

***Catching Fire* as a Western Spring: Concepts of Power and
Resistance**

الربيع الغربي في السنة الذهب: مفاهيم السلطة والمقاومة

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**Thesis Submitted in Partial Fulfillment of the Requirement for the
Master of art degree in English Language and Literature**

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Authorization

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This thesis "*Catching Fire as a Western Spring: Concepts of Power and Resistance.*" was discussed and certified on 11/11/2017.

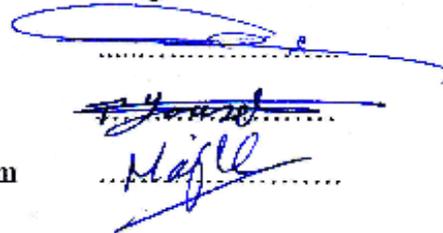
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Dedication

I dedicate this work for my parents, for their infinite love and support. For my lovely mother, who taught me to work hard, and to always stand up when life knocks me down. Also, for the efforts that she made to create the most comfortable atmosphere for me to write this thesis. For my dear father, who taught me to aim for the stars and always believing in me and my potentials. I would not have reached this without you. For my two younger brothers, who I love and adore. For their help and encouragements throughout this journey. Finally, I dedicate this thesis to everyone who believed in me and pushed me toward my dreams.

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Abstract

There are many research papers that were conducted about dystopian literature concerning the elements of power and resistance in dystopian societies, but little is known about discussing dystopian novels through the spectacle of western spring. This study, aims to investigate the concepts of power and resistance in Suzanne Collins' *Catching Fire* (2009) and western spring according to the events that took place in the novel.

The sample of the study is the second book of Suzanne Collins' *The Hunger Games* trilogy which is *Catching Fire* (2009), a science fiction dystopian novel. In order to achieve the objectives of the study, two methods were adopted; the descriptive and qualitative method. Thus, the behavior of characters, events and symbols of the novel that represent power and resistance were analyzed. This research has classified the concepts of power and resistance in Panem; the fictional

country where the events of the novel take place in. By explaining the coercive power of the Capitol, and how it uses disciplinary structures like heavy surveillance, and public executions to dominate citizens. Also, by exposing the characters that represent the negative form of power, for instance like President Snow. In addition to that, this research reveals the concept of resistance represented by the revolution and uprisings that occurred in Panem, which were orchestrated by certain characters in the novel. Moreover, this research has also pointed out the symbol of power like the Hunger Games, and the symbol of resistance which is the mockingjay bird.

This research has tackled the idea of western spring through the uprisings and riots that occurred in different districts. Citizens are calling for their basic right; to be treated as human beings. They are calling for justice and freedom by expressing their frustration through strikes and riots in several districts. Their problem is not personal with President Snow himself, it is with the inhumane acts of the Capitol.

Key words: Western spring, power, resistance, dystopian fiction, science fiction.

الربيع الغربي في *ألسنة اللهب*: مفاهيم السلطة والمقاومة

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الملخص

هناك العديد من الأبحاث المتعلقة بمفاهيم السلطة والمقاومة في مجتمعات روايات الدستوبيا، لكن فيما يخص مفاهيم السلطة والمقاومة من منظور الربيع الغربي فإنه لا توجد تلك الأبحاث الكثيرة. لذلك تهدف هذه الرسالة إلى البحث في مفاهيم السلطة والمقاومة كربيع غربي في رواية *ألسنة اللهب* (2009).

من أجل تحقيق أهداف الرسالة عينة البحث هي الكتاب الثاني من ثلاثية سوزان كولينز *ألعاب الجوع* (2008) و هو *ألسنة اللهب* (2009) مدعمة بدراسات سابقة و أبحاث و كتب فيما يخص السلطة والمقاومة. تم القيام بعملية تحليل للأحداث والشخصيات والرموز التي تجسد السلطة والمقاومة لتعزيز الرسالة .

تظهر النتائج في نهاية البحث تبين فيها أن الربيع الغربي في الرواية قد تجسد في مفاهيم السلطة والمقاومة من خلال الأحداث والشخصيات والرموز.

في ضوء هذه النتائج، توصي الدراسة بإجراء المزيد من الأبحاث في هذا المجال لتوسيع نطاق المعرفة بهذا النوع من الأدب.

الكلمات المفتاحية: الربيع الغربي، السُّلطة، المقاومة، أدب الدستوبيا، أدب الخيال العلمي.

Chapter One

1.0 Background of the study

Introduction

The Hunger Games (2008), written by Suzanne Collins, is a dystopian/science fiction trilogy that has been marked as a best-seller. Some critics claimed that a best-seller literature has no food for thought. But, there is no logical reason for outcasting best-seller books from the literature category. The readings of dystopian novels among young adults have been increased recently, not only for their captivating plots and their sophisticated technologies, but dystopian novels also call for a change in societies; they are set in the future but they reflect the present.

According to a research done by Jon Osterons, an assistant professor who teaches young adult literature at Brigham Young University investigated the appeal of dystopian fiction, with the aid of Justin Scholes, a school teacher, they arrived at the conclusion that young adult readers (YA) like to read how the protagonists of such novels are driven by the inhumane acts of their totalitarian societies and governments, how these governments use high technology for their own purposes.

Moreover, readers like how the protagonists try to survive, trying to preserve their humanity to provide peace and comfort for their society.

Furthermore, dystopian novels raise questions about society; social justice, mass media and propaganda; they also deal with gender roles where the protagonists are not heroes but heroines, describing the image of strong, brave and smart women who fight for the sake of their nations. *The Hunger Games* books have been taught in schools, there are some literary and culture analysis books that have been written to discuss the trilogy. Moreover, the trilogy has even been the main topic of educational conventions. Also, the books have been the subject of theses and dissertations which were analyzed through psychoanalysis, feminism and cultural studies.

Author's Biography:

Suzanne Michael Collins was born on the 10th of August 1962 in Hartford, Connecticut. Her father was a military historian and an air force officer. Soon afterwards, her family moved to Indiana 1968, and her father was deployed in Vietnam. After one year and a half, her father returned traumatized from the war; in an interview with Suzan Dominus in 2011, Collins recalled how she used to wake up to the sound of her father's crying after having nightmares. In 1980, Collins graduated high school from the Alabama School of Fine Arts, and she

graduated from Indiana University with a double major; in theater and telecommunications in 1985. When Collins moved to New York in 1987, she entered New York University graduate school to earn a master's degree in dramatic writing. Afterwards, Collins wrote for some children's television programs like *Clarissa Explains It All* (1993) and *Little Bear* (1995). She also worked as a scriptwriter in 1997 for *The Mystery Files of Shelby Woo*. After that, Collins became the head writer for James Proimos the creator of *Generation O!*, who encouraged her to write children's books. Collins training as a playwright and a scriptwriter had influenced the way she created *The Underland Chronicles* (2003) and *The Hunger Games* (2008). (Henthorne, 2012)

Suzanne Collins tackles in her trilogy issues that have always been the concern of artists, and intellectuals. Collins is trying to prove that a complete perfect society has ceased to exist. During her interview with the *New York Times*, she said that her reason for writing these novels is to warn adolescents of the lethal human force, prejudiced social hierarchies, and the peril of abusive human powers (Susan Dominus, 2011). The title of the trilogy is not just a catchy title; it refers to the starvation the citizens of Panem suffering from. Hunger causes riots, revolutions and uprisings. The title also alludes to the hunger for freedom, hunger for social justice. The whole trilogy is seen as based on the gap between the wealthy people

of the Capitol and workers just like the bourgeoisie and the peasants in the French Revolution.

Book Summary:

After Katniss and Peeta return to district 12 crowned as victors of the 74th hunger games, President Snow has warned Katniss that he will not allow her to be the symbol of a revolution. To Panem, she is a hero just because she tried to eat some poisonous berries, for President Snow what she did is an act of defiance. Consequently, she has to convince him and Panem that what she did was only an act of deep love for Peeta and not an act of a rebellion against the Capitol. Therefore, President Snow has threatened Katniss to kill her family and her best friend Gale if she did not fully convince him that she is madly in love with Peeta. On Katniss and Peeta's Victory Tour through the districts, they witness extreme oppression and violence against citizens. In district 11 for instance, which is Rue's and Thresh's district, she noticed the massive surveillance the Capitol has built to maintain obedience. To make sure that no one is eating the crops, and to immediately execute those who commit such a crime.

In order to convince President Snow, Peeta proposed to Katniss in front of the whole country surrounded by reporters and cameras. And to celebrate this occasion, President Snow generously threw them a massive party at his mansion,

but giving Katniss an unsatisfied look that she needs to go further, he is not convinced yet. At the party, Katniss saw the people of the Capitol wearing her Mockingjay as a fashion trend. People of the Capitol praised her devotion for Peeta; they liked how she was desperately trying to save him using the berries. She loathed how naive and shallow the people of the Capitol are, how extravagantly they dress, eat and live. At the party, Katniss and Peeta got to meet Plutarch Heavensbee the new Head Game Maker, the successor of Seneca Crane, who was killed by President Snow. She noticed that Plutarch Heavensbee has a Mockingjay watch, but unlike the people of the Capitol he was not wearing it as a fashion trend, but he was wearing it as a symbol of resistance.

After the Victory Tour, Peeta and Katniss had dinner at Mayor Undersee's house in District 12. Katniss was delighted that everyone in District 12 will fill their empty growling tummies. She accidentally saw on the mayor's office television a news report about an uprising in District 8. Instantly, Katniss realized that this that is what President Snow was afraid of. Afterward, Katniss met Bonnie and Twill who have escaped district 8. They are heading for district 13; the main center for nuclear weaponry, which was once destroyed by the first rebellion, is now functioning and accepting refugees. Shortly thereafter, the news of the Quarter Quell was announced by President Snow: "as a reminder to the rebels that even the strongest among them cannot overcome the power of the Capitol, the male and

female tributes will be reaped from their existing pool of victors.” (*Catching Fire*, p.172) Katniss and Peeta were going back to the arena.

In the arena, Katniss and Peeta teamed up with Finnick, Beetee, Wiress and Johanna. The tributes have discovered that the arena was designed as a clock, and at each hour there is a specific torture. The game ended after Katniss shot the dome of the force field with her arrow blowing up the arena. After that, Katniss wakes up in a hovercraft that is heading to District 13 after when she learned from Gale that District 12 was blown up and he successfully rescued her mother and sister from there.

Catching Fire (2009) emphasizes on the responsibility that comes with power. The novel describes how the people of Panem were imprisoned in a harsh winter of dictatorship and cruelty. Yet, citizens are getting stronger now, they long for creating their own democratic era, “spring would be a good time for an uprising, I think. Everyone feels less vulnerable once winter passes.” (*Catching Fire*, P.167) Katniss was the spark of the rebellion; she inspired people around the districts to stand up for themselves and most importantly, to call for their rights as human beings.

Panem: It is a fictional country, ruled by an oppressive government that is led by President Coriolanus Snow. Panem was once North America:

The country that rose up out of the ashes of a place that was once called North America...a shining Capitol ringed by thirteen districts, which brought peace and prosperity to its citizens. (*The Hunger Games*, p.20)

The name Panem refers to the “*Panem et Circenses*” that translates into “*Bread and Circuses*” that was used in *Satires* by the Roman poet, Juvenal. The word goes back to the Roman Empire as a political strategy used by politicians to keep people satisfied with the current political system, by bewildering them with “*bread*” food and “*circuses*” entertainment. (Thepen, p.16)

Panem consists of the Capitol and thirteen districts. The Capitol is a large city located in the Rocky Mountains centering the 13 districts, and it is the seat of the government. People of the Capitol are known for their extravagant life style and bizarre fashion choices; from implanting whiskers on their faces to dying the color of their bodies. Each district in Panem has its own profession and industry but they only serve the Capitol’s needs.

The Dark Days:

The term is used in the novel to refer to the uprising that happened 74 years ago in Panem. In the Dark Days, the districts of Panem have revolted against the

oppressive government for their totalitarian rule and inequality. But the Capitol has defeated the twelfth districts and burned the 13th to the ground.

The Hunger Games:

It is an annual televised event, where each district of Panem has to send tributes; a boy and a girl who are selected by lottery; therefore each district will be represented by two tributes between the ages of twelve and eighteen. The Capitol's aim for creating these gruesome games is to exercise their despotic power over districts. The games were also created to entertain the people of the Capitol.

The Quarter Quell:

The purpose of the Quarter Quell is to point out the anniversary of the defeat of district in the revolution. Quarter Quells are a reminder to the people of the districts; that even the strongest victors of the previous Games cannot withhold the power of the Capitol, another creative way of the Capitol to destroy any ties between districts. It is very clearly defined in Henthorne, (2012):

It is a special version of the Hunger Games, held every 25 years. In first Quarter Quell, the districts were forced to elect tributes in order to remind people of the cost of having elected to rebel 25 years earlier. In the second Quarter Quell, twice the

numbers of tributes were selected from each district to remind people that twice as many rebels died as loyalists. In the third Quarter Quell tributes are drawn from previous victors in order to remind people that even the strongest cannot resist the Capitol. (Henthorne, p.162)

According to *The Hunger Games* trilogy (2008, 2009, and 2010) and *The Hunger Games Wiki* which is a community website dedicated for the works of Collins; the profession and industry of the districts are the following:

District 1: it ought to be a very wealthy district, for its industry which produces luxurious items for the Capitol. District 1 is known for being a Career District; where tributes train to become very strong to have the stamina and the ability to kill, which gives them a huge advantage in the Games.

District 2: the industry of this district is masonry; this district also is specialized for providing supplies for Peacekeepers, building trains and manufacturing weapons. Most importantly, the military base “the Nut” is located in this district. District 2 has the largest number of the Capitol’s supporters.

District 3: the industry of this district is to make firearms, different types of machines and automobiles. District 3 is also known for creating a vast variety of electronics, tributes of this district are expert in electronics.

District 4: the primary industry of district 4 is fishing; therefore the citizens of District 4 are natural swimmers. They are very skillful in making nets, fishhooks and experienced in using tridents. Also they are knowledgeable of the marine life. Along with District 1 and 2, District 4 is also a Career District.

District 5: District 5 is the valve of Panem that bumps energy and power around the whole nation. The citizens of this district work in maintenance, and they also work as geologist and equipment conductors.

District 6: it is the most populated district in Panem, the industry of District 6 is transportation. The residence of this district works as mechanics, conductors, porters. The experience and knowledge of tributes from District 6 around weaponry are so poor which give them a disadvantage at The Games.

District 7: lumber is the main industry of this district. As Katniss has noticed, children at this district work in this industry at a very young age. People of this district are skillful with axes, hatches and saws.

District 8: textiles are produced in District 8; there is a specialized factory to make uniforms for Peacekeepers in 8. "An ugly urban place stinking of industrial fumes...Barely a blade of grass in sight. No opportunity, ever, to learn the ways of nature."(p.142) is how Katniss describe District 8 in *Catching Fire* (2009). District 8 is the first district that dared to revolt against the Capitol, and it played a crucial role of starting war in the second rebellion.

District 9: the industry of this district is grain. Most of the people there are croppers, sowers and harvesters. The farmlands there are only for grain.

District 10: livestock is the primary industry of District 10; citizens of this district are breeders, milkers or barn managers. District 10 is the Capitol's provision of meat.

District 11: is a poor district, their products are transferred directly to the Capitol. The lands of 11 are crop fields, orchards, and dairy animals' farms. People of District 11 have a very strict schedule; they work from dusk till dawn and because of how petit children are, they are sent to high trees to pick up fruits from the highest branches.

District 12: it is an impoverished district and its primary industry is coal mining. District 12 is divided into four areas; The Seam, where Katniss and Gale live. The

Seam is the misfortunate and underprivileged part of the district; there is a lack of food and electricity there. Moreover, by the law of the Capitol hunting in the woods that surrounds the district is illegal. And, many people there have lost at least a family member due to mining accidents. The second section is the Merchant section. This section makes deals with other districts and the Capitol, Peeta Mellark and Mayor Undresee live there. The third section is The Hob, the black market where they trade and sell their excess game. In *Catching Fire* Peacekeepers have burned the Hob. The last section is the Victors' Village, a specialized area with luxurious equipped houses for the previous victors of the Hunger Games.

District 13: its main industry is nuclear weaponry and industry. The Capitol claims that this district industry was graphite mining. The Capitol showed a fake broadcast of District 13 being destroyed by chemical bombs in the first rebellion. However, it turns out that District 13 has made an unavowed deal with the Capitol to break apart from Panem. In *Catching Fire* (2009) the fake footage of District 13 was exposed. Hence, People are aware of the survival of this district after the rebellion, and it is the headquarters of the resistance.

1.1. Statement of the problem: This study exposes the idea of western spring according to the events of the novel, through revealing the concept of power and resistance in the dystopian novel of Suzanne Collins' second book *Catching Fire*

(2009). This research is going to identify how the concepts of power and resistance were manifested in the character, events and symbols of the novel. Furthermore, this research will answer why the citizens of Panem are revolting against the Capitol.

1.2. Objectives of the study:

- 1) This study attempts to explore the concepts of power and resistance.
- 2) How the concepts of power and resistance are manifested in the novel through characters and symbols.

1.3. Questions of the study:

This study seeks to find answers for the following questions:

- 1) How are the concepts of power and resistance represented in *Catching Fire*?
- 2) Why does the revolution in Panem break out?

1.4. The significance of the study: Recently, the appetite for dystopian novels has increased, with its science fiction twists that satisfy readers of the twenty first century. This study investigates the validity of virtual Western Spring. Hopefully, this study will contribute to other studies of dystopian literature, and might be a helpful source in this field.

1.5. Delimitations of the Study: This study is concerned with the analysis of the second book of *The Hunger Games* trilogy *Catching Fire* (2009). This research has used descriptive analysis to analyze the mechanisms of power and resistance according to the novel.

1.6. Limitations of the study: This study is limited to the analysis of the novel *Catching Fire* (2009); specifically analyzing the concept and the mechanism of power which involves action and reaction and thus, the analysis may not be applied to other works.

1.7. Definitions of terms:

Western Spring:

According to different scholars, the term Western Spring is derived from the term "Arab Spring" which refers to the uprisings and riots that break out in the Middle East and North Africa as an outcry and apparently a call for a democratic system. For the past couple of years, the west has been descending into a pit of deterioration and decay; it is not an invincible system as it was before. There were riots and demonstrations in Europe and the United States over economic failures, discriminatory laws, over building walls and deporting who is not white enough out of the country. This research is interested in western spring; the uprisings and

the revolution as suggested and virtually seen in the novel. The sample will not be a historical trace of revolutions over the west; it will be about the revolution that took place in Panem the fictional place that was once North America in Suzanne Collins' trilogy *The Hunger Games* (2008). Spring is a metaphor for the rebirth of a new promising democratic era in the west. Citizens of Panem were in hibernation, but now they are awakening, fighting oppression and totalitarian regime.

Power:

Power can be used in multiple contexts: politically, socially and it varies from one theorist to another. For the structuralists, power carries a negative connotation as a dominating and oppressive power. That power is being possessed by despots who oppress these powerless people. For the post-structuralists on the other hand, power is not a possession, neither is it not a negative nor a positive term, it is within a chain of relations that influence and complete each other. Other theorists have defined power as being used in a community by the social elites while others are prohibited from doing what they like because they are compelled to do what the social elites desire. Power can vary from the phase of desired change and partnership to defiance and tyranny.

Resistance:

According to Foucault “where there is power there is resistance.” (Foucault, 1978 p.95). And if that power was a brutal one, an organized resistance to counterbalance this power is needed. So, resistance is when the mass ask for their basic rights from the oppressor through strikes, boycotts, and riots that are all translated as a rebellion against oppressive power, asking for joint action to gain their rights as human beings.

Dystopian fiction:

According to the *New Dictionary of the History of Ideas* (2005), the term dystopia was coined by John Stewart Mill, the British philosopher in 1868, as an antonym for the term that was created by Sir Thomas Moore in his 1516 *Utopia*. Where the term Utopia describes the most peaceful perfect place, in dystopia everything is corrupted, distorted in the most horrid and fiendish way. The distinction between dystopia and utopia is in the fact that the perspective of dystopia is very negative, bleak, and it does not tell readers how to build a perfect, too good to be true society. Dystopian fiction is like a manual for people, in which it warns them not to mess up the world. Thus, dystopian fiction portrays an apocalyptic atmosphere where the world has been destroyed by a genetic experiment that has gone wrong or by war. A grim place where people are fighting

for their breath, struggling to maintain what has been left of their shattered world. Connecting all the unfortunate events to the greedy people in power who used violence to control citizens, obliterating any glimpse of hope that has been left in them.

Science fiction:

According to *Encyclopedia Britannica*, science fiction is a literary genre where stories are set in a futuristic setting and often take place in an alternative universe. Usually, they include stories about the influence of the technological edge on people. This genre has flourished in the early 20th century, influenced by the Industrial Revolution that inspired writers to investigate the effect of technology and scientific discoveries on human beings. This genre usually deals with aliens, and Zombies (corpses that are brought back to life by a disease or a supernatural force). Also, they may contain to and fro time traveling. Much of this genre tries to discuss cultural issues through a science fiction setting. H.G.Wells, Jules Verne, and Hugo Gernsback are considered to be the pioneers of this genre.

Chapter Two

Review of literature

2.0 Introduction:

The aim of this chapter is to review theoretical and empirical studies that are related to power and resistance. It is divided into two parts. The first part, tackles the theoretical studies, views and definitions of power and resistance by different philosophers and theorists. The second part, deals with the empirical studies that have been conducted by theorists and philosophers examining power and resistance. In addition to, other studies that are related to the *Hunger Games* (2008) trilogy and *Catching Fire* (2009).

2.1 Review of theoretical literature:

Carl Marx (1885-1896) the Marxist view of power was concerned with the view of power as a possession and a type of oppression. Where power is for certain people or one group; the ruling class and the working class are what form these groups. In capitalist societies, those who are in power use it to control the working class and strain every nerve they have. According to Parker (2008), assigned by the ruling class, the people of the working class have different tasks that vary from one

person to another. This leads to the expansion of the gap between the social classes which the Marxist called the *division of labor*.

Peter Bachrach & Morton Baratz (1962) have questioned the decision making process if it is democratic and plural, by developing a model that tackles the two faces of power the *overt* (how decisions are created) and the *covert* (how decisions are prevented). Moreover, their model tackles and the connection between these two faces.

Steven Lukes (1974) has a distinguished view on power; which is how to implant false interest in people's minds in order for them to adopt these implanted interests as their own. Lukes added a third dimension to Peter Bachrach & Morton Baratz (1962), which is the *real interest* of political preferences (the agenda). The first two dimensions the *overt* and the *covert* are identifiable, the *overt* dimension represented in the common political preferences and the *covert* is represented in control and decision making. However, the third dimension is blurry and very hard to be recognized, and it is difficult for people to acknowledge its existence to realize that they are being influenced by *the real interest* of politicians.

Michel Foucault (1977-1982) did not see eye to eye with the Marxist view of power, the notion where the powerful oppresses the powerless. Foucault instead viewed power from a different perspective as a strategy, not a possession or

something that can be owned, and emphasizing that power has to be analyzed within a circle of relations. Refusing to accept the idea that institutional power is exerted oppressively on its people, claiming that one needs to forget about this idea because even if the system was the most radical and extreme it will produce new behaviors.

Furthermore, Foucault argues that every institution has its own mechanism and technique to execute power. Foucault calls these techniques: *disciplinary power* or *disciplinary structure*; in which all institutions share the same techniques and practices of discipline. Also, Foucault draws the attention towards the knowledge of being watched will be internalized in the brains of citizens/employees/patients which force discipline to be fossilized, controlling their behaviors and actions. This is considered to be a new form of power, instead of forcing it directly and explicitly upon citizens/employees/patients, the internalized discipline in their minds will control them without the need for the presence of the authority. Consequently, the merit of internal discipline is that it builds the identities of individuals, the society will end up with multiple identities and individuality, where individuals are not primitive or naive who need an oppressors to control and crush them.

Additionally, Foucault was occupied with the behavior that results as a reaction to power which is resistance. “Power is coextensive with resistance... it can be found in any type of relation between members of society, being a possibility condition for any relation.” (Foucault, 1980.p.142). This implies that resistance is the silhouette of power, where power goes resistance follows, and that the power relations are productive; producing resistance as a reaction to power. In Foucault’s *Governmentality* he reaffirms that people should not take governments permanently, governments are systems that are subjected to change and modifications. Concluding that power can be questioned and doubted therefore, the whole power relations must always be acknowledged and enhanced.

Anthony Giddens (1984) provoked an analysis as a critique of Foucault’s theories by forming a social theory that is called “structuration” or “the duality of structure”. He argues that power is executed by certain people and the actions of these people depend on their ability to “make difference” in society. Since his notion is concerned with “*the duality of structure*” (agency), it suggests that power is subjected to resistance in the social system.

2.2 Review of empirical studies:

John Gaventa (1980) investigated the term *silent agreement* “*quiescence*; which is the passive compliance of citizens. Gaventa tried to connect why sometimes no

resistance emerges even in extreme oppression cases against the social elites. It turned out that the social elites use their power to hinder any incorporation or disobedience. The powers of the social elites, give them the permission to stop groups from being engaged in the decision-making process, and to obtain any negative agreement of these groups. And according to Gaventa, any sign of a breach of this quiescence is a sign of a rebellion whether by demanding to be part of the decision making process or even refusing, and not accepting a decision made by the social elite.

Michael Mann (1986) in his book *The Sources of Social Power*, according to a social and historical analysis, he used the concept *organizational outflanking*, to states how those who own the organizational resources, connections and influence, use these resources to create resistance. Moreover, those people who possess the organizational advantages will succeed in overcoming the ones who do not have these advantages. Furthermore, Mann continues his argument by adding how knowledge is very crucial for the success of the resistance. Therefore, people have to realize their situation, to know their bearings so they can be ready to extract themselves out of the current dilemma. Hence, knowledge itself is not enough; there should be means of resources and connections for the prevail of resistance.

Stewart Clegg (1989) was influenced by Michal Foucault, in his book *Frameworks of Power*, he developed the scheme of Circuits of power to represent the flow of power through different facets. In which, the circuits of power highlights the significance of the context which power varies in. First, *the overt circuit of power*, the decision making phase; how A uses his influence and power to manipulate B to act the way A desires. The second circuit of power is *the circuit of social integration*; the relations between the members of the society. Finally, the third circuit, *the circuit of system integration*; that refers to the economic and social circuit of power, where the material and non-material resources are created.

There are two kinds of resistance according to the prototype of *the circuits of power*. First, *effective resistance*, this type of resistance is very rare and it is possible when it is organized, and in the conditions of winning over the organizational outflanking. The result of this type of resistance is to be institutionalized as the new form of power carrying with it its new relations. The second type of resistance is the *episodic resistance*. This type of resistance is very common and it is a reaction to the submission that occurs on the *covert circuit*; the economic and the social, represented by hunger strikes or demonstrations. (Sadan, p.49-52)

James C. Scott (1990) introduced in his book *Domination and the Arts of Resistance: Hidden Transcripts*, the results and analysis of the class relations in a Malay village. He discussed the power relations from the view of the subordinates, by referring to the studies of slavery, power, post colonialism, racism and domination. Scott claims that his work provides an eclectic, schematic and postmodernist work that helps in reading, analyzing and understanding political situations of the subordinate groups.

Julia Gerhard (2012) examined how the different forms of discipline were exerted over the minds of the subjects by the government. In her thesis, she discussed how the government managed to manipulate the minds and the bodies of citizens to achieve supreme control and power in their societies. Gerhard used a comparative method to analyze six dystopian novels. Her thesis tackled how writing acted as a form of resistance against the domination of the government in Orwell's *1984*, Atwood's *The Handmaid Tale* and *We* by Zamyatin.

Siswantia Sar (2012) conducted a study to confirm that political dystopia occurred in Suzanne Collins trilogy. Sar analyzed data from *The Hunger Games* books, by describing the aspects of political dystopia in the trilogy. According to Sar, the political aspects were: Totalitarian government, political repression, dehumanization, and oppression which lead to rebellion.

Blokker (2014) discussed in her thesis how Suzanne Collins and Veronica Roth; the writer of the *Divergent* trilogy, have focused on the role of the dystopian society on shaping the identities of characters and, how the identities of the protagonists were influenced by their social and political systems. Interestingly, the two female protagonists made decisions that had huge consequences on their oppressive world. They had rejected the domination of their government, carried on their shoulders the responsibility of protecting their societies.

Samira Sasani and Marjan Darayee (2015) discussed Debord's theory of spectacle in Suzan Collins' *The Hunger Games* (2008). The theory states that, the dominant class rule people by feeding them false images and entertainment, in order keep them distracted and divided. Henceforth, these people cannot stand up as one against the permissivity of the Capitol.

Rilana Thepen (2015) directed her attention in her MA thesis, towards how young adult literature plays a crucial role in increasing the awareness of social justice and critical thinking of readers. Moreover, she investigated how the dystopian setting highlighted on the sociopolitical issues in the society of the novel, by analyzing *The Hunger Games*, *Catching Fire* and *Mockingjay* to remark on how gender roles, technology and abusive power were represented as social and political issues.

Ellen Odlöw (2015) in her thesis, she has tackled the importance of names in *The Hunger Games* trilogy and the allusion behind them. In order to, understand the themes and characters of the novels, and for the purpose of understanding the decoded intentions of the author.

Geir Finnsson (2016) in his thesis, he examined the popularity of dystopian fiction among young adult readers. Finnsson revealed some of the factors that contributed to the increase of awareness among young people. Some of the factors were about the rapid change of technology, the fear of terrorist attacks and a number of world events. Therefore, the former reasons contributed to the expansion on the demand of reading dystopian novels among young readers. Finnsson findings were examined through, Orwell's *1984* and *The Handmaid's Tale* by Atwood and *The Hunger Games* trilogy of Suzanne Collins.

Lucie Pavolava (2016) tackled in her thesis the dystopian elements of *The Hunger Games* trilogy, analyzing the situation of the citizens of Panem and comparing it to the manifestation of power. Also, she discussed the results of the revolution in dystopian societies.

Apparently, the previously previewed empirical and theoretical studies enriched the researcher's knowledge about the topic. The studies worked as a guide through the process of the research to support and cement the analysis of the researcher.

However, the current study will analyze the concepts of power and resistance through the events, characters, and symbols that occurred in the novel. This study will classify the figures of power and resistance, in addition to events that represented power and resistance. Furthermore, this study will reveal the idea of western spring, through describing the oppressive power of the Capitol and the reaction of such power on creating the resistance as a new form of power in Panem.

Chapter Three

Methods and procedures

3.1 Methodology:

This study adopts the analytical descriptive methods to analyze the concepts of power and resistance in Collin's *Catching Fire* (2009). Moreover, this study focuses on the description and the analysis of the events, attitudes, behaviors of characters, along with the symbols that embody the concepts of power and resistance. As a method of collecting data a documentary technique was used, by reading references, understanding and analyzing these references that are related to the scope of the study. This study offers a perspective for studying the trilogy of *The Hunger Games* by investigating power and resistance to show the brutality of the totalitarian regime, and how much the submissive citizens tolerated these acts. Eventually, they revolted against the Capitol creating a new form of power.

3.2 Sample of the study:

The sample is *Catching Fire* (2009), a science fiction young adult novel by Suzanne Collins, and the second book in *The Hunger Games* trilogy. It takes place in the future where North America is gone and Panem has taken over. In Panem, there are 13 districts, each providing resources for the Capitol and the people of Panem.

3.3 Procedures of the study:

The procedures that will be employed in doing this study are the following:

1. Reading the novel and the biography of the author.
2. Tracing the meanings of power and resistance according to different scholars.
3. Reading previous studies that have tackled the scope of this study.
4. Pinning down the symbols, characters and events in the novel that embody power and resistance.
5. Discussing the findings.
6. Conclusion.
7. Documenting references according to the APA style fifth edition.

Chapter Four

Discussion and Analysis

4.0 Introduction:

This chapter presents the concepts of power and resistance through the novel. It provides a discussion of these concepts followed by quotations and examples from the novel to cement the argument.

4.1 Power:

The concept of power in the novel varies between a destructive form of power and a constructive one. This section points out destructive power represented by the tyranny of the Capitol's regime and policies.

4.1.1 The Gap between the Capitol and Districts

Power distribution in Panem among groups is not equal; there is a huge clash between people in districts and people of the Capitol. People of the Capitol have the privilege of not participating in the Game. In districts, people are forced to send their children to the Hunger Games, while the Capitol kids stay with their parents watching with excitement their districts peers getting slayed. The luxurious life people of the Capitol have, blinds them from recognizing the peril of the districts.

Therefore, the game is a mean of entertainment for them, they have everything, food, money, and there is no need for them to resist the Capitol:

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

Katniss loathed how naive and shallow the people of the Capitol are, how extravagantly they dress, eat and live. While, they are hungry in the districts, in the Capitol they drink a beverage that helps them to throw up so they can make more space for more food. Katniss recalls how starvation is the shadow of every citizen in District 12, and she could not do anything to help those in need. Whereas, for the Capitol's people, eating is an activity of pleasure, not a necessity:

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

The relation between the Capitol and the Districts is like a colonizer/colonized relationship; districts are the colonized and the Capitol is the colonizer. The Capitol survives by creating a dystopian atmosphere in the districts, and sustaining a utopian one for the elite citizens. Furthermore, the Capitol has in its grip resources that might be distributed only among the privileged. In addition, it exploits the surrounding environment of the districts, as well as the exploitation of labors; ripping-off their freedom of speech, and their freedom to live as humans. (Parker, P.288)

4.1.2 Political strategies of the Capitol

The Capitol uses political technologies or what Foucault calls disciplinary structures, to dominate its citizens. First, the Panopticon a design of Jeremy Bentham (1748-1832), which is a tower with prison cells that circulate around a guard tower so that prisoners will be watched by the guard. (Parker, P.272). The Panopticon works as a way of individual control, in which it creates labeling and binary division in Panem (Capitol/District). According to Foucault's description of the Panopticon, districts are being treated as abnormal and the Capitol is labeled as normal, through which the normal is monitoring, supervising and correcting these abnormalities in order to drive them distantly. Panopticonism, forces discipline to be internalized in the brains of people, to control their behavior and actions, and

hypnotizing them into blind submission. (*Discipline and Punish: The Birth of the Prison*, P.199)

Moreover, districts are arm-manned by Peacekeepers, who are in reality far from peace. In addition to, electric fences that surround each district, installed and planted Cameras everywhere even in the woods. Everything is being under close camera watch, every breath and move citizens take is being recorded and counted. On Katniss's and Peeta's victory tour through the districts, Katniss notices how massive efforts and surveillance were made by the Capitol to maintain obedience in District 11. A thirty- five feet electric fence, strategically placed towers, heavy armed guards among the fields, making sure if anyone has been seen eating any of the crops will be immediately executed on sight, just like slaves on the plantation.

When a fence rises up before us. Towering at least thirty-five feet in the air and topped with wicked coils of barbed wire, it makes ours back in District 12 look childish... Then I see the watchtowers, placed evenly apart, manned with armed guards, so out of place among the fields of wildflowers around them.

(*Catching Fire* p.55)

Furthermore, the Capitol is forming a type of coercion upon the body of citizens, dominating its behavior and action creating what Foucault has called

docile bodies, who cannot object or even have the luxury of time to resist. In *Discipline and Punish: The Birth of the Prison*, 1977, Foucault explains the strategy of coercion upon the body of citizens:

a policy of coercions that act upon the body, a calculated manipulation of its elements, its gestures, its behaviour...If economic exploitation separates the force and the product of labour, let us say that disciplinary coercion establishes in the body the constricting link between an increased aptitude and an increased domination. (p.138)

The Capitol controls the bodies of citizens; time and effort are being drawn out from the bodies of workers through a harsh working schedule, forcing every citizen to work in the fields through harsh environment. “Men, women, and children wearing straw hats to keep off the sun...Small communities of shacks ...but they're all deserted. Every hand must be needed for the harvest.” (*Catching Fire* p.55)

The type of power the Capitol has is a Coercive power; a form of power where A orders B to act or behave in a certain way, and B to expect his punishment if he does not act/behave the way he is supposed to (French and Raven, P.263). the Capitol forces people to make products, send it to the Capitol, and if any district take any of the products they immediately get a severe punishment, if not even

meeting their own death. According to Sarah Collinson (2003), since the identity and wealth of the districts' people are being violated they are vulnerable and powerless; therefore the Capitol dominates districts and violently punishes them taking away their products and identities:

Power and powerlessness determine the distribution of access to food and other key commodities and assets among and within different groups. Those who lack power cannot safeguard their basic political, economic and social rights, and may not be able to protect themselves from violence. (p.10)

The Capitol not only exhausts districts but it also separates districts away from their products at the point of a gun. When Katniss met Rue; tribute from District 11 in the games, Katniss thought that in District 11 they have more food because District 11 is an agricultural district. However, Rue explained that they are not allowed to eat any of the crops. "Rue's eyes widen. "Oh, no, we're not allowed to eat the crops." "They arrest you or something?" I ask. "They whip you and make everyone else watch," says Rue" (*The Hunger Games*, p.237).

A further way the Capitol uses disciplinary power and surveillance, is the way districts have been divided among one another. The Capitol refers to isolation as a strategy for keeping the people of the districts ignorant about each other.

Therefore, they will not form an alliance against the government, and the Capitol can subjugate the districts with ease. Katniss has mentioned that traveling between districts is prohibited, and their knowledge about other districts is only limited to what they have been taught in school and what has been broadcast during the games. Moreover, the Capitol disallows citizens from sympathizing with one another; sympathy during the games is considered a forbidden sin between tributes. The Capitol is trying to prevent any act of kindness between people, aiming to strip them off from their humanity. Consequently, the Capitol's goal is to create a huge division between districts; and even divisions within the districts themselves, following the strategy of divide and conquer.

4.1.3 Characters of power

To decide who lives and dies is an advantage of sovereign power, in Foucault's *The History of Sexuality* (1978), he describes how the powerful person uses the life and death privilege as a condition to defend himself and his sovereign power. President Snow referred to death as a solution to exterminate the rebels during the first rebellion. Also, he uses death as a solution in constructing the Hunger Games as a reminder of the previous revolution. Where, children are getting killed in order for one victor to thrive. Snow wants to show Panem that he has the "right of

seizure: of things, time, bodies, and ultimately life itself; it culminated in the privilege to seize hold of life in order to suppress it.” (pp.135-6).

Therefore, killing tributes at any rate in the arena is important for President Snow, to prove to Panem that the Capitol has the mandatory and unquestionable authority to kill whoever they desire. When Snow discussed with Katniss her poisonous berries trick, he told her that he killed Seneca Crane; the previous Gamemaker for falling for her trick, letting her and Peeta live, while he could have killed them both. Consequently, by breaking the rules of the game, Seneca’s acts were translated as a refusal to obey the Capitol’s rules and resisting the system thus, President Snow had Seneca killed for defying him. “If the Head Gamemaker, Seneca Crane, had had any brains, he'd have blown you to dust right then. But he had an unfortunate sentimental streak. So here you are. Can you guess where he is?” (*Catching Fire* p.20)

In *Discipline and Punish the Birth of the Prison* (1979), Foucault discussed how prisoners were being tortured by constant surveillance as a disciplinary punishment. In correspondence to what has been mentioned earlier, this resembles the situation in Panem; Snow is the jailor and people of Panem are the prisoners, their districts are like individual cells enforcing them under constant surveillance. The crime does not go unpunished there, whoever crosses the law in Panem gets a

punishment; public lashing, execution, and sometimes the punishment goes far by killing the outlaw's family members. Commander Thread, who is the new head peacekeeper in District 12, has whipped Gale publically for catching him with a wild turkey in his hand. Hunting is illegal in District 12, "Hunting in the woods surrounding District 12 violates at least a dozen laws and is punishable by death." (*Catching Fire* p.9) Although it is the poorest district of all, the dictator government forbids people of District 12 to hunt, so they can stay in need of the Capitol.

Additionally, the Capitol treats prisoners as traitors, one of their creative punishments for prisoners is disabling their tongues in order for them to stop speaking, and using prisoners as servants and workers of the sewer systems, these prisoners are called Avox. Daruis is a Peacekeeper in District 12, whom Katniss have known for a long time, has been hit on his head by Commander Thread for stepping in when Gale was getting whipped. Daruis interfered with Thread's punishment for Gale; therefore he has to meet the consequences of his empathetic acts. Later on, Katniss discovered that the Capitol has turned Daruis into an Avox and positioned him as her help in her Capitol apartment. In order to, send her a message that what happened to Daruis is because he dared to defy the Capitol, and if she has in mind any plan of resistance, the fate of her family and loved ones will be far worse than turning them into Avox.

No, Darius shouldn't be glad he knew me. If I had been there to stop Thread, he wouldn't have stepped forward to save Gale. Wouldn't be an Avox. And more specifically, wouldn't be my Avox, because President Snow has so obviously had him placed here for my benefit. (*Catching Fire* p.218)

4.1.4 Symbols of power

The Hunger Games are a manifest of the most barbaric form of power exercised by the Capitol. It is an annual event, where each district that has survived the war has no choice but to sacrifice two tributes; a boy and a girl between the ages of twelve and eighteen, in a fight to death in a deadly arena. The Capitol forces these children to kill each other on national TV, and they are getting slaughtered in front of their families and loved ones. That is all because the Capitol wants to remind the districts of how it succeeded in defeating the first rebellion, claiming its ownership of supreme power.

The Treaty of Treason gave us the new laws to guarantee peace and, as our yearly reminder that the Dark Days must never be repeated, it gave us the Hunger Games.... 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.

(The Hunger Games p.21)

Furthermore, the Capitol is controlling Panem through their politicized media, using it as a tool for mass manipulation, by alternating facts in a way that serves the Capitol's agenda. According to Samira Sasani and Marjan Darayee discussion of the society of the spectacle:

Is a society in which the capitalists or the dominant class rule people by the help of seemingly real images and visions. These images are embedded in media, entertainments and games which attract people's attention. This too much attraction leads people not to see the reality of the society and the dictatorship of the capital imposing inequality and enmity on people.

(Catching Fire, p.32)

Ultimately, the government uses the Hunger Games as a televised event to entertain and most likely to intimidate the people of the Capitol. It is drugs them with a huge reality show to disorient them from noticing the dictatorship of the Snow's government. When District 8 started the uprising, the Capitol stopped the spread of the rumor of District's 8 uprising, by orchestrating an engagement for

Katniss and Peeta and broadcasting it on the day of the uprising, to avert and distract people's attention from what is really going on.

The night of my engagement, the night Peeta fell to his knees and proclaimed his undying love for me in front of the cameras in the Capitol, was the night the uprising began. It was an ideal cover. Our Victory Tour interview with Caesar Flickerman was mandatory viewing. (*Catching Fire* p.144)

The Capitol's appetite for violence is not fulfilled with only having the annual games. In addition to the games, every 25 years of the revolution previous victors of the annual games have to fight each other in the Quarter Quell; which is another manifestation of oppressive power. It is a fiercer competition in a more dangerous arena. Moreover, it is the Capitol's way of convincing people that there is absolutely nothing to be done; that even the strongest among tributes cannot free themselves from the Capitol's grip. The government is falsely convincing people that their situation will remain exactly the same, them being enslaved by the Capitol; and any glimpse of hope will be obliterated immediately.

Victors are our strongest. They're the ones who survived the arena and slipped the noose of poverty that strangles the rest of us. They, or should I say we, are the very embodiment of hope

where there is no hope. And now twenty-three of us will be killed to show how even that hope was an illusion. (*Catching Fire* p.175)

It is evident how the government of Panem, seizes the organizational advantages in power relation; it possesses the resources of Panem, it seizes lives, bodies, environment, and tools of punishment. And, according to Mann's organizational outflanking principle (1986): "who possess the organizational advantage will always succeed in overcoming those who lack organizational resources." Thus, by having this organizational priority, the Capitol can prevent resistance. Districts' surrender to the Capitol refers to the districts' knowledge deficiency, and the lack of knowledge could be the result of the following reasons according to Mann's concept. First, *ignorance*; districts are ignorant about the Capitol's weak points and sources. Second, *isolation*, and this is what the Capitol does to keep districts ignorant about each other, they cut the communication lines between districts, ban travelling between districts and limit it for transferring supplies. Finally, *Division*; isolating districts is the Capitol's strategy, and by isolating districts from each other, the Capitol creates a division within districts. The knowledge between People of districts about each other is limited; they cannot share information about their own districts with one another. Therefore, districts do not have the sufficient knowledge or even the organizational sources to resist. In

addition to that, districts are frightened; they know the price that they will pay if they rebel against the Capitol, which is their lives and their children's.

4.2 Resistance:

According to Clegg's *Circuits of Power*, there are two types of resistance, effective resistance and episodic resistance. The effective resistance is achieved after obtaining the organizational outflanking, making this resistance institutionalized as the new power. The episodic resistance is a reaction against the rule that is based on division, exploitation of resources, obedience and oppression that occur in the covert circuit, this type is represented by demonstrations and strikes (Sadan, pp.52-53). The resistance that broke out in Panem is a combination between these two types. It started with uprisings and demonstrations in different districts and then the resistance thrived as a counter power for the Capitol in *Mockingjay* (2010) and winning the war after that.

4.2.1 The spark of the rebellion

The question is why the districts have waited too long to revolt against the Capitol? Why now have they decided to say enough for the Capitol? According to Gaventa, the elites use their influence and connections to prevent an uprising, by controlling the social quiescence of those below them. The elites achieve this, by

making sure that subordinates will not participate in the decisions making process, and considering any participation an act of a rebellion. In the same way, the Capitol manipulates its power to create the Hunger Games as powerful deterrence tool against potential uprisings. Such strategy is used to silence people, if people of the districts have opinions, or even tried to share their frustrations about the government, it is considered an actual violation of the quiescence. Therefore, any violation of this quiescence is a sign of a rebellion.

Nevertheless, the situation has changed in Panem; the resistance has established its connections and influence forming its own counter power, people can now stand against President Snow's government. And in order to produce an effective resistance, districts have to acquire the ability to activate collective organizational influence, and enough knowledge to pave the road for the upcoming revolution. "It even becomes necessary to multiply violence, but precisely by doing so one multiplies revolts." (Foucault 1980, p.155) that is in the case of the Capitol's totalitarian governing; violence is the number one solution for Snow and his government, people of Panem have been suffering enough, poverty, injustice, and savagery were inflicted by the Capitol, their rebellion is justified.

Katniss's collaboration with Rue; the young tribute from District 11, taking care of her, putting flowers around her dead body showed the Capitol that the girl of

District 12 has shown empathy for the girl of 11. Katniss's alliance with Rue made District 11 help Katniss during in the games by sending her bread in the arena, and this is exactly what the Capitol is trying to avoid; districts helping each other. Katniss unified the two districts together in their plight which is for the Capitol a break in the quiescence; silent agreement, and an unwelcomed participation in the decision making process, thus it is for the Capitol an act of defiance.

Rue's death has forced me to confront my own fury against the cruelty, the injustice they inflict upon us...I want to do something, right here, right now, to shame them, to make them accountable, to show the Capitol that whatever they do or force us to do there is a part of every tribute they can't own. That Rue was more than a piece in their Games. And so am I. (*The Hunger Games*, p.276)

Another act of defiance was, when Katniss tried to commit suicide with Peeta eating Nightlock (poisonous berries) in the games, attempting to break the conventionalized rules of the games. This forced the Head Gamemaker, to crown her and Peeta as victors, "Because I outsmarted his sadistic Hunger Games, made the Capitol look foolish, and consequently undermined his control." (p.18) For President Snow, what Katniss did is an act of defiance against his authority and the

Capitol's: "I have a problem, Miss Everdeen," says President Snow. "A problem that began the moment you pulled out those poisonous berries in the arena." (*Catching Fire*, p.20). Therefore, President Snow has threatened her that he will kill her family and her best friend Gale if she did not fully convince him that she is madly in love with Peeta.

Katniss insists on showing the Capitol her real self, her identity, and her rebellious spirit, which put Katniss under the spotlight and Snow's surveillance. The Capitol wants people to have no ideology, no identity, and no spirit, just obedient bodies. Katniss's acts of defiance in *The Hunger Games* (2008) have ignited the spark of rebellion in *Catching Fire* (2009). The injustice that surrounded her entire life, and the horrors that she has witnessed in the Games have helped building up her political ideology. Katniss now understands that power in her society means blood, destruction, and savagery. Henceforth, the Katniss determined to stop this inequity by taking the risk of being responsible for freeing her people from the Capitol.

Katniss is not the only figure of resistance in the novel, each character contributed to the rise of the resistance in the novel. Peeta Mellark is one of them, when he and Katniss visited District 11 during their Victory Tour, which is Thresh's and Rue's district, Peeta decided to donate a month of their Winnings to

the families of the fallen tributes: “It can in no way replace your losses, but as a token of our thanks we'd like for each of the tributes' families from District Eleven to receive one month of our winnings every year for the duration of our lives.” (*Catching Fire*, p.50)

What added fuel to the flames, is Katniss's emotional speech about Rue and how she reminds Katniss of her little sister Prim which stirred the crowd, an old man in the crowd whistled and saluted Katniss's three fingers salute then the rest of the crowd followed suit immediately to show that they stand behind her in her defiance against the Capitol. This moment of solidarity was interrupted by Peacekeepers dragging the old man and executing him publically:

Every person in the crowd presses the three middle fingers of their left hand against their lips and extends them to me. It's our sign from District 12, the last good-bye I gave Rue in the arena... A pair of Peacekeepers dragging the old man who whistled to the top of the steps. Forcing him to his knees before the crowd. And putting a bullet through his head. (*Catching Fire*, pp.61-2)

Peeta's donation and Katniss's speech were considered lethal for the Capitol because they were able to unite the people of District 1. Besides, if they keep

acting on their own and with no monitor they will be able to unite another district, or even maybe uniting the whole country against the Capitol. Therefore, Peacekeepers had to send the Capitol's message to District 11 and to Peeta and Katniss of how the Capitol deals with defiance by public executions as what Foucault refers to as "a political ritual...by which power is manifested." (Foucault, 1977, p.47).

Whenever districts break their silence and react to the cruelty of the Capitol, the Capitol hits them back twice hard. The situation in District 12 has deteriorated; people were being punished for defying the Capitol. Sometimes, totalitarian governments cut off the supply of food to unstable areas, as a mean of social control to ensure the submission of people. Also, it is used to prevent and abort any potential uprising (Henthorne, p.115). Similarly, the Capitol had shut down the mines and cut off the food delivery to District 12, as a sort of punishment. The Capitol only sent District 12, rotten food while at the same time they were eating fresh food in the Capitol. The Capitol knows the importance of bread for people, and the Capitol believes that if the amount of food is cut down, people in District 12 would certainly think twice and eventually they would stop resisting the Capitol:

As the days pass, things go from bad to worse. The mines stay shut for two weeks, and by that time half of District 12 is starving...Food shortages begin. When the mines reopen, wages are cut, hours extended, miners sent into blatantly dangerous work sites. The eagerly awaited food promised for Parcel Day arrives spoiled and defiled by rodents... people are dragged in and punished for offenses so long overlooked we've forgotten they are illegal. (*Catching Fire*, pp.131-2)

4.2.2 Knowledge and the resistance

President Snow's policies of tightening the noose on people meant also monitoring and banning people from imposing a virtual black out on the spread of the news and knowledge of the development of the revolution. Therefore, Knowledge plays a crucial role for resistance to prevail, power and knowledge are inseparable. As described by Foucault: "Knowledge and power are integrated with one another." (Foucault, 1980, p.52). Undoubtedly, districts having the knowledge of the Capitol's flaws and weaknesses will give them the privilege and the advantage to stop the tyranny of Capitol. Accordingly, Snow and his government keep hiding information from their citizens and blocking conversations between tributes in the games from being shown in the broadcast. In addition to that,

Gamemakers edit any flows shown in the Games to hide the flaws of the Capitol and any thing that makes them look foolish. When Peeta and Katniss were in mayor Undersee's house, Katniss accidentally saw on the mayor's television that conditions in District 8 are deteriorating, and additional forces have been sent there. Katniss saw behind the reporter in the broadcast, banners of her face hanging on rooftops, people wearing homemade masks, burning buildings, throwing bricks and there were random shooting by Peacekeepers at the crowd.

Due to the lack of communication between districts, the Capitol is certain that districts are ignorant about District 8's uprising. On top of that, the Capitol fears what might happen if people of the districts hear about 8's uprising? They might rebel as well!

There are still banners with my face waving from the rooftops...The square's packed with screaming people, their faces hidden with rags and homemade masks, throwing bricks. Buildings burn. Peacekeepers shoot into the crowd, killing at random. (*Catching Fire*, p.88)

Another evidence of how knowledge is important for the success of resistance is shown when Gale found about District 8's uprising. Undoubtedly, to know such valuable information; that a district dared to defy the Capitol, will give people

hope that they can do the same. They can fight the oppressive power of the Capitol and produce their own power, expecting that their new form of power will be equally distributed, and having faith that this power will not discriminate between people and divide them. Gale tried to talk some sense into Katniss when she told him about her escape plan, Gale insisted upon staying to fight for District 12, to defy the Capitol and to end their savagery.

Don't you see? It's happening! It's finally happening! If there's an uprising in District Eight, why not here? Why not everywhere? ...What about the other families, Katniss? The ones who can't run away? Don't you see? It can't be about just saving us anymore. Not if the rebellion's begun! (*Catching Fire*, p.100)

During the party that was in President Snow's mansion, Katniss and Peeta got to meet the new Gamemaker Plutarch Heavensbee who is working with the rebels behind Snow's back. Having an influential member of the Capitol on the side of the rebels will provide the resistance with a great advantage, especially that Plutarch has the knowledge, networks and influence to contribute to the production of an effective resistance. While he was talking to Katniss, he was trying to give her clues about the arena of the Quarter Quell and drawing her attention toward his

Mockingjay watch; to show Katniss that he does not wear it as a fashion trend, but as a symbol of resistance unlike the people of the Capitol.

Plutarch has run his thumb across the crystal face of the watch and for just a moment an image appears, glowing as if lit by candlelight. It's another mockingjay. Exactly like the pin on my dress (*Catching Fire*, pp.81-82)

After the course of the unfortunate events, witnessing how people are resisting the Capitol, Katniss has reached to the point that an uprising might be the answer she seeks. She has to take down the Capitol to save her people for she is fed up with the barbarity of the Capitol. Furthermore, Katniss realizes that she is a TV star of a bloodbath show, where children are forced to kill each other for the amusement of the elites and that she is indeed a piece in the Capitol's game. Accordingly, she believes that if more people start to rebel the way District 8 did, there might be a possibility to throw out the totalitarian government.

Prim ... Rue ... aren't they the very reason I have to try to fight?

Because what has been done to them is so wrong, so beyond justification, so evil that there is no choice? Because no one has the right to treat them as they have been treated...What I am about to do, whatever any of us are forced to endure, it is for

them...Gale is right. If people have the courage, this could be an opportunity. (*Catching Fire*, p.123)

4.2.3 A fragile system

There is breach in the barbed wire fence that surrounds district 12, Katniss constantly mentions how she is always able to get through that fence: “I make my way to the weak spot in the fence.” (*Catching Fire*, p.133) Thus, it emphasizes on the idea that there is a loophole in the Capitol’s surveillance system; which implies that there is a breach in the whole system as well. This foreshadows how Katniss will widen the gap of the Capitol’s assumably invincible system just like the way she managed to get through the fence. It is not only Katniss who has found a hole in the Capitol’s system; Haymitch also did.

Haymitch skirts along the edge of the cliff as if trying to figure something out. His foot dislodges a pebble and it falls into the abyss, apparently gone forever. But a minute later... the pebble shoots back up beside him... He lobs a rock the size of his fist over the cliff and waits. When it flies back out and right into his hand, he starts laughing. (*Catching Fire*, p.201)

In the Second Quarter Quell, Haymitch was fighting a girl from District 1 who was very fierce and fast. He led the tribute to the edge of the cliff, and the girl of District 1 threw an ax on him. Right away, the ax fell on the ground of the abyss but the girl of 1 does not know the information that Haymitch knows; that the ax will fly back. It indeed did, the ax landed on the girl's head ending the game with him being crowned a Victor. This, stresses on the idea of how knowledge is very crucial; Haymitch has found a way to use the flaw in the Game to his advantage, where he can outsmart the Capitol. The Capitol knows the dangers of such information being leaked to the public. For this reason, Gamemakers did not air the part of how Haymitch won his game. Certainly, this information gave Katniss hope to fight the Capitol, its system is not invincible, it has flaws just like any other regime.

Peeta says "Haymitch found a way to turn it into a weapon."

"Not just against the other tributes, but the Capitol, too," I say.

"You know they didn't expect that to happen. It wasn't meant to be part of the arena. They never planned on anyone using it as a weapon. It made them look stupid that he figured it out...that's why I don't remember seeing it on television. It's almost as bad as us and the berries!" (*Catching Fire*, p.202)

Katniss met Bonnie and Twill in the woods of District 12. They have escaped District 8 and they are heading for District 13; that people have found something in the footage of the Capitol and there might be a possibility of 13 surviving the bombing. In the meantime, Katniss noticed a piece of bread with a Mockingjay symbol on it:

My bird baked into bread. Unlike the stylish renderings I saw in the Capitol, this is definitely not a fashion statement. “What is it? What does that mean?” I ask harshly...“It means we're on your side.” That's what Bonnie said. I have people on my side? What side? Am I unwittingly the face of the hoped-for rebellion? Has the mockingjay on my pin become a symbol of resistance? (*Catching Fire*, p.139)

4.2.4 The symbol of resistance

The Mockingjay is the symbol of resistance in the novel, and whenever the Mockingjay is mentioned it is in a connection with Katniss, so what is the resemblance between them? Creatures that are created by the Capitol are called Muttations, but people call the Mutts. The Capitol has created Jabberjays; genetically modified male birds, Jabberjays were created to record people's conversations, in order to spy on the people of districts during the first rebellion.

However, people have manipulated the Capitol's creature for their own good, by feeding them lies instead of truths. This is yet another proof of how knowledge is the charcoal for fueling the flames of resistance. Therefore, the Capitol has shut down the project, leaving these birds to die in the wild. Afterward, Jabberjays have mated with female mockingbirds creating new species called Mockingjays, they cannot record people's conversations but they can mimic vocal sounds and tunes.

Katniss and mockingjays have survived against the will of the Capitol; mockingjays are a living proof of the carelessness of the Capitol. The project of Jabberjays, made the Capitol look foolish and vulnerable because people were able to turn the table on their scheme, just like the way Katniss keeps defying the Capitol finding loopholes in their allegedly strong system.

A mockingbird is just a songbird. A mockingjay is a creature the Capitol never intended to exist. They hadn't counted on the highly controlled jabberjay having the brains to adapt to the wild, to pass on its genetic code, to thrive in a new form. They hadn't anticipated its will to live. (Catching Fire, p.92)

Later on, Bonnie and Twill told Katniss what happened in District 8 that their plan was to take down the center of powers in the city like the communication center, headquarters of Peacekeepers, the Justice Building, the Armory, Power

Station and the Railroad and then to inform other districts about their uprising so they might join in as well:

Ever since the Hunger Games, the discontent in District 8 had been growing. It was always there, of course...once the uprising began, it would be crucial to get word of it out beyond District 8 if it were to spread and be successful... There was hope that this had not been an act of madness, that in some way, if they could get the word out to other districts, an actual overthrow of the government in the Capitol might be possible.

(pp.144-5)

Districts are desperate for 13's survival because it will give them hope that they might survive as well. Therefore, when people found a loophole in the Capitol's old footage that indicated District 13's survival, gave them the courage to rebel. Since there is a breach in the system, they can resist the Capitol and if District 13 is alive there is a huge chance that they might win.

They cut to what is supposed to be live footage of a female reporter...standing in front of the ruins of the Justice Building in 13...she reports that unfortunately a study has just today determined that the mines of District 13 are still too toxic to

approach...But just before they cut back to the main newscaster, I see the unmistakable flash of that same mockingjay's wing. (*Catching Fire*, pp.162-3)

4.2.5 Acts of defiance

Katniss recalls how during the Victory Tour, as what Katniss calls it “Capitol’s way of keeping the horror fresh and immediate.” (*Catching Fire* p.4). People were as a boiling pot that is about to run over, especially in District 8,3, and 4, and when Peacekeepers were trying to disperse the crowd away they pressed back and did not retreat. Later on, she learned from her Prep-Team that District 4 and 3 have also revolted, immediately after that, she heard from Haymitch about rumors of District 7 and 11 uprisings, and it is finally happening, district by district.

Octavia makes a comment that catches my attention...about how she couldn't get shrimp for a party...“Oh, Katniss, we haven't been able to get any seafood for weeks!” says Octavia...suddenly I am absolutely sure that District 4 has revolted...their complaints about the difficulty of getting different products...has given me a sense of which districts might actually be rebelling. Seafood from District 4. Electronic gadgets from District 3. And, of course, fabrics from District 8.

The thought of such widespread rebellion has me quivering with fear and excitement. (*Catching Fire*, pp.165-6)

And with every rising conflict in districts, the Capitol covers it with a photo-shoot of Katniss trying wedding dresses, or news about her wedding, just with anything that works as a distraction tool to keep people unaware of what is going on. Districts are burning, suffering while the image the people of the Capitol sees, is a collection of a fabricated reality. Further, the situation in District 12 is getting worse every day, people are dying either from starvation or from punishment; Katniss believes that it is a good time for an uprising “spring would be a good time for an uprising, I think. Everyone feels less vulnerable once winter passes.” (*Catching Fire*, p.167). Therefore, she has discussed the possibility of a rebellion in her district with Haymitch, but he told her that they need to have the organizational resources to outflank Snow’s power; they need weapons, resources, and most importantly, people:

“Do you still think it won't work here?” I ask. “Not yet. Those other districts, they're much larger. Even if half the people cower in their homes, the rebels stand a chance. Here in Twelve, it's got to be all of us or nothing,” he says. I hadn't thought of that. How we lack strength of numbers. “ But maybe

at some point?" I insist... "Maybe. But we're small, we're weak, and we don't develop nuclear weapons," says Haymitch.

(Catching Fire, p.168)

Katniss and Peeta again violated the quiescence, during their privet session; it is when tributes give a presentation before the Gamemakers to show them their skills. Peeta drew Rue, to confront Gamemakers, that Rue's blood in on their hands. "I just wanted to hold them accountable, if only for a moment," says Peeta. "For killing that little girl." " (Catching Fire, p.240). Immediately after Peeta, Katniss hanged a dummy with the name Seneca Crane on it, to remind the Capitol that Crane was killed for surpassing Snow's orders to spare Peeta's and her lives. Moreover, Katniss intended to tell Gamemakers that she knows about Seneca Crane's death. The public does not know that Crane was executed, but Katniss does because President Snow had told that when he was threatening her and she used that piece information well, to strengthen her situation to show them that she is not ignorant, she knows secrets of the Capitol.

I don't want Peeta singling himself out as a target for the Gamemakers' anger. That's part of my job. To draw fire away from Peeta. But how did he upset them? Because I'd love to do just that and more. To break through the smug veneer of those

who use their brains to find amusing ways to kill us. To make them realize that while we're vulnerable to the Capitol's cruelties, they are as well. (p.236)

Scott argues that resistance starts from “patterns of personal humiliation” inflicted on individuals, he mentions that physical humiliation, such as looks of contempt and insults are very harmful if they were inflicted in public. (Scott, 1990, p.113) In the interview before the game, President Snow gave orders for Katniss to wear the wedding dress that he chose during her interview with Caesar (the host of the Hunger Games events) , to remind her that he owns her and to humiliate her in front of Panem.

I suppose since I was the greatest offender, my pain and loss and humiliation should be in the brightest spotlight. This, he thinks, will make that clear. It's so barbaric, the president turning my bridal gown into my shroud, that the blow strikes home, leaving me with a dull ache inside. (p.248)

Furthermore, Scott argues that systematic subordination creates a kind of pressure on the subordinates, and if this pressure was not released an explosion will be produced. The pressure that was on the people of Panem has been there for a long time, they were not able to show their resentment towards the Capitol not

physically nor verbally (Scott, 1990, p.186). Unfortunate for President Snow, his devilish scheme has turned against him, and for the first time, tributes are showing their frustrations, anger, they even also questioned Snow's authority during the aired interview. Which is something they have not dared to do before, but with the uprisings in several districts, it is time for them to fight the Capitol. However, it is not just only tributes who were angry; the audience also of the Capitol expressed their frustration with the situation:

This is the first time I realize the depth of betrayal felt among the victors and the rage that accompanies it...Seeder quietly ruminates about how everyone assumes President Snow is all-powerful. So if he's all-powerful, why doesn't he change the Quell? And Chaff, insists the president could change the Quell if he wanted to...By the time I'm introduced, the audience is an absolute wreck. People have been weeping and collapsing and even calling for change. The sight of me in my white silk bridal gown practically causes a riot. (p.251)

Additionally, Cinna Katniss's stylist had made some changes to President Snow's dress. Katniss twirled, burning her wedding dress and revealing underneath it another dress of the same design but with tiny feathers and the color of coal. By

the time she extended her arms, her sleeves turned into wings. Cinna has turned her into a bird, specifically into a Mockingjay.

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

(p.253)

Accordingly, this adds Cinna to the list of rebels; he is defying Snow's authority through his work. Resistance does not only involve riots and open fire, it takes different forms; Cinna is a stylist and the only way he knows to show his resentment for Snow is through his work. Cinna changed Snow's degrading dress to something honorable and rebellious as her spirit; freeing her from the shackles of Snow's play. Thus, allowing her to be who she really is, the face of the rebellion, the Mockingjay. By this act of defiance, Cinna has risked his life, his career and his fate will be worse than Seneca Crane.

Caesar gestures for Cinna to rise. He does, and makes a small, gracious bow. And suddenly I am so afraid for him. What has he done? Something terribly dangerous. An act of rebellion in itself. And he's done it for me. I remember his words ... “Don't worry. I always channel my emotions into my work. That way I don't hurt anyone but myself.” ... and I'm afraid he has hurt himself beyond repair. The significance of my fiery transformation will not be lost on President Snow. (pp.253-4)

Peeta is a shrewd and an influential speaker. He knows how to gain people's affection and empathy for his benefit. He used the Capitol's favorite tactic; which is manipulation, to gain the sympathy of the Capitol's audience. During his interview with Caesar, Peeta lied that Katniss and him got secretly married, and she is going to fight in the arena with a fetus in her womb his lie enraged the crowd of the Capitol. However, this was all in vain; even the people of the Capitol are not allowed to give their political opinion and it will not be taken into the account of the government. Clearly, the gap is not only between districts and the Capitol, there is a division between Snow's government and the people of the Capitol as well, even the privileged and the elite are helpless in front of the centralized government.

As the bomb explodes, it sends accusations of injustice and barbarism and cruelty flying out in every direction. Even the most Capitol-loving, Games-hungry, bloodthirsty person out there can't ignore, at least for a moment, how horrific the whole thing is....they begin to sound like a herd of wounded animals, moaning, shrieking, calling for help. (p.256)

4.2.6 The deadly arena

In every game, doctors inject tributes with a tracker to monitor and locate them before sending them to the arena. After that, they are sent to the Launch Room with their stylists; where they are being prepped before launching them to their deaths. When Katniss said her last goodbyes to Cinna, Peacekeepers entered the room, knocked him down on his knees and dragged out of the room. After that horrid scene, Katniss was launched to the arena, discovering it is a water arena. This is highly symbolic; Snow chose a water arena to show Katniss that he can extinguish her fire with his deadly water arena.

My metal plate is surrounded by blue waves that lap up over my boots. Slowly I raise my eyes and take in the water spreading out in every direction. I can only form one clear thought. This is no place for a girl on fire. (p.263)

After that horrible scene, Katniss was trying to hold herself together for Cinna's and district's sake, who have risked everything. Right away, she remembered Haymitch's advice: "remember who the real enemy is." (p.260) it is not tributes whom she has to fight, it is the Capitol.

Earlier, Haymitch has planned for Finnick Odair; District 4's winner of the 65th Hunger Games, to be on Katniss's and Peeta's' team. Finnick is a valuable asset for the resistance because people of the Capitol tell him their secrets. "Then how do they pay you for the pleasure of your company?" I ask. "With secrets," he says softly" (*Catching Fire*, p.210) Katniss did not trust him at first, but when he saved Peeta's life, he gained her trust.

Gamemakers built a force field around the arena, the force field merely by itself is a deadly weapon; it electrocutes anything that goes near it. However, Katniss was able to see the force field and inform her allies whenever they were close by it. Gamemakers have prepared creatively, deadly tortures for tributes; a lightning storm, followed by poisonous gas, followed by mutt vicious monkeys with blades like claws and fangs, and a blood rain. Wiress, the female tribute of District 3 has figured out how the arena functions, Gamemakers have built it like a clock; at every striking hour there is a different torture. Suddenly, Katniss realized that this is what Plutarch Heavensbee; the Head Gamemaker was alluding to:

Plutarch steps back and pulls out a gold watch on a chain from a vest pocket. He flips open the lid, sees the time, and frowns. “I’ll have to be going soon.” He turns the watch so I can see the face. “It starts at midnight.” (*Catching Fire*, p.82)

Another weapon tributes faced was Jabberjays, mimicking the voices of Prim and Annie: “a carefully orchestrated chorus of horror begins to spill out of their mouths.” (*Catching Fire*, p.344) Katniss was terrified that something might have happened to her sister but Johanna Mason calmed her down by saying bluntly:

“The whole country adores Katniss's little sister. If they really killed her like this, they'd probably have an uprising on their hands,” says Johanna flatly. “Don't want that, do they?” She throws back her head and shouts, “Whole country in rebellion? Wouldn't want anything like that!.. My mouth drops open in shock. No one, ever, says anything like this in the Games. Absolutely, they've cut away from Johanna, are editing her out. (*Catching Fire*, pp.346-7)

A short while later, Beetee came up with a plan; before midnight they have to wrap a wire around the towering tree and to take it to the salt water. Hence, when the lightning bolt hits, the wire will be charged with electricity and the current will flow from the tree to the salt water and the damp beach, creating a weapon. The

tributes have turned the weapons that meant to destroy them into their advantage, using every available source to defy the Capitol and their deadly inventions. Meanwhile, they kept receiving bread from District 3 in 3 portions; each time they sent 24 pieces and each time Finnick counts them and say the number out loud. To execute Beetee's plan, Katniss has to go with Johanna to take the wire down through the jungle and for Peeta to stay with him.

While, the real plan the resistance followed was to drive Katniss away with Johanna so they will be able to rescue her. When Johanna was with Katniss, she knocked her down by hitting the side of her head and ripping out the tracker in her arm, so the Capitol will not be able to track her down. Katniss, thought that Johanna has turned against her and their alliance was over, but eventually she remembered who the real enemy is: "I have always known who the enemy is. Who starves and tortures and kills us in the arena. Who will soon kill everyone I love." (*Catching Fire*, p.378)

Katniss, was very angry at the Capitol, she thought about Peeta's efforts of keeping her alive, the risks Cinna took to for her, and Rue's death. She remembered her mother, Prim, Gale and everyone she loves. These memories charged her up with emotions and energy, to find a way to stop the Quarter Quell because the games must end, and their symbol needs to be destroyed. Therefore, she wrapped the wire around one of her arrows securing it with a knot; she let the

arrow hit the force field and then the lightning strikes the towering tree blasting the dome that covered the arena. Eventually, Katniss has managed to destroy the arena, to destroy the creation of the Capitol; she was able to stop the games.

My hair stands on end and the lightning strikes the tree. A flash of white runs up the wire, and for just a moment, the dome bursts into a dazzling blue light. I'm thrown backward to the ground, body useless, paralyzed, eyes frozen wide, as feathery bits of matter rain down on me. (*Catching Fire*, pp.378-9)

4.2.7 The rebellion

Immediately, Plutarch Heavensbee himself came to rescue Katniss personally in his hovercraft. Later on, when Katniss woke up she found herself in a room like hospital's rooms, she accidentally heard behind the door that:

“Communications are down in Seven, Ten, and Twelve. But Eleven has control of transportation now, so there's at least a hope of them getting some food out.” Plutarch Heavensbee. I think. Although I've only really spoken with him once. A hoarse voice asks a question. “No, I'm sorry. There's no way I can get you to Four. But I've given special orders for her

retrieval if possible. It's the best I can do, Finnick.”(*Catching Fire*, p.384)

When Katniss saw Haymitch, Plutarch and Finnick behind the door, she was furious because she was played by them. Katniss was a piece in the game of the Capitol and now she is a piece in the scheme of the resistance; and neither she nor Peeta were part of the plan. Later on, Haymitch has told her they have planned breaking tributes out of the arena when the Quarter Quell was announced, and victor tributes know something about this plan. Also, Haymitch has explained that Plutarch has been a part of the undercover resistance, who is planning to take down the Capitol, giving Beetee the task of blowing the force field. Moreover, Haymitch added that the hovercraft belongs to District 13, and the bread that was sent by District 3 is a code used by the resistance for the time of the rescue: “the district where the bread originated indicated the day. Three. The number of rolls the hour. Twenty-four” (p.385). Haymitch further explained, that most of the districts have rebelled against the Capitol and they are heading to District 13.

“You didn't tell me.” My voice is as ragged as Finnick's.
“Neither you nor Peeta were told. We couldn't risk it,” says Plutarch. “I was even worried you might mention my indiscretion with the watch during the Games.” He pulls out his pocket watch and runs his thumb across the crystal, lighting up

the mockingjay. “Of course, when I showed you this, I was merely tipping you off about the arena. As a mentor. I thought it might be a first step toward gaining your trust. I never dreamed you'd be a tribute again.”(p.386)

Furthermore, Plutarch is a very important member of the rebellion, for he is a man of influence and holds a key position in the Capitol. Being the Head Gamemaker allowed him to execute the plan of the resistance under the nose of the Capitol. From the beginning, he and the rebellion were strategically planning to overthrow his government, and they all decided to keep Katniss alive because:

“We had to save you because you're the mockingjay, Katniss,” says Plutarch. “While you live, the revolution lives.” The bird, the pin, the song, the berries, the watch, the cracker, the dress that burst into flames. I am the mockingjay. The one that survived despite the Capitol's plans. The symbol of the rebellion. (p.386-7)

At the end of the book, Katniss saw Gale, and he told her that after she destroyed the arena, the Capitol had dropped bombs on District 12: “Katniss, there is no District Twelve.” (p.391) but he managed to rescue her mother and sister. It is the price Katniss has to pay for resistance to prevail. For Gramsci, subordinates have to develop their own power to overcome the power of the ruling class who

maintains their power through coercion, in their army, prisons and police (Scott, p.91). People have used the available resources to create their own power to fight the Capitol; the resistance has its own counter power against the Capitol that is why they were able to revolt against its dominance.

4.3 Conclusion:

As discussed earlier, the system of domination in Panem was the elite having the sources of power. Therefore, such privilege allows them to convince people that their situation is inevitable and cannot be changed. Moreover, districts are powerless and their powerlessness permits the Capitol to refrain districts from participating in the political actions of Panem. According to Gaventa's levels of power relations, the second face of power is intimidation which is called "the rule of the anticipated reaction"; the subordinates, which in this case are the districts, experience sequences of defeat. Ergo, districts will not challenge the Capitol because they know that eventually they will be defeated (Scott, p.73). Moreover, to Scott, the subordinates who are: "“Falsely conscious” subjects are quite capable, it seems, of taking revolutionary action” (p.78). Eventually, subordinates will raise doubts and ask questions about their quiescence, questioning the interest of the elites; which was falsely implanted into their minds by media. Similarly, like what happened to the districts; they started to question the Hunger Games as a symbol of

domination and then they expressed their anger through not playing by the rules of the games, provoking uprisings in several districts.

Ultimately, western spring in the novel was achieved through the protest around district. Beginning with, District 8's uprising that broke out at the night of Katniss and Peeta's engagement. In the textile factory, people of District 8 spread their discontent and frustration toward the Hunger Games, determined to take actions against the Capitol. However, Peacekeepers arrived by thousands, the strongholds of the rebels were bombed by hovercrafts approximately; the Capitol subdued the district within forty-eight hours. Then, the Capitol locked down the district, coal and food were not sent, and the whole district was immediately placed under curfew. One night, there were orders for people to retain businesses at once, then the Capitol bombed the factory, everyone inside was killed including Bonnie's entire family and Twill's husband. In addition to, District 12's uprising that has been subdued by Commander Thread. Afterward, districts like 7, 11, 4 and 3 had an uprising as well.

Moreover, the resistance and districts are discontent with the inhumane acts of the Capitol; they have revolted against the cruelty of the Capitol and not only against President Snow personally. Therefore, people have gathered the tools required for the resistance to rise and thrive of as a counter power to the Capitol. In conclusion, the resistance that broke out in Panem is a resistance against political

coercion, oppressive power, economic failures, unequal distribution of food, exploitation of products, manipulating bodies into working machines, and against division between classes. Katniss has inspired Panem to rebel against the Capitol because she is only sixteen and she was able to change the rules in her favor. In the Third book *Mockingjay* (2010), Readers will be able to see how far the resistance can go, the blood sacrifices they made in order for the resistance to prevail, and how later the resistance became radicalized and more violent than Snow, playing Judge, Jury, and Executioner instead of being the saviors of Panem.

Chapter Five

Conclusion and Recommendations

5.1 Conclusion:

Having explored and investigated the concepts of power and resistance through the novel *Catching Fire* (2009), it is clear how the concepts of power and resistance have become noticeable through the events of the novel. Virtually, Western Spring has started in the trilogy and it will not be as a beautiful idea as it seems. In the third book the resistance unveils its real horrifying agenda, and Katniss will be able to decide to stay at the side of power that does not repeat what Snow has already done.

Dystopian literature offers a futuristic perspective of how societies might be in the future; bearing inside them the lesson for readers not to mess up the world and that violence is not the answer. In an article written by Rachel Bitoun, she argues that *The Hunger Games* trilogy has a political message to offer more than any young adult (YA) literature written in the 21st century. She describes how Collins has handled the story:

Yet her handling of the story is innovative. She creates an imaginary futuristic city, Panem, while at the same time tracing

back its historical roots, drawing an interesting parallel with Romans and their arena games, linking past and future and showing how humanity always had, and still has, this violent impulse this thirst for destruction. (Bitoun,2014)

Collins was indeed successful in delivering the political embedded message; she has created a masterpiece, a science fiction engaging story of a dystopian society, with a heroic young woman who carried the responsibility of making this cacotopian society a better place for her family and people.

This study, has explored the events that represented power and resistance by explaining the political technologies used by the Capitol represented by disciplinary principles to observe districts in a single gaze. Another strategy of surveillance the Capitol refers to is division; dividing districts from one another and keeping them clueless from what happens around them. In addition to strategies of surveillance, the Capitol has also dominated the bodies of workers by forcing them to work under harsh conditions and separating them from their products, a strategy followed by the Capitol to make districts feel vulnerable and always in need for the Capitol. Moreover, the Capitol used bio weapons creating deadly animals and unleashes them on people.

Furthermore, the Capitol usage of the Hunger Games as reminder of the previous revolution, worked as a coercive power to stop any possible revolution.

People are always being reminded of what their fate might be if they revolted, and the Capitol kept fooling them that its system is unshakable in. Accordingly, these were the reasons why districts have not revolted against the Capitol; they have waited for the right time to start their uprisings, gathering their sources and connections. In order for their resistance to succeed, they need to have a solid firm ground of powerful networks and sources.

Snow's system has been criticized for his tool of domination which is violence. The line he created between districts has been questioned, along with his exploitation of bodies and products. Also, for creating a hideous symbol; the Hunger Games to be a reminder for people. Hence, total domination makes the existence of a revolution almost impossible and repulsive. Snow's reign, made Panem an unbearable inhabitable place, a place where sympathy and kindness are considered to be revolutionary acts. Additionally, the Capitol has planted its interest in people's consciousness, forcing them to believe that there is no escape from their miserable life, ripping apart their rights, opinions, products, and knowledge. Consequently, the Capitol's aim was to turn people into powerless slaves, so they can unquestionably succumb to the orders of the Capitol.

Furthermore, People of the districts are deprived from being a part of the political arena. They are only allowed to be in a deadly arena where they can be creatively slaughtered! Citizens of the Capitol are also forbidden to participate in

the decision making process; the Capitol keeps them silenced by distracting them with a luxurious life, feasts and entertainment to win their loyalty. This study, has also discussed how knowledge and political awareness were important to the success of the second revolution. The Capitol was able to dominate districts because people were unaware of what goes around them. However, now people have more knowledge about what is happening in districts, thus, the more people know, the more powerful they become, “It is not possible for power to be exercised without knowledge” (Foucault, 1980, p.52).

5.2 Recommendations:

Many studies have explored dystopian novels, but little research was done to investigate best-seller dystopian novels of the twenty first century. They can be tackled by using different approaches like feminism and how gender roles are reversed in these novels, the usage of a female heroine instead of a male hero. Further, these novels can be investigated through the psychoanalytical approach, by focusing on the traumas of characters that are caused by their dreadful societies, nightmares and flashback of their gore war.

Another recommendation is that more studies should be made to investigate *The Hunger Games* trilogy, and to accept them under the category of literature and not

only best-sellers. And, for best-seller dystopian novels to be taken seriously for their way of offering a commentary on societies, cultures, governments, and the use of advanced science for the benefit of humans and earth.

Another recommendation is to study the new power of the resistance, and how radical the resistance became in *Mockingjay* (2010), discussing how the resistance has created new tyrants. Also, to expose hidden agendas of its leader, to discuss the way the resistance controlled people, and how heavy its surveillance system is.

And finally, a study that compares between the female protagonist of *The Hunger Games* trilogy Katniss Everdeen, and the female protagonist of the *Divergent trilogy* Beatrice Prior. For both trilogies, have offered a great example of power, responsibility and how each protagonist has to fight for her people.

Appendix A

Glossary of Terms

Arena: it is an outdoor landscape where tributes fight. It is surrounded by force fields; an artificial environment is created by Gamemakers who can control it by creating fires, storms, rain, earthquakes and even changing the temperature of the arena. The center of the arena is called the Cornucopia; in which it contains equipment and weapons. When the Hunger Games end, arenas become attractions for tourists to visit.

Avox: it refers to the prisoners of the Capitol who cannot speak for their tongues are disabled. The Capitol uses them as personal servants and considers them traitors.

Bread: each district has its own type of bread, for instance the bread of District 4 has seaweed and shaped like fish.

Careers: the name refers to tributes from Districts 1,2, and 4 who are specially trained before the Hunger Games which make them strong and have the ability to kill.

Cornucopia: it alludes to the Horn of Plenty; the horn of the goat Amalthea the nurse of Zeus when he was a baby in which it is associated with the harvest. The Cornucopia is a large metal horn that contains supplies and weapons for tributes.

Force field: invisible electric barriers, sometimes because of their weakness they can be spotted.

The Gamemakers: the team who designs the arena, who operate the Hunger Games. Also, they have the task of evaluating and ranking tributes.

Gifts: they are supplies send by parachutes for tributes in the arena by sponsors, the usually contain food, medicine and helpful tools for survival.

Head Gamemaker: it is the title that refers to the leader of the Gamemakers team and whom the responsibility of staging the Hunger Games is referred to.

Hovercraft: a silent aircraft that is used for combat and transportation.

The Lightning Tree: it is the tree of the Quarter Quell arena, an artificial one that is at noon and midnight is struck by lightning before the electric storm.

Mentor: the title refers to the previous winners who are responsible for preparing and training tributes of their districts for the Hunger Games.

Nightlock: poisonous berries created by the Capitol that looks like the edible berries.

Prep Team: the team of beauty and style specialist who prepare tributes for interviews and photo-shoots and to make them look attractive on TV.

Reaping: it refers to the ceremony that is held in every district to choose tributes by lottery.

Sponsor: they are the people who send gifts to tributes in the arena and they are recruited by the tributes' mentors.

Training Center: a building in the Capitol devoted for tributes to meet each other and to learn surviving techniques and also to practice fighting.

Tributes: children between the ages of 12 and 18 who are chosen by lottery to represent their districts, taking from each district a female and a male tribute.

Victory Tour: an organized tour where victors of the Hunger Games visit every district. It is accustomed to begin in District 12 and ends in the district of the victor.

Volunteering: a qualified child may take the place of a selected tribute of the same gender to play in the Hunger Game.

Appendix B

Map of Panem



Picture by Dan McCall

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