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MINISTRY OF HIGHER EDUCATION AND  
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DEPARTMENT OF ENGLISH



**Rethinking Totalitarianism and Resistance in Suzanne Collins’  
*The Hunger Games (2008)***

A DISSERTATION SUBMITTED TO THE DEPARTMENT OF ENGLISH IN PARTIAL  
FULFILMENT OF THE REQUIREMENTS FOR MASTER DEGREE IN CIVILIZATION AND  
LITERATURE

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**Academic Year 2020-2021**

## Acknowledgments

I would like to thank Allah the Almighty for giving me the strength and power to finalize this work.

I would like as well to genuinely express my gratitude and appreciation to my supervisor Mrs. Mouissa Fattoum. Thank you for your endless guidance and efforts in helping with realizing this work. It would not have been the same without your correction and advice. I am blessed to work with you.

I would like also to thank the members of the jury for their time and effort in reading and examining this work despite their packed schedules.

## Dedication

This dissertation is sincerely dedicated to my beloved parents, Mr. Benali Mohammed and Mrs. Kouissi Atika. Thank you for raising me to become the woman I am today. I would never be able to accomplish this work without your endless love and support.

This work is also dedicated to Mr. Rommane Abdelkader. Thank you for your endless support, prayers, and motivations.

I genuinely dedicate this dissertation to my sister Benali Bouchra and her husband Touzri Khaled, who helped me maintain strong and positive. Thank you for your countless pieces of advice and care. This is also dedicated to my brother Benali Salem and his wife Chettih Jihad for their support and help.

This is dedicated as well to my little nephew Touzri Malik for cheering me up in my worst days and filling me up with much love and joy.

This is also especially dedicated to my friends Fassih Nesrine, Bout Mebareka, and Bencherif Anfal for their endless support and love. Thank you for making these past four years memorable with much joy and happiness.

## Abstract

*The Hunger Games* portrays a future post-apocalyptic description of a society where science fiction plays a part in an attempt to maintain power and dehumanize people seeking control. Collins successfully examines how science and technology can be used to enslave people and prevent them from having their rights, such as the right to speak up, be free, and choose their fate. Hence, this research dissertation throws an analysis on the interplay between the notions of resistance and totalitarianism. As a result, the analysis depicts how resistance can be claimed in a society that abolishes such ideals that trigger its system's collapse. This study is based on a historical approach due to the criticality of the historical context of the novel from a post-apocalyptic perspective. Yet, this research focuses on the aspects of resistance and totalitarianism in the novel. Nonetheless, this work attempts to provide an understanding of the novel's projection of totalitarianism and resistance through the use of a humanistic and psychological approach to analyzing the psychology of the characters and their nature when it comes to survival. Meanwhile, this research is also based on a descriptive-analytical method in order to describe the different characters' settings of the capitol and the districts. Thus, it is useful to investigate the districts' reactions to the capitol's oppressive and controlling regime.

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Post-apocalyptic literature is considered to be a sub-genre of science fiction that is set in a time period where the world is coming to an end. Meanwhile, characters almost always resist surviving a damaged and destroyed landscape. Most of the works in that period tend to represent the future, but some others introduce it as the ending of a certain past civilization that will no longer exist anymore. Nonetheless, post-apocalyptic fiction first appeared thousands of years ago. Major religions such as Islam, Judaism, and Christianity all have stories about civilizations coming to an end. For instance, in Islam, both the stories of Eden and Noah represent an apocalyptic theme where both civilizations came to an end. (Master, 2-3).

During the twentieth century, the genre grew in a huge and major way, especially in the post-second world War era. It triggered many writers, filmmakers, and essayists to present it more in their works to become one of the unique literary styles that challenge our society. This is specifically the case of *The Hunger Games* by Suzanne Collins.

The setting of *The Hunger Games* is in Panem's world, which is a post-apocalyptic counterpart of North America. Despite this, the novel is set in an unnamed futuristic era following a series of enormous natural disasters that wiped out most of the land and resulted in the construction of Panem, which was revealed to be the sole surviving town. Panem is made up of a central government called the Capitol, encircled by thirteen districts. However, district number thirteen was destroyed by the capitol as part of their attempt to overthrow the government.

*The Hunger Games* begins with Katniss (age sixteen) and Primrose (age twelve) Everdeen preparing for the game's reaping, an annual event in which one girl and one boy from each of Panem's 12 districts are randomly picked to compete in *The Hunger*

*Games*. All kids between the ages of twelve and eighteen are forced to enter their names, and the selection must be witnessed by the entire town. Nonetheless, failure to attend the gathering is punishable by death. The twenty-four selected tributes are placed in a specially created outdoor arena in the capitol to battle until death and just one survivor wins the game. This gladiator-style spectacle is broadcasted to the entire nation to amuse those who live in the capitol and to remind the districts' citizens of the authoritarian regime's supreme authority and domination.

Following her father's passing in a mining accident, Katniss, a fierce hunter and the breadwinner of her family takes the place of her younger sister Prim along with Peeta Mellark. The narrative follows her as she and the other tributes go on a journey to the capitol after being chosen and get trained in multiple skills, including combat, archery, and so on. However, the game begins approximately midway through the novel when the heroine along with other tributes must battle for their lives. Usually, there can only be one champion, but the *74th Hunger Games* defied expectations by altering the game's regulations.

The totalitarian setting of the novel forbids any kind of rebellion introduced by any of the competitors or citizens of the twelve districts against the system. They had no food or money because they were living in a harsh and impoverished life that was compared to being in hell. The Panem state was taking profits from each district. They were all working in vain without gaining any sort of wealth. Furthermore, they were dehumanized and frightened due to the oppressive control of the government. Meanwhile, rebellions were rejected by the authorities and met with punishment, which was usually murder. However, some characters attempted to produce attentive resolutions in order to be insubordinate against the control of the authorities. In fact, they were unable to express their thoughts about this totalitarian regime.

Consequently, their resistance was hidden. In brief, there is a demand for a more desirable understanding of the affiliation between both totalitarianism and resistance.

This research study aims to investigate resistance within totalitarian regimes by analyzing characters from *The Hunger Games* to gain a better understanding of how rebellions are formed. Meanwhile, it explores how both variables affect one another. For that reason, one might point that there are certain motivations justifying the selection of the topic and the novel in particular. *The Hunger Games* portrays a message that if you do not like the life you have, you may start a self-revolution and change it as you have the power within you. Thus, Katniss wearing the outfit on fire reflects the symbolism of burning within. When we look deep inside, we all share the same fire, but we have to let it burn, become the Mockingjay, the symbol of hope and the person who resists difficulties.

As mentioned formerly, this work points to resistance within post-apocalyptic contexts. In this respect, the main problematic would be: To what extent can *The Hunger Games* be considered a post-apocalyptic work? How do characters in *The Hunger Games* deal with totalitarianism and how do they correspond to their quest for resistance? Can Totalitarianism heighten the desire to resist? What is more, to what extent can resistance affect totalitarian regimes?

To provide an answer to the questions raised before, certain hypotheses could be suggested.

*The Hunger Games* novel is considered to be classified as a post-apocalyptic work due to themes that echo the post-apocalyptic era. Panem the soul surviving land is based on a totalitarian regime that prevents citizens from rebelling against the authority in a way that is done through different aspects to maintain power. Thus, as

long as citizens need the system, totalitarian authorities prevent resistance through spreading misery, poverty, and murder in society in a way that leads them to rethink deliberately before rebelling. However, taking a step towards rebelling against the system is a decision that leads citizens to disobey the laws as long as they have no fear anymore. Consequently, resistance can affect the system, leading to its collapse and loss of power.

The conducted thesis by Mohammed Haj (2018), entitled “Mechanism of Power” investigates the concept of the power mechanism in *The Hunger Games*. He analyses how power is exercised and how it affects people's lives, mindset, politics, and even the economy. Nonetheless, the document goes on to explain why it is necessary to keep power in place to maintain the government's control over the country.

Julia Gerhard presented thesis (2012), entitled “Control And Resistance in the Dystopian Novel: A Comparative Analysis” highlights how liberation can be offered from an authority system through writing dystopian novels, in relation with depicting diverse forms of control applied over mind and body.

Totalitarianism has always been related to the ideology of ‘The Will to Power’. Its ideology is characterized by maintaining power over societies. Friedrich Nietzsche, in his book *The Will to Power* (1901) analyzes that power is the only way that allows people to get free from dictatorial regimes and morals to accomplish their goals and desires. He argues that human beings apply power over one another to make them sense their weakness dangerously. However, they probably attempt to seek revenge.

Heroic fights resisted by one or more characters within a novel or a movie against a totalitarian authority are a common thing in the world of writing and cinema.

In her article titled “Resistance is Futile? Rebellion against Totalitarianism in Literature and Film” (2018), Birgitte Bremerkamp analyzes some novels and movies highlighting the characters’ resistance against an authoritarian system despite the odds.

This research focuses on resistance in totalitarian regimes in order to investigate the interrelation between them. Although many academic references have dealt with the analysis of *The Hunger Games* as a dystopian novel, this research study is significant as it points towards a different perspective that not many academic researchers tackled before. Thus, reading the novel as a post-apocalyptic genre and combining both of the variables mentioned together. Therefore, it would add a new analytical standpoint in terms of thematic, symbolic, and psychological studies that future researchers can benefit from. In addition, the aim of this study lies in analyzing notions of totalitarianism and resistance in Suzanne Collin’s *The Hunger Games* through the lenses of many perspectives by drawing upon different theories.

This research study is based on the humanistic psychological approach to analyzing the psychology of characters and their nature when it comes to surviving using Freudian perception of personality and Hobbesian view of human nature. Additionally, this study is also based on the historical approach due to the criticality of the historical context of the novel from a post-apocalyptic perspective. This research relied on a descriptive-analytical method in order to describe the different characters’ settings of the capitol and the districts. Thus, it is useful to investigate the districts’ reactions to the capitol’s oppressive and controlling regime.

This dissertation is composed of three chapters. The first chapter is devoted to the theoretical background to help with the analysis of symbols as well as characters

in relation to both variables. Whereas, the second and the third chapters draw on a close attention to the analysis of totalitarianism, symbols, characters' resistance, and how they differently demand the right to be free.



## **Chapter One**

# **Theorizing Totalitarianism and Resistance within the Post-apocalyptic Context**

## Introduction

Following the Second World War, individuals were exposed to a new style of thinking that instigated people to establish new social standards. This era, in particular, was mainly associated with the post-apocalyptic novels. Thus, works owe a lot to ideas advocating for humanity's rights as free individuals outside of tyrannical governments. This chapter draws upon a theoretical background of post-apocalyptic genre and different theories that help analyze both of the variables totalitarianism and resistance in *The Hunger Games*.

### 1. Apocalyptic and Post-Apocalyptic Fiction

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

#### 1.1. Apocalypse

When mentioning destruction or something catastrophic which does not really mean the end of the world, the word apocalypse is the suitable one. However, the term apocalypse is derived from the Greek ancient word *apokàlupsis*, which means to "reveal" or "uncover" the ordained plan for the world at the end of everything. (Majid Yar, 6).

The Apocalypse is typically related to the bible's book of Revelation, in which Christians believe in God's account of how civilization will come to an end someday. The term has always been connected to fiction in general or science specifically. Nonetheless, it refers to a subgenre of speculative fiction that is concerned with the destruction of a particular civilization throughout several diverse disasters or

pandemics such as: plague, political conflict, flood, earthquake, or nuclear war. Such disasters can be either environmental, i.e., by nature or man-made, especially weapons like atomic bombs, which can vanish a whole nation in only a short period. In consequence, such apocalyptic novels depict the life of individuals and society itself during the disaster, how it affects them, and how people react to it. (Michael Cable, 16-19).

## 1.2. Post-apocalypse

The prefix 'post' connotes what comes after. Since the word apocalyptic is preceded by 'post', the term for sure identifies what happens after the world's end. Yet, this subgenre examines the possibility and ability of human beings to survive the apocalypse. It can be in fact classified as a hybrid or interstitial genre that exists in other three categories, such as the ones of science fiction, crime, and action.

The term can be seen from a scientific perspective due to the commonplace scenes of catastrophes that take place in human's social lives like nuclear wars, genetic mutations, plague, and such like. However, from the viewpoint of crime fiction, the post-apocalyptic genre adopts themes like violence, lawlessness, justice, and vengeance. Last but not least, from the action standpoint, the term takes notions like bravery and heroism in terms of the conflict against evil people. (Yar, 20-21).

The post-apocalyptic fiction brought a massive change to every aspect of life that happened, in addition to the emergence of a new world that is completely different in terms of economy, society and especially politics. The fiction reveals how fragile the human community is, as it represents themes such as the connection between brutalities, inhuman status, and values that people go through. Poverty, violence, crime, dehumanization, class struggle, and dictatorship authorities are well

represented in this genre, in addition to the highly developed technology that is frequently used by the government to oppress people.

## 2. The Shift from Apocalyptic to Post-apocalyptic Fiction

The post-apocalyptic novels started to witness an extreme rise and progression in the 1950s, which means only during the Post-World War Two. However, after the drop of the atomic bomb on Hiroshima and Nagasaki in 1945, people completely changed their way of thinking and shifted their attention from thinking of the end of the world, i.e., apocalypse, to what would happen to the people that survived after this catastrophic end, i.e., post-apocalyptic. So, basically, the atomic bomb has done much to undermine the believable advanced vision of modernity which started to look less like the solution but more like the cause of the monsters and evils affecting humanity.

Many writers, essayists, and filmmakers have started to offer a kind of speculation about humanity's future after a certain apocalypse occurs, whether it is caused by nature or by mankind, especially if it becomes a routine, a whole population could vanish in a couple of minutes. It was a time where the world became one in which dictatorship replaced democracy, attempting to create a new world opposite to the existing one, and to create the new humans that would be formed by authorities. Consequently, it was the click point for such novels to rise and to warn people to open their eyes and not to see reality from a microscopic point of view that is too general but from these post-apocalyptic works that are specific and which show what the aftermath reveal. (Cable, 22-24).

### 3. American Apocalyptic and Post-apocalyptic Culture

Because the planet has never seen an apocalypse prior, all apocalyptic and post-apocalyptic books are humanistic conceptions and fantasies. They are, nevertheless, current ideals that are reflected in a future fiction framework. America has seen and been a member of broader military conflicts, notably World Wars and the Cold War. Consequently, the attraction of apocalyptic and post-apocalyptic writings increased immensely among American writers, essayists, and filmmakers. Since the bombings of Hiroshima and Nagasaki, which allowed for the first time the employment of atomic warheads in battles, anxiety and panic have grown, inspiring writers to reflect their worries of what might happen if someone else dropped bombs on them. Nonetheless, it was a time when people were worried about what would happen to the United States if there was a nuclear attack.

By the time of the 1950s, the world witnessed nuclear devastations, which played a significant role in releasing much of new fiction reflecting the individuals rising and rebuilding from the nuclear shockwaves and the massive destruction of countries, things that became a present-day possibility. The 1950s America's fiction was best known for heroes fighting against evil and one has to make sure not to become one of them in the process of doing so. Furthermore, after the tragic 'The World Trade Center in New York City attacks' known as the 9/11 incident, a new type of fear emerged under the name of terrorism. Therefore, as a world superpower nation, the United States has become a target which shows how fast and unpredictable things can change towards the worse.

The 2000s stuck America's population with terror and fear that tomorrow might not come. People have started to care more about surviving in such a post-apocalyptic

wasteland where evil is replaced with a time where people accept the apocalypse and focus more on surviving it. As a nation built under the sense of power, independence, individualism, prosperity, and freedom, an apocalyptic event would damage and destroy everything America stands for. Consequently, this pushed authors to be more creative towards exploring the aftermaths and reveal to us the nightmarish picture of what might happen to the world in the near future. (Kristian Bo, 8-11).

#### **4. The Analogy between Science Fiction and Post-apocalyptic Genre**

Science fiction is a genre where the reasonable expectations of humankind have been discovered, made real and believable by the author to the reader. It is done either by drawing attention to scientific accuracy and giving detailed technical materials or social sciences. The genre is often related to the misunderstood concept of aliens, flying machines or spaceships, and laser weaponry. Whereas, in fact, it is more of a genre that deals with plausible fictions that reshape science itself and which is a common thing to man than presenting it, for instance, exploring unknown lands, paranormal abilities, or a serum injection to awake the dead.

Post-apocalyptic fiction connotes a grim, gloomy, and merciless outcome in comparison with science fiction works. It generally focuses on the aftermath of the world's destruction, where the pre-apocalypse society becomes nothing but a myth. Hitherto, post-apocalyptic fiction usually narrates the story of an individual, group, or society that survived the apocalypse. Therefore, after the ruin of everything, survival is only what matters to them and that is about satisfying the primary needs (water and food), avoiding the new dangerous threats with other brutal survivors, and disfiguring how to co-operate with the apocalypse's aftermath.

After the Second World War, the post-apocalyptic sub-genre became a popular thing among writers and readers, especially when public awareness was introduced to a new threat of worldwide devastation. The bombings of Hiroshima and Nagasaki have done much to reveal the destructing outcome of nuclear weaponry. Consequently, the Cold War frightened the public community and made them aware of a potential nuclear war. Yet, the post-apocalyptic fiction produced at that period reflected this kind of consciousness by presenting the possible turn of the world. (Bo, 3-4).

Most of the post-apocalyptic fiction is produced with an aim as well as a goal behind it, either as a concurrent social comment or to convey a message in order to warn the population of a possible future for our planet. A lot of the fiction from this era is about the devastation caused by nuclear bombs. This, in turn, affected many science fiction films, most remarkably 'Godzilla' (Honda, 1954). Hence, the after-effects of the nuclear devastation led to the rise of a post-apocalyptic setting where people fight to survive the new world.

To exemplify the above, in 'The Book of Eli' (Albert and Allen Hughes, 2010) a man named Eli travels on a journey across the West Coast of the United States that was devastated by a mysterious event called 'The Flash'; referring to nuclear bombs. Yet, Eli goes through rough conditions, searching for food and water. The story of the book unveils how survival is a key element in post-apocalyptic fiction. Furthermore, in 'Mad Max 2: The Road Warrior' (Mille, 1981), a post-apocalyptic globe characterized by a dusty and hostile setting. The protagonist Mad Max experiences harsh situations in the wasteland while he searches for supplies and attempts to survive. Last but not least, Collins' 1993 technological apocalypse novel entitled 'Computer One', which narrates a story of humans labeled as a threat by a network of

machines. Similarly, the movie series 'The Terminator' (Cameron, 1984) depicts a predicted future of machinery rise and nuclear war. A candidate gets sent on a mission to stop the creation of 'artificial intelligence'; a machine that learns and behaves just like a human being. However, the process of doing so gets complicated because the machines also send back someone else to stop the rebels. (Bo, 4-6).

## 5. The Reality behind Post-apocalyptic Writings

All post-apocalyptic works focus on the current present state and depict how characters in a novel cope with the current collapsed world. These works show people a nightmarish picture of what might happen to the world in the near future. According to the Bible, the apocalypse connotes the arrival of 'God's Kingdom' to clean and purify the earth. Yet, it is a commonly shared belief among major present religions which all play a part in an apocalypse or a judgment scenario where the 'good' finally takes over and defeats the 'evil'. (Bo, 12).

As it is mostly shown in fiction, the apocalypse reveals the end of the world and population's death. Therefore, the reasons for this apocalypse can be determined due to more secular, current, and modern problems such as the 'Cold War' and its outcome. The remaining lucky group that survived the apocalypse, be it an elemental, epidemic disaster, or nuclear war, must outlive and hold on in order to get through its consequences. The 'goal' of these post-apocalyptic writings is to warn people of what will happen to them and their state soon, to re-establish and re-build civilization, and, most importantly, to return the world to its pre-apocalyptic state. (Bo, 12).

## 6. Nietzsche's Perception to Seeking Power

Nietzsche is one of the most successful philosophers who contributed to changing the concepts of philosophy during the 20th century. His theory 'The Will to Power' became a main central concept in philosophy that is best comprehended as an illogical force found in every single human being. He was among the first philosophers who claimed that the main reasons behind human ignorance are religion and values. Indeed, authorities control people and prevent them from questioning the absolute truth for these reasons. Yet, Nietzsche considers individuals as holders of power in which they are able to practice power over their authorities.

In his early twenties, Nietzsche fell under the spell of Arthur Schopenhauer's book *The World as Will and Representation* (1819). He was inspired by how Arthur explains that death and the inner nature of human beings are the principal reasons to indicate the reality of the will. However, Nietzsche developed these ideas further and discussed diverse aspects of life in addition to the psychology of mankind in maintaining power via different tools. In his book *The Will To Power* (1901), Nietzsche developed this more as he contemplated seeking for power as a growth, not greed, because power permits individuals to learn more and to be free from morals and authorities that do not serve their own desires. (Westacott, 2).

Friedrich has always believed that individuals have the ability to change their surroundings by listening to their own inner selves. He conceived master slave morality as one of his main concepts of seeking power, as he asserted that master morality indicates human beings who seek to maintain power without paying attention to neither values nor morals, whether it is towards other beings or society. He added, individuals are not fully obliged to ignore their desires to be described as good people,

but being selfish and savage is way better than being ignorant. Yet, he stated that slave morality is standing for masters who established this morality, so that slaves would follow it. Despite the fact that this morality is forced on slaves by their masters, they think that it is their own choice. (Hendricks, 3).

## 7. Normative Theory VS the Male Gaze

The Normative theory is from the school of thought that proposes statements about what is right or wrong in society. According to the majority of sociologists, moving from explanation to evaluation is considered to be improper. Hence, they believe that sociology should seek to be value-free and impartial, or, at the very least, avoid making explicit value judgments. This is because according to the most widely held social science ideologies, debates over values cannot be resolved objectively, because value judgments are subjective preferences outside the sphere of rational investigation. Consequently, moral pronouncements cannot be objectively proven to be true or wrong. Therefore, the theory hypothesizes what is right, just, or desirable in contradiction to what is wrong, undesirable or unjust in society. Thus, the social construction standards of how relationships between a male and a female proceed. (Normative, 1)

The male gaze, on the other hand, refers to how viewers interact with visual materials. Yet, it is a term that originated in the 1970s film theory and criticism to describe how humans look at visual representations. Thus, advertisements, television shows, and movies are examples of this. Nonetheless, the term "male gaze" alludes to the gaze's sexual politics and denotes a sexualized manner of gazing that empowers men while objectifying women. Hence, it is a behavior that perpetuates women as sexual objects for male viewing pleasure. Consequently, women's sexual desires,

feelings, and emotions are less essential than being "framed" by male desire. Hence, in the most cinematic motion pictures female looks are one of the essentials to work on. (Loreck, 1-2).

## 8. Darwin's Survival of the Fittest

In his book *Principles of Biology*, published in 1864, English philosopher and sociologist Herbert Spencer was the first to invent the expression "survival of the fittest." After reading Darwin's books, Spencer, on the other hand, only used the phrase once. Nonetheless, Darwin popularized the term in his fifth edition of *On the Origin of Species*, which was published in 1869. It stated that creatures that are most fitted for their environment has the best chance of surviving. (Cunningham, 1).

Due to the fact that contending for life is a relative rather than an absolute idea, Darwin believes that the process of evolution cannot be characterized as the survival of the strongest, but rather as the survival of the most adapted to their environment. Instead, when conditions change, ecological winners and respected species may become fatalities. In the most recent glacial epoch, for example, the mammoths were in better shape. However, as a result of changes in the world's environment, it has reduced its fitness. (Cunningham, 2).

Darwin's theory of evolution by natural selection called for three key components: variation, reproduction, and heritability. Thus, changes in the physical traits of organisms that require a human or species to battle for survival are kept, preserved, and handed on because humans or species with these differences are more likely to live and flourish. However, the mechanism of strength or weakness cannot be recognized, but only after they have grown and passed it on to their offspring, or after they have failed and have not reproduced. (Cunningham, 3).

During the Victorian era of control, a new paradigm arose: those most strong and intellectual would dominate the less strong and intellectual, i.e., the less fit. As a result, the expressions "survival of the fittest" and "natural selection" were rationally passed down to humanity. To better grasp this viewpoint, Darwin's cousin, the British scientist Francis Galton, coined the word Eugenics and founded the Eugenics Education Society of London in 1907. They tended to do what was appropriate for Victorian society, along with many others from the educated elite, in order to perhaps limit the overbreeding of the less fit. (Cunningham, 7).

## 9. Freudian Perception to Personality

Freud discusses the multiplicity and the divisions of humankind's personality in his renowned psychoanalytical theory. According to him, the theory is divided into three parts: the Id, the Ego, and the Super Ego. They all operate together in unison to produce what Sigmund dubbed "human complex behaviors." Furthermore, each of the aspects does have its own unique role inside the human character and emerges at different times throughout life. (Cherry, 1).

First, being the unconscious portion of any human brain, Freud claims that the first element, "the Id," is the darkest of them all. It encompasses personality traits, impulses, and violent tendencies. He claims that when it comes to making a decision, this unconscious is rude, violent, and ruthless since it is more concerned with satisfaction without considering the consequences. Then there's the 'Super Ego,' which is a portion of the mind that seeks to govern the 'Id,' both consciously and unconsciously, while acting in accordance with society's laws. The job of the super ego is to keep its own, socially forbidden desires under control. Last but not least, there is the ego, which is located in the center of the previously described aspects (Id,

Super ego). It is continuously attempting to strike a reasonable balance, i.e., it strives to make enjoyable judgments without causing too much harm. The conscious aspect of the human psyche, according to Sigmund, explains how picky it might be about deciding while attempting to be more realistic and honest. The ego suggests more concrete proposals to obtain a particular satisfaction, though in a manner that guarantees people will avoid inflicting suffering or violence on others. It often interprets regret as a method to get out of following the ID and is encouraged to be more moralistic rather than realistic. (Cherry, 2-4).

In terms of personality, Freud alluded to the psyche of humans. As per the Id, Ego, and Super ego, beings have numerous personalities instead of one. These characteristics indicate mankind's ability to transition from one experience to the next, changing their personalities in the process. A person manages to express himself/herself based on the situation and identifies which of the above aspects is dominating his or her thinking. (Cherry, 5).

## **10. Human Nature According to Hobbes' View**

According to Hobbes, the state of nature is a description of a war between human beings. In other words, he sees it as a jungle with no laws, and the only law that can be followed is the law of nature. In his view, individuals can be put in harm and violent situations when competing with each other, and in a way, they prove their existence only if they have some sort of power or are protected. This means that their nature is somehow extracted from a dark side where self-preservation and brutality take place in those conditions.

Hobbes argues that the brutality of human beings' nature cannot be controlled if they do not get what they want or what they are trying to achieve. However, the

previous conditions are unsustainable when individuals give up their rights as well as their sovereignty to another high and powerful civil authority. The latter can be threatened and can be returned as long as the power of authority collapses.

Tomas asserts how individuals live in a society where freedom is limited, such as being able to acquire what they want. This indicates that human beings are forced to obey social rules and respect what is suitable for the whole community first, then to their desires. In this way, it is going to maintain social stability. In fact, as they are forced and committed to society, this authorizes the brutal side of human nature. In spite of this, their brutal side is still functioning and waiting only for the suitable time of the authority's collapse in order to take control. Thus, being an individual in society may risk individuals changing their values as well as morals whenever they are disposed to brutality. (Munro, 2-3).

## Conclusion

Individuals were constantly confined by totalitarian governments and their rules throughout the post-apocalyptic age as a method of preventing people from exercising their own free choice. Yet, with the emergence of many different ideologies and philosophies, human beings were about to build their own understanding of life and freedom. In fact, post-apocalyptic works enlightened their thinking.



## Chapter Two

Analyzing Totalitarianism in *The Hunger*

*Games* as a Post-apocalyptic Work

## Introduction

The Second World War era was unquestionably characterized by rebels who advocated for new ideological concepts in order to establish new social standards. The era as a movement was linked with the emergence of a new sort of literature during the twentieth century, mainly post-apocalyptic: The post-apocalyptic novels are those works which have been characterized by dark, gloomy atmosphere and domination through technology. They are predicated on depicting authoritarian cultures or regimes and how they oppress and demean people utilizing technical breakthroughs as tools of control. *The Hunger Games* is one of the instances of post-apocalyptic books.

### 1. Post-apocalyptic Elements in *The Hunger Games*

Suzanne Collins' *The Hunger Games* is a book series published in 2008. Thus, the series takes place in a post-apocalyptic North America in which every year one girl and one guy from each district are picked at random to compete in a gladiator-like game. Only one survivor emerges victorious from the game which is broadcast across the country. Yet, the novel is considered to be classified as a post-apocalyptic work due to themes that echo the post-apocalyptic era.

#### 1.1. Surviving the Apocalypse in the Novel

*The Hunger Games* in particular is set in a post-apocalyptic world after devastating disasters, storms, fires, and encroaching seas that destroyed everything. The only thing that remained is Panem's state and its citizens. Katniss describes this further 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, which brought peace and prosperity to its citizens. (Collins, 17-18).

According to the quotation mentioned above, after the mass destructions that destroyed most of North America, Panem's community is the only one that survived those disasters and shaped a new world as well as a new social system.

### 1.1.1. Surviving the Apocalypse's Aftermaths in the Novel

The aspect of survival distinguishes the post-apocalyptic genre from other genres. Thus in post-apocalyptic worlds, people generally confront a new struggle after they already survived the catastrophe. In the narrative for example, Panem's community has survived the apocalypse and the uprising, but is now forced to live in poverty and famine. Likewise, Katniss, the protagonist was forced to hunt, sell the hunted animals in return for sustenance when her father died in a mine explosion. She portrays this idea further in the novel: "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 and tried to keep Prim and my self-looking presentable." (Collins, 27). 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 hunger, dehydration, high or low temperature. Not to mention that the main rule of the game which is to kill or be killed.

## 1.2. The Projection of the Technological Advancement in the Novel

*The Hunger Games* is a post-apocalyptic novel that falls within the science fiction category. Typically, these books are set in futuristic worlds with cutting-edge technology. Thus, the capacity of the game designers to build a sample of ferocious creatures and send them to the arena alive is one of the examples highlighted in the novel as portrayed by Katniss in the following words: “Muttations<sup>1</sup>. No question about it. I’ve never seen these mutts, but they’re no natural-born animals.” (Collins, 325). In addition, Katniss’s portrayal of the capitol’s highly advanced technology that allows food to appear in a blink of an eye by whispering in a mouthpiece: “You need only whisper a type of food from a gigantic menu into a mouthpiece and it appears, hot and steamy, before you in less than a minute.” (Collins, 74).

## 1.3. Dehumanization in the Novel

In general themes like crime, greed, dehumanization, punishment, terror, poverty, class strife, and authoritarian government define the post-apocalyptic genre. However, all of these characteristics are present in the novel. For example in the novel, Katniss explains how small children are forced to murder one another in order to survive the game as she portrays the idea: “Taking the kids from our districts, forcing them to kill one another while we watch.” (Collins, 18). Moreover, Katniss's description of her district which indicates extreme poverty is also noteworthy: “District Twelve. Where you can starve to death in safety.” (Collins, 6). Furthermore, another characteristic of the work is the concept of dread followed by punishment which is based on the government's dread and other historical events. According to Collins' writings, there was an insurrection headed by the districts. Nonetheless, the

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<sup>1</sup> Muttations: Savage animals created by the game makers.

rebellion against the capitol was put down and the districts were vanquished. As a result, the Capitol devised *The Hunger Games* to ensure that the dark days would not return and to retain control. Thus, the game is an annual event in which people sacrifice their children to delight the rulers. Through this game, the people of the districts are reminded that they are at the mercy of the capitol as Katniss recounts: “This is the capitol’s way of reminding us how totally we are at their mercy. How little chance we would stand of surviving another rebellion.” (Collins, 18).

#### 1.4. The Story Tale

One of the survivors of the apocalypse is usually the person who narrates the story in post-apocalyptic fiction and Suzanne Collins' *The Hunger Games* is no exception. The tale begins with a first-person narrator who later reveals herself to be Katniss Everdeen, the protagonist. Katniss recounts practically every aspect of everything throughout the novel including her own and others' thoughts and feelings.

## 2. Attaining Control within a Totalitarian Post-apocalyptic Regime

Collins' work presents a nightmare nation where everyone is controlled by a dictatorial government and lives a life of struggle. Citizens are completely dissatisfied with the environment in which they live, since there is no justice and no right to speak up. Yet, individuals are dehumanized in every way possible; it is a state where human rights are banned. In fact, Panem's regime depicts a repressive post-apocalyptic nation that maintains societal equilibrium by exerting power over all of the districts. In this view, residents are nothing more than tools for preserving financial gains. As a corollary, Collins established a totalitarian atmosphere in which leaders are the sole

source of power and individuals are tools to enhance productivity to ensure that they remain dominant.

Panem's state is a textbook case of an authoritarian society in which residents are forced to live and participate in a fight to the death arranged by their rulers. As a result, every year before the reaping<sup>2</sup> starts, inhabitants are obliged to see what would happen to them in case of a revolt on a giant television set. Furthermore, their attendance is compulsory and anyone who misses it will be brutally killed as Katniss reports: "Attendance is mandatory unless you are on death's door" (Collins, 16). This was all a deception to frighten the public and divert their focus away from other requests that might destabilize the government's system. People are thus regarded as animals, and the fact that they are starved and unable to defend their legitimate rights as citizens while being exploited for societal gain proves that they are part of a fully institutionalized dehumanization system. It is significantly easier for them to accept a bullet to the forehead than to starve and suffer. Katniss demonstrates this idea in the novel: "Anyway, Gale and I agree that if we have to choose between dying of hunger and a bullet in the head, the bullet would be much quicker" (Collins, 17). This proves that people would rather die than remain in such hazardous conditions.

Furthermore, the use of propaganda to persuade populations demonstrates that this authority is only interested in twisting beliefs in order to denigrate individuals. For instance, the government can obtain greater control and keep civilians in their hands by abusing and slaughtering them since no one will have the guts to speak back. In fact, as Katniss points out, the entire game implies that the districts' citizens are at the mercy of the capital as she admits: "This is the capitol's way of reminding us how

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<sup>2</sup> Reaping: An event happens every year where the capital chooses two competitors from each of the twelve districts in order to participate in *The Hunger Games*.

totally we are at their mercy. How little chance we would stand of surviving another rebellion.” (Collins, 18). This totalitarian control can also be notable in the capitol’s buildings, way of living, food, and clothes. For example, citizens of the capitol seem to have big development buildings, high living standards, enormous food, and bizarre colorful clothes as well as hair. However, people in the districts live in small reductive houses, live in poor conditions, wear simple dark clothes, and have no food to eat.

### 2.1.Social control VS Community

The Panem state’s citizens are manufactured to serve the benefits of their system. They were classified into categories and each category has its own criteria of production that is different than the others in order to distribute works differently and manage to protect social stability. For instance, there are 12 districts in Panem’s state. District one is the wealthiest because they manufacture luxury items such as gold, perfume, jewelry, wine, fur, and hair products. Because they provide so much pleasure to the capitol<sup>3</sup>, the capitol tends to favor them over the other districts. Yet, the kids from district one often enjoy *The Hunger Games* and think it is great pride to fight for their district as they train for it at a younger age. Additionally, district two which is among the wealthiest as their industry supplies brickwork to the capitol. They were very loyal to the capitol during the first rebellion which was rewarded with much better treatment and better living conditions. In addition, a lot of weapons were manufactured in district two and its citizens often have access to these weapons which allows them to practice and train for *The Hunger Games*.

Likewise, district nine which is as well-handled as district one and two because they produce grain for Panem as a whole. Nonetheless, it is distinguished by wide

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<sup>3</sup> Capitol: Panem state is composed of twelve districts and the capitol; simply written like that.

open fields dedicated to grain cultivation as well as a sector dedicated to grain processing plants that export grain to the rest of the country. Furthermore, district ten provides the rest of the country with the industry of life stock such as beef. However, district ten does not handle any dairy production. Consequently, those districts (one, two, nine, and ten) are considered to be better off than others.

By contrast, other districts are mistreated and dehumanized. As a result, they were not treated all the same way or lived in the same manner as the others. To clarify this, while others live in good conditions, district eleven lives a poor and miserable life. Even though they work in agriculture and grow so much food, they are not allowed to eat it and if they do they are publically wiped out or even executed. They have peacekeepers watching over them because of how important their industry is as they are one of the largest food suppliers. To witness how much they have been oppressed, they do not have the right to communicate with one another, and to get around the peacekeepers, they only use mockingjays<sup>4</sup> to send signals to each other. Yet, the district is thirty feet tall and electrified on every edge so no one can get in or out.

Similarly to district eleven, there is district twelve which is the protagonist's homeland and which is as poorer as the eleven one as Katniss describes it: "District Twelve. Where you can starve to death in safety." (Collins, 6). District twelve is the smallest and has one of the most dangerous industry jobs which are mining. Surrounding the district is a twenty foot high fence that is supposed to be electrified all the time but rarely is. The district has different sections; the Merchant section where Peeta and his family live and which is much better in terms of a good living

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<sup>4</sup> Mockingjays: birds that can mimic human vocal sounds from a child's high pitch tone to a man's deep tone.

standard. Another part of the district is the Seam where Katniss lives. It is the poorest part of the twelve and actually in all of Panem where people starve for food. Following that, the Hob section is where the black market is; people illegally go there to trade any sort of object imaginable, as Katniss reports: "Rising early, hunting and gathering, then trading at the Hob." (Collins, 10). District twelve residents live a hard life as they hunger for food. To clarify this, they exchange anything they find in front of them just for a piece of bread. This was reported by Katniss when her little sister Primrose sold her goat cheeses at the Hob only for an amount of bread in return. Last but not least, is the Victor Village where *The Hunger Games* champions live after their time ends in the arena.

Living in a highly technological environment is definitively different than what is realistic in human beings' lives. To develop this further, Panem's society is based on an ideology that is not even close to reality. However, all the elements presented there specify that such an option is realistic and logical when it comes to this society. For example, the capitol's capacity to create unique birds known as Jabberjays that can learn and repeat whole human conversations.

It could be argued that the novel's typical version of reality, but with different standards is a weapon used by the capitol against its other twelve districts. To elaborate, on each day of the reaping, a sophisticated television broadcasts a clip of what happened to those who rebelled against the capitol. This reported propaganda was nothing but a tool to manipulate people's minds and to spread fear among them, so that no one would have the courage to rebel again. Due to this, citizens were unable to question their position, their dissatisfaction, and even their rights in such a society.

Panem's state is a post-apocalyptic land similar to a dystopian version in which citizens are offered ultimate restriction and unhappiness, as there is extreme sadness and inferiority to maintain the main goal which is social stability. Yet, citizens are humiliated and dehumanized in every way possible. In this view, they are prevented from their personal choices, rights, and even their freedom of thoughts as they are brainily manipulated with toxic ideas of the rebellion's consequences and the fate of its leaders.

### 3. *The Hunger Games'* Leadership and the Will to Power

Back to the capitol, the idea of *The Hunger Games* existed years ago as a tool to prevent citizens from rebelling against the system. The 74<sup>th</sup> *Hunger game* was ruled by President Coriolanus Snow. According to the story's ongoing books, President Snow was described as a small thin man with paper white hair who thoroughly enjoyed *The Hunger Games*. His appearance was very often compared to a snake as he has snake eyes which actually match his personality later on in life. Snow was interested in politics and pursued a career in government because he was from the capitol and obviously very rich. He used his family's influence and eventually had a successful career rising in power. However, his intelligence and manipulation skills played a big part in his success as well.

Coriolanus became well-known for always having a rose on his label which symbolizes his past disease of blood coming out of his mouth. He did well for himself at first, but eventually his paranoia affected his ambition and threatened to take away everything he had gained. His paranoia rose from his obsession with being perfect and to him being perfect meant having power as much as possible.

According to Nietzsche, master slave morality is one of the main concepts of seeking power. He asserted that master morality indicates human beings who seek to maintain power without paying attention to values and morals whether it is towards other beings or society. In addition, he asserted that individuals are not fully obliged to ignore their desires to be described as good people, but being selfish and savage is way better than being weak and ignorant (Hendricks, 3). This was prominently displayed when President Snow was threatened by both his enemies and allies to take his place and he took drastic measures. Instead of beating his opponents the right way through the classic government protocol, he instead killed anyone that threatened his power. He accomplished this by poisoning them and to avoid suspicion he drank his own murderous poison from the same cup. Yet, he always had the antidote so that he would not die, but this caused severe damage to his mouth leaving it full of bloody sores that are the only outward sign of his insanity. Snow eventually ran into a problem which was the scent of blood coming from his mouth. To cover this up, he used a thick perfume of the genetically enhanced rose.

Snow's main aim was simply to control social stability, but he was lost between his plans for doing so and his inner feelings of craving power. In fact, his desire for power was causing him to turn evil. When the 74th *Hunger Games* rolled around, Snow was dissatisfied with several of the decisions made by the game developer that year. One of the biggest things he disagreed with was giving Katniss the highest score after she shot an arrow towards them which was thought to be a sign of rebellion. Yet, Coriolanus knew that they did it because they wanted to put a target on her back, but Snow still saw it as awarding her for an act of rebellion.

During the games, Snow watches the love story of Katniss and Peeta unfold in the arena. While others fell for it, Snow was smart enough to see that it was a sham<sup>5</sup> and they did this only to get sponsors as well as to survive. At the end of the games, Katniss and Peeta tried to cheat the system by eating poisonous berries and committing suicide. By doing so, the entire game process would be destroyed and there would be no winner. As a result, the game inventor instructed them to come to a halt allowing both of them to win. This got Snow very angry at the game maker as he had him locked in a room with a bowl full of the same poisonous berries and eventually killed as a punishment. Snow knew that allowing two winners would lead to the second rebellion.

When President Snow crowned Peeta and Katniss victors he kept smiling in the process of doing so, but his eyes just inches from Katniss' eyes as they were as unforgiving as a snake's just as Katniss reports: "He places the first around Peeta's brow with a smile. He's still smiling when he settles the second on my head, but his eyes, just inches from mine, are as unforgiving as a snake's." (Collins, 356). Snow blamed Katniss for the incident with the berries rather than Peeta because she was the driving force behind the district's rebellious attitude. Just like Snow's enemies and allies triggered his paranoia by threatening to take his power, this rebellion did the same thing. To correct this, he pays a visit to Katniss at Victors Village and instructs her to persuade the public that her act of rebellion was not what it appeared to be, but rather an act of love. He then threatens her. If she does not do this, he will kill all of her loved ones precisely Gale; a very handsome boy who used to hunt with Katniss in the woods and she seemed to have feelings for him. Katniss then begs Snow not to hurt him and she promises to behave during the victory tour by pretending to love Peeta.

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<sup>5</sup> Sham: presenting something falsely as the truth.

This put a smile on Snow's face as it was exactly what he wanted to hear. Following Nietzsche quote: "My idea is that every specific body strives to become master over all space and to extend its force (its will to power) and to thrust back all that resists its extension." (Nietzsche, 636) Snow did not want to live his nightmarish past again, lose everything he gained, and lose his control over the country. His love for attaining power went beyond the normal and abolished his humanity in a way that he dehumanizes and kills everyone who steps towards his ambition for more power.

#### 4. The Creation of a New World Order to Attain Control

The continuous books of the story reveal that district thirteen was never demolished. However, it was only propaganda used by the capitol as a threat towards its districts. The District 13 industry was nuclear weaponry, but this was unknown to the public. Most people thought that their industry was crafted by mining. As a rising power, it was clear that the district became a threat to the capitol with their nuclear program. To address this, the Capitol struck a deal in which they would stop the attacks in exchange for the district having free reign and not participating in The Hunger Games as long as they stayed under the grounds.

District thirteen had its own regime and President, Alma Coin who was extremely corrupt and power hungry. Therefore, citizens of 13 lived a very structured life. Every morning they would get a tattoo on their arms with their schedule for that specific day. The tattoo tells them where they had to be and at what time. Furthermore, their schedule included meals, classes for kids, and military training for some adults depending on each person's background. They might be sent to work in the hospital or in the kitchen or anywhere else. However, the district went through a

difficult period when a smallpox outbreak<sup>6</sup> erupted in their population. The disease wiped out a large number of people and put many of those who survived at the risk of not repopulating.

Since the day of going under the grounds, district thirteen had planned on striking back against the capitol and realizing that that time was coming soon. Coin made it so every citizen over the age of fourteen had to enter the military and be trained in both combat and weapons as she put one of her trusted advisors named Boggs in charge of this initiative. Yet, after the capitol destroyed Katniss's homeland, a large number survived and Coin welcomed them. Though this was done not out of kindness, but rather to strengthen its army and have more people in their midst.

Coin and other rebel leaders decided to stick to the fake love story of Katniss and Peeta just as the capitol reporters did during the games. Katniss gets surprised by Coin's willingness to manipulate her public appearance which is a clear example of how similar she is to Snow. In fighting Snow, Coin becomes just as manipulative, untrustworthy, and tyrannical as he was. She makes sure that any act no matter how small will be met with punishment. The prime example of this is Katniss's prep team being locked up for stealing food, naked or bruised and underfed. This clarifies that Coin's version of Snow leaving the white roses to send Katniss a message is much more brutal.

When Snow planned other *75th Hunger Games* with Katniss and Peeta as contestants, Katniss was badly injured in the field, but she was rescued by district thirteen. Coin then refused to allow Katniss to embark on a mission to save Peeta who had been captured by the Capitol stating that she was too important. Yet, moments

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<sup>6</sup> Smallpox outbreak: a poxvirus that causes an acute contagious febrile disease in humans. It is marked by scar formation, sloughing, pustules, and skin eruption.

later Coin altered her mind saying that if Katniss heals sufficiently, she will be allowed to go. As seen by the fact that she began off saying no since Katniss is vital to them, then changed her mind seconds later makes it clear that Coin manipulates people by trying to be compassionate, but in reality she would welcome Katniss's death.

Coin was eager to consolidate her authority as the conflict between the government and district thirteen rebels came to a conclusion and Katniss, a charismatic leader would pose a big threat to her once the government was destroyed. When it appeared that Katniss and the rest of the group had been murdered, President Coin went on television and told the whole country of Panem that Katniss would be a symbol for the rebellion whether she died or not. This is a disturbing moment because it demonstrates that Coin does not require Katniss to remain alive since she understands that her death would just feed her depravity, as she would believe that her main challenger for power is no longer alive.

The battle was brought to an end by Alma Coin. She did it in a way that demonstrated her ruthlessness. When a large throng gathered at Snow's mansion entrance with children in the foreground, she ordered a hovercraft to drop explosives disguised as supplies. After the first explosion, people rushed to aid including Katniss' sister Prim who had been placed there on purpose by Coin, a second explosion occurred, killing Prim and many others. Coin on the other hand, made it appear as though Snow had done it. In exchange, she turned the entire country against him even the capitol. However, Katniss gets convinced by Snow's rational that if he possessed a hovercraft why would he do this? Instead, he would escape so that he would not get captured by the crowds. At the end of the narrative, Katniss kills Coin for promoting new Hunger Games for children, and the crowds kill Snow.

Coin's aspiration for power was highly portrayed within *The Hunger Games'* continuous books of the narration. According to Prim, President Coin lost both of her only daughter and husband during the pandemic of the smallpox. Therefore, she was left as a heartbroken widow. Thus, this loss is the reason behind her savageness as a person and a leader. Nietzsche stated "what is evil? Whatever springs from the weakness." (Nietzsche, 3). This suggests that power was a method for Alma to seek revenge, but her desire for leadership was developing. In this view, she was aware that masters are domineering, manipulating, and demeaning others just for the sake of remaining powerful. In this way, she was doing the same thing to the residents of Panem justifying herself by arguing that the capitol was doing the same thing. She understood that the best way to keep people out of your way is to be forceful.

Coin was battling for her desire, her hope was increasing, and morality was the farthest thing from her mind. Morality and humanity on the other hand, were translated into her own morals to gain power, retribution, and leadership. It is enough to comprehend that this is what she was committed to do in order to achieve her goal for power. In truth, her desire to construct a new world order along with her inner self's need to preserve power and leadership deprived her of her humanity making her the evil of her time.

## Conclusion

Being free in the Panem state is practically impossible since inhabitants are regarded as sub-human citizens who are constantly monitored, controlled, and dehumanized in order to preserve societal stability. In fact, this benefited the system's development of a successful economy. However, power comes from individuals' resistance and rise against the regime as long as they are able to make choices and

fight back. Yet, citizens were clearly lost between their attempt to resist and the social temptation of domination and control.



## Chapter Three

### Roads to Resistance in *The Hunger Games*

## Introduction

*The Hunger Games* embodies a post-apocalyptic version of society while science fiction plays a part. Human beings were dehumanized in every way possible and consequently, the sense of humanity was lost in an attempt to establish powerful and brutish societies where resistance does not exist. In this view, Collins presents an image of a society that offers restrictions and crimes only to maintain social stability. As a result, this chapter is an attempt to interrogate the characters' declarations about resisting the system and how they demand their rights differently.

### 1. Katniss and Peeta's Switching Roles to Survive

What gives *The Hunger Games* its edge is Peeta and Katniss's role that contradicts the world of writing and challenges the head normative theory. The latter studies how relationships between a male and a female proceed as it analyzes what is right, normal, and just in contradiction of what is wrong, bizarre, and unjust (Normative, 1). Both Katniss and Peeta attempted to use different ways in order to survive. This was depicted in a way that changed the traditional roles of each character based on their gender.

The use of shaped weapons is generally masculine features to help the male viewer reclaim power over his love. However, this notion is challenged within *The Hunger Games* as Katniss's male partner has softer more delicate feminine features. Peeta survives by using more emotional and deceiving tactics. Katniss on the other hand, takes a motherly role when she must save and take care of Peeta until he heals from his injured leg. As a result, we see Peeta looking weak and expressing notions of

femininity, whereas Katniss is presenting more traditionally masculine trades such as hunting for food and bravely rescuing Peeta.

## 2. Interpreting Resistance through Fashion Designs and Makeup

Cinna got a pre team to work with when he became the costume stylist for District twelve. This included Flavius who did the hair, Venia who was in charge of waxing the body and eyebrows, and Octavia who did the nails. Yet, Cinna worked alongside Portia who was Peeta's stylist and he was Katniss's. Cinna watched the reaping and saw how brave Katniss was to volunteer in place of her little sister and after seeing this, he gained immediate respect for her and was excited about working with her. In this view, the pre-team job is to present tributes in sexy unforgettable appearances to gain sponsors that would help them later in the arena.

Unlike other stylists who viewed tributes as meals to be prepared for a platter, Cinna treated Katniss with respect and like a human being. For the parade<sup>7</sup>, stylists were supposed to make costumes that reflected that district's industry which was coal mining for district twelve. However, Cinna along with Portia thought that the coal miner setup was overdone and not very memorable. Instead, he came up with the idea of how coal is produced with fire and wanted to reflect this aspect on their dresses. Yet, he knew that it was his job to make his tributes unforgettable to the audience. He thought of fire coming out of their dresses. Therefore, he dressed Katniss in a black costume that covered her from ankle to neck with shiny leather boots that were laced up to her knees. He also gave her a cape that emitted orange, yellow, and red steam.

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<sup>7</sup> Parade: an event known as the 'Tribute Parade' where the 24 tributes make an impression on the capitol's citizens with their looking appearances in order to win sponsors that help them survive in the arena later on.

Cinna planned for all of the costumes to light on fire just before the chariot rolled out into the streets. However, it was not a real fire just a little synthetic one ensuring their safety. He gave Katniss very little makeup; a bit of highlighting and kept her natural beauty to glow. Moreover, her hair was brushed out and braided down her back. Nonetheless, Cinna wanted the people to recognize her as: "Katniss, the girl who was on fire." (Collins, 66) As the chariot started moving, he used a lighter torch to set fire to their capes and reminded them both to keep their hands up and to smile. Then he said that the crowds would love them to hold hands in order to show unity between the two.

Due to the fact that fire is a symbol of resistance, Cinna's act of igniting the capes with fire can be interpreted as igniting resistance. As a result, the parade clothes were a big hit and Katniss was called "the girl on fire" exactly as Cinna anticipated. He provided them with a significant advantage in that performance as no one would forget her. Yet, Cinna's direction of Katniss and Peeta holding hands was something very rare in *The Hunger Games*. This team aspect that Cinna created was somehow something that would lead both of them to their success in the arena.

Cinna's dresses had a big influence on the events and were used to send messages. Cinna was overjoyed when Katniss and Peeta were crowned victorious because they had stayed together as a unit just as he had planned. As a result, he and the rest of the prep crew dressed Katniss in an unremarkable yellow costume for the ceremony. The dress's fabric gleamed softly and even the tiniest motion sent a wave up her body. Katniss thought this outfit was better than the others because it made her look as if she was wearing a candle light. As a result, she appeared childlike, innocent, and harmless which was a remarkable appearance considering she had just won *The Hunger Games* and killed many people. It may be claimed that this

demonstrates Cinna's influence and the level of details he can express in just one outfit.

Cinna had worked many late hours by the time the victory tour arrived and Effie estimated that he had fashioned almost a hundred dresses for Katniss. Cinna on the other hand, began to move away from Katniss's girlish innocence and attempted to make her appear older and more rebellious. Nonetheless, Cinna got even more upset when Katniss and Peeta were picked for the *75th Hunger Games*. However, rather than being like that, he put his emotions into his drawings. Thus, for that year's parade, he chose to give Katniss more makeup and dress her in a snug black dress with a touch on the hemline which perpetuated her look of a girl on fire. In this view, the dress offered her the impression of being strong though the circumstances were not in her favor.

When Katniss began to pose a threat to Snow as a rising power, he forced Cinna to dress her in a wedding costume for the interview in order to persuade the public of her and Peeta's love story. However, Cinna added a certain modification; a sign of the rebellion that he had become part of. Meanwhile, he told Katniss to raise her arms high and to twirl, but not until the end of the ceremony when everyone was looking at her. When she did this, her dress caught on fire, but as she trusted Cinna she kept spinning. Suddenly, the dress burned off revealing its true form; the mockingjay that was the sign of the rebellion and something that drove the rebels. Snow was enraged because Cinna depicted the dress in a photograph that he ended up brutally tortured and eventually killed. Despite his death, his designs triggered the regime and marked a turning point towards rebellion. The mockingjay uniform that he made became the sign of the rebellion that Katniss would wear in the fields fighting back the regime.

A point to be made is that Cinna was a driving force in the rebellion and the reason why Katniss, the face of the rebellion was first recognized as the girl on fire. Without Cinna, the rebellion might not have even happened. He put both of his work, friendships, and beliefs before himself. Yet, he might not have been on the battle field, but channeled his passion for freedom through his designs. Consequently, he became one of the biggest heroes in the rebellion's cause. Nevertheless, people supported Katniss because someone from the capitol supported her. Thus, she destroyed the system not only from the outside, but from the inside as well.

### 2.1. Sexuality as Means of Resistance

As per the male gaze, female appearances are one of the most important things to improve. Nonetheless, it is this behavior that reinforces a female's status as a sex object for male amusement. In fact, most cinematography films sexually objectify females in order to reinforce the male audience (Loreck, 1-2). This theory is a perfect fit for *The Hunger Games* as the heroine is forced by the Capitol to put on dresses, wax her body and brows, and put on makeup. Despite this, she immediately realizes that doing so will help her win.

It might be claimed that Katniss and Peeta used sexuality as a tactic for survival. Peeta declared his feelings for Katniss to the whole capitol live on camera during the broadcast. Katniss pursued him, thinking that he gave the impression of looking weak. However, their coach Haymitch exclaimed: "He made you look desirable!" (Collins, 133) Peeta's strategy of gaining sponsors and surviving was obvious to Haymitch. As a result, both of them participated in the couples' 'love scenario' which proved to be an ideal strategy for them to survive.

Going forward in the arena, Katniss and Peeta become allies under the name of love. However, as time passes they begin to kiss, cuddle, and snuggle with each other selling the lovers' aspect because it was the only way to get sponsors. Thus, selling the star-crossed lovers helped them immensely as they were even given food from a sponsor when they needed. This idea was presented in the novel when Katniss helped bring soup when Peeta got injured using romance: "One kiss equals one pot of broth." (Collins, 256)

The love story between the two continued throughout the game. Nonetheless, it came up to the point when both Katniss and Peeta decided to take the poisonous berries and commit suicide. Consequently, Snow became very angry that she made the laughing stock of Panem to all of them with her poisonous berries and forced them to change the game rules. Owing to this, both she and Peeta were in grave danger unless they convinced the country that they were in love.

Romance and sexuality were the only things that would make both of the supposed lovers survive their lives. In the after game ceremony, Katniss ran on stage to hug and kiss Peeta until Haymitch made them stop. Yet, she cuddled up and continued to charade with him, smiling and laughing throughout the entire interview. Doing this would help them keep themselves alive as she tried to camouflage her act of rebellion with an act of love. She insisted on the idea that she could not bear the thought of being without him and that is why she tried to eat the berries. Furthermore, they were compelled to do so by Snow. As they walked together into Victor's village and on their trip to district twelve, they got hand-in-hand and even Peeta brought her flowers while the train stopped and people were looking. This plan, however, proved to be their only winning ticket.

When it came time for the victory tour of the 75<sup>th</sup> *Hunger Games*, Peeta waited for Katniss at the train station with many cameras on him and when she arrived, she kissed him for the first time in months. However, the kiss was part of the act of playing along for the cameras holding each other's hands and pretending to be in love. Yet, they started to sleep next to each other in bed to spread rumors among people. This was in fact a subject of much gossip among the entourage of the district 12 team. However, this was not enough for Snow who was in danger of another rebellion. Threats began to threaten to take away all of Katniss's loved ones and to survive this, she came up with the idea that Peeta would propose to her. In this vein, sexuality between the two became one of the forced things that guarantee their lives. As it could be noticed, this sexuality was played along only in front of cameras when everyone was watching.

Katniss and Peeta moved with their plan as he proposed to her during their interview with Ceasar Flickerman, making the audience and the capitol almost hysterical with happiness. Nonetheless, when they arrived at the capitol for the 75<sup>th</sup> *Hunger Games* dressed once again in fire costumes for the opening ceremonies, they were instructed by their stylists to look forced and unforgiving. Thus, they were once again forced to be the star-crossed lovers of district twelve. In order to survive the games, Peeta came up with a smart move. In the interview, he revealed that he and Katniss have already married and just as the interview ended, he told the crowd that they were expecting a baby. Peeta then walked to Katniss with tears in his eyes and hugged her. Claiming that the two were expecting a baby once again was a strategy that would help them survive. It is possible to make the case that this was an absolutely brilliant move that turned the capitol citizens against Snow as well as the games.

### 3. Roads to Resistance: Darwinian Perspective

According to Darwin, the process of evolution cannot be regarded as the survival of the strongest. Yet, he advocated that organisms that are most victorious in surviving are the ones who are most adapted and accommodated to their environment. (Cunningham, 1-2). Thus, *The Hunger Games* idea of competition and adaptation goes in accordance with Darwin's theory. Nonetheless, its trilogy is a real representation of social Darwinism as it makes the reader visualize the idea of the dog-eat-dog of Darwinian competition.

Collins' novel portrays an assassination story of a game forced on people. In which twenty-four competitors are placed in a natural landscape, confronted with poisonous plants, ferocious animals, and are forced to kill each other until only one champion survives. In this vein, Darwin's term "survival of the fittest" is a faithful interpretation of this novel. By doing so, each individual seeks his or her own benefit towards surviving. Thus, this idea was well presented in the novel where competitors must fight to death in the arena as charming entertainment for the capitol's people.

It could be argued that Katniss's exceptional bravery and capacity for hunting in the woods is linked to Darwin's major section of his theory which is the survival of the fitter. Since Katniss used to live in the poorest part of all of Panem and her father died, she was obliged to take off as the head of the family and hunt for food in the woods. Thus, her skills and her adaptation to the woods are adventurous; she has a better chance of surviving as she will be naturally selected. In the sense that, Kaniss will survive as she is used to the environment while others not. Consequently, her adaptation to the environment played a big role in resisting longer and surviving the

games. Unlike Peeta, who used other strategies to manipulate the audience via creating a focal point of attention.

#### 4. Katniss's Contradictory Personalities: A Struggle for Survival

Freud pointed towards the psyche of human beings in terms of personality. He suggested that individuals have numerous personalities rather than one according to the unconscious, conscious, and subconscious mind which indicates the Id, Ego, and Superego. These elements indicate mankind's ability to shift from one experience to the next by changing their personality each time. According to the type of the situation, a person manages to express the self each time and recognizes which one of those elements is controlling his or her thoughts (Cherry, 5). Thus, Katniss's contradictory personality in the novel goes in accordance with Freud's theory. Nonetheless, her shifting from hunting animals to trying to avoid killing and eventually murdering human beings makes the reader visualize the idea of the Id, Ego, and Superego of Freud's human personality's division.

Throughout the narrative, Katniss goes through three levels of consciousness: conscious, preconscious, and subconscious. For example, her hunting experience demonstrates that she is aware of her own activities as she has been doing so since the death of her father. Furthermore, her willingness to compete in the *Hunger Games* in place of her younger sister represents her preconscious which refers to the individuals' current not-aware thoughts, feelings, and memories. Yet, they can access it when necessary. Owing to this, Katniss's need to rescue Prim represents her access to her unaware feelings. Last but not least, there is the unconscious which demands individuals' unaware ideas and concepts. To elaborate this further, while everyone in the district was preparing for the *Hunger Games*, Katniss gave Prim a lucky

mockingjay pin. Therefore, she believed that the pin would bring her good fortune and that nothing bad would happen to her. Nevertheless, she only supposed that manner and could not put it into action because it was merely a conjecture.

It could be argued that Freud's theory is a perfect fit for Katniss's journey towards resisting the regime and surviving the games. To explain, Katniss was initially portrayed in the novel as an innocent hunter who only hunted animals to feed her family. However, after she was put in the arena things changed. She began to shift from one personality to the other according to the situation she was in. To demonstrate this, Katniss managed to avoid any killing interference at the start of the games. Her ego tried to make pleasurable decisions without too much damage and that was by climbing into the trees: "Then I began to risk climbing trees to escape the wild dogs that quickly got bored and moved on." (Collins, 50). Nonetheless, while competitors were killing each other, Katniss's superego paid attention more to morals and values. Instead, she helped and tried to survive with the district's 11-little-girl named Rue. Thus, sharing her hunted and cooked animals and rescuing her from getting killed. This idea was further demonstrated in the novel by Katniss: "We teamed up." (Collins, 282).

When Katniss was put in the spot of killing or being killed, her inner self took a step towards self-seeking survival. Katniss describes this in the novel: "Yes, I killed him." (Collins, 282). As a result, her savage and barbaric identity was controlled by killing others in order for her to survive without considering the consequences. Freud stated: "It might be said of psychoanalysis that if you give it your little finger, it will soon have your whole hand." (Freud). Indeed, Katniss's first attempt to kill a human being slowly drifted her towards getting used to killing many more people. This is portrayed not only when she was in the arena, but later on when she fought back

against the regime. Nonetheless, she quickly understands that resisting the regime leads her to kill people who are not in favor of her. In fact, reaching her inner self was her only way to resist such a dehumanizing regime.

#### 4.1. Katniss's Brutal Inner Take Over: A Must to Survive

According to Hobbes, the state of nature<sup>8</sup> is a description of a war between humans. To clarify this, he sees it as a jungle with no laws, and the only law that can be followed is the law of nature. In his view, individuals can be put in harmful and violent situations when competing with each other, and in a way, their brutality cannot be controlled if they do not get what they want or what they are trying to achieve. This means that their nature is somehow extracted from a dark side where self-preservation and brutality take place in those conditions. (Munro, 1-2).

It is possible to say that *The Hunger Games* is an illustration of the Hobbesian human nature theory. As a result, Collins' creation of a world in which people can do whatever they want because there are no rules prohibiting violence or conflict within the arena fits in perfectly with Hobbes' constant state of war. The majority of tributes in the arena thrive on slaughtering one another in order to win and survive the games. However, as their beastly side began to overpower them, they had to abandon their humanity. This theme was further developed in the novel when Cato a youngster from district one began to brutally murder the majority of the tributes. Katniss was scared of him and hoped she would not wind up in his clutches: "Not only will I face death, but it'll be a long and painful one at Cato's hand." (Collins, 219). She was certain that if he had her in his clutches, she would face a difficult end as he would torment her in any way he could think of.

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<sup>8</sup> State of nature: it refers to the hypothetical lives of individuals prior to the formation of society.

When Katniss first shot a tribute and murdered him while attempting to protect and rescue Rue, she gave up on her humanity. In other words, it was the click point of her taking a step towards her dark and brutal side. Her psyche was controlled by her inner and unconscious desires that took over her behavior. Thus, throughout the narrative and the continuous books of the story, she becomes more brutal than she was. However, it was the only way for her to take a step towards resisting the regime, even though she did not want to be like this. Nonetheless, she quickly realized that becoming savage and brutal was preferable to being controlled and dehumanized. Consequently, she was aware that the regime never ends without people brutally resisting it.

## 5. The Mockingjay: A Weapon to Resist

The Mockingjay is an element of *The Hunger Games* series that has a much deeper meaning. It appears on the cover of all of the books in the series and the final one is even titled "Mockingjay". It could be argued that the symbol played a significant role in Katniss' decision to resist and to win the games. Nonetheless, it was a weapon that represented hope for citizens and boosted rebellion against the regime.

The mockingjay birds were unintentionally generated by the Capitol. They were all male species named Jabberjays. Yet, during the first uprising, they were genetically altered mutants intended for one purpose: to use them as tools to snoop on the revolutionaries in the districts. Jabberjays were dispatched to the districts' territories with the ability to memorize and repeat extended portions of human speech in order to listen to and remember the rebels' remarks and return them to the Capitol. Despite this, they were able to pass on classified materials such as attack plans, battle tactics, and even inside intelligence that could be utilized to overthrow the rebels.

It was a good idea and theory as it worked for a while, but it ultimately backfired on the capitol. The rebels eventually caught them and figured out what they were for. Consequently, this gave the rebels an opportunity to use the capitol's own weapons against them. Thus, they started feeding the jabberjays was misleading information. Hence, they made them fall for their misinformation as it was a major failure and embarrassment for the capitol. Katniss describes it as "a slap in the face to the capitol." (Collins, 42) As a result, the capitol released the jabberjays away to die off and become instinct, but not before all the male species made it with female mocking birds, creating an entirely new species; mockingjays. This is very important because the mockingjays were creatures that the capitol never intended to exist.

The species has lost its ability to memorize and repeat extended vocal sections. However, it can still imitate any vocal sound from a kid's loud tone to a man's loud tone. Nonetheless, it can still imitate song melodies with many verses. Thus, Katniss's father and Rue portray this idea in the novel and Katniss later exploits it as an asset in the arena to transmit messages to Rue. When Katniss received her pin, the mockingjay made its largest breakthrough. Rue had a special relationship with the birds in District 11 as they used to communicate through them. Therefore, Katniss wearing the mockingjay pin made Rue trust her and the two became allies.

Katniss wearing the mockingjay pin in the arena changed everything. She herself became a sign of the rebellion after she and Peeta refused to kill each other and planned to commit suicide instead. When they won the games, the sign of the pin became a logo worn on in the capitol. Citizens of the capitol started to have jewelry, fashion components, and even tattoos with the mockingjay on. While the mockingjay was a sign of luxury and fashion in the capitol, it was quite the opposite in the districts

as it was a sign of rebellion. Due to Katniss's defiance, the mockingjay began to pop up more as more people rose up and protested.

Both Katniss and the mockingjay were two things that the capitol created and they ultimately back fired on them. As it was mentioned before, the capitol made the mockingjay and looking deeper, they created Katniss as the face of the revolution by putting her in the arena in the first place. It could be argued that, both of the mockinjay birds and Katniss that the capitol did not mean to make were back fired on them causing the districts to rise up. In this vein, the capitol created both with their own choices and failures and the two failures combined to form the symbol and person of the rebellion that eventually brought the capitol to its knees.

## **Conclusion**

Resistance in the Panem state was abolished. However, certain residents were able to demand it while fighting their own system and bringing it to its end. It was claimed differently according to each character's notion of being free within a society, that its leaders would never accept such ideals that would manage to disrupt the equilibrium of the state. Nevertheless, they were seeking to achieve a true sense of revolution that would bring the regime to its end.

Suzanne Collins' novel *The Hunger Games* portrays a post-apocalyptic world wherein human rights are totally ignored while technological advancement plays a part. Yet, citizens of Panem were dehumanized and humiliated in every manner conceivable in order to maintain social stability. Nonetheless, the sense of resistance and rebellion was lost along with morality and values. As a result, citizens were dehumanized and enslaved only to serve their leaders' demands. This undoubtedly prevented them from being able to freely choose their own fate.

It could be argued that Collins depicts two elements that could be related to post-apocalyptic societies. She projects social control and the absence of freedom, along with the absence of morality and values in the Panem state. Consequently, the novel sheds light on how totalitarian regimes maintain power and control over citizens' personal freedom while discouraging them from resisting and rebelling. Moreover, she tackles the effect of resistance on the system and how the characters struggle to demand their right to be free. This indeed indicates that totalitarian regimes prevent citizens from sensing their freedom in one society. Meanwhile, they are not able to seek resistance and rebellion. All of this demonstrates that resistance is rejected by societies that are primarily concerned with seeking power and control.

Additionally, Collins' novel depicts a nightmarish land where everyone is under the regime's control. Citizens are totally unsatisfied and displeased with the environment around them since there is neither justice nor the right to speak up. In this view, residents are nothing but tools to perpetuate economic benefits. Therefore, Panem's state is a real example of an oppressive society where citizens are obliged to live and be a part of a deathly match. Each year before the reaping, citizens are required to watch on a large TV screen what would happen if there was a rebellion. This was only a ruse to scare people and deflect their attention away from other

demands that would definitely disturb the government's system's equilibrium. Nonetheless, people are definitely treated like animals. It is far simpler for them to take a gunshot in the head than to go hungry and miserable. This depicts how many would rather die than live in such dangerous situations.

Subsequently, aiming at seeking resistance in Panem society as well as in the districts is in fact caused by the will and the desire for freedom of some characters. These characters are caught off-guard aware that their resistance and uprising will have an impact on their society's system and social stability. They were attempting to resist while facing the reality of the control and oppression around them. Therefore, both totalitarianism and resistance definitely affect each other as it is demonstrated through the analysis of the characters.

Resistance in the Panem state was forbidden. However, certain residents were able to demand it while fighting their own system and bringing it to its end. It was claimed differently according to each character's notion of being free within a society. Nevertheless, they were seeking to achieve a true sense of independence and were willing to sacrifice their lives while doing so. This was well portrayed by each of Katniss, Peeta, and Cinna who claimed their resistance in different ways. Thus, by fighting against the regime and using other tactics such as sexuality and conveying messages through fashion designs that later on brought the regime to its knees.

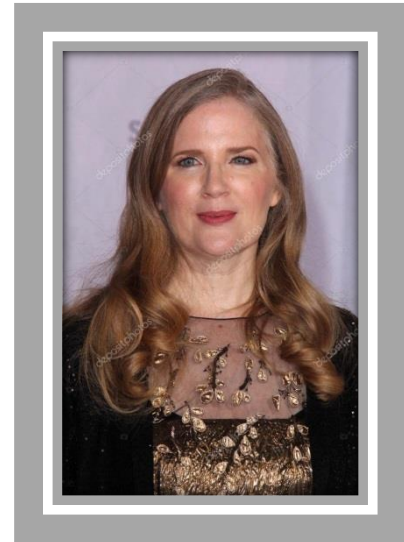
Totalitarianism and resistance are meant to be defined differently, but whenever there is power and control there is always resistance. To take this further, the fact that dictatorial regimes oppress people by humiliating and dehumanizing them, there will be people who resist it for sure. This indicates that totalitarianism and resistance are related. Thus, in the novel people are regarded as sub-human citizens

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who are constantly monitored, controlled, and dehumanized to preserve societal stability. However, the characters attempted to resist, stand up as one unit, and defy the regime, leading it to its collapse.

## Biography

- Date: August 10, 1962
- Born in Hartford, Connecticut, USA
- Genre: Fantasy, Science fiction, children's literature, young adult fiction, dystopian fiction.
- Notable works: *The Hunger Games* trilogy, *The Underland Chronicles*.



Suzanne Collins is an American author who has made a significant contribution to American literature. Suzanne was born in Hartford, Connecticut, in 1962. Despite this, she is the youngest of four siblings. Collins commenced her career as a writer for children's television shows, and after a few years, she penned the first five volumes of *The Underland Chronicles* series. Her greatest achievement, however, started in 2008, when she published *The Hunger Games*, *Catching Fire*, and *Mockingjay*. The novels were a big hit, and for more than 60 weeks, they were among the best-selling titles. The novels were later made into films by Collins herself.

## Synopsis

*The Hunger Games* setting portrays Panem's world, which is a post-apocalyptic counterpart of North America. The novel demonstrates a barbarian event in which one girl and one boy are picked at random from each of the twelve districts to compete in *The Hunger Games*. Nonetheless, the twenty-four chosen tributes are pitted against each other in a specially created outdoor arena in the capitol, where they will fight to the death. Only one survivor emerges victorious from the game. Normally, there should only be one winner, but the *74th Hunger Games* marked a watershed moment in changing the rules. Nonetheless, the novel's philosophy presents a totalitarian regime that maintains social stability by imposing dominance and dehumanization on citizens. As a result, some characters attempted to overthrow the authorities and went down paths of resistance to the system, eventually leading to its demise.

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## Résumé

*The Hunger Games* dépeint une future description post-apocalyptique d'une société où la science-fiction joue un rôle dans une tentative de maintenir le pouvoir et de déshumaniser les personnes en quête de contrôle. Collins examine avec succès comment la science et la technologie peuvent être utilisées pour asservir les gens et les empêcher d'avoir leurs droits, tels que le droit de s'exprimer, d'être libre et de choisir leur destin. Ainsi, ce mémoire de recherche jette une analyse sur l'interaction entre les notions de résistance et de totalitarisme. En conséquence, l'analyse montre comment la résistance peut être revendiquée dans une société qui abolit de tels idéaux qui déclenchent l'effondrement de son système. Cette étude est basée sur une approche historique en raison de la criticité du contexte historique du roman dans une perspective post-apocalyptique. Pourtant, cette recherche se concentre sur les aspects de résistance et de totalitarisme dans le roman. Néanmoins, ce travail tente de fournir une compréhension de la projection du roman du totalitarisme et de la résistance à travers l'utilisation d'une approche humaniste et psychologique pour analyser la psychologie des personnages et leur nature lorsqu'il s'agit de survie. Parallèlement, cette recherche s'appuie également sur une méthode descriptive-analytique afin de décrire les différents décors de personnages de la capitale et des quartiers. Ainsi, il est utile d'enquêter sur les réactions des quartiers au régime oppressif et contrôlant de la capitale.

## ملخص

ذي هانقر قايمز هي رواية تقدم وصفًا مستقبليًا لما بعد نهاية العالم لمجتمع يلعب فيه الخيال العلمي دورًا في محاولة للحفاظ على السلطة وتجريد الناس من إنسانيتهم. تفحص كولينز بنجاح كيف يمكن استخدام العلم والتكنولوجيا لإستعباد الناس ومنعهم من الحصول على حقوقهم، مثل الحق في التعبير، والحرية، وإختيار مصيرهم. وبالتالي، فإن أطروحة البحث هذه تقدم تحليلًا للتفاعل بين مفهومي المقاومة والدكتاتورية. نتيجة لذلك، يصور التحليل كيف يمكن المطالبة بالمقاومة في مجتمع يلغي مثل هذه المثل التي تؤدي إلى إنهيار نظامه. تستند هذه الدراسة إلى مقارنة تاريخية بسبب أهمية السياق التاريخي للرواية من منظور ما بعد نهاية العالم. إلا أن هذا البحث يركز على جوانب المقاومة والدكتاتورية في الرواية. ومع ذلك، يحاول هذا العمل تقديم فهم إسقاط الدكتاتورية بالمقاومة من خلال استخدام نهج إنساني ونفسي لتحليل سيكولوجية الشخصيات وطبيعتها عندما يتعلق الأمر بالنجاة. وفي الوقت نفسه، يعتمد هذا البحث أيضًا على المنهج الوصفي التحليلي من أجل وصف إعدادات الشخصيات المختلفة في العاصمة والمقاطعات. وبالتالي، من المفيد التحقيق في ردود فعل المقاطعات على نظام العاصمة القمعي والمسيطر.