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**Exploring the Notions of Historicity and Power in Suzanne Collins'
Post-Apocalyptic Novel *The Hunger Games* (2008)**

**A Dissertation Submitted in Partial Fulfilment of the Requirements
for the Degree of Master in English Literature and Civilization.**

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Dedication

I dedicate this work in the first place to the woman who supported me all the time and never let me down, ‘my mother’. Without her I would not be in this position. To my father for the continuous support and aid. Words will not be enough to thank my parents for every push they gave me to face the struggles of this world, and for the protection they provided. To my dear sister and best friend Yousra, the only person who turns my sadness into joy. To my brothers Zakaria and Abdel Nacer for their encouragements and help everytime I needed it. To Siga family, my aunt Saida, uncle Saad, cousins Walid, Aicha, Rania, Mohamed for being my second family and always supported me in every step I took. To my relatives Bensahraoui, Laggoune, Mebarki families for every supportive word and wish. To my grandmother Hadda for her kindness and supportive spirit.

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Abstract

The current dissertation undertakes an analytical approach that aims at reading notions of historicity and power in Suzanne Collins' *The Hunger Games* (2008) through the lenses of spatial and Marxist perspectives. What seems intriguing about Collins' novel is that Collins frames her narrative as a critique to address issues related to history and power as they constitute key paradigms in rendering post-apocalyptic imagination. The latter invites a diversified range of literary endeavors to look into how the world might end up with, what might bring human civilization into its destruction and most importantly how a post-apocalyptic condition might be featured in works of post-apocalyptic fiction. For Collins, the answers lie in her depiction of a post-apocalyptic society that is represented by the Panem and dominated by the Capitol. Through the Panem, Collins offers her acute insights about the notion of historicity as she molded the Capitol as materialization to the notion of power. Therefore, this dissertation seeks to demonstrate the significance of historicity and power in informing about Collins' insightful critique of hegemonic societies as depicted in her novel. To fulfill this aim, Marxist and spatial theories will be drawn upon for they provide the research with pertinent understandings to the notions of historicity and power. In addition, this research attempts to explore the significance of other concepts such as history, narratives, metanarratives, space, knowledge/power and their influence on historicity and power in the post-apocalyptic novel *The Hunger Games* (2008).

Keywords: History, Historicity, Power/Knowledge, Narrative, *The Hunger Games* (2008), Post-apocalyptic Genre, Space.

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General Introduction

General Introduction

For many years literature has been seen as an artistic subject that only concerns artists. However, in recent years literature started to gain more popularity among readers around the world. In fact, different genres are racing to attract more readers than the other. Science Fiction as an important speculative genre became prominent nowadays thanks to the multiplesubgenres it covers like cyberpunk, biopunk, Christian Science fiction, feminist science fiction among many others. But the focus of this study is given more to one main subgenre which is post-apocalyptic science fiction.

Many depictions of how the world might end up or turn into have been the concern of a plethora of apocalyptic and post-apocalyptic literary imaginations as these speculative subgenres take up issues like the fragility and collapse of human civilization as its main area of investigation and exploration. Besides, the post-apocalyptic turn in fiction reflects a strong tendency among authors to use their narratives as a medium to articulate their concerns about the future of societies dominated by hegemonic forces that are thought to lead the world into a catastrophic end. Therefore, it is the end of the world which seems to represent a prevailing apocalyptic motif that has long been the focus of western literary tradition. This motif is rendered and conveyed through themes like crisis and disaster.

This study represents a discussion of historicity and power notions in contemporary literature; the two notions that concern many readers and scholars when it comes to literature. This study also aims at depicting these two concepts in post-apocalyptic fiction in particular. Historicity and power notions are to be discussed against some theories such as of Fredric Jameson's and Michel Foucault's to show how historicity and power are related and used in post-apocalyptic writings.

Suzanne Collins' *The Hunger Games* (2008) is considered as one of the most influential literary works in contemporary literature which provides an important presentation of historicity and power in a post-apocalyptic world. Thus, this novel will be the focus of this study and a source in which the notions discussed are applied.

Nevertheless, number of research papers have been undertaken in order to analyze Suzanne Collins' novel *The Hunger Games* through a variety of critical perspectives. These studies attempted to read the novel from different critical perspectives. These studies are listed as follows:

Isabel Santos Alonso in *Dystopia in the Contemporary Fiction: Dystopian Elements in The Hunger Games* (2017), undertakes a dystopian reading of the novel and explores the dystopian elements in the trilogy. As stated in the introduction, "it studies which dystopian elements are present in *The Hunger Games* trilogy". Alonso sees the novel from a dystopian standpoint and analyzes the elements that make this novel a dystopian one. Alonso conducts an analytical reading to the novel in order to prove that the novel belongs to dystopian genre and which elements make it a dystopian one, in addition to a comparison of the current genre to the one in the twentieth century.

Yosyi Rahmawati in *Inhumanity Reflected in The Hunger Games Trilogy Novel by Suzanne Collins (2008-2010): A Sociological Study* undertakes an analysis of the work based on structural elements and on a Sociological study. The researcher in this study also discusses the theory of inhumanity against the trilogy and how inhumanity is seen from a sociological perspective. The inhumanity from a sociological approach is undertaken to show how the tributes are obliged to kill one another to free themselves and in the game. As stated "Based on sociological approach it can be found that all of kind of inhumanity action physically, psychologically and deprivation coming from the influence of old America tradition. Where

it's like the continuation of old America where the structure of American society consists of rich, middle and poor. Based on economy aspect, where people who live in capitol can live luxurious and do whatever they want, or even watching the game while drinking and laughing''.

Sara Peterson, '*The Hunger Games by Suzanne Collins: Entertainment or Social Criticism?*' (2011), reads the novel from a social perspective and draws upon the similarity of the citizens of the Panem and citizens in the United States. Peterson believes that, the novel can be a critique to the present-day society in the United States, and their hunger for the entertainment. As Sara Peterson states,

The aim of this essay is to show that The Hunger Games trilogy could be seen as a critique of present-day society in the US, in particular its need for entertainment. Characteristics of dystopian novels and of the Bildungsroman will be discussed in order to highlight aspects of social criticism in The Hunger Games trilogy. (3)

Samira Sasani and Marjan Darayee, '*Suzanne Collins' Hunger Games and the Society of the Spectacle*' (2015) draw attention to Guy Debord's theory of the Spectacle and the way it is used in the novel to maintain control over the society. This research reads the novel as dystopian one and shows the misuse of technology. In addition, this research tries to prove that the city of Panem, with its governor President Snow, well represents the society of spectacle. This paper shows the influence of such a society on the poor people of these districts and the way they overcome President Snow.

Sandra Linderoth, '*Parallels between Suzanne Collins's Hunger Games Trilogy and Marxist Theories about Socioeconomic Class and Ideology*' (2018) conducts a Marxist reading to examine the social class and ideology in The Hunger Games Trilogy. This study

examines the class struggle and ideology in the novel. This research applies Marxist theories to show how ideology and social structures unfolds in the novel.

What seems to escape these research papers is reading Suzanne Collins' *The Hunger Games* Science Fiction as a kind of critic. Since most researches have tackled Suzanne Collins' *The Hunger Games* primarily as a dystopian novel, this study aims to provide a reading of the novel as a post-apocalyptic. The aim of this study lies in reading notions of power and historicity in Suzanne Collins' *The Hunger Games* (2008) through the lenses of spatial and Marxist ideas, by drawing upon theories of both Michel Foucault and Fredric Jameson.

This dissertation seeks to fulfil this reading, and a number of questions are to be set forward:

- To what extent do the notions of power and historicity help us read Suzanne Collins' novel as a post-apocalyptic fiction?
- What characterises the post-apocalyptic fiction?
- How are the notions of power and historicity investigated in Fredric Jameson's and Michel Foucault's perspective?
- How are the notions of historicity and power depicted in Suzanne Collins' novel *The Hunger Games* (2008)?

In order to provide answers for the aforementioned questions, it is necessary to use an analytical approach that aims at using Spatial and Marxist perspectives.

This dissertation is constructed upon three chapters and each chapter reflects an answer to the research questions.

The first chapter introduces a definition of the speculative genre Science Fiction and two of its subgenres; apocalyptic and post-apocalyptic ones, which are prominent nowadays. However, the focus is more given to post-apocalyptic novel. It is divided into three parts, and each part discusses a genre and/or a subgenre. In the first part, the literary genre Science Fiction has been identified and a historical background of it has been introduced, in addition to a discussion of 21st-Century science fiction and the major literary works. The second part provides a definition to the most controversial subgenres of science fiction; mainly apocalyptic and post-apocalyptic fiction. The second part attempts to demonstrate also the shift from apocalyptic to post-apocalyptic fiction and the significance of the latter. Last but not least, the third part discusses the post-apocalyptic novel in particular and its evolution, as well as its characteristics.

The second chapter introduces definition of important notions like historicity, and its role in postmodern and post-apocalyptic fiction; the post-apocalyptic genre permits reader to use different critics in order to read the novel. One perspective that can be used in the post-apocalyptic genre is historicity and power. These notions are discussed in the second chapter through spatial and Marxist perspectives of Michel Foucault and Fredric Jameson respectively. The second chapter introduces a definition of Historicity and the difference between historicity and history. In addition to how historicity works in Postmodernism and in post-apocalyptic fiction. Other notions are discussed such as narratives, metanarratives, power/knowledge, space and hegemony and how they effect the history and historicity alike. This chapter answers the question of how the notions of power and historicity are tackled through Fredric Jameson and Michel Foucault theories.

The third chapter discusses the tropes identified in the previous chapters through Suzanne Collins' most prominent post-apocalyptic novel *The Hunger Games* (2008). Thus, the third chapter sheds the light on the novel itself and how it was inspirationally written.

Consequently, a discussion of the ideas or stories that influenced Collins to write the novel is to be held. As discussed before, knowledge is always dependent upon a certain power, any sort of power, thus the reasons that led to the writing of this novel in particular were initially a way to show readers the way knowledge and power interacts. Some important elements are being discussed in relation to the novel such as, history, knowledge/power, post-apocalyptic features, in addition to many others. This chapter helps in answering the question of how to read the notions of power and historicity in the novel. As a post-apocalyptic novel this chapter investigates the passages that exist in the novel and show the aforementioned notions.

Chapter One

A Theoretical Background

Introduction:

The Twenty-First Century is a century of possibilities and continuous discoveries. The century has brought many changes to life aspects and to fiction in particular. New discoveries, inventions, technological advancements, and the widespread of scientific studies led to the reformation of social, economic, and political aspects of life. These changes and constant developments affected, to a greater extent, the literary writings and genres.

This chapter introduces a definition of the speculative genre Science Fiction and two of its subgenres; apocalyptic and post-apocalyptic ones, which are prominent nowadays. It is divided into three parts, and each part discusses a genre and/or a subgenre. In the first part, the literary genre Science Fiction has been identified and a historical background of it has been introduced, in addition to a discussion of 21st-Century science fiction and the major literary works. The second part provides a definition to the most controversial subgenres of science fiction; mainly apocalyptic and post apocalyptic fiction. The second part attempts to demonstrate also the shift from apocalyptic to post-apocalyptic fiction and the significance of the latter. Last but not least, the third chapter discusses the post-apocalyptic novel in particular and its evolution, as well as its characteristics.

I. Towards a Definition of Sci-Fi:

Defining science fiction is not an easy matter, but it is not impossible. The term is composed of two contradictory and almost irreconcilable words, science and fiction. As science relies on reality and facts, yet fiction is in general imaginary. However, Science Fiction (Sci-Fi or SF) is a genre of fiction in which the authors tend to highly include science (theories, laws and principles of science), and advanced technologies in the text

(readwritethink).Authors attempt to make the story based on science, for example, the possibility of travelling to other worlds and the existence of these worlds. The Evolution of humans to different species or vice versa also may occur in Science Fiction novels.Plus, theSci-Fi storymay take place in a futuristic era, and ina different world, galaxy, or dimension (Ibid).Nevertheless, definitions of the genre have been introduced by different scholars, like James Gunn in *The Road to Science Fiction: Volume 2: From Wells to Heinlein* (2002), who sees that:

Science fiction is the branch of literature that deals with the effects of change on people in the real world as it can be projected into the past, the future, or to distant places. It often concerns itself with scientific or technological change, and it usually involves matters whose importance is greater than the individual or the community; often civilization or the race itself is in danger.(Gunn 1)

So, according to James Gunn, Sci-Fi is part of literary writings which discusses the impacts of change on humans' life, be it in the past, present or the future, in relation to the real world. The change that this genre focuses on is primarily scientific and technological one. Stories in science fictionare usually set in the future, and how science helped humans develop their world with advanced technologies. Sci-Fi revolves around what these changes and advancements can bring to people's life.This genreis strongly attached to Utopian and Dystopian literature,¹as authors use this genreto point out to the consequences of this change. The consequences are not usually positive, specifically in dystopian literature, where these advancements can even threaten the existence of a whole nation or race.

¹two genres of speculative fiction that explore social and political structures. Utopia can be defined as a society that has perfect or very desirable qualities. Whereas Dystopia can be defined as a society in which the conditions of life are extremely bad caused by oppression, terror, or deprivation. In literature, the definition might include a literary work which is based on the imagination and not necessarily having any truth or fact. Dystopian literature has been characterized as fiction that presents a negative view of the future of society and humankind

Another definition of the genre is proposed by Joanna Russ in *The Image of Women in Science Fiction*” *Vertex* (1. February 1974), who argues that, Science Fiction literature is a ‘‘What If’’ Literature. Russ notes that this genre, particularly, proposes some speculations of what might happen in the future, regarding the present. Readers of SF will find themselves travelling to a different world that might be related to theirs, but different in so many aspects, political, economic, and even social. Yet, Russ sees that, authors of this genre should not exceed the imagination level, as their arguments must not be illogical, and contradicting to the norms. Russ writes about the definition of science fiction,

Science fiction is What If literature. All sorts of definitions have been proposed by people in the field, but they all contain both The What If and The Serious Explanation; that is science fiction shows things not as they characteristically or habitually are but as they might be, and for this “might be” the author must offer a rational, serious, consistent explanation, one that does not (in Samuel Delany’s phrase) offend against what is known to be know. (Russ 32)

Thus, science fiction, not exclusively, is a literary genre in which the author presents an imagination and a speculation of the changes that will occur to our world in the future, and the role of science in bringing those changes. Considering the SF writings as What If literature makes it as a portal to the world of possibilities and speculations. In this genre, authors take the readers in a journey where they can imagine and wonder about what if their world was in a certain situation, like the one in the novel. Russ emphasizes on the necessity of logic in the imagination and speculation of the Sci-Fi worlds, and that it should not contradict with the formal knowledge and the possibility of providing convincing explanations to it.

Another definition of the genre was introduced by Darko Suvin in *Science Fiction and Utopian Fiction: Degrees of Kinship* (1988), who considers that, “a literary genre or

verbal construct whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main device is an imaginative framework alternative to the author's empirical environment," wrote Suvin of Science Fiction (qtd.in Roberts 1). As Suvin points out, Sf is a literary genre that authors use to speculate the future of humanity; and present an alternative world of their real one.

I. 1. Historical Background of Science Fiction:

It is debatable when this genre has come to the fore, but it is suggested that it started in the 2nd century AD, when the satirist Lucian of Samosata wrote *A True Story*, which contains characteristics and themes of contemporary science fiction, such as travelling to other world, artificial life, and aliens. It is considered to be the first science fiction novel of all time. Other writings like the famous Ninth Century book *The Arabian Nights*; is considered as science fiction as well. One of many stories, for example, in which the protagonist can travel across the cosmos and discover different worlds, and this element characterises the SF novel, made the book belong to the genre of SF. The historical background of this genre can be traced back, as Adam Roberts in *The History of Science Fiction*(2006) suggests, from "the interplanetary voyages extraordinaires of the Ancient Greek novel" (Roberts ix), and the way ideas developed up to the seventeenth-century writings, such as "Kepler's *Somnium* (1634), Godwin's *The Man in the Moone*", and many other works alike. During this period, the production of science fiction works was on continuous progress (Ibid). According to Roberts, there was a clear cut of the genre between the Greeks and the Renaissance, and the recurrence of SF is related to the Protestant Reformation². The scientific enquiry was more spread in the Protestant countries during late Sixteenth and early Seventeenth Centuries, as the

²also called Reformation, the religious revolution that took place in the Western church in the 16th century. Its greatest leaders undoubtedly were Martin Luther and John Calvin. Having far-reaching political, economic, and social effects, the Reformation became the basis for the founding of Protestantism, one of the three major branches of Christianity.

speculation, that could be sought as opposing to the biblical revelation was tolerated and accepted with, somehow, more freedom (Ibid).

Roberts argues that one key development of the history of Sci-Fi was in 1600, when Giordano Bruno the Nolan emphasised the infinity of the universe, and the existence of other “innumerable worlds” (Ibid) within. This speculative, rather than empirical, science (fictional-science) led to the burn of Bruno by the Catholic Inquisition in Rome. In addition, Dante’s writings, which are considered pious, included aspects of science fiction, as he suggested the existence of “inhabitants on the various worlds of his cosmos” (Ibid).

Bruce Sterling in *Science Fiction* (2019), claims that the forerunner of this genre was the seventeenth-century “swashbuckler Cyrano de Bergerac” (Sterling1), who wrote about a character travelling to the moon (Ibid). Yet these speculation writings were published in censored versions at the time. Cyrano has influenced many satirist writers and social critics, like Jonathan Swift and Voltaire in their works, *Gulliver’s Travels* (1726), and *Micromégas* (1752) respectively (Ibid). The evolution of the genre did not stop, as in 1818 Mary Wollstonecraft Shelly published her controversial book titled ‘*Frankenstein: or, The Modern Prometheus*’. In this novel Shelly made a major change in the genre by including science. The protagonist, who was a practicing scientist, was interested in galvanic electricity and vivisection. Many consider Shelly the “mother of science fiction”, even the word ‘*scientist*’ was not coined until 1834. Her writings played a major role in taking science fiction into a different level (Ibid 2). Another nineteenth-century pioneer of the genre was Edgar Allan Poe, whose writings are considered science-fictional, like *The Balloon Hoax* of 1844. Another precursor of the genre, more than Poe was, is Jules Verne, his first novel *Paris au XXIème siècle* (Paris in the Twentieth Century), written in 1863 and published in 1994, contained many elements of science fiction. The story contained advanced technologies at that time, such as “elevated trains, automobiles, facsimile machines, and computer-like banking machines” (2).

By the twentieth-century, science fiction became so popular, especially in the United States; it was even thought that Americans are the ones who invented it (3).

Each era brought changes to the genre, and with every technological advancement, authors take it to the next level and use what they have to show how technology could affect our lives. In the Twentieth and First-Twentieth Century, the matter of the internet had a major role and influence in the writings, and authors tried to show what these changes can bring to our life in the future. The most prominent SF works of the twentieth-century, include George Orwell's *1984*, Aldous Huxley's *Brave New World*, and Ayn Rand's *The Fountainhead* (readwritethink). In late twentieth-century, comics, video games, visual arts of SF were popular and important aspects of the genre, and this helped in the spread of the genre around the world (Roberts 326).

I. 2. Science Fiction of Twenty-First Century

Roberts claimed that, not "all SF encodes religious myth" (341). Thus, it is not correct to limit the influence on the genre to religion and myth; the genre over centuries was influenced and developed due to other factors as well. However, the genre in twenty-first century is influenced by many elements from the past and the present, including religious myths to some extent. Nevertheless, there are different SF writers, who come from different religious backgrounds, some are religious, others are just atheists, and this proves that limiting the genre with religious myths is incorrect. Some SF works of twenty-first century for example, discuss issues of the consequences of advanced technologies on human life, without including the religious myths. SF of this era is characterised by the variety of themes, such as environmental issues, and the effect of internet on human's future, concerns about the

universe, and biotechnology³ as well as nanotechnology⁴. Some notable works of the century: Max Brooks's *World War Z* (2006), Cormac McCarthy's *The Road* (2006), Suzanne Collins's *The Hunger Games* (2008), Justin Cronin's *The Passage* (2010), and Colson Whitehead's *Zone One* (2011).

II. Apocalyptic and Post-Apocalyptic Fiction

Apocalyptic and post-apocalyptic fictions are subgenres of science fiction, in which themes such as community breakdown, financial crisis, ecological disaster, or the crash of a civilization itself take place (Moon 1).

II. 1. Apocalypse (Definition and Characteristics)

To many, the word apocalypse means destruction or something catastrophic which does not really mean the end of planet Earth, just the end of world as we know it. But what it really means is: to reveal. It is a word most associated with the Book of Revelation in Bible: A book Christians believe that talks about God's account of how civilization will end someday.

Nevertheless, the word Apocalypse is defined, according to Cambridge Dictionary, a very serious event resulting in great destruction and change. It is in the Bible, the total destruction and end of the world. However, in fiction the word refers to a subgenre of speculative fiction 'apocalyptic fiction', which is concerned with the destruction of a

³Biotechnology (commonly abbreviated as biotech) is the broad area of biology involving living systems and organisms to develop or make products, or "any technological application that uses biological systems, living organisms, or derivatives thereof, to make or modify products or processes for specific use". Depending on the tools and applications, it often overlaps with the (related) fields of molecular biology, bio-engineering, biomedical engineering, bio manufacturing, molecular engineering, etc.

⁴Nanotechnology ("nanotech") is manipulation of matter on an atomic, molecular, and supramolecular scale. The earliest, widespread description of nanotechnology^{[1][2]} referred to the particular technological goal of precisely manipulating atoms and molecules for fabrication of macroscale products, also now referred to as molecular nanotechnology. A more generalized description of nanotechnology was subsequently established by the National Nanotechnology Initiative, which defines nanotechnology as the manipulation of matter with at least one dimension sized from 1 to 100 nanometres.

'civilization through various disasters such as nuclear war, plague, energy shortage, flood, earthquake, or political conflict (Ibid). So, the apocalyptic novel depicts the life of individuals and society during the disaster and how people react to it. The disaster could be environmental or man-made, especially weapons like the Atomic bomb that can destroy a whole nation in short period of time. The apocalyptic fiction takes the narration form, uses 'esoteric language'', and presents a 'pessimistic view of the present'', and the final occurrence is imminent to it (Lerner).

II. 2. Post-Apocalypse (Definition and Characteristics)

The prefix 'post' connotes the after or what comes after, and since apocalyptic is preceded by the 'post'; the term means what happens after the end of the world. Or as Moon suggests, 'Post-apocalyptic narratives are set in a world or civilization after such a disaster has taken place' (Moon 1). This subgenre allows us to examine the possibility of human survival after an apocalypse has occurred. What characterises this fiction is the change on every aspect of life that occurs, and the emergence of a wholly new world that is different economically, socially and especially politically. This fiction shows the readers how fragile the human community is, and by presenting themes like, the connection between brutality and 'boredom, neoliberal hegemony and subjectivity'', and the inhuman status and values that people go through (Ibid). The themes included in this subgenre are generally pessimistic ones, like poverty, violence, crime, dehumanization, injustice, greed, selfishness, class struggle and surveillance, and dictatorship governments. In addition to the highly advanced technology, and which is usually misused by the government to oppress the people.

II. 3. The Shift from Apocalyptic to Post-Apocalyptic Fiction

The post-apocalyptic novel flourished during the period of post-world-war II. After the atomic bomb was dropped on Hiroshima and Nagasaki in 1945, people shifted their attention

from apocalypse to post-apocalypse, as they started wondering; what will happen for the survivors if it was the end of the world? Many writers started to offer speculations about the future of humanity after the apocalypse. The invention of the atomic bomb made it clear that the world as we know it might disappear and collapse at any moment (Buell 10). Readers of this fiction became more attracted to what will happen after life on the planet ends, because the apocalypse caused by environment or man became a routine. Humans became intensely fascinated by the idea of the end of the world, as the critic Frank Kermode notes, “[a]pocalypse and the related themes are strikingly long-lived” (Kermode qtd.in Moon 2). Moon suggests that, “for Kermode, human beings, who always live “in the midst,” are anxious to understand the world in coherent patterns by providing themselves with the concept of an end (Moon 2).

II.4. The Significance of Post-Apocalyptic Fiction

Most post-apocalyptic writers aim at criticising the “depressing state of current politics” (Hunter). Hence, post-apocalyptic writings are generally dystopian ones, and authors use this genre to show their disagreement with the current political regime. Many dystopian writers use this genre, specifically, as a platform to express their hopelessness of the current government and its role in oppressing societies. The post-apocalyptic fiction is considered by some scholars to hold the major meaning of what the apocalyptic event has revealed rather than what has come after it (Mishina 8). The post-apocalyptic fiction discusses subjects that are related to human in the first place, and it tries to depict the main problems that humans will face aftermath. People usually try to keep their traditional values and manners, but if they are in a situation of survival, will that change their way of thinking, and acting? (Dehaene 10).

Post-apocalyptic fiction aims at discussing and suggesting the possibilities that the human might reach if the world changed and he had to survive. Thus, this subgenre helps

humans consider the consequences of their actions, and what they can do in order to survive. However, humans' actions can lead to the emergence of such world, especially the misuse of technology and science which may cause the destruction of the earth. The destructive change that humans can bring to their world does not only concern the ecological consequences, but also the social, political, and economic change. This subgenre foresees the consequences of human greed and irrationality, for example, the way human used science to develop mass destruction weapons. Post-apocalyptic fiction tends to warn humans of what might come after their world is destroyed.

III. The Post-Apocalyptic Novel

Inger-Anne Søvting says that, "When nature dies, so do language, culture and ethics. Concepts that previously made sense are rendered absurd and dysfunctional" (qtd.in Dehaene 10). The post-apocalyptic novel is a novel that contains the characteristics of post-apocalyptic genre. Usually the novel starts by explaining what led to the destruction of the characters' world, and sometimes how they survived. As Søvting pointed out, the death of the nature leads to the death of speech, civilization and morals (Ibid), and this is usually the case with post-apocalyptic novels. The novel sheds the light on human concerns aftermath, such as, how to survive and rebuild a new world and system after everything vanished away. The novel of post-apocalypse revolves around how humans can survive the change in their personality in the new world, as suggested "The ethical dilemma of preserving one's humanity or doing what is necessary to survive is a key narrative element within the genre as it serves to engage the audience" (Dehaene11). The story in this genre deals with the changes that humans go through, and how humane they can remain in inhuman world (Ibid).

Jameson Berger claims that the apocalypse helps in revealing "the world to its final transparent nakedness" (38). After the world is now unveiled, and who survived are living in

the post-apocalyptic world. This challenge of establishing a new world system goes hand in hand with the characters of the story, as they try to have the sympathy of readers to justify the motives of their actions. For example, in the case of Robert Kirkman's *The Walking Dead* fictions, the characters in the story try to survive from zombies attack. The story contains aspects of crime and killing, but the readers from the beginning are directed by the narratives that the protagonists are good people, but the situation they are put in forces them to commit crimes to survive. Consequently, readers will always find excuses to the characters that even perform unethical deeds. The plot of the post-apocalyptic novel, usually, revolves around characters succeeding in defeating their enemies, whether extraterrestrial creatures, a threat from another world or even within the world they are living in.

Commonly, the post-apocalyptic novel comes within the dystopian genre, thus, the characters live under an oppressive government. They even try to rebel against the system, but mostly they fail, and get punished. One good example of this idea is George Orwell's 1984, when the protagonist tried to make allies in order to disapprove the misuse of technology and the dictatorship by the system, but he fails. Orwell attempted to show and expose the practices of the oppressive governments, and he warned of the possibility that the novel might become a reality ("A Final Warning" 00:42-1:54). The popularity of post-apocalyptic novel grew during the past decades, since a lot of people became highly interested in what will happen afterwards.

III.1. The Evolution of Post-Apocalyptic Novel

The post-apocalyptic genre can be traced back to thousands of years ago, to religious texts in particular, such as "clay tablets, ancient literature of diluvial myths, early Romans, and Bible's Book of Revelation" (Foroozeshnia 3). What is meant by apocalypse is "to return to the original act of creation" (Leeming qtd.in Foroozeshnia 3), that is, a cataclysm will take

place “by a deity and those who are virtuous will survive the apocalypse to continue their life in the post-apocalyptic world” (Foroozeshnia 3). The post-apocalyptic novel, then, started as a religious text, or a myth in the ancient civilizations, when people believed that God or nature will eventually destroy their planet and the good ones will survive and be rewarded by enjoying the new established world “the post-apocalyptic” world.

After the coming of the Industrial Revolution in 1760, post-apocalyptic writers’ interest shifted towards the machines and technology even more. They produced works that included scientific elements, and their effects on human destiny. Most of their writings predicted the destruction of humans by machines. People also were unhappy with losing their jobs because of the machines. Nevertheless, some other writers sought that this technological advancement will help humans establish the new world easily and have more prosperous life. The science aspect was more integrated in the post-apocalyptic novel, and considered it either positive or negative element of human survival. “The genre was entered in the broader genre of science-fiction, which some scientific and technological elements attached to it” (Ibid).

During the Victorian Age, the genre did not flourish, because the era was not suitable for scientific and technological fiction. However, that did not prevent Richard Jefferies from publishing one of the best scientific post-apocalyptic novels entitled *After London* in 1885. Through which, Jefferies expressed his political and social thoughts (Ibid 59). While Shelley’s *The Last Man* has been considered as “grandparent to an entire genre of elegiac British disaster stories,” it is “more directly fathered by Jefferies’s *After London*” (Stableford qtd in. Foroozeshnia 59). The story is about the depopulation of England after an unknown cause that turns the land into a “wild nature”, as named it at “the first part of the novel” “The Relapse into Barbarism,” in which London turns into a great poisonous swamp, southern England turns into a great lake, roads blocked by plants” (Foroozeshnia 59). The novel revolves around the collapse of England by nature, and how the life of those who

survived degraded to a level less than medieval lifestyle. This novel helped in introducing a mode of writing which later “evolved to post-apocalypse novel of survival”, and later this mode of writing was used by authors like J.G. Ballard who published *The Drowned World* in 1962 (Ibid).

Although many writers like Shelley, Lord Byron, and Jefferies, and few other 19th century ones wrote about the end of the world, it was until the Second World War, precisely the dropping of the atomic bomb on Nagasaki and Hiroshima in 1945, that people realised the world could be destructed by humans themselves. Thus, the post-apocalyptic novel witnessed a major change after the WW II, and authors in the Twenty Century wrote more about the destruction of civilization by the Man and how would he survive in the post-apocalyptic world.

The Twenty-First Century novel included most of the themes since its beginning; it included the religious, social, political and even technological elements within. The setting, as usual, aftermath and the inhabitants of the newly-established world could be humans and can also be a mixture of different species. Writers of this genre always tend to give a reasonable speculation of the future, near or far, and what humans face.

III. 2. Characteristics of Post-Apocalyptic Novel

The post-apocalyptic novel is characterised by many features, namely the “fear” element, and it is considered to be the reason that this genre even exists (Foroozeshnia 65). In the post-apocalyptic novel, it is noticed that the characters, usually, are living in fear, fear of the party, fear of hunger, fear of world destruction again. The source of the fear comes from the writers and the readers, who are afraid of the consequences of the apocalypse. The writer’s fear is reflected in the post-apocalyptic novel, mainly, the protagonists who are sometimes

afraid to do any action against the ruling class. A fear from the social critiques, fear from recession, and a fear from everything that would make them lose their human morality.

As the term connotes, the post-apocalyptic novel is set in post-apocalyptic world, after the collapse has taken place. “The typical post-apocalyptic story takes place in a world or civilization after some kind of apocalyptic disaster has happened” (Dehaene 8). So, the post-apocalyptic fiction is, typically, set in a time frame right after the disaster took place, yet, other writers shed the light on the new established world instead. The story in post-apocalyptic genre is highly marked by the setting it embraces, and it is the setting that makes it distinguish itself from other genres.

Another feature of the novel is the narrative; usually the narrative is part of the population that survived the disaster. Otherwise, who would tell us the story? (Ibid) The story is being told by one or multiple characters that live in the new world. What this narrative tries to do; is to make readers believe what they are being told by it, without questioning. Thus, readers commonly are affected by the protagonist(s) and they even justify their deeds based on what they know about them from the story. The narrative at first tries to inform the readers of what happened before and, in some cases, what led to the aftermath. The narrative attempts, in some instances, to inform the readers about how s/he feels about the new civilization.

In addition, the characters of the novel are put into a challenge to survive again with less or without any modern technology (Broderick). The post-apocalyptic novel depicts the lifestyle of people aftermath; a lifestyle that is usually under-developed, and people try to adapt and deal with this form of life. The way characters try to survive the obstacles of living, such as poverty, hunger, oppression, lack of food resources and alike, are shown through the

novel and highlighted mostly. Some stories include inhuman system that puts people under their mercy and make them get rid of their humanitarianism.

Conclusion:

This chapter introduced definitions of the main subgenre concerned with this study, which is the post-apocalyptic. The chapter highlighted the genre that holds this subgenre which is the science fiction and how the post-apocalyptic derived from it. Also, a definition of apocalyptic genre has been introduced in order to make the difference between them and how the shift from apocalyptic to post-apocalyptic took place. Some characteristics of post-apocalyptic as a genre and as a novel were also covered in addition to the evolution of the post-apocalyptic novel to pave the way to the next chapters in order to discuss *The Hunger Games* novel under this subgenre.

Chapter Two

Reading Historicity and Power through the

Lens of Michel Foucault's and Fredric

Jameson's Insights

Introduction

Fredric Jameson claims that, “Genres are essentially literary *institutions*, or social contracts between writer and a specific public, whose function is to specify the proper use of a particular cultural artifact”¹. The Post-Apocalyptic genre permits reader to use different critiques in order to read the novel. Important perspectives that can be used in the post-apocalyptic genre are historicity and power. These notions are discussed in this chapter through Spatial and Marxist perspectives of Michel Foucault and Fredric Jameson respectively. This chapter introduces a definition of Historicity and the difference between historicity and history. In addition to how historicity works in Postmodernism and in post-apocalyptic works. Other notions are discussed such as narratives, metanarratives, power/knowledge, space and hegemony and how they affect the history.

I. Defining Historicity:

According to the dictionary ‘Merriam-Webster’ the word Historicity refers to the ‘historical actuality’ (‘Historicity.’), meaning that the things that happened in the past have really happened. Another definition of the term which falls in the same meaning is found in ‘Collins Dictionary’, as the term means that “the condition of having actually occurred in history, authenticity” (‘Historicity’). The historicity of something means that its quality of being real or true especially in a matter of historical event. The authenticity of past events is always debateable, and it is helpful to use historicity in order to make sure certain previous events and facts are real and genuine. A more detailed definition of the term is introduced by ‘EDUCALINGO’ which claims that Historicity ‘is [the] study of the historical actuality of persons and events, meaning the quality of being part of history as opposed to being a

¹In *The political Unconscious: Narrative as a Socially Symbolic Act*, Chapter Two: Magical Narratives: On the Dialectical Use of Genre Criticism. 1981, p.92

historical myth or legend, or the quality of being part of recorded history, as opposed to prehistory.” (“Historicity [online]”).

Historicity in literature can take place to check the authenticity of narrated events. Since literature is mostly fictional, it is hard to assume that history is authentic; however, some writers use allusions of the past in their writing to explain certain ideas. Literature usually points out to the subjectivity of history and shows how people write history to serve their interests. In Postmodernism, for example, history is always questionable and writers tend to show the subjectivity of history and how many historical stories are made. Historical authenticity plays a major role in literature that points out to narratives, metanarratives role and the way power and knowledge are principle components of writing history. Postmodernism, thus questions the actuality of history since history is only delivered through narrative or language.

I. 1. Historicity and Postmodernism:

Postmodernism is considered as one of the most controversial terms to define, as Bran Nicol in *The Cambridge Introduction to Postmodern Fiction* (2009), refers to it as, “ a slippery and indefinable term” (Nicol 1). However, the term was primarily coined in the Nineteen Forties as a reference to the movement that reacted against the Modern movement in architecture. The movement was more spread in the Nineteen Sixties especially by American cultural critics and commentators like Susan Sontag and Leslie Fiedler who considered it as a ‘new sensibility’ in literature that either rejected modernist attitudes and techniques or adapted or extended them. The movement does not include architecture and literary criticism only; it covers other aspects of study such as social, cultural and media studies, visual arts, philosophy and history. This variety in the usage of the term made it overloaded with meaning after it was used to describe the features of social and political landscape in addition to

cultural production (Ibid). Therefore, Postmodernism has either an acceptance or a resistance towards modernist techniques, and this shows both authenticity and reliability.

From the other hand, the Marxist critic Fredric Jameson in *Postmodernism, or the Cultural Logic of Late Capitalism* (1991), describes postmodernity as “Schizophrenic” (Jameson qtd.in Nicol 9). Jameson also discusses Postmodernism with reference to pathological conditions and relating the phenomenon with “schizophrenia, hysteria, nostalgia, paranoia, and a ‘waning of affect’” (Ibid). According to Jameson, works in Postmodernism have lost their authenticity as Postmodernism relies on aesthetic technique; mainly pastiche² and this has resulted in the loss of historical context of many works, he claims that:

Late capitalism has created a ‘perpetual present’ where time is dominated by the free-floating rhythms of the new electronic media. The result is that our apprehension of past and future is seriously weakened. Cultural production and consumption in postmodernity reveals that we are unable to place ourselves in a properly *historical* context. (Jameson qtd. In Nicol 10)

His argument points out to the historicity of the past and gives the example of how history is presented in movies as Nicol observes of Jameson’s perspective: History has become simply a matter of ‘styles’ which can be pastiched in the latest retro clothes or ‘theme pubs’ or in ‘nostalgia films’ like Roma Polanski’s *Chinatown* (1974) – a historical film which Jameson thinks bears no reliable traces of history³. (Ibid)

Nevertheless, Nicol continues to clarify Jameson’s point on Postmodernism and the authenticity of representing history, Nicol writes, “Postmodernism for Jameson, is

² a literary, artistic, musical, or architectural work that imitates the style of previous work.

³(Jameson, 1991, 19–20).

characterized by the ‘random cannibalization of all the styles of the past, the play of random stylistic allusion’⁴. In terms of aesthetic technique, it means a preference for pastiche over parody’’ (Nicol 10). As both Nicol and Jameson points out, parody and pastiche are two devices that are used to mimic a ‘peculiar or unique, idiosyncratic style’. Yet, parody maintains some healthy linguistic normality, whereas pastiche does not, since it is, as Jameson described it, ‘‘ [a] blank parody, a statue with blind eyeballs’’ (Jameson qtd. in Ibid). In Postmodern literature precisely, the focus is more intended to the style, and by that many details are lost. Since the postmodern work is composed of different works and tends to avoid any modern influence, the authenticity vanishes with time

I. 2. Historicity in Post-Apocalyptic Fiction

Brett Samuel Stifflemire and others in *Visions of after the End: a History and Theory of the Post-Apocalyptic Genre in Literature and Film* (2017), note that the postmodern, instead of hoping to have an apocalyptic future, has a post-apocalyptic sensibility, ‘‘ an inverted millenarianism’’, which considers that the end is already here (Stifflemire et al 184).Both Postmodernism and post-apocalyptic genre are influenced by the Second World War, thus having the same waning faith. Yet, Postmodernism as a cultural dominant has had a considerable influence on the post-apocalyptic texts, both on the outer form of the genre such as: the setting, clothing, iconography, and ‘‘tools of the trade’’, and also on the inner form like the way the audience interact and engage with the text (Ibid).As emphasised, in post-apocalyptic world there is a clear cut between the objects and their meanings, that is to say, ‘‘ post-apocalyptic genre is centrally concerned with imagining a world that bears the signifiers of the known world but has sheered their signifying connections. The post-apocalyptic world is filled with artifacts of the past but has largely elided the meaning of those artifacts’’ (187).

⁴ (Ibid. 18).

So, what does the post-apocalyptic genre is to present a world where it does not necessarily have a relation to the past. In addition, the genre places characters in a world of decentred meaning, and the apocalyptic cataclysm has destroyed their connection to the past. This break with the past has led to the loss of memory and historical meaning (192).

Furthermore, an important element in the post-apocalyptic fiction that affects the authenticity of history is the loss of the archive. Jeremy R. Grossman in *Keeping the Lights On: Post-Apocalyptic Narrative, Social Critique, and The Cultural Politics of Emotion* (2011), notes that : “A great deal of post-apocalyptic fiction laments the loss of the ‘ archive,’ the mountainous accumulation of cultural knowledge and art, especially if the apocalypse was recent enough for people to remember what life was once like” (Grossman 89). Characters in the post-apocalyptic texts live in a world that is detached from the past and even the record that once connected them to the past are lost. It is a new world without a history, consequently a new history is to be written and created.

I. 3. History vs. Historicity

John Jacob Anderson in *A Manual of General History*(1870), observes that, “ History is a narration of the events which have happened among mankind, including an account of the rise and fall of nations, as well as of other great changes which have affected the political and social condition of the human race” (Anderson 1). History is the study of the human past and the telling of the past events, usually through what is left and recorded in the documents. On the other hand Historicity is the study of historical authenticity, to make sure the historical events and persons are real or true and not just a myth. Yet, Gauthier Vanhouwe in *Questioning and Historicity: a Philosophical Revolution* (2007) writes, “History is a succession of answers and questions which are revealed in the questioning one undertakes in regard to them. Historicity is the constant presence of the question-answer difference, thanks

to which an identity of reality, which is what we call ‘reality’, is available to us’’ (Vanhouwe 358). Therefore, historicity is an important process to make sure historical events and texts are actual and genuine.

II. The Interpretation of History

Interpretation is defined in Merriam Webster Dictionary as “the act or the result of interpreting: explanation” and also as “ a particular adaptation or version of a work, method, or style” (“Interpretation”). This can be connected to history, mainly the interpretation of history or the way the past is interpreted and represented. James Thomson Shotwell in *The American Historical Review*, Vol. 18, No. 4 (Jul., 1913), sees that history seeks to tackle mainly the “What happened?” As it attempts to collect the historical events in the archives for the records (Shotwell 692). Hence, the process of interpreting history also concerns of getting out most of not only history but also psychology and economics (693). Shotwell also points out that, the interpretation of history takes an aspect of narrativity i.e. history is described through narrative (694).

II. 1. History and Narratives

History is a mystery but a weapon as well. Yet history is a phenomenon that is narrated and not only described. Alun Munslow in *Narrative Works in History* (2016), argues that, “History is thus not a discovery—much less a revelation in the archive—of the story of the past, but is the historian’s narrative about the past” (Munslow 109). What Munslow tries to clarify is that history is told through the narrative, a narrative of the historian about the old times. Munslow discussing the ideas of Hayden White⁵ sees that: “...“histories” and “philosophies of history” not only combine data and theoretical concepts for “explaining” the meaning and nature of the past, but are actually a narrative (symbolic) representation of “sets

⁵ See *Metahistory: The Historical Imagination in Nineteenth Century Europe* (White, 1973)

of events” that have occurred in the past” (Ibid). Therefore, historians use narratives to tell history and state events as facts, consequently, history is told through narratives. Nevertheless, narrative helps in telling what has happened in the past, thus, history narrative, when done properly, can convey the past as reality which people will generally take for granted. Since history belongs to social studies, Hayden White in *The Rhetoric of Interpretation* (1989) sees that the interpretation in human and social studies is different from simple description or explanation in other studies (White 1). It could also be said that narratives which tell history are believed to be the creation of those who have power and influence to interpret events and represent history from their point of view. Mainly history is the issue of narrative as Fredric Jameson in *The Political Unconscious: Narrative as a socially Symbolic Act* (1981), believes that, “the problem of representation, and most particularly of the representation of History: as has already been suggested, this is essentially a narrative problem, a question of the adequacy of any storytelling framework in which History might be represented” (Jameson 34). Jameson considers the representation of history is always a matter of narrative and the efficiency of representing history.

II. 2. Metanarratives in Postmodern Fiction

History has been and always will be controversial subject, especially when it comes to who is narrating the story. Some say that the word History itself is misleading, and it is a connotation of “His story”. It is thought by many such as the French postmodernist scholar Michel Foucault that narration is but a discourse of power, and those who have power are the ones who write history. Foucault and Paul Rainbow⁶see that ‘Power is everywhere’, diffused

⁶Graventa pointed to the idea by analyzing two main sources which are related to Foucault’s theory. For further reading check: Foucault, M. *Discipline and Punish: the birth of a prison*. 1991. London, Penguin and Rainbow, Paul (editor) *The Foucault Reader: An introduction to Foucault’s thought*. London, Penguin, 1991.

and embodied in discourse, knowledge and ‘regimes of truth’ (Gaventa). This power that represents history is known as metanarrative, grand narrative or master narrative. Metanarrative is a term that was specifically developed by Jean-François Lyotard referring to the theory that tries to give to historical events, experiences, and knowledge an aspect of totality and universality which will be considered as a universal truth by the end (New World Encyclopaedia). The prefix ‘meta’ means beyond and since narrative refers to story, metanarrative is a story about a story in which the metanarrative explain little stories in a totalizing schema. While the narrative attempts to tell a story which serves as a justification to the authority, power, and social costumess, metanarrative claims to provide an explanation to historical events by giving them meaning, connecting the dispersed ones by appealing to some kind of universal knowledge or schema (Ibid). Jean-François Lyotard in his most influential work *The Postmodern Condition: A Report on Knowledge* (1979), criticized the metanarrative in the postmodern culture and sees it as the period in which increasing skepticism toward the totalizing nature of “metanarratives” or grand narratives occurred. Lyotard sees that the metanarratives lost their value in the postmodern era and their universal truth was no longer taken for granted as people became more aware of their provisional nature. In the postmodernist movement both writers and readers looked for more than the universal truth introduced by the metanarratives. Lyotard in *The Postmodern Condition: A Report to Knowledge* (1979), defines postmodernist movement as “incredulity towards metanarratives. Skepticism towards the stories that help us organise all other stories” (qtd. in Ideologies and Meta Narrative). A great rejection and disbelief in the metanarrative, which blocks people from seeing the reality, in the postmodern fiction led to the shift toward small-narratives or as Lyotard termed them ‘les petits récits’ since grand narratives became unreliable and questionable, and small narratives are capable to bring the singular event instead of the universal knowledge established by the authority.

III. Knowledge, Power and Space

Knowledge, power and space are terms that seem unrelated since each one has a different meaning; according to Merriam-Webster Dictionary knowledge refers to the fact or condition of knowing something with familiarity gained through experience or association (“definition of knowledge”). Power can be defined as the ability to act or produce an effect, however another definition of the term refers to it as possession of control, authority, or influence over others (“1st and 2nd definition of power”). Space is defined as a period of time and a limited extent in one, two, or three dimensions: distance, area, volume (“1st definition of space”). However, these terms are strongly connected to one another according to the French philosopher Michel Foucault’s perspective. Foucault’s perspective of space and its importance is emphasized by Russell West- Pavlov in *Space in Theory: Kristeva, Foucault, Deleuze* (2009), as West-Pavlov highlights the role of spatialization in obtaining a systematic observation and consequently making a new knowledge (West-Pavlov 115). Spatialization allows the biologists for example to observe the plants and create classificatory principles of the plants which will be later become their structure elements such as: weight, height or relations. This according to Foucault can be also applied on other subjects, because the knowledge production through spatialization is principally based on the medicinal discourse as Foucault pointed out to this in *Birth of the Clinic* 2003 (Ibid). Nevertheless, Space is considered to be the tool by which the articulation and implementation of power/knowledge take place. For example, in the clinic as Foucault observes, the patient goes to the medical establishment to have the knowledge of what is wrong with his/her body. Here, in the space of the architectural institution (the clinic) the doctor will acquire the knowledge of what the patient has by observing and checking him/her. After having the knowledge of what the patient has, the doctor in the clinic has the authority to whether inform and help the patient or

not. In addition, the hospital is where the knowledge of new disease unknown before is produced through observation.

Foucault's analysis in *Discipline and Punish* (1977), of the prison model of Bentham's Panopticon⁷, (which is a building where prisoners can be supervised and controlled efficiently), concluded that there is a similar relation between an institution and its spatial configuration, like the hospital where the body is isolated and can be a source of information. The Panopticon is an annular and periphery building that is divided into cells, and each cell contains two windows from both the inside and the outside. In each cell there is a madman, a patient, a condemned man, a worker, or a school boy...etc. He is aware that he is being seen but he cannot see, and this will create a constant consciousness in him that he is being watched, thus he will control his behaviour. He is aware that he will be punished if he breaks the rules; hence this way the authority uses its spatial institutions and position to maintain control. Foucault's analysis of the clinic and prison and their analogies to other social institutions like classrooms and factories, shows the common characteristics of these establishments and the power/knowledge they run by (SparkNotes).

III.1. The Social Relationship between Power and Knowledge

The Panopticon was not meant to remain only for prisoners, but it was meant to spread throughout society as it makes power more economic and effective. Sir Francis Bacon's most great dictum 'knowledge is power' (1597), and this is can be witnessed in any aspect of life be it economic, political or social. What the authority wants to accomplish is to

⁷A building circular... The prisoners in their cells, occupying the circumference—the officers in the centre. By blinds and other contrivances, the Inspectors concealed... from the observation of the prisoners: hence the sentiments of a sort of omnipresence—the whole circuit reviewable with little, or... without any, change of place. One station in the inspection part affording the most perfect view of every cell." Jeremy Bentham. Proposal for a New and Less Expensive mode of Employing and Reforming Convicts (London, 1798)

have a total control over the society, thus they use the knowledge they have in order to control the people. One good example could be, the prisoner in Panopticon as discussed before, he is all the time cautious of his actions since he knows he is being watched(or thinks he is being watched), this gives power to the staff or the rulers to have power over prisoners. When it comes to social knowledge, the best example that could be given is of the English society in 1600s, as they believed in the divine right i.e. God has given power to Kings to rule.

Knowledge does not necessarily mean truth, in social studies knowledge is what the individual believes to be true and the truth in particular. Power from the other hand, is more complicated term to define and the way it is used is even more intriguing. Another interesting definition of power by Dacher Keltner and others in *Power, Approach and Inhibition (2003)*, who claim that power is, “ an individual’s relative capacity to modify others’ states by providing or withholding resources or administering punishments” (Keltner et al. 265). Plus, Max Weber’s addition “and even against the will of others” (qtd. In Roscigno 350). So, basically what power does is to change one’s beliefs and principles and also those beliefs can be directed to others. In the social matter, there are always two classes in the Capitalist community according to the Marxist theory, one is the Bourgeoisie and the other is the Proletariat. The Bourgeoisie are usually the ones who have wealth and power which they use to control the Proletariat community: the working class, in order to keep discipline and order within the society. Since knowledge is power, the Bourgeoisie use it to manipulate and shape the social norms in a certain society like what the Marxist theorist Antonio Gramsci identified as the cultural hegemony which refers to the cultural dominance of a certain community usually without using violence instead soft power is used.

III. 2. The Role of Knowledge/Power in Shaping History

As clarified before, Michel Foucault sees that power plays a crucial role in the creation of knowledge and also in shaping social beliefs. Another discourse that is affected by the power/knowledge concept is history. History is being written by those who have the power and authority. History is an important subject that the authority uses in its favour. Since history is a discourse of narration and those who have power have access to the knowledge, history is conducted from their perspective. The purpose of writing history by the powerful is to maintain control over people's beliefs and knowledge. Generally in dystopian contexts people think that they know the truth, but what they know is what meant to be believed by all. People will believe that they have the knowledge but they only know what the powerful wanted them to know. When it comes to history, the authority tends to narrate history in the manner it serves its interests and to maintain in position.

III. 3. The Interplay between Space and Hegemony

According to Merriam-Webster, hegemony refers to influence or authority over others and also the social, cultural, ideological, or economic influence exerted by a dominant group. Dictator regimes use hegemony to maintain control over societies. These regimes, despite its nature, survived and remained in position thanks to the hegemonic system they use. Mihai Murariu in *The Structures of Ideocracy: Space and Hegemony* (2016), says that, "Indeed, the continued survival of a regime, regardless of its nature, but especially so in an ideocracy, is built around the nature of its ideological legitimacy and its method of maintaining or imposing control" (Murariu 176). Another tool that these hegemonic regimes use to maintain power is space or political space as Murariu states:

Spaces, landscapes and their political dimensions may be interpreted in three broad ways. Firstly, they are physical reminders of a regime's power and

permanence as well as its ability to discipline, to organize its subjects towards common goals. Secondly, they are temporal indices of recreated pasts and desired futures. Finally, they are symbolic expressions of different notions, ranging from community, sacrifice, liberty or apotheosis. The types of spatiality can fluctuate according to the objectives of the regime in question and according to the traditions typical of the dominant culture or of its political elite. (Ibid)

The government uses spaces to show its citizens the strength and control that this regime has. For example, the buildings of the governments are usually bigger than those of the people, as a symbol of greatness and totalitarianism.

III. 4. The Use of Space in a Hegemonic World

An important use of space in hegemonic worlds is reflected in the buildings and structure of the totalitarian worlds. The dictatorship regime usually runs the nation from unusual buildings that are bigger and magnificent which symbolizes the power of the rulers. Generally, the centres of the governments in hegemonic worlds are located in the centre or at the top which gives it an access to continuous surveillance. People in these worlds are always aware of the governments' constant surveillance, thus they always take this into consideration and act accordingly. One good example of this can be depicted in George Orwell's 1984 or in Suzanne Collins' *The Hunger Games*. The Capitol in Suzanne Collins' novel is located in the centre and surrounded by the districts and this gives a sense of authority and surveillance to the residents to be cautious about the governments' ability to know and see their behaviours. These spaces in the hegemonic worlds give advantage to totalitarian regimes to maintain

control over the nation, as it allows it to watch the people efficiently and creates a sense of fear in the residents of the nation.

Conclusion:

This chapter tackled the main notions that are prominent in post-apocalyptic genres to pave the way to the third chapter to apply them in the novel. The definition of the important terms gave a clear understanding of how they work in literary works. A discussion of the important elements like power, historicity and narrative was tackled in order to show how these elements relate and interact in literary texts and in relation to space.

Chapter Three

History, Historicity and Power in Suzanne Collins' Post-Apocalyptic Novel *The Hunger Games*

Introduction

After drawing attention to an important literary genre nowadays, which is the post-apocalyptic one and the themes that it undertakes, it is now plausible to discuss these aspects through the most prominent post-apocalyptic novel *The Hunger Games* (2008) by Suzanne Collins. Thus, this chapter will shed the light on the novel itself and how it was inspirationally written. Consequently, a discussion of the ideas or stories that influenced Collins to write the novel is to be held. Did Collins intentionally use those ideas to allude to something? Or was it just a coincidence? As discussed before, knowledge is always dependent upon a certain power, any sort of power, thus the reasons that led to the writing of this novel in particular were initially a way to show readers the way knowledge and power interacts. Some important elements are being discussed in relation to the novel such as, history, knowledge/power, post-apocalyptic features, in addition to many others.

I. A Preface to *The Hunger Games*

The Hunger Games is a novel written by the American Television writer and author Suzanne Collins in 2008. The novel is the first book of the most popular trilogy young-adult novels that have the same title; the series gained a considerable popularity and was later adapted into movies. The three novels are set in the Panem world which is a post-apocalyptic version of North America. The novel is set in unknown futuristic time after certain phenomena destroyed much of North America and led to the creation of the Panem. The first novel introduces readers to Panem and narrates the way people are socially classified and what are their main actions. The Panem is constructed of central wealthy government, known as the Capitol, surrounded by twelve poorer districts. Originally, there were thirteen districts but the Capitol destroyed, as they claim, District 13 for they attempted to rebel against the Capitol. Each year the Capitol organizes a televised game where two kids between ages 12 to

18 from each district are chosen as tributes to be part of the Hunger Games. The twenty four tributes are put in a special-designed arena to fight till death and only one survivor will win the game. This gladiator-like game is even broadcasted on television to the whole population. First, to entertain the people who live in the Capitol, and second to remind the residents of the Districts of the totalitarian government's ultimate power. This totalitarianism of the central government makes the novel a dystopian one. In addition, with its technological advancement and futuristic setting the novel falls under the category of Science Fiction. The way and the reasons that led to the creation of the Panem make the novel as post-apocalyptic, in a speculative manner of what might our world become into (Shmoop Editorial Team).

The first part of the book gives a presentation of the Panem as well as to the main character Katniss Everdeen, who is described as a tough hunter and the breadwinner of her family, her younger sister Primrose and her absent-minded mother, as her father died in a mine explosion. Katniss hunts with a guy named Gale, who is handsome and has a thing for her, but she seems not interested. When time comes for the Reaping, where they randomly pick a girl and a boy from each district, unfortunately Katniss's sister Prim is chosen to participate in the Hunger Games, but Katniss volunteers and takes her place. The other tribute is the boy, who is the baker's son Peeta Mellark who has a crush on Katniss. After the selection process, the two tributes are taken to the Capitol where they are prepared for the Hunger Games. After that, the twenty-four tributes are put in a designed arena and they have to survive dehydration, hunger, cold or hot weather in addition to any potential fight with the other tributes. Usually, there should be only one winner but this 74th Hunger Games was an important event in changing the rules (Ibid).

I. 1. Ideas that inspired Suzanne Collins to write *The Hunger Games* (2008):

Suzanne Collins as the author of the work pointed out in different interviews what inspired her to write the story of Katniss Everdeen. In the journal article *A Killer Story: An Interview with Suzanne Collins, Author of ‘The Hunger Games’ Under Cover*. *School Library Journal* (SLJ). 2008, Rick Margolis, an executive editor for SLJ asked Collins about what inspired her to write the novel, and she said:

One night, I was lying in bed, and I was channel surfing between reality TV programs and actual war coverage. On one channel, there’s a group of young people competing for I don’t even know; and on the next, there’s a group of young people fighting in an actual war. I was really tired, and the lines between these stories started to blur in a very unsettling way. That’s the moment when Katniss’s story came to me. (Margolis)

Collins attempted to show the cruelty of the war and the obsession of people with TV programs in one story. She also pointed out to her obsession with the Roman and Greek mythology since she was young, and this led her to create the Hunger Games based on those mythologies.

I. 1.1. The Greek Myth of Theseus and the Minotaur:

Suzanne Collins was asked about the stories or people she was influenced by in writing the book, and she said that she was obsessed with Greek and Roman mythology and this had a great part in her story structure. Collins when asked by Rick Margolis about how she came up with the idea of the gladiator-like game that is broadcasted, she said:

It's very much based on the myth of Theseus and the Minotaur, which I read when I was eight years old. I was a huge fan of Greek and Roman mythology. As punishment for displeasing Crete, Athens periodically had to send seven youths and seven maidens to Crete, where they were thrown into the labyrinth and devoured by the Minotaur, which is a monster that's half man and half bull. Even when I was a little kid, the story took my breath away, because it was so cruel, and Crete was so ruthless. (Ibid)

The Greek myth of Theseus and Minotaur is basically a story in which Athens is obliged every few years to ship off young people to Crete because of a past wrong. In the island kingdom of Crete island girls and boys are devoured by a man-eating creature known as Minotaur, a monster with the head of a bull and the body of a man. The prince of Athens, Theseus decides to put an end to this and goes to Crete to fight the Minotaur himself. Theseus manages to slay the Minotaur with the help of beautiful Cretan princess Ariadne, who he ends up leaving in an island on the way back to Athens. In addition to the help of the famous inventor and architect Daedalus who built the Labyrinth. Theseus eventually slays the beast and makes a run for his ship. However, before leaving Theseus's father Aegeus advised him to change the color of his ship from black to white when he wins and return home. Yet, Theseus was too overwhelmed he forgot to change the color of the ship. When king Aegeus saw the ship still black he thought his son was murdered, consequently he throws himself into the sea and drowns. Theseus becomes the king of Athens (Shmoop Editorial Team).

I.1.2. The Roman Gladiator Games

Another story from which Collins used in the plot structure was the Roman Gladiator Games. First of all, the Roman Gladiator is defined by Mark Cartwright in *Roman Gladiator*

2018, as ‘ ‘ A **Roman gladiator** was an ancient professional fighter who specialised with particular weapons and armour. They fought before the public in organised games held in large purpose-built arenas throughout the **Roman Empire** from 105 BCE to 404 CE’ ’ (Cartwright). Then, the Roman Gladiator was a warrior or fighter in planned games. Cartwright pointed out to the Roman Gladiator as usually a slave, a former slave or a condemned prisoner since the concept is eventually the death. These games in Ancient Rome were performed before a public and were considered as the most watched forms of popular entertainment in the Roman world. He continues to show the cause of organizing these games, he says,’ ‘ Roman gladiator games were an opportunity for Emperors and rich aristocrats to display their wealth to the populace, to commemorate military victories, **mark** visits from important officials, celebrate birthdays’ ’(Ibid). The Roman gladiator games were a means by which the kings and wealthy people show their wealth in different celebrations. Cartwright mentions very important reason why these games were organized back then and states, ‘ ‘simply to distract the populace from the political and economic problems of the day’ ’ (Ibid).

I. 1. 3. Reality TV Shows

Collins also got her inspiration while seeing reality TV programs where people were competing she did not know about what exactly. According to Collins English Dictionary Reality Tv is defined as: ‘ ‘Reality TV is a type of television programming which aims to show how ordinary people behave in everyday life, or in situations, often created by the programme makers, which are intended to represent everyday life’ ’(Reality Tv). Collins took the idea of the show where people are put in a certain situation while they are being filmed and watched by other people and applied it on the novel. She did that by making the Hunger Games a reality TV show where a group of kids fight to death while broadcasted in all Panem parts. The audience is observing the reactions and behaviours of the

tributes in the arena, their behaviours are in general real, but some people tend to act to attract more viewers and audiences. However, the Capitol rulers make use of the broadcasting of the barbaric game to keep residents of the Capitol entertained and the residents of the districts afraid and aware of who has the power and authority.

Not only the Hunger Games that is televised in the novel but also other events, one of which is the Reaping Day, when the Capitol chooses the tributes. Here, the broadcasting of this crucial moment can say a lot about the tribute, their reactions when they are chosen, their behaviours and the way they talk when they are on spot.

II. The Novel as Post-Apocalyptic

The Hunger Games novel by Suzanne Collins is considered as dystopian novel which belongs to science fiction category. It is considered as dystopian because of the totalitarian government of the Capitol that controls the economic, political and social aspect of life in Panem. When it comes to science fiction novels they are generally set in futuristic worlds with advanced technologies. The best example in the novel is the way Gamemakers can create alive creatures and send them to the arena, Katniss describes them in the last part of the book as, ‘’ Muttations.... I’ve never seen these mutts, but they are no natural-born animals’’ (Collins 387). This is just one of many examples of scientific and technological advancement in the novel. Nevertheless, *The Hunger Games* (2008) in particular is set in a post-apocalyptic world as Katniss Everdeen describes in the first chapter of the novel:

He tells of the history of Panem, the country that rose up out of the ashes of a place that was once called North America. He lists the disasters, the droughts, the storms, the fires, the encroaching seas that swallowed up so much of the land, the brutal war for what little sustenance remained. The result was Panem, a shining Capitol ringed by thirteen districts. (Ibid 20)

So according to Katniss Panem is what is left after several phenomena destroyed most of North America. Here it is pointed to be as the only community that survived those disasters and formed a new world known as Panem.

II.1. Characteristics of Post-Apocalyptic Genre in the Novel

Since *The Hunger Games* can be considered as a post-apocalyptic novel, there must be certain characteristics that gave it that post-apocalyptic aspect. First, the novel is set in a post-apocalyptic North America after certain disasters destructed the world and Panem is the survivor land. Generally, the post-apocalyptic genre is characterised by pessimistic themes, such as poverty, crime, dehumanization, greed, selfishness, class struggle, dictatorship government and surveillance. These themes can be spotted in the novel like poverty; Katniss's description of her district says that, "District Twelve. Where you can starve to death in safety" (Collins 6). In addition to crime that is represented in the *Hunger Games* itself as described in the novel by the protagonist, "Taking the kids from our districts, forcing them to kill one another while we watch" (Ibid 21). Other characteristics of the novel can be discussed as follow:

II.1.1. Fear and Punishment

Another feature in the post-apocalyptic world as mentioned before is the fear; a fear that people hold from their past experiences. The residents of the Panem show consistent fear of both the past days and the government. For example, in the novel as reported there was a rebellion by the districts led by District Thirteen against the Capitol. This uprising against the Capitol was contained, the twelve districts were defeated and the thirteenth obliterated (Ibid). The Capitol planned to punish the remaining twelve districts by organizing the *Hunger Games* each year, where people sacrifice their kids to keep the rulers entertained. The *Hunger Games* ritual mainly serves the purpose of the Capitol which is humiliating the districts population

and to keep them live in fear, in order to make sure the Dark Days will not happen again. The Capitol intentionally spread fear among people to maintain discipline and order, as Michel Foucault pointed to this idea of keeping disciplinary behaviour in *Discipline and Punish* (1977). Through the Hunger Games the Capitol annually reminds the population of the districts that they are under the Capitol's mercy as Katniss puts it, " this is the Capitol's way of reminding us how totally we are under their mercy. How little chance we would stand of surviving another rebellion" (21). The rulers of Panem try consistently to make the people believe that they are weak and hopeless and dependent on the Capitol to survive. Nevertheless, Katniss continues to speak her mind of what the Capitol means when they pretend that they want peace, "whatever words they use, the real message is clear.... If you lift a finger, we will destroy every last one of you. Just as we did in District Thirteen" (Ibid).

Moreover, the Capitol uses punishment to keep people living in fear, thus becoming more disciplined. From the other hand, the protagonist was not afraid to express her feeling and opinion as Katniss confesses, "when I was younger, I scared my mother to death, the things I would blurt out about District 12, about the people who rule our country, Panem, from the faroff city called the Capitol. Eventually I understood this would only lead us to more trouble" (7). Katniss realised that criticizing the authority will only bring troubles to her family and they would be punished and then she continues, " so I learned to hold my tongue... Do my work quietly in school. Make only polite small talk in the public market... Even at home... I avoid discussing tricky topics. Like the reaping, or food shortages, or the Hunger Games" (Ibid). Katniss changed her behaviour when she realized that there is a higher power that would punish her. She changed her attitude and became more disciplined.

II.1.2. Narrative

When reading any story, the question of who is narrating is always raised. Concerning the post-apocalyptic narrative it is mostly one of the survivors of the apocalypse, otherwise who would tell the story? Usually, post-apocalyptic novel setting frame is right after the disaster took place, but there are some writers who focus on the new established world. In Suzanne Collins' case the story in *The Hunger Games* (2008) begins with first person narrator, and then the narrator turns out to be the protagonist, Katniss Everdeen. Throughout the novel Katniss narrates almost every detail of her life, the Panem, the Twelve Districts and many other histories, also the feelings, thoughts, and behaviours of her and of other people.

II.1.3. Survival

What distinguishes the post-apocalyptic genre from other genres is the aspect of survival. The people living in post-apocalyptic world have already survived the apocalypse, but generally they are put in another challenge to survive. Residents of the Seam For example are to survive hunger and poverty in the novel. As Katniss describes the Twelve District, "District Twelve. Where you can starve to death in safety" (Collins 6). In *The Hunger Games* the people living in Panem survived the apocalypse and the rebellion, and are obliged to survive the hunger in their homes and killing in the arena. Moreover, Katniss had to hunt in the wood and sell some animals she hunts or clothes in order to feed her family. After the death of her father Katniss was only 11 years old as she remembers, "at eleven years old, with Prim just seven, I took over as head of the family. There was no choice. I bought our food at the market and cooked it as best I could" (31). However, the hardest survival that the tributes have to encounter is to survive the Hunger Games. The chosen kids are put in an

arena and they have to survive dehydration, hunger, high or low temperature. Not to mention that the main rule of the game is to kill or be killed.

III. History and Power in the Novel

John Jacob Anderson in *A Manual of General History* (1870), observes that, “History is a narration of the events which have happened among mankind, including an account of the rise and fall of nations, as well as of other great changes which have affected the political and social condition of the human race” (Anderson 1). In the context of *The Hunger Games* (2008), the history of the Panem is narrated from the beginning and how the nation of Panem came to existence. Throughout the novel many past events are reported such as the disasters that caused in the destruction of North America and led to the creation of Panem. Not only this, but how these changes in the structure of the world led to the changes in the political, economic, and social aspects in the new world. The rise of Panem nation in the new established world and the political structure this world. As Katniss narrates, “the result was Panem, a shining Capitol ringed by thirteen districts, which brought peace and prosperity to its citizens” (Collins 20). This description tells what led to the creation of Panem, and how there is a central government “Capitol” that ruled the remaining thirteen districts and brought peace and prosperity to its citizens.

Another historical event that changed the ruling system to a dictatorship government was the Dark Days as Katniss says, “then came the Dark Days, the uprising of the districts against the Capitol. Twelve were defeated, the thirteen obliterated. The Treaty of Treason gave us the new laws to guarantee peace and, as our yearly reminder that the Dark Days must never be repeated, it gave us the Hunger Games (Collins 21).

Here the narration provides an explanation of how the Hunger Games came to existence and what were the reasons that led to it. When it comes to who tells all these stories of the past,

Katniss refers to them as they. This party is unknown but it is clear that this ‘they’ have enough power to control the education system in the Panem. The information being listed by Katniss about the past days are always told by ‘‘they’’. She does not explain who are they, but it is clear that they are powerful and have the authority to shape people’s mind and beliefs about the history of their world.

III.1. Historicity in the Panem World

The novel of *The Hunger Games* (2008) takes place in a world that is apparently the only remaining world after the apocalypse took place. From the establishment of Panem to the days of Katniss many events took place that the characters reflect their beliefs to. When it comes to the history in the novel, what is mentioned is only the history after the apocalypse, but the historical events that happened before the destruction of North America are not known to the characters of the novel. The only history that the characters are familiar with is the history after the apocalypse, what was before is either forgotten or wiped with the lost archives.

In order to test the authenticity of a certain historical event, historians use documented reports and archives to make sure that the historical event has really happened. References help in the establishment of authentic history that is a representation of true events. Nevertheless, in the novel the historical events that happened after the apocalypse are being narrated orally and through media. What is missing in the novel is the archives, books, writings that characters can have access to in order to have a glimpse of the past events, of history of the world that existed before theirs. It is stated in the novel that kids in District 12 go to school, however, the knowledge they acquire is limited. Katniss in her description of what they learn at school says:

In school, they tell us the Capitol was built in a place called the Rockies. District 12 was in a region known as Appalachia. Even hundreds of years ago, they mined coal here. Which is why our miners dig so deep. Somehow it all comes back to coal at school. Besides basic reading and maths, most of our instruction is coal-related. Except for the weekly lecture on the history of Panem. It's mostly a lot of blather about what we owe the Capitol. (Collins 48)

Here, the subjects the kids take are generally related to coal-mining, and the only subject that concerns history is dedicated to the history of the Capitol in an exaggerating manner. Nonetheless, Katniss disbelieves the things that she is learning about the history as she says, "I know there must be more than they're telling us, an actual account of what happened during the rebellion. But I don't spend much time thinking about it" (Ibid). This questioning shows unreliability and the absence of actuality of past events.

III.2. Space, Knowledge/Power used by the Capitol

An important element used by dictatorship government like the Capitol is the knowledge/power aspect to maintain control over societies. One of the facts that the Capitol keeps bringing up is the Dark Days and Treason Treaty to keep reminding the residents of the Twelve Districts of the Capitol's power and how they could defeat the rebellion led against them. From the beginning of the novel Katniss's knowledge turns out to be based on what she is told are the truth, and the way she acts upon that knowledge. Not necessarily Katniss only, but also the people living in District 12 behave according to that knowledge. For example, Katniss goes to the wood in order to hunt and get food for her family, it is illegal to cross the fences but she does it anyway. She knows how to hunt and this gave her privilege to get food. The wood in which Katniss learned how to hunt represents a spatial institution through which

Katniss observed the animals and gained new knowledge and learned how to hunt. This observation in the hood gained Katniss the ability to act accordingly.

Moreover, another spatial institution can be the District 12 and also the other districts, the Capitol keeps surveillance in the districts through agents known as Peacekeepers, in order to observe the behaviour of the Seam society. If anything occurs the Capitol will have the ability to react. The government uses this surveillance particularly to prevent any future rebellion and keep peace and order within. The Capitol does not keep an eye on District 12 only; it watches other districts as well constantly as an allusion to the power that the Capitol possesses.

Another spatial institution the Gamemakers use to gain knowledge and practice power is the arena where the tributes are put in it and are filmed all the time. This constant surveillance of the tributes of the Hunger Games, gave the Gamemakers an opportunity to observe the players' behaviours and skills in order to control their actions and put them through harder challenges.

One good example of space power and knowledge in the novel is represented in the last parts of the novel, specifically at the end of the Hunger Games. The rule of the game states that there should be one winner, in the Seventy-Fourth version the rule was changed to have two winners in condition to be from the same district. After long days of bloody fights in the game, there were Katniss and Peeta from District 12 who survived. However, the supposedly winners were waiting for the result to be announced but the rules were changed again:

Claudius Templesmith's voice booms into the arena. "Greetings to the final contestants of the Seventy-fourth Hunger Games. The earlier revision has been revoked. Closer examination of the rule book has disclosed that only one

winner may be allowed,” he says, “Good luck, and may the odds be ever in your favour.” (400)

Katniss and Peeta become more concerned since none of them wants to kill the other. Peeta says to Katniss that they have to have a victor and this information inspires Katniss to do something to challenge the Gamemakers and the Capitol. Katniss and Peeta attempt to eat poisoned berries and have a double-suicide. This action makes the Gamemakers announce them both as the winners of the Seventy-fourth Hunger Games. Katniss used the space she was in and the knowledge she received from Peeta and used it against the authority, and this shows the relationship between power and knowledge in the novel. How Katniss used that knowledge to possess the power and practiced it on others to gain her victory.

Furthermore, in narrating the history of Panem it is stated that, “Panem, a shining Capitol ringed by thirteen districts, which brought peace and prosperity to its citizens” (20). What the Capitol does, is to convey to the people the information that the Capitol is the one that helped the residents of Panem to prosper and live in peace. This piece of information is mainly directed to the residents of the Panem to make them believe of the Capitol’s superiority and they should be under its mercy.

III.3. Metanarratives and History of Panem world

The history of the Panem, as mentioned before, is framed from the establishment of the Panem to the creation of the Hunger Games after the rebellion failed. However, this is what it is being told by the mayor of District 12, who is reading this information to residents to District 12 in the reaping day, “Just as the town clock strikes two, the mayor steps up to the podium and begins to read. It’s the same story every year. He tells the history of Panem” (20). This representation of history is being done by someone with high position and who gets

his information apparently from the Capitol. Another representation of history is being done at school by ‘they’, Katniss says:

In school, they tell us the Capitol was built in a place once called the Rockies. District 12 was in a region known as Appalachia. Even hundreds of years ago, they mined coal here. Which is why our miners dig so deep. Somehow it all comes back to coal at school. Besides basic reading and maths, most of our instruction is coal-related. Except for the weekly lecture on the history of Panem. It’s mostly a lot of blather about what we owe the Capitol. (Collins 48)

The kids are apparently learning about the history of Panem, however the information they are receiving is being conducted by ‘they’ who seem to have the power and authority to shape and represent history the way it serves their interests. Katniss’ suspicion of this history and the dictatorship of the Capitol raises questions of the authenticity of this knowledge. Apparently the Capitol is a totalitarian government, hence it uses its power and authority to narrate history the way it serves its interests.

Katniss Everdeen suspects the history being told to the whole nation but the poor situation she lives in prevents her from caring about truth. This method is used by the Capitol intentionally to keep enslaving the people and make them live in fear and hopelessness.

Conclusion

This chapter provided an analytical study of Suzanne Collins’ novel *The Hunger Games* (2008), and showed how elements discussed in chapter two are presented in the novel and the way they work. Mainly what concerns the author as well as the reader is the power/knowledge and space manifested in the novel and how the Capitol uses these concepts to write history and maintain its position. In addition to observing the post-apocalyptic characteristics in the novel and how it was concluded that this novel is post-apocalyptic. In

addition to what led to the writing of this novel and how historical allusions help in connecting the events in the novel to the present days. The history concerns are highlighted in the novel and the role of narratives in writing it and how power and knowledge are used.

General Conclusion

General Conclusion:

Literature in general is considered as a mirror to life. One important genre discussed in this research is post-apocalyptic genre, which is considered as platform for many writers to imagine the human fate after the end of the world of present day. This genre provides multiple elements that can be analyzed and observed from different perspectives. This research aimed at reading the novel of *The Hunger Games* (2008) by Suzanne Collins as a post-apocalyptic one. It aimed also at analyzing many concepts of Spatial and Marxist theories as reflected in the novel. This study is divided into three chapters, and each chapter discussed certain aspects.

The first chapter introduced definitions of the subgenre concerned with this study, which is the post-apocalyptic. The chapter highlighted the genre that holds this subgenre which is the science fiction and how the post-apocalyptic derived from it. Also, a definition of apocalyptic genre has been introduced in order to make the difference between it and the post-apocalyptic one. Some characteristics of post-apocalyptic as a genre and as a novel were also covered in addition to the evolution of the post-apocalyptic novel to pave the way to the next chapters in order to discuss *The Hunger Games* novel under this subgenre.

The second chapter tackled the main notions that are prominent in post-apocalyptic genres to pave the way to the third chapter to apply them in the novel. The definition of the important terms gave a clear understanding of how they work in literary works. A discussion of the important elements like power, historicity and narrative was tackled in order to show how these elements relate and interact in literary writings.

The third chapter provided an analytical study of Suzanne Collins' novel *The hunger Games* (2008), and showed how elements discussed in chapter two are presented in the novel and the way they work. Mainly what concerns the author as well as the reader is the power/knowledge and space manifested in the novel and how the Capitol uses these concepts to write history and maintain in position. In addition to observing the post-apocalyptic characteristics in the novel and how it was concluded that this novel is post-apocalyptic. In addition to what led to the writing of this novel and how historical allusions help in connecting the events in the novel to the present days. The history concerns are highlighted in the novel and the role of narratives in writing it and how power and knowledge are used

As a result, this study aimed at reading the novel as a post-apocalyptic one and provided what characterized it and which elements are present in the novel. In addition, a Spatial and Marxist reading of historicity and power in relation to post-apocalyptic genre and as depicted in the novel. This research pointed out to the elements that influenced in the writing of the novel and how certain Spatial and Marxist theories influence the reading of the novel as post-apocalyptic.

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Résumé

La thèse suivante présente une lecture post-apocalyptique de le roman *Hunger Games* écrit par Suzanne Collins (2008), par rapport à des notions d'historicité et de pouvoir. Cette étude examine le roman par la perspective spatiale et marxiste et montre comment ces notions sont présent dans le livre. Cette étude aussi fournit une définition du le genre post-apocalyptique et ses caractéristiques et surtout celles qui apparait dans le livre. Cette étude présente une explication d'historicité et pouvoir dans littérature contemporaine d'après la vue de Fredric Jameson et Michel Foucault, de plus définition à des concepts relatifs comme, histoire, récit, métarécit, espace, connaissance et pouvoir. La thèse tente de manifester la relation entre ces concepts et comment sont représenté dans le post-apocalyptique livre de *Hunger Games*. En fin, cette étude tente à prouver l'importance de roman post-apocalyptique et comment elle évoluée a travers le temps et comment ces concepts sont représenté dans le livre.

تقدم الأطروحة التالية قراءة جديدة للرواية مباريات الجوع للكاتبة سوزان كولينز كرواية من صنف أدب ما بعد الكارثة مابعد القيامة مع معالجة بعض من أهم المفاهيم ريفية و القوى. تهدف هذه الدراسة معالجة الرواية من إظهار المفاهيم السابق ذكرها في الرواية كرواية تنتمي لصنف مابعد القيامة. يقدم البحث التالي بعض التعريفات عن النوع الأدبي المذكور مسبقا مع ذكر خصائصه و مميزاته التي تظهر في الرواية. ذلك تقدم هذه الدراسة للتاريخية من منظور أهم المفكرين و هما فريدريك جيمسون و ميشال فوكو بعض المفاهيم التي لها علاقة مع المفهومين السابق ذكرهما مثل التاريخ, السرديات الكبرى السرديات الخلفية . تهدف هذه إيجاد روابط بين المفاهيم الفضائية و الماركسية و التي توجد في رواية مباريات الجوع . كما تسعى هذه الدراسة إظهار أهمية نوع القيامة و كيف تطورت الرواية التي تنتمي هذا النوع و ماهية وجود مفاهيم التاريخ الرواية.