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Heroines in Dystopia:

A Study in Characterization in *The Hunger Games*

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DEDICATION

I dedicate this project to my dear parents, my source of inspiration, knowledge and understanding. They have been the source of my strength throughout my studies and on their wings only have I soared. I also dedicate this work to my sisters and brothers who have encouraged me all the way and whose encouragement has made sure that I give it all it takes to finish that which I have started. God bless you.

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ABSTRACT

This research investigates agency in Suzanne Collins' trilogy *The Hunger Games*, especially Katniss' ability to switch back and forth between gender roles which distinguishes her character. Katniss and her performances are embodied through the course of the trilogy. The entire trilogy examines the particular tasks and roles nominated to this protagonist, Katniss, in addition to her roles which are affected through gender illustration as well as the tyranny existence of the controlling government. Furthermore, it examines the nature of her actions and interpretation of gender modification in every situation she faces. Additionally, this research goes deeply to examine Katniss' character, she is navigating her thinking within an acted identity and a true identity.

Section one:

Introduction

At its essence, agency is the human being's ability to act intended efficiencies depending on the individual's thoughts. According to Merriam Webster dictionary, agency is the capacity, condition, or state of acting or of exerting power. (Ann, 2020: 7).

However, this is a simplified definition agency, often associated first and primarily with the ability to act, is a core concern of mankind who fears the disarmament of their rights. Agency, is in relevance with the capacity to perform, is an essence concern of humanity who takes fright the disarmament of their rights. While other novels, especially dystopian novels, deal with matters of agency and control. The agency for the 21th century readers, as stated at the opening, takes in consideration of what human agency looks like, how it is detected, examined, created, lost, and retrieve, especially within a dystopian society such as *The Hunger Games* where the readers can engage to one or another of its varied cast of characters. (Ann, 2020: 8 - 9).

According to philosophical scholars such as Markus Schlosser, Gilad Feldman, and Amartya Sen, numerous constructs and outside forces affect and influence agency, which the individual then executes in various degrees based on such constructs. Agency, in the sense of the above-simplified definition, is not unique to humans as animals too can act on their instinctual desires. Contrarily, agency, as intended in this discussion, is solely humanistic in the ways that agency connects to free will, well-being, and moral responsibility. Indeed, the presence of morality is the distinctive feature that separates animalistic agency and human

agency. While an animal might be free to choose to hunt, a human has the innate knowledge of when or when not to kill. Henceforth, humanity demands morality, as will be seen in our later discussions of how agents act or react to their inner code of conduct. (Ann, 2020: 7)

Furthermore, agency applies not only to an individual, but can be shared between a collective group of individuals with shared goals. Shared Agency occurs between two or more agents and collective agency occurs when a group of more than three accomplishes the desired action intentionally, such as District 12's three-fingered salute to Katniss Everdeen and Peeta Mellark on the Reaping Day before the 75th Annual Quarter Quell. Their uniformed salute signaled an exercise of action against an unjust system, made stronger through numbers. Agency is innate within all individuals as it depicts the control that one has over one's own actions. Throughout *The Hunger Games*, matters concerning human agency foster, drawing in readers who investigate to detect a way to control and exert power over their own actions within the twenty-first century. (Ann, 2020: 7 - 8)

For 21st-century young adults struggling for personal autonomy in a society that often demands compliance, the bestselling trilogy, *The Hunger Games* remains palpably relevant despite its futuristic setting. For Suzanne Collins' characters, personal agency is not only the physical battle of controlling one's own body, but includes responding to a multitude of internal and external influences such as morality, trauma, power, and hope, while maintaining a sense of self. (Ann, 2020)

This book offers an opportunity to explore personal agency through in-depth examinations of the individual lives of Katniss, Peeta, Gale, Haymitch, Cinna, Primrose, and other citizens of Panem, and through the analysis of other themes such as the overabundance of bodily imagery, the social expectations within the capitol, and the problematic parental figures of the series. By looking directly at individual

agency and how it is gained, exercised, lost, and reclaimed, 21st-century readers will discover their own “dandelion of hope” through the examples set down by Collins’ characters, who establish over and over again that human agency is ultimately always attainable. (Ann, 2020: 10)

Section Two: Heroines in Dystopia:

A Study in Characterization in *The Hunger Games*

The Hunger Games trilogy is without a doubt a dystopian literary genre, because the use of dystopian elements in the novels has a significant impact on her portrayal of Panem's landscape and the evolution of Katniss's character. Setting the novel in a society with such a cruel and brutal government depicts the vision of the dystopian world, where its people are always unhappy, afraid and feel powerless against the Capitol. Collins presented this image through her heroine who lives in the very poor District 12 "where you can starve to death in safety" as there is a "high chain-link fence topped with barbed-wire loops" (Collins 5-7). These descriptions reflect the melancholy of Panem and the brutality of its Capitol after the dark days of the first rebellion. (rad, 2016: 12)

In 21st century conflicting nature for the young adults in a community that often requests obedience, the bestselling trilogy, *The Hunger Games* remains palpably relevant despite its futuristic setting. For Suzanne Collins' characters, personal agency involves not only the physical battle of controlling one's body but also one's response to such influences as morality, trauma, power and hope. The author explores personal agency through in-depth examinations of the lives of Katniss, and others, and through an analysis of themes like the overabundance of bodily imagery, social expectations in the Capitol, and problem parental figures. Through the examples set out by Collins' characters, who prove over and over that human agency is always attainable. (Ann, 2020: 10)

According to Piotrowski, recent contemporary dystopian novels are addressed to teenage readers through the use of an adolescent's perspective that raises many questions and leads to significant research. (Piotrowski, 2015 :23)

Contemporary young adult (YA) literature is now filled with characters, such as *The Hunger Games'* Katniss, that are taking on corrupt social institutions that represent exaggerated versions of those we quite regularly encounter in America according to Kathleen Denison. The idea of the female body as a docile body focuses primarily on the ways in which youthful bodies are being policed, and the messages that young people within western society are receiving — through the literature targeted specifically toward young adult audiences — that tell them they are able to subvert the systems that seek to deprive them of power and agency over their own bodies. (Denison, 2014: 4)

Addressing the role of modern surveillance, specifically via reality television and social media, in the establishment of increasingly more oppressive forms of power that construct women and children as sex objects, the idea that female agency is predominately an illusion (since women are often unknowingly perpetuating these oppressive forces), and how young women might dispel that illusion through an understanding of the ideologies being perpetuated by the various forms of media. (Denison, 2014: 4)

In dystopian literature, the oppressive authority often restricts an individual's movements and desires, attempting to reprogram the individual to fulfill the needs of the government instead of their own. This can be seen in the ways that the Capitol reduces its citizens to production values by categorizing each district based on what it can create or offer the Capitol. As such, the ability to enact agency is crucial for the dystopian protagonist's triumph over the totalitarian authority. (Ann, 2020: 8)

Adams illustrates that the development of Katniss's character grew through the stages of *The Hunger Games*, a development out of necessity rather than an inherent defiance. After Katniss's father died, her mother sank into a depression, leaving Katniss to take care of the family despite her young age. Katniss realized that, without her hunting, her family would not have enough to eat, a serious problem in District 12, where starvation is common. As a result of these conditions, Katniss has grown into a tough, unsentimental, and practical girl. Ironically, the hardships she faced as a result of her impoverished upbringing wind up working to her advantage once she's in the arena. (Adams, 2011: N/P)

The skills and qualities she developed to cope with the everyday challenges of being poor, including her ability to hunt, her toughness, and her resourcefulness, turn out to be what keeps her alive through the Games. During the weeks over which the Games occur, Katniss's character does not fundamentally change. What changes are her circumstances, and most of the novel watches her dealing with the situations she encounters. She does not begin to seek attention once she becomes a celebrity and begins doing television interviews. Rather, she always tries to figure out how to get through the interviews so she can go back to her life. (Ardi & B. Hidayat, 2018: 13 – 14)

It is contrasted with structure, where our actions are defined by the existing forms of society and the world. So, when a criminal burgles a house, you could ask how far this was his choice (agency) and how far it was the result of his limited learning opportunities and poverty (structure). How does this relate to Katniss? She is flung into a life-threatening struggle by a brutal society and historic circumstances (structure), combined with her own choice to protect her sister (agency). (Knighton, 2013: 2)

Agency becomes much more complicated, with people acting as groups. As the resistance led by District 13 make harsh decisions, it becomes harder to tell how far any of the characters are following a path they would choose, or how far they are being driven by circumstances. Even as they make collective decisions, does this give them agency as part of a powerful group, or restrict that agency through the structures of the group. Looking inward, Katniss' own agency becomes questionable. As she suffers from depression and post-traumatic stress disorder, how far are her decisions really a matter of free will (agency), and how far are they defined by the disorders from which she suffers (structure). Many stories simplify these issues, presenting characters as in control of their lives, or breaking free of the structures that bind them. Their tales cry out 'I am a free man!'. (Knighton, 2013: 2)

Within the game, she is severely constricted by the nature of the game (structure), and by the plotting of others (structure, or at least not her agency). But she deals with this using her own skills and force of will (agency). Her actions are seldom a matter just of free choice or constraint. The final act of defiance with the berries is one of desperation, a startling free choice that goes against all the norms (agency) but is still constricted by the circumstances of the game (structure). In the world of *The Hunger Games*, as in real life, structure and agency are not separate but intertwine in a complex fashion. Freedom is a matter of compromise and interpretation. This exploration of agency goes further in the later books, as Katniss is drawn, sometimes without realizing, into the politics of Panem. (Knighton, 2013: 2)

Katniss actively works against the Capitol's power. However, she also abides by the Capitol's laws in not flaunting her possession of contraband—bows and arrows. Katniss exercises limited agency—a type of agency in which the agent

(Katniss) can act based on intentions (to provide for her family) but is still limited by internal or external constraints (the Capitol's ever watchful eye). (Ann, 2020: 8)

In writing the series, Suzanne Collins responds to and addresses current societal issues, warning against what our future may evolve into. Desires of well-being, and influenced by their sense of "good" and moral responsibility. Collins probes realistic and problematic issues that arise in twenty-first century society such as an individual's ability to maintain and exercise agency regardless of internal or external influences. Indeed, it is this focus on the complex nature of agency that sets Collins' trilogy apart from all other twenty-first century young adult literature. Collins' complicated illustration of human agency is what grasps readers' attention as they read *The Hunger Games* series and, ultimately, is what caused my desire to hear the Mockingjays' song while in the forests of Big Bear. Therefore, this book evaluates the incorporation of agency within the introduction dystopian society of Panem as presented in *The Hunger Games* trilogy and how characters such as Katniss. (Ann, 2020: 6 – 10)

During the last Hunger Games, Katniss played a love story with Peeta in order to gain sponsors and increase their chances to win the games. Her last act at the Games costs her a visit from the president Snow himself at her house in the Victors' Village where he informs her about the rebellions in the Districts which is caused by her suicidal attempt, threatening her to kill her beloved ones, and Gale in the first place, if she did not convince him and all Panem at the Victory Tour that her action is driven by her fear to lose her lover Peeta and not by rebellion and defiance, in order to stop the uprisings in the other Districts, since he knew that she is not in love as Panem believes *The Hunger Games*. (Strong Hansen, 2015: 168)

Analyzing human agency by addressing the overabundance of bodily imagery throughout the trilogy. Chapter One opens with the emphasis on the body originates

from the fact that it is through the body that dystopian governments, and often our own, first attempt to suppress its citizens, and it is the primary avenue for individuals to first establish agency. (Ann, 2020 :10)

Chapter one examines Katniss' reclamation of agency through the control of her body. Collins' narrative echoes traditional dystopian texts in which the oppressive government robs the individual of agency. However, once Katniss is in the Games, Collins rejects traditional dystopias by allowing Katniss to realize the limited quantities of agency she can gain through the presentation of her body and the reclamation of the bodies of others. The question posts itself, can an individual truly retain agency if their actions are controlled by another? This epiphany influences Katniss' acceptance of the Mockingjay persona. (Ann, 2020 :10)

Chapter two Examines Katniss' actions within the 74th Hunger Games and the Quarter Quell, her role as Mockzingjay, and the moral complications as a result of rebellion and war. Both Games require the deaths of others in order to ensure her own and Peeta's survival, resulting in an outbreak of questionable actions, forcing readers to consider moral conundrums. Is the act of killing moral if it is in self-defense? Through these moments of ambiguous morality, this chapter directly relates an individual's agency to his/her morality. (Ann, 2020 :10 - 11)

Furthermore, it examines Katniss' morality is both relational and care-based although both Peeta and Gale influence her consideration of morality. Furthermore, this chapter takes a close look at the "love triangle" between Katniss, Gale, and Peeta which relates more to systems of morality than romance. Indeed, Collins incorporates Peeta's and Gale's contrasting belief systems to prompt consideration from both Katniss and readers. While Peeta immediately connects morality to identity and agency, Gale often forces aside the importance of morality when

focusing on survival. During this investigation, arguing that a lack of morality results in unsuccessful agency. (Ann, 2020 :10 - 11)

Indeed, within the last novel, *Mockingjay*, Collins' bright, heroic protagonist falls from her position as protector and engages in immoral actions. As her morality fades, so too does her sense of agency. Therefore, the strength of one's moral codes, at least in part, determines the success of individual agency. (Ann, 2020 :11)

Katniss' trauma, caused by her broken exercise of agency caused by her broken ethical foundation, negatively affects her ability to act at all, let alone to exercise agency. Scarring and muteness most clearly display the effects of trauma on Katniss' physicality and mentality. The outer appearance of a "fire mutt," an image that Katniss shares with Peeta, adequately depicts Katniss' inner turmoil as her mind cracks due to the horrors of her past and Prim's gruesome death. In order to regain agency, Katniss must overcome trauma through vocalization and narration. Katniss' situation begs the question, must agency be vocalized? (Ann, 2020 :11)

Indeed, chapter three highlights the importance of music and narrative through which many trauma victims, Katniss included, find healing. Surprising for a dystopian novel, the conclusion of the trilogy manages to offer hope in the form of a new life where Katniss' children can play safely in the meadow at last. Collins' insertion of "Katniss' book" places importance on remembering past experiences and using them to form one's ethical convictions. This chapter argues that Collin's portrayal of agency as continuously obtainable rejects traditional themes of dystopian literature. The end of Chapter Three marks the shift for the remainder of the book as we explore characters whose thought's we do not have access to as we are only able to witness their actions through Katniss—who would most likely admit to being a biased narrator. Even so, we can still examine additional characters from

what we are given within the narrative as we learn to read past Katniss' biases. (Ann, 2020 :11)

The discussion concerning the body and explores the application of shared agency within society by analyzing the relationship between Katniss Everdeen and the moderately modified, Capitol-stylist Cinna. Chapter six directly asks, is shared agency more powerful than individual agency or is there always an imbalance of power and knowledge? Although not much is known about Cinna's past, indeed readers are not privy to even his last name, Cinna has captivated audiences across the globe as thoroughly as his creations amazed the Capitol citizens. In enacting agency, Cinna refuses to conform to social standards physically or morally.

(Ann, 2020 :12)

At the very beginning, on the day of the Reaping when two tributes are selected from each district, Katniss's little sister Prim is selected. Without hesitation, Katniss volunteers in her place with the now-iconic words: "I volunteer as tribute!". In the novel, through Katniss's first-person narration, we as readers are privy to the moment, she made her decision. It was not after a careful weighing of pros and cons, or even rationally thinking about *why* she would volunteer. Instead, it was an emotionally charged response to a sensory experience. (Collins, 2008: 21 – 22)

Before the Reaping, Katniss had tucked in Prim's blouse for her, affectionately referring to her as "Little Duck." (Book I, I, Ch 1: 15) Now, as Prim slowly begins to mount the stairs, Katniss recalls, "I see the back of her blouse has become untucked and hangs out over her skirt. It's this detail, the untucked blouse forming a ducktail, that brings me back to myself." (Book I, I, Ch 2: 20) This very personal image is fraught with emotional power; to Katniss, it signifies Prim's youth, innocence, and vulnerability. Rational? Disinterested? Hardly. Some say Katniss's emotional investment means that this cannot be an act of moral agency. But feminist

care ethics say that yes, unequivocally, it can. After all, an ethic of care is fundamentally based in relationship and emotional connection. (Collins, 2008: 21 – 22)

Second, Katniss embodies an ethic of care in the arena by caring for the body of her little friend Rue after she has been killed. After singing a lullaby to Rue as she dies, Katniss gathers wildflowers to adorn her body. The scene is full of tender, tactile care language: “I lean forward and press my lips against her temple. Slowly, as if not to wake her, I lay her head back on the ground and release her hand. . . . One step at a time, I decorate her body in the flowers. Covering the ugly wound. Weaving her face. Wreathing her hair with bright colors.” (Book I, III, Ch 19: 223) (Collins, 2008: 235 – 237)

In a scene like this, it would seem profane to speak of duty, yet it would seem hollow to contend that this action has no moral value. It is care, through and through. It is love. And unlike before, it is too late to save the life of the one she loves. The only thing she can do now is to restore Rue’s humanity and dignity by honoring her with flowers, rebelling against the Capitol’s objectification and commodification of her body. Ultimately, this nurturing act ends up becoming “one of Katniss’s most significant acts of defiance against the Capitol. (Fritz, 2014: 28)

The final example comes at the very end, after the other tributes have been killed, and Katniss and Peeta are alone in the arena. Having been told that only one victor can leave the arena alive, Katniss and Peeta decide to eat poisonous berries and die together, rather than to kill the other. Katniss’s action is not selfless or duty-bound; in part, she does it because she cannot imagine living without Peeta. Given the choice between killing and being killed, Katniss reflects, “I know death right here, right now would be the easier of the two. (Book I, III, Ch 25: 329) (Collins, 2008: 343)

Thus, this is a decision in which she is emotionally invested. Yet it is still an exertion of moral agency, because it arises from her deeply-held moral values of love and care. And because her action reflects values which are antithetical to those of the Capitol, she will have succeeded in challenging the Capitol's values whether she sparks a rebellion or not. As Peeta had expressed before the Games began, she has shown herself to be "more than just a piece in their Games". (Book I, I, Ch 10: 136) Even if she and Peeta die, they will have taken control over *how* they died – with dignity and humanity, rather than as the "monsters" Peeta feared they might become. Even in the face of death – the ultimate constraint – Katniss still owns her humanity, *because she cares*. (Collins, 2008: 141)

In all of these actions, Katniss acts from within her moral framework as well as she can in a given situation, in which there are no objectively "right" options. In each of them, her actions are governed by an ethic of care; she subjectively makes decisions based on relationship and emotional affect, recognizing the personhood of the other even as her own is denied. This makes her a powerful model of moral agency for all who are constrained or whose personhood is denied; it shows them that care, far from being weak or passive, is the only force strong enough to challenge the system. (Collins, 2008: 141)

The popularity of *The Hunger Games* series says something about the type of hero Gen Z admires, and the model of moral agency they find compelling. Perhaps compassion in its particularity is a more relatable impetus for action than objective, universal Kantian principles – especially when one's choices are limited or constrained. Katniss's actions demonstrate to young people, who feel they have no voice, that small, concrete actions of care can be powerful assertions of moral agency—and that they can become part of a larger framework of resistance. By caring for one another, by refusing to silence others the way they have been silenced, young

people can be a powerful corrective to the system that denies their moral agency. Katniss offers hope to young people that they can expose, challenge, and change the systems which constrain them. As a symbol of subversive resistance, she is more than Panem's Mockingjay; she becomes the Mockingjay for all young people who look to her as a powerful model of moral agency under constraint. (Collins, 2008: 141-343)

Within the novels, there is an intense representation of human agency that is challenged and developed by major and minor characters alike that has not yet been presented to the popular audience as its own individualized topic. In recent years, with the rise of social media and normalized forms of surveillance there has been an increase in the visibility of how female bodies are policed within Western society. As the fight for women's rights over their own bodies continues there has been an increase in the number of strong female protagonists in Young Adult literature, particularly literature classified as dystopian. (Ann, 2020 :1)

Before *The Hunger Games*, Katniss resembles a result of showcasing as a factor of unscripted TV. Through self-performance, "marking" the self takes a place with force and not by choice. The initial move towards this phenomenon is being wearing a way that catches the group of spectators' attentions, in the ride for instance, "Katniss, the girl who was on fire" (Collins, 67). Cinna, her stylist, makes a particular outfit with flame yet at the same time makes her look as her actual self between the entire make over, "I want the audience to recognize you when you're in the arena" (Collins, 67). In this manner, Katniss must play out a gender role that helps her to gain sponsors in order to win the games. In the pre-game meeting, the other tribute from District 12, Peeta Mellark, confess his love for Katniss to whole Panem which disappointed her since she was not searching for a relationship or anything that makes her look powerless. However, Haymitch brings up, "Do you

think he hurt you? That boy just gave you something you could never achieve on your own.” (Collins, 2008: 67 - 68)

The Hunger Games is a reality television show utilized as a door of excitement and entertainment which permits control of Panem. The government uses the Games as a mean of control however it is not the situation for Katniss, she has no fear from the Capitol as she states, “let them call the Peacekeepers and take us to the community home, I thought or better yet, let me die right here in the rain.” (Collins, 30) During *The Hunger Games*, the tributes are put in extreme danger and everybody have a full thought regarding this reality. However, Katniss shouts in the reaping day, “I volunteer as a tribute” (Collins 22), taking the place of her sister Prim. Her demonstration was as an impulsive male on one side and full with feminine love on the opposite side. In spite of the fact that being in the arena implies that tributes must bear fatal weapons, harsh conditions and wild creatures, still Katniss feels sufficiently able to confront the battles. (Rosenberg, 2016: N/P)

Katniss is now catching fire, the Symbol of Hope In the second novel of the trilogy, Katniss shows how skillful she moves toward her performance, yet the battle lies ahead and she needs to carry on. In spite of the way that she beats the obstructions of the arena, she needs to convince the audience that her previous acts in the Games were because of her incapacity to think clearly, since she as enthusiastically in love with Peeta, in order to save her family and herself. Katniss’ threat with poisonous berries reflects defiance and rebellion according to Panem’s citizens. Her representation in *Catching Fire* relies upon proceeding with her feminine role as Peeta’s lover. Also, figuring out how to convince the audience how she is innocent. (Ardi & B. Hidayat: 13 – 14)

Before the beginning of Victory Tour, President Snow pays Katniss a warning visit that pushes her to advance her feminine performance forcefully. Behind the

feminine veil, Katniss is not afraid from the warning of the Capitol as she neglects it: “it must be very fragile if a handful of berries bring it down”. (Collins, 22) That is when Snow understood that her behavior revealed his ruling state as he says: “After that, there was nothing to do but let you play out your little scenario. And you were pretty good, to with love-crazed school girl bit. The people in the Capitol were quite convinced. Unfortunately, not everyone in the districts fell for your act”. (Collins, 21) President Snow challenges Katniss to continue acting as indicated by the same storyline in order to avoid the disorder in the districts who are taking steps to revolt. (Nemeckova, 2021: 26 – 28)

In *The Hunger Games*, Katniss was offered a Mockingjay pin to wear in the arena. It turns into an important indication of victory for the people of Panem. However, Mockingjay is pictured distinctively by the general population from poor Districts; they consider it as an image of resistance, as a hero who will defeat the oppressor. Therefore, Katniss as a Mockingjay is a Symbol of Leadership and Rebellion in the last novel, she adopts another role. Uniquely, in the past novels in which she was compelled to play the female partner of Peeta with a particular objective of persuading the audience and President Snow, Katniss’ new role is not dependent on people this time. Toward the finish of *Catching Fire*, Katniss acknowledges, after the rescue by District Thirteen that it is not simply herself that President Snow needs yet, additionally her symbolic role that she should perform and represent. As she considers: "What they want is for me to truly take on the role they designed for me. The symbol of the revolution. The Mockingjay. It isn't enough, what I've done in the past, defying the Capitol in the Games... Play my part" (Collins 14). This statement portrays a move in gender role. In the other novels, Katniss performance depended on a persuading act that helps to survive in the arena and from the cruelty of the Capitol. Here, the gender role turns into a political assume

that supports Districts. President Coin uses Katniss as the embodiment of the revolution to unify rebels against the government. As well as, she asks Katniss to be the Mockingjay not for her accomplishments but rather for the interest of how Katniss can be used to achieve political assistance. She reaches a resolution as she states: "I must now become the actual leader, the face, the voice, the embodiment of the revolution" (Collins 14) which mirrors her acknowledgment of performance as advantageous for her as well as for different districts. Katniss gender role as a political extremist is her own decision whether it will be performed or not, unlike the different positions where she was compelled to do as such. (Ardi & B. Hidayat: 14 – 15)

Similarly, as the role of the star-crossed lover, Katniss' performance as the Mockingjay is developed by a gathering of specialists instead of her, Cinna made a Mockingjay costume for Katniss before his death which makes costuming a significant part in her role, "you're going to be all the best-dressed rebel in history" (Collins 32). Moreover, Beetee made an innovative bow for Katniss as a fashionable and practical piece. Beetee demonstrates that the feminine role in Katniss' performance appears to be never again a part of the circumstance. This progress builds an increasingly created character from Katniss without the requirement for a male partner to enable her to play out her gender. On the other hand, her role as the Mockingjay is representative and does not depend on gender. (Loo, 2014: 41)

There had been contrast circumstances where Katniss is her genuine self. To show, when Pollux closes Katniss to sing for him, she picks "the Hanging Tree", a tune that she used to sing with her father, which is about a dead man requesting that his lover go along with him in death. By this melody, the Mockingjay fall quiet as the singing reviews childhood memories and depicts individuals' awful passing in District Twelve. However, her performance for such a tune causes her to appear as

her father, a strong female, as she says, "I have not sung "The Hanging Tree" out loud for ten years, because it is forbidden, but remember every word. I begin softly, sweetly, as my father did" (Collins73). As she stops singing, the Mockingjay echo back the melody which reflects Katniss gender performance in this novel "the symbol of the Mockingjay", not politically or for purpose, yet more as an incredible apt character. Plutarch is inspired, he states;" Where do you come up with this stuff? No one would believe it if we made it up! You are golden!" (Collins 75) Katniss answers that it was practical and not a performance, "I wasn't doing it for the cameras." (Collins 75). (Loo, 2014: 63)

Katniss was introduced first at the day of the reaping. Although there is no reference that Katniss's thought about the reaping. All of her thinking is set towards providing for her family, she goes on hunting with her bow and arrow. Except for the reference to her "long dark braid" there's no indication what so ever that Katniss is a girl. (Irwin 146) Katniss is without a doubt an unusual female protagonist; her behavior, attitudes, and character seem to fit the norms of masculinity more than those of femininity. The reason perhaps can be traced to her father. Whereas it is typical to think of fathers handing down certain skills to their sons and not their daughters, it was Katniss's father who taught her to hunt, use a bow and arrow, the same skills that would lead to her survival in *The Hunger Games*.(irwin 149) When her hunting partner and friend, Gale Hawthorne, wryly says, "Wear something pretty, Gale's words expected how the Capitol will require Katniss to adopt some feminine norms, and that was embodied when she had to actually wear the As stated above; Katniss's skills are still traditionally masculine aimed to reinforcing the concept of feminine. Having said that, allowing a male orientated language and themes to the point that if Katniss were a male the story would not have changed.

(Nemeckova, 2021: 20)

Katniss Everdeen has changed a lot through *The Hunger Games* trilogy. This protagonist used to be selfless, but only to the ones she cares about, and indifferent towards her surroundings. Her world was once revolved around being a breadwinner who supports all of her family's needs and at the same time struggling with poverty. It is not until she volunteers to participate in *The Hunger Games* that she starts to develop as a character. She transforms from an indifferent person to a national heroine. The development of Katniss Everdeen, however, is not solely triggered by the unexpected events and many obstacles that crossed her path. There is more to the reasons behind all of those events, that is the society and every little thing within which influence Katniss big time. Therefore, this character's development is a product, a reflection to the society where she belongs to: a society with the socioeconomic classes. When the society develops and makes its move, Katniss develops too. The district people's awareness is growing and eventually raises Katniss's spirit and awareness of fighting back. It shows as she dedicates her ongoing struggle during Quarter Quell for the fighters in the districts after she sees their brave move to instigate an uprising. She is also motivated to keep going after witnessing the bombings in the districts done by the Capitol, as well as realizing the presidents' true intention to reach their own advancements. At the end, she is not indifferent anymore. She learns that everyone is her family too. They do not deserve to be fought against because they share the same struggle and they have to watch each other's back instead. It proves that her development is influenced greatly by the society and the socioeconomic power struggle within. If the society did not develop to a better one, then Katniss Everdeen would not be able to develop from an ordinary girl to a national hero in the same way she does. (Ardi & B. Hidayat: 19)

Conclusion

In *The Hunger Games*, agency refers to the ability of the characters to make their own decisions and take action based on their own free will, rather than being controlled or manipulated by outside forces. It is a central theme in the series, as the characters fight against the oppressive Capitol and struggle to maintain their autonomy and individuality. The concept of agency is particularly important for Katniss, who becomes a symbol of resistance and rebellion against the Capitol and must use her own agency to survive and protect those she loves.

According to the Butler's theory, gender performance considers as the structure stylization, repeated actions within extremely hard ordinarily body that solidify continually to offer the form of matter, of a natural manner of being to be enforced in such a way to illustrate Katniss's attitudes in special actions where the theme in relevance to Katniss's body, gender, her roles and performance to be in correspondence with the Varsity situations.

At the beginning, roles of Katniss modify between from the girl who saves and loves her family and a rigid masculine who hunts and delivers food for survival. Then and before the reaping day, she obtained the readers' attention within the novel lines, in addition adopting the womanly tasks as the protagonist of the game. Effectively, being she requires the encouragement and motivation of the viewers in such way to continue and survive the games. A conventional passive feminine task of powerless girl is still represented by Katniss.

In *Catching Fire*, the protagonist, Katniss, matures her representation and her personality towards another level to persuade the Capitol and she is not mutinous. Depending on the Katniss's feminine role progression of being deeply in sympathy

through the untrue marriage endeavor, she represents the role of a romantic girl and a perfect identity of femininity. Adopting a gender role, Katniss was forced to convince Panem's society and destroy the role of a rigid feminine as a danger to the Capitol. The trilogy of *The Hunger Games* reveals Collins's bound to the image a protagonist that difficulties the traditional ideas about Katniss, whereas criterion of boldness and manhood are intensively clarified to the extent that those of femininity are not. Katniss illustrates an action in title of gender to conquer the terrible of District Twelve to prevail in the arena. Katniss permits herself to get rid of and free from all these artificial roles and chains and depicts her true self. Releasing her from the stereotypical assigned roles and assist her depict the true beyond fiction, Katniss begins to kill President Coins. At the end she decides to practice her stable life through preferring the feminine task once again. Although, this does not mean that Katniss hasn't forceful masculine- like character. Through this conventional feminine character depicting runs the heroic masculine one who defeat the games. Katniss's ability to switch forth and back between gender roles is the most considerable roles that distinguishes her character.

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