47). To accomplish the objective of acquiring Districts' support, Katniss' performance must be powerful however she is not even alright with that as she proclaimed "Both my voice and body have a jerky, disjointed quality, like a puppet being manipulated by unseen forces" (Collins 47).

The group conceptualized examples, for example, volunteering for her sister, how she felt for Rue, and saving Peeta's life." They were Katniss's... No one told her what to do or say" (Collins 48) and that is the thing that Haymitch implied precisely, he was discussing the reasonable self of Katniss between these happenings. This again mirrors Corner's thought to be real within a fully managed artificiality" (83) where Katniss had genuine moments in the fake spot called arena. Subsequently, the group keeps a similar path for those proposals.

Despite the fact that the audience were moved by the star-crossed lover's screenplay that was constrained on Katniss, they respond better in the reasonable circumstances of her actual self as Haymitch critically comments, "every time we coach her or give lines, the best we can hope for is okay. It has to come from her. That's what people are responding to" (Collins 48). Everything shows how she can undoubtedly move between personalities inside the space of performance, with or even without the nearness of cameras and imitation.

As a Mockingjay symbol, Katniss visits District Eight's medical hospital. The production group films her with patients catching sensible snapshots of connecting between people. Katniss concludes how she was a crucial character for residents from Districts: "I have had thousands upon thousands of people from the districts at my side. I was their Mockingjay long before I accepted the role" (Collins 56). At that point

she forgets the cameras and demonstrates valid emotions that were caught on the recording. Regardless of the amazing personality of the Mockingjay, Katniss humanity is the thing that pulls in the audience.

After leaving from the hospital, the Capitol bombs it. Katniss battles back hitting the planes with an arrow through an alarming role, at that point she talks straightforwardly to the cameras: "President Snow says he's sending us a message, well, I have one for him. You can torture us and bomb us and burn our districts to the ground, but do you see that?...Fire is catching!.. And if we burn, you burn with us!"(Collins 62). The production group adds this to the recording and notifies how she is persuasive when she isn't scripted. Despite the fact that the cameras are available, Katniss enables her practical self to challenge the Capitol which mirrors a significant thought. This thought is "selving" by Corner that a "projected for us as a consequence of applied pressures of objective circumstances and group dynamics" (Corner 51). Katniss' Performance is real as she makes a straight proclamation to Panem.

2.5.4 A Shift between Symbolic and Realistic Katniss

There were different situations where Katniss is her genuine self. To show, when Pollux approaches Katniss to sing for him, she picks "the Hanging Tree", a tune that she used to sing with her father, which is about a dead man requesting that his lover go along with him in death. Through the melody, the *Mockingjay* fall quiet as the singing reviews childhood memories and depicts individuals' awful passing in District Twelve. However, her performance for such a tune causes her to appear as her father, a strong female, as she says, "I have not sung "The Hanging Tree" out loud for ten years, because it is forbidden, but remember every word. I begin softly, sweetly, as my father did" (Collins73). As she stops singing, the *Mockingjay* echo back the melody which reflects Katniss gender performance in this novel "the symbol of the Mockingjay", not politically or for propos, yet more as an incredible apt character. Plutarch is inspired, he states;" Where do you come up with this stuff? No one would believe it if we made it up!...You are golden!" (Collins 75) Katniss answers that it was practical and not a performance, "I wasn't doing it for the cameras." (Collins 75).

Fulfilling Katniss' desire to save the victors, Peeta is additionally saved among the rest. But, unfortunately, he is mentally conditioned as a weapon to execute Katniss. So the rebels must help Peeta to remember his actual identity. The production group is likewise considered as rebels who attempt to reach the Capitol to overthrow President Snow. Through this game, Peeta has flashbacks of recollections and continues asking whether they are real or not.

What makes a difference here is the manner which reflects Katniss' circumstance. At the point when Panem gets the false death of Katniss as she watches the broadcast of President Coin, she reports compliments as she says: "Dead or alive, KatnissEverdeen will remain the face of this rebellion. If ever you waver in your resolve, think of the Mockingjay, and in her you will find the strength you need to rid Panem of its oppressors" (Collins 160).

For Coins, Katniss' role is just symbolic and Serves the president favour which delivers a sentiment of vulnerability about who she can trust. Eventually; Katniss discover that her role is made to accommodate Coin's task. This lead for numerous inquiries regarding Katniss' presentation on screen, would she says she is controlled by President Coin or would she says she is going about as her actual self? This unclarity mirrors the hypothesis of Victor Turner about liminal stage as he explain show subjects go” through a period of ambiguity, a sort of social limbo "(24). Implying that Katniss is through a liminal state in which she can separate among herself and the socially developed gender performance. She understood that president Coin is the person who contributed in the attack that killed her sister Prim. Thusly, she can see how President Coin is severe similarly as President Snow.

In an open execution, Katniss should murder President Snow, however her nature makes her shoot President Coin", the point of my arrow shifts upward. I release the string. And President Coin collapses over the side of the balcony and plunges to the ground. Dead "(Collins 199). Despite the fact that President Snow is the person who gives her an insight about Coin as traitor, as she reviews it, "Oh, my dear Miss Everdeen. I thought we had agreed not to lie to each other." He's right. We did " (Collins 199), yet the performance is her own decision and choice. In the first time no

one meddles in developing such personality. Katniss is in a vague state attempting to locate her real self through performance. By executing President Coin she sets herself free from performed gender and develops a role where she performs as per her very own desire a long way from any commitments.

At the epilogue of the entire trilogy, Katniss seems to adopt a feminine role by her own choice. It was not like the previous acts where she was forced to represent the star-crossed lover in order to survive. This time, it is her own wish to marry Peeta and have children, to live a happy life away from the cruelty and brutality. Katniss became now a loving careful mother, as her state “how can I tell them about that world without frightening them to death? My children”(Collins 208) .besides she suffers from the post-traumatic disorder by seeing nightmares which makes her look like a weak character that cannot get rid of something that is scaring her. However, behind this soft feminine role, there is a strong masculine who survived the games, “I will tell them how I survive it.” (Collins208). All these shows how Katniss can switch from one performance to another are it feminine or masculine.

2.6 The Binary Opposition between Genders: Femininity vs. Masculinity

These binary oppositions make fantasy as a culture, which prompts conceptualization. The most well-known case of this is male and female, or as society currently knows it: masculinity and femininity. These generalizations have been socially built and encoded to the degree where society have been totally desensitized to the amount it infiltrates them through the belief systems depicted in the Media for example patriarchy.

Ideological systems like patriarchy caused the culturally construction of stereotypes of femininity and masculinity regarding gender and power. Men were believed to be providers and decision-makers, whilst women were believed to be mere sexual object. Hence, the stereotype displays men as active whereas women as passive. These differences, i.e. oppositions, are referred to as binary opposition.

Butler believes that feminists erred when they reinforced these binary structures. Referring to ‘women as we’, feminists left no room for women to choose

their individual identity. Butler adds that masculinity and femininity, because of the above, builds upon culture. Moreover, this cultural structure was built upon female and male bodies. As a result, raises the question of masculinity vs. femininity.

The belief that identity is dynamic and not exclusive to a significant group can be traced to queer theory. Judith Halberstam sees queer theory as “non-hegemonic systems and logics of gender embodiment, sexual identifications and communities in relation to spatial and temporal activity” (Vilchez 73). From a queer theory perspective, gender is part of the essential self and upon feminist studies, close examination of the socially constructed nature of sexual acts and identities.

In the Hunger Games trilogy, two of the male characters are placed close together with contrasting effect to each other regarding their shown (Gale) or marginalized (Peeta) masculinity. Whereas Katniss is portrayed a woman by her female body and her feminine characteristics, but also her actions portrayed hegemonic masculinity and as the narratives build up, it is noticeable that an emphasis on her femininity is in prologues. “Body-reflexive practices...constitute a world which has a bodily dimension, but is not biologically determined” (Connell, 2005). By these portrayals, masculinity and femininity i.e. Binary oppositions are represented in the Hunger Games trilogy, through Gale, Peeta and Katniss.

2.7 Protagonists Analysis and Comparison

What makes someone a woman or a man? Is it biology or culture or both? In Katniss and other characters Collins has created, we will be invited forcefully or willingly to reflect on the categories of sex and gender and what they mean in Panem and what they might mean for us as well.

2.7.1 Katniss Everdeen:

When we are first introduced to Katniss, it was the day of the reaping. But there is no indication that Katniss is thinking about the reaping. All of her mind is set towards providing for her family, she goes on hunting with her bow and arrow. Except

for the reference to her “long dark braid” there’s no indication what so ever that Katniss is a girl. (Irwin 146)

Katniss is without a doubt an unusual female protagonist; her behavior, attitudes, and character seem to fit the norms of masculinity more than those of femininity. The reason perhaps can be traced to her father. Whereas it is typical to think of fathers handing down certain skills to their sons and not their daughters, it was Katniss’s father who taught her to hunt, use a bow and arrow, the same skills that would lead to her survival in the Hunger Games.(irwin 149)

When her hunting partner and friend, Gale Hawthorne, wryly says, “Wear something pretty, Gale’s words expected how the Capitol will require Katniss to adopt some feminine norms, and that was embodied when she had to actually wear the

As stated above; Katniss’ skills are still traditionally masculine aimed to reinforcing the concept of feminine. Having said that, allowing a male orientated language and themes to the point that if Katniss were a male the story would not have changed.

It is safe to argue that gender norms are influenced by family, mass media, and the larger community. In Western civilization, for example, caring for dependents, preparing family meals, wearing makeup, and being empathetic are considered feminine, whereas providing, making household repairs, building muscle, and being protective are considered masculine. However, in the first book of the trilogy, Katniss speared the apple in the pig’s mouth at the buffet table with one of her arrows, proving she is worth recognition. This is another reflection of how a female must perform acts usually associated with masculine behaviors in order to be worthy of respect, and reinforces the feminine idea of how meaning is created from a male viewpoint, reinforcing ultimate male power. (irwin 151)

2.7.2 Peeta Mellark:

Peeta seems to be a mixture of masculine and feminine traits. He’s confident and self-reliant like Katniss, but unlike other tributes, he’s also trusting and open. He’s

physically strong, but he avoids violence and aggression except in self-defence. His occupation of baking matches his warm and nurturing personality. He cleans up a drunken Haymitch, offers Katniss his coat, and is generally kind and thoughtful.

Katniss's earliest memory of Peeta is the day he risked his relationship with his parents to burn some bread so he could pass it on to her. Peeta's defining quality is his goodness. He vows to never let the Capitol change and works hard to keep his humanity despite what he endures in the arena. Though he proves in the arena that he's strong and brave, his real strength is his eloquence. He is charming and likable, and that's ultimately what wins over the people of Panem. He also provides stability and strength to fiery Katniss's chaotic life.

But to be fair, almost all of the ink spilled on Katniss or Peeta reached the conclusion that the first is masculine and the latter is feminine. This probably was justified by the reason that Collins subverts the gender binary between Katniss and Peeta. However one could argue otherwise, Peeta is the only thing she could not survive without. Before the games, Katniss is a brave and independent female protagonist that provides for her family. However, by the end of the story, Katniss depends on her husband to just survive each day.

Peeta's masculinity is represented as an alternative model of man., whose manliness is supported by his sensitiveness, his indirect warring skills, his loyalty, his perseverance and his ability to overcome different situations after he loses his leg. Definitely, Peeta is a good fellow and by claiming that all the characteristics that he embodies are not properly manly or manly enough would lead to the triumph of hegemonic masculinity and the endless perpetuation of gender stereotypes. Therefore, this dissertation defends those alternative models of masculinity. (Garrido 33)

2.8 Conclusion:

From the beginning of the Hunger Games Trilogy, it is clear that Collins is bound to picture a protagonist that challenges the conventional thoughts about a teenage girl. In different ways, norms of masculinity are abundantly illustrated in so far as those of femininity are not. She demonstrates a performance in terms of gender

in order to overcome the conditions of District Twelve and to survive in the arena. At the end of the series, Katniss frees herself from all chains of artificial roles and finds her true self. She kills President Coin, the fact that releases her from the stereotypical assigned roles and helps her find facts behind fiction. Then, she tries to live a stable life by choosing to take a feminine role once again but, through her own decision.

However, this does not mean that Katniss is no more a strong masculine-like character. Under this classic feminine character lies a courageous masculine one who beat the games. One of the most significant aspects about the character of Katniss Everdeen is that she can easily switch back and forth between gender roles.

General Conclusion

Butler's theory that refers to the gender performance and representation as a stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being is applied in a way to explain the behaviors of Katniss in particular events. This idea is related to the construction of Katniss and her performance and representation of gender roles according to the different conditions.

First, Katniss shifts between a female who loves and protect her family and a strong masculine hunter who provides food for survival. But after the reaping day, Katniss reached the attention of the readers between the lines of the novels, and adopts the feminine role of the star of the games. Forcefully, since she needs the support of the audience in order to survive the Games. Katniss still represents a traditional passive feminine role of a weak female.

In *Catching Fire*, Katniss develops her character and her representation into another level in order to convince the Capitol that she is not rebellious. She depends on the evolution of her feminine role of being deeply in love throughout the fake marriage attempt. This leads her to represent a romantic role and a complete feminine identity. Katniss was obliged to adopt a gender role that satisfies Panem's society and declines the representation of strong feminine roles as a threat to the Capitol.

In the trilogy, Katniss was not only shown as a rebellious character or an ordinary female but also as a marketing product. The talented artist, Cinna, plays with her identity to match suitable representations. Her successful representation and performance was due to the talented stylist. Thanks to his exceptional costumes, Katniss can easily be displayed between identities, moving from a gentle soft girl to a strong victor.

But, her role in the last novel, *Mockingjay*, was different from the previous ones. In this part she is the face of the revolution that unites all the rebels from all

GENERAL CONCLUSION

the Districts of Panem. The experience of Katniss throughout the trilogy, makes her able to easily shift between different gender roles, in order to avoid the brutality of the Capitol, the dangers of the arena and satisfy the audiences. Hence, the production team creates the symbol of the Mockingjay for the protagonist that was a screen identity presented throughout filmed propos.

Being lost between the true self and the performed one, Katniss acts to avoid President Snow's threats in *Catching Fire* and to convey President Coin's benefits in *Mockingjay*. However, after the assassination of President Coin, Katniss frees herself from her performed role and manufactures to act and behave with no obligations.

After the harsh experience in the arena, Katniss turns back to her home in District Twelve to start a new life far from the games and the audience. All her previous roles and identities vanished. Katniss finds her comfort in playing a traditional feminine role as the wife of Peeta and a mother of their own children. Consequently, this situation brings her back a role similar to her gender role in *the Hunger Games* which is looking after her family.

This research of Gender Representation of The Feminine Agency through Katniss Everdeen in The Hunger Games Trilogy is a threshold for further studies. Despite the fact that this thesis focus on how a female role develops a gender representation through a close reading of *The Hunger games* Trilogy, there are different ways that can reach this examination.

For further research, we propose that other student shed light on other characters like Cinna, Finnick and Rue, who have significant roles in the trilogy and participate in the evolution of the protagonist in different way.

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Résumé

Les romans dystopiques contemporains récents s'adressent aux lecteurs adolescents à travers l'utilisation de la perspective d'un adolescent qui soulève de nombreuses questions et conduit à des recherches significatives. Cette thèse tente d'examiner la représentation des rôles et des performances de genre dans la littérature dystopique pour jeunes adultes à travers les analyses de la trilogie de Suzanne Collins: *The Hunger Games*, *Catching Fire* et *Mockingjay*, en mettant l'accent sur le personnage principal Katniss Everdeen. Utilisant les aspects fondamentaux du genre de Judith Butler et Ann Oakley, ainsi que d'autres théories concernant le féminisme et la masculinité, cette étude examine l'évolution de la représentation et de la performance du protagoniste Katniss Everdeen au cours de la trilogie. Pour chaque roman, cette thèse explore le rôle spécifique attribué à ce protagoniste et comment ce rôle est influencé par l'interprétation et la représentation du genre ainsi que par la présence dissimulée du gouvernement. Il examine également comment son interprétation et sa performance du genre changent d'un rôle à l'autre. En outre, l'étude explore la manière dont Katniss navigue entre une identité réalisée et une identité réelle. Il vise également à comprendre comment les rôles de genre sont joués dans la vie quotidienne.

المخلص

توجه الروايات الحديثة الديستوبائية إلى القراء المراهقين من خلال استخدام منظور المراهق الذي يثير العديد من الأسئلة ويؤدي إلى إجراء أبحاث مهمة. تحاول هذه الأطروحة فحص تمثيل أدوار الجنسين والأداء النوعي في الأدب الديستوبائي للشباب من خلال تحليلات ثلاثية سوزان كولينز: مباريات الجوع ، أسنة اللهب ، و الطائر المقلد ، مع التركيز بشكل خاص على الشخصية الرئيسية كاتنيس افردين . باستخدام الجوانب الأساسية لنظريات الأداء النوعي لكل من جوديث بتلر وأن أوكلي ، وكذلك بعض النظريات الأخرى المتعلقة بالنسوية والذكورة ، تبحث هذه الدراسة في تطور التمثيل و الأداء النوعي للبطلة كاتنيس افردين وأدائها من خلال الثلاثية. بالنسبة لكل رواية ، تستكشف هذه الرسالة الدور المحدد الذي ينسب إلى بطلة الرواية وكيف يتأثر هذا الدور بالتفسير والتمثيل النوعي مع التواجد الدائم للحكومة. كما أنها تفحص كيف يتغير تمثيلها وأدائها من دور إلى آخر. بالإضافة إلى ذلك ، تستكشف الدراسة كيف تنتقل كاتنيس في طريقها بين الهوية المنتحلة والهوية الحقيقية. كما يحدد كيفية لعب أدوار الجنسين و النوعين في الحياة اليومية.