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**The synthesis movement between scenarios and characters in *The Hunger Games***

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We are a construction. We have within us a little piece of everything that once passed through us; each culture, each place, each experience, and above all, each person leaves something inside us. Throughout life, it is the joining of these pieces, our reflection on them, and the process of transforming them that allows us to be who we are, in a constant movement of change. When we endeavor on a journey of knowledge production, this construction process is no different; the written text is always produced together, even if we have to write it alone. I wrote this text with the contribution, patience, affection and knowledge of many people, and I am extremely grateful to each of them. I thank each and every one of you for every little piece shared. Thank you for your support, for your time, for our smiles and tears together, and above all, I thank each one of you for every precious word of contribution. Words that not only contributed to the research and writing process, but to the emotional support necessary to make this journey lighter.

“Are you, are you  
Coming to the tree  
Wear a necklace of rope, side by side with me.  
Strange things did happen here  
No stranger would it be  
If we met up at midnight in the hanging tree.”  
(Collins, 2010, p. 124)

## ABSTRACT

Dystopian literature is an important instrument of representation and reflection, since it embraces many contemporary social and political issues. Such narratives enable not only reflections on our reality, but on possible ones, which still do not exist in our societies. In addition to philosophical reflections, it is also possible to analyze literature in a technical way, exploring its elements and analyzing how the work is structured. The analysis carried out in this research focused on a technical approach, studying the elements character and setting in a specific narrative. The corpus of this research embraces the first two novels of Suzanne Collins' dystopian trilogy *The Hunger Games*. The narrative portrays a dystopian place called Panem, which is divided into twelve Districts and a Capitol that violates, subjugates and exploits them. This research aims to investigate how the main characters of this narrative are affected and transformed by the conflictive scenarios and dynamics around them, and also to identify how those characters changed and transformed their scenarios and dynamics during the narrative. The theoretical basis for the analysis embraces the level of importance of the settings, the types of characters, and also the modes of presentation (Klarer, 2004), since the leading of the narrative by a first-person narrator implies her direct involvement with the events (Brait, 2006). In this way, the narrator uses both the showing and the telling modes (Klarer, 2004) during the narrative. The methods used to analyze the elements were microanalysis and macroanalysis from Massaud Moisés (2007). Through the analysis of the narrative, it is possible to perceive the main characters' development, and also the transformation of the scenarios and dynamics around them in a synthesis.

**Keywords:** Hunger Games; Catching Fire; Characters; Scenarios; Dynamics.

## RESUMO

A literatura distópica é um importante instrumento de representação e reflexão, que abarca diversas questões sociais e políticas contemporâneas. Tais narrativas permitem não só reflexões sobre nossa realidade, mas em realidades possíveis, mas que ainda não existem em nossas sociedades. Além de reflexões filosóficas, também é possível analisar a literatura de forma técnica, explorando seus elementos e analisando como o trabalho é estruturado. A análise feita nesta pesquisa concentrou-se em uma abordagem técnica, estudando os elementos personagem e cenário em uma narrativa específica. O corpus desta pesquisa abarca o primeiro e o segundo livro da trilogia distópica *The Hunger Games*, escrito por Suzanne Collins. A narrativa retrata um local distópico chamado Panem, dividido em doze Distritos e uma Capital que os violenta, subjuga e explora. Esta pesquisa teve como objetivo investigar como os principais personagens da narrativa são afetados e transformados pelos conflituosos cenários e dinâmicas ao seu redor, e ainda identificar como estes personagens mudaram e transformaram estes cenários e dinâmicas durante a narrativa. A base teórica para a análise abarca o nível de importância dos *settings*, os tipos de personagens, e ainda os *modes of presentation* (Klarer, 2004), uma vez que a narrativa guiada pela primeira pessoa implica o seu direto envolvimento com os eventos (Brait, 2006). Desta forma, a narradora usa tanto o *showing mode*, quanto o *telling mode* (Klarer, 2004) durante a narrativa. Os métodos utilizados para analisar os elementos foram a microanálise e a macroanálise de Massaud Moisés (2007). Durante a análise da narrativa é possível perceber o desenvolvimento dos principais personagens, e ainda a transformação dos cenários e dinâmicas ao seu redor em um movimento de síntese.

**Palavras-chave:** *Hunger Games*; *Catching Fire*; Personagens; Cenários; Dinâmicas.

## SUMÁRIO

<b>1 INTRODUCTION</b>	<b>9</b>
1.1 THE CORPUS	10
1.2 THE METHODS	12
<b>2 REVIEW OF LITERATURE</b>	<b>14</b>
2.1 DYSTOPIA	14
2.2 THE CONSTRUCTION OF THE NARRATIVE	15
2.3 ELEMENTS AND ANALYSIS OF FICTIONAL CHARACTERS AND NARRATIVES	17
<b>3 ANALYSIS</b>	<b>19</b>
3.1 KATNISS EVERDEEN	20
3.2 PEETA MELLARK	24
3.3 SCENARIOS AND DYNAMICS	26
3.4 TRANSFORMATION	29
<b>4 FINAL REMARKS</b>	<b>37</b>



## 1 INTRODUCTION

Literature has been one of the oldest artistic instruments of representation. Fictional literature has allowed readers to access different worlds and events that are based on real elements, thus enabling reflection on possible futures. Speculating about the future has been a common practice in society for a long time. Different communities have used oracles, seers, prophets, among other agents and narrative elements to try to predict the future. Greek, African, Norse, and many other mythologies are full of prophecies. Inside the field of speculative fiction, some narratives aim to portray such prophecies as predictions for the future. In such futures, the events can be related to good or bad scenarios. The good ones would result in Utopian narratives, and they portray an ideal world for all living beings, while the bad scenarios would result in Dystopian narratives, and portray the worst possible realities.

Dystopia, according to Tom Moylan (2000), has flourished in the twentieth century. In a world where inequalities abound, dystopian scenarios are already developing. The advancement of capitalism and means of military power aggravates such inequalities. Fighting for a significant change is an arduous process, not always seen with good eyes by those in power, and not always seen as a necessity by society in general, even by those who suffer daily consequences of such maladies. We can see such movements in dystopian narratives like *1984*, by George Orwell, and *V for Vendetta*, by Alan Moore, in which totalitarian governments exploit the population and control them through fear and oppression. In such narratives, people are constantly manipulated, and generally cannot realize the abuse they are suffering. Consequently, they do not fight against it.

Dystopian narratives, in this sense, can be used as instruments of social and literary analysis. A social analysis will allow the reader to reflect about current contexts, since those narratives portray the fear of possible near futures. A literary analysis, on the other hand, allows the reader to see how elements of the narratives operate, both individually and together. Such analysis allows the reader to understand why each element is portrayed in a specific way, and what is its function within the narrative. In this research, a literary analysis will be carried out in order to understand how the elements setting and character of a specific dystopian narrative work.

## 1.1 THE CORPUS

The corpus of this research is a selection of chapters from the first and second books of the dystopian trilogy<sup>1</sup> *The Hunger Games*<sup>2</sup> written by Suzanne Collins. The narrative portrays a tyrannical system of government organized in a Capitol and twelve districts, which compose a place called Panem. The Capitol rules Panem, and subjugates people from the districts, although totally depending on their exploitation to live. In this way, control is a key to keep the power. Such control has been increasing since a rebellion that happened seventy-four years before the first book narrative. Back then there were thirteen districts, and all of them fought against the Capitol's tyranny. There were several casualties during this rebellion and at the end Capitol won, completely destroying the 13th District as a threat to the others.

In order to keep control and submission of people in the districts, Capitol created a game that would never allow people to forget what it means to defy Capitol's power and sovereignty. The government establishes the Hunger Games, an annual event in which a boy and a girl from each surviving district should go to an arena and fight until death. There must be only one survivor. The selected children, who are called tributes, have to travel to the Capitol, where they are put all together in a giant arena with different types of weapons and have to fight, killing each other until only one of them remains. The entire districts are forced to watch the games, which airs on live television to everyone in Panem.

The literary element setting embraces many aspects of the narrative, including time, context, and material elements. In this research I work with two aspects of the setting: the scenarios and the dynamics. The term scenario is related to the way the world is organized within the narrative. The scenarios are the places in which the characters are inserted, and they illustrate historical and social elements. Meanwhile the term dynamic is related to the things happening to/around the characters inside those scenarios. The dynamics could be considered the system

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<sup>1</sup> The trilogy is composed of three books, entitled *The Hunger Games*, *Catching Fire* and *Mockinjay*, published in 2008, 2009 and 2010 respectively.

<sup>2</sup> Every time *The Hunger Games* is mentioned through this research, it refers both to the first book (*The Hunger Games*) and to the second book (*Catching Fire*). If some of the books need to be mentioned individually, the technical reference will be used to differentiate them.

structure of the scenarios, such as the subjugation of people and the maintenance of the games.

The scenarios in *The Hunger Games* have different and important roles, and in this research four of them will be approached: the Games, the Districts, the Capitol, and the Woods. The Game is a hostile environment, it is developed inside a different arena each year, and contains all kinds of weapons and threats. Such an environment is meant to show people that no one could ever defy, nor even win anything against the Capitol. But more than that, the game also works as a mechanism of control, causing disunity between the districts. Since their children have to fight against each other, they all see the other as an enemy, and that prevents any kind of union among districts.

The Districts and the Capitol oppose each other as scenarios. The Districts represent hard work, while the Capitol represents consumption. In the districts, the population works intensely and daily to provide their survival and produce what is required by the Capitol. Each district is responsible for different resources, and their importance and prosperity vary depending on the material produced. Districts responsible for the production of precious stones, weapons, and technologies are more prosperous than districts responsible for fishing and agriculture, for example. However, this prosperity does not come close to the reality of the Capitol. The vast majority of districts are poor and struggle daily for their food and health. In the Capitol, people do not need to worry about the lack of food, health or housing, on the contrary, they have so much abundance that they waste daily what the districts do not even dream of having.

The woods are the forests that surround District Twelve, and which are prohibited from access by the population. The maintenance of poverty and hunger in the districts is yet another control mechanism, since people concerned about their survival do not have time to reflect about the system in which they are inserted in. The woods would be a precious resource for people, as it is possible to collect food, to hunt animals and to use the wood for different purposes. Prohibiting people from accessing this source is yet another form of control Capitol exerts.

The characters are a significant part of the scenarios and dynamics in *The Hunger Games* narrative, having a crucial role in important changes on them. This research aims to investigate how the main characters of this narrative, Katniss Everdeen and Peeta Mellark, are affected and transformed by the conflictive

scenarios and dynamics around them through the narrative, and also to identify how those characters changed and transformed their scenarios and dynamics during the narrative.

## 1.2 THE METHODS

The corpus of this research was analyzed by using the textual analysis method (close-reading), for the books *The Hunger Games* and *Catching Fire* were the main sources. Theoretical texts were also used in order to support the development and analysis of the study. Initially, the two books were analyzed in order to identify the important chapters that would provide evidence for the research. Such analysis focused on excerpts that talk about the characters and their characteristics, both emotional and behavioral. It also focused on the different scenarios and dynamics, addressing the most important ones within the narrative, and also the moments of transformation of both the characters, scenarios, and dynamics through the narrative. At the end of this first part, seven chapters were chosen from each one of the two books.

In order to investigate how Katniss Everdeen and Peeta Mellark are affected and transformed by the conflictive scenarios and dynamics around them through the narrative, a microanalysis (Moisés, 2007) was done, focusing on the two characters, and on the main scenarios portrayed in the narrative. In *The Hunger Games*, both elements affect one another in a synthesis movement. Characters transform the scenarios significantly, but such scenarios also transform the characters. Bearing this in mind, in addition to a microanalysis, a macroanalysis (Moisés, 2007) was also necessary in order to identify how this synthesis develops. During the review of literature, all the concepts and methods will be approached and defined.

This research is organized into four parts, the first being the present introduction, divided into the corpus and the methods of the research. The second part is the review of literature, and it is divided into three sections, the first one covering the concepts of speculative fiction and dystopia; the second one approaching the construction of the narrative by the author; and the third one talking about the elements of fictional narratives. The third part of this research is the analysis, and it is divided into four sections, the first and second sections approach

the main characters Katniss Everdeen and Peeta Mellark, the third section embraces the scenarios and dynamics of the narrative, and the fourth section develops the synthesis between characters, scenarios and dynamics. The fourth part presents the conclusions of this research.

## 2 REVIEW OF LITERATURE

Over the years the term Speculative Fiction has been discussed and studied, also due to the increasing of non-mimetic<sup>3</sup> narratives. Its definition, however, is not fully established, since the term today has a wide scope. According to Marek Oziewicz (2017), Speculative Fiction can be located in three historical moments. The term first appeared as a subgenre inside the genre of Science Fiction, in which narratives would deal with humans, and not technological issues (Oziewicz, 2017). After this first moment, Speculative Fiction became a distinct genre focused on possible futures, opposed to Science Fiction (Oziewicz, 2017). Nowadays, the term has embraced many other genres that do not approach mimetic narratives. In such genres, one can include post-apocalyptic fiction, dystopia, horror, fantasy, gothic, fairy tales, and so on (Oziewicz, 2017). The present research investigates a dystopian speculative fiction, which requires the following exploration of the concept.

### 2.1 DYSTOPIA

The terms Dystopia and Utopia are approached and portrayed in many literary studies and narratives. According to M. H. Abrams (1999), “the term utopia designates the class of fictional writings that represent an ideal but nonexistent political and social way of life.” (p. 327). Dystopia, on the other hand, “represent[s] a very unpleasant imaginary world in which ominous tendencies of our present social, political, and technological order are projected into a disastrous future culmination.” (Abrams, 1999, p.328). Both terms are related to a fictional scenario, but Utopia would be a desirable idealization, while Dystopia would be an undesirable one.

Dystopian scenarios portray possible disastrous futures. The elements presented in such narratives can be related somehow to our reality or a derivation of it. Some of those elements are political and social conflicts, totalitarian governments, natural disasters (tsunamis, earthquakes, global warming, lack of food and water), chemical disasters (nuclear wars and accidents, spreading of viruses and uncontrollable diseases), and so on. In real life, certain people may have already gone through some such experiences, or may be aware that they happened at some

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<sup>3</sup> Non-mimetic narratives do not presume to portray an imitation or representation of reality, unlike mimetic narratives.

point, but not on a large scale, with the exception of the pandemic that we had recently. However, many other people have lived, and many others still live, dystopian situations on a daily basis.

Narratives inserted in dystopian scenarios make it possible for the readers to understand, to reflect, and to problematize their own reality (Kirtley, 2011). Although this scenario is pure fiction, the events portrayed in it were inspired by events we already have in our reality, or in events that are possible in the near future. Besides being an instrument of reflection, such fictional narratives offer “opportunities for unvoiced assumptions to emerge from careful reading” (Abbot, 2006, p.176). In this way, dystopian narratives have a freed field for both writers and readers, being an instrument of reflection, speculation, and even resistance.

The scenarios portrayed in dystopian narratives are numerous, and are approached in different ways in order to provide the needs of the narrative. In *The Hunger Games*, the main scenarios are the arenas of the games, the forests of the districts, and the cities. The arenas are the official mortal places, official because both people and government see it like this. The forests are forbidden places for people, still Katniss finds life and peace when she takes refuge there. The cities are divided into the miserable districts and the exuberant Capitol, and they portray precisely the horrors of a dystopian scenario.

When we think about safe places in a dystopian narrative, they are generally related to places far from big cities. Carl Abbot states that “[f]or more than two centuries, [north] American culture has emphasized the value of non-urban people and places, of yeoman farmers, frontiersmen, and country towns.” (2006, p. 6). In *The Hunger Games*, we can make this connection. The forests around the districts are safe places, when people know how to survive and protect themselves there, and how to hide. The districts and the Capitol, on the other hand, cannot be considered safe places. The districts are miserable, and somewhat desolated, even with people living/surviving there. And the Capitol, despite having a great infrastructure, represents the oppression and control of the districts. In this way, both scenarios are not related to a safe place to survive, not unlike the way big cities tend to be portrayed in dystopian narratives (Abbot, 2006).

## 2.2 THE CONSTRUCTION OF THE NARRATIVE

In terms of inspiration for the construction of *The Hunger Games* trilogy, both classical Greek mythology and Roman gladiator games had an important role, according to Collins (*I Read YA*, 2009). In Greek mythology, the inspiration came from the myth of Theseus and the Minotaur. As a myth, there are different versions of the story. The major aspects Collins has cited in her interviews are related to the conflict between Crete and Athens. Minos, the governor of Crete, declared that Athens should dispose of seven young men and seven young women each year as a sacrifice to the Minotaur. These young people were selected in a lottery, and would be placed inside the labyrinth of Daedalus to be devoured by the creature. Theseus, trying to end the sacrifices, offered himself as one of the male tributes<sup>4</sup>, with the aim of killing the Minotaur. In the end, he achieved his goal with the help of Ariadne, who gave him a ball of yarn that would guide him out of the labyrinth after killing the creature (Vasconcellos, 1998). Both Theseus and Katniss offer themselves as tributes, taking the place of someone else. The two of them go to the arena with an objective, and get out of it victorious.

According to Collins (*I Read YA*, 2009), the nature of *The Hunger Games* was based on the Roman gladiator games. She states that in order to create gladiator games, three elements are needed: “a ruthless all powered government, people being forced to fight till the death, and it has to be a popular entertainment” (*I Read YA*, 2009). In the trilogy, we can see all the three elements combined. The reaping is a big event, where all people from each district have to be present. Children from 12 to 18 years old have to put their names in a box. They have to do that every year one more time, which increases the chances to be chosen as they grow up, and once their name is picked up, they are obliged to go to the game and fight until death (Collins, 2009). In the Capitol people are ideologically manipulated, and in the districts, they are heavily controlled both by force and psychologically. Watching the game is mandatory, and while in the Capitol people watch and enjoy the game as it is really an entertainment, in the districts they are obliged to watch it as a reminder of what happens to those who defy the power of the Capitol. In this way, the games are both an entertainment and a tool of control (Collins, 2009).

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<sup>4</sup> Tributes, in Theseus Myth, are the children offered as sacrifices to the Minotaur.



### 2.3 ELEMENTS AND ANALYSIS OF FICTIONAL CHARACTERS AND NARRATIVES

The study of narrative elements in literary fiction are extremely important when it comes to literary analysis. In the book *An Introduction to Literary Studies*, Mario Klarer (2004) states that the most important elements in a narrative are plot, characters, narrative perspective, and setting. In this research, the elements approached are characters and settings, this last one focusing on the scenarios and dynamics. When it comes to characters inside the fictional narrative, they can be classified as types, and as individuals. As stated by Klarer: “A typified character in literature is dominated by one specific trait and is referred to as a flat character. The term round character usually denotes a persona with more complex and differentiated features” (Klarer, 2004, p. 17). In order to be considered round, according to Klarer (2004), a character has to be constructed in a complex way through the story, and in the narrative, both Katniss and Peeta are complexly constructed.

In the book *A Análise Literária*, Massaud Moisés (2007) states that, besides the complex characteristics, round characters change in psychological and behavioral terms during the narrative, and are therefore unpredictable. Katniss is strong, tough, and resilient. She is the one who kept her family alive for years, even though she was just a kid at first, passing through all kinds of physical and mental issues. Peeta is a communicative and charismatic character. He knows how to talk to people and how to be likable. He would smile, when it is necessary, and also would make people laugh, and cry, and even would make them surprised, when he needs to. Both Katniss and Peeta could not notice their behaviors and qualities at the beginning of the narrative, but they started to do that from the moment they started to interact with each other (Collins, 2009).

According to Klarer (2004), characters can be rendered in different modes of presentation in the narrative, called showing and telling. Telling is related to an explanatory characterization through the filter of a judging narrator. Showing, on the other hand, is a narrative without judgment from the narrator, the scenes occur through the actions without commentaries (Klarer, 2004). Katniss and Peeta are rendered in the narrative in both modes of presentation, depending on the moment,

the context, the characters involved, and so on. Fragments of the narrative will be brought in the research to illustrate such moments.

The setting of the narrative indicates the historical and social context, the location, and the period of time when the narrative is taking place, according to Klarer (2004). If the setting is an important element in the narrative, it should be more detailed, bringing into the text information that is important for the plot (Klarer, 2004). The short story of Ray Bradbury, "There Will Come Soft Rains", would be an example, since in this narrative the scenario is extensively described to its more detailed objects and layout, and the house could even be considered a character of its own in the narrative. The settings can also be more succinct, when additional information is not necessary in the narrative. Settings are generally adapted by the author to support the other elements, such as the characters and their actions (Klarer, 2004).

In his book, Moisés (2007) approaches two methods to analyze a literary narrative: microanalysis and macroanalysis. The microanalysis, according to Moisés (2007), is related to the study of each one of the elements of the prose individually. In this type of analysis, the element must be isolated from the narrative, in order to be studied. The macroanalysis, on the other hand, consists in a correlation between the elements through the narrative (Moisés, 2007). When we separate the element setting from the narrative, its analysis is related to its frequency, intensity, and density through the narrative (Moisés, 2007). In order to analyze the setting, it is necessary to identify how it is portrayed in the narrative, and also what functions it has throughout the story, as stated by Moisés (2007).

When it comes to character analysis, Moisés (2007) states it can be done through two different ways: dynamically and statically. The static analysis is related to the description of the character, how it is perceived, and what it proposes during the narrative. This analysis would consist in a confrontation between the ways the character is described during the narrative, and this description is not related only to the physical characteristics, but emotional, behavioral, through actions, etc. The dynamic analysis, on the other hand, is focused on character's transformations, and consists in analyzing each one of them in a continuum (Moisés, 2007). It is important to highlight that one way does not exclude the other, and that they are separated only for pedagogical reasons (Moisés, 2007). Therefore, both ways can be used to analyze only one character.

### 3 ANALYSIS

In a reflection about classifying the main characters, it is important to observe their presence, and also the narrative emphasis that each one receives. Since Katniss is the narrator of the story, we read the text from her perspective, including her perspectives on other characters. In the book *A Personagem*, Beth Brait (2006) states that the leading of the narrative by a first-person narrator implies her direct involvement with the events. In this way, all the information that defines and constructs the other fictional agents of the narrative reaches the reader directly through the character who is also the narrator (Brait, 2006). In *The Hunger Games*, Katniss sometimes tells us about herself, and sometimes tells us about all the other things happening in the narrative. This is not the case with Peeta, who is only portrayed when he is interacting with Katniss, or through other narrative and descriptive means in the story, such as dialogues from other characters, Katniss' thoughts and Capitol's media. In this way, it is appropriate to conclude that Katniss is the main character of the story, whereas Peeta is the secondary character.

Due to the fact that Katniss Everdeen is the narrator of the novels, the perspective of the readers will follow hers. Therefore, the information the reader has about her are her interpretations of herself, and also of what she perceives/catches from other characters. Although such information is filtered through Katniss' narration, they do not come exclusively from herself, but from other sources also filtered through her perspective. Therefore, I tried to identify such sources, and then classify them in order to make the information more understandable. I came out with four sources of information about her, that can also be applied to Peeta, but in a different way.

When it comes to information related to Katniss, the first source comes from her reflections; the second comes from the closest characters from her, such as Peeta, Gale, Primrose, Haymitch, and Cinna; the third comes from flat characters, especially the ones from the Capitol; and the fourth comes from the rebels and from President Snow. Now when it comes to Peeta, information is conveyed differently from when it comes from Gale and Primrose, since he is not as close to them in the first and second novels as Katniss is. For this reason, the information we have about Peeta coming from them is superficial, and gets deeper only in the third book, which will not be approached in this research.

### 3.1 KATNISS EVERDEEN

Katniss can be read as a round character, since she has internal conflicts, she is capable of critically reading the system of government she is inserted in, and she is able to make difficult decisions, such as hunting in the forest when she was a child in order to feed her family, or volunteer to go to the games in order to protect her sister (Collins, 2009a). All of those characteristics show that she was built in a complex way, which is something Klarer (2004) mentions to be necessary in characters in order to consider them round. The reader can also notice her development throughout the whole narrative; she grows in terms of responsibility and critical view, which are also characteristics of a round character, according to Moisés (2007).

Katniss' reflections about herself are the first source of information the reader has. It is the most enriched source, but also the most complex one, since it is related to the way she sees and understands herself, others and her surroundings. She can be considered the type of character Brait classifies to be “in charge of the task of ‘knowing herself’ and expressing this knowledge, lead[ing] the traits and attributes that present herself and the other characters” (2006, p. 61)<sup>5</sup>. In this way, the reader has her interpretations of herself and her surroundings, and not necessarily the “truth”, since her perceptions may not always be accurate, specially the ones related to herself.

When it comes to her moments of self-description, she generally makes some kind of judgment, therefore rendering herself through the telling mode presented by Klarer (2004). Such instances of judgment help the reader to know how she perceives herself, and also how she becomes aware of some of her qualities, such as the moment she thinks about her hunting skills, and how they can be applied inside the game (Collins, 2009a). In such moments, she stops and reflects about her, and the pace of the narrative slows down, since her thoughts generate more personal information.

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<sup>5</sup> Original quote: “(...) arcando com a tarefa de “conhecer-se” e expressar esse conhecimento, conduz os traços e os atributos que a presentificam e presentificam as demais personagens” (Brait, 2006, p. 61).

There are many dynamic moments in the narrative that do not involve much time for reflections. When Katniss has to make quick decisions to deal with threats in the games, for instance. In such moments she only describes her behaviors, choices, or actions as they happen. Her quick-paced narrative does not allow evaluations of the character's actions in such moments. There are also genuine moments when she just acts according to who she is, again not thinking about the actions, but developing them while the events happen. In both moments she renders herself through Klarer's showing mode (2004), simply describing her or the events she has been part of as she is, without judgments; as can be seen in the excerpt below.

Suddenly I am furious, that with my life on the line, they don't even have the decency to pay attention to me. That I'm being upstaged by a dead pig. My heart starts to pound, I can feel my face burning. Without thinking, I pull an arrow from my quiver and send it straight at the Gamemakers' table. (...) Everyone stares at me in disbelief. "Thank you for your consideration," I say. Then I give a slight bow and walk straight toward the exit without being dismissed. (Collins, 2009a, p. 101-102)

Katniss' reaction to the Gamemakers' indifference is spontaneous, a result of a sudden inner impulse of her. In such a moment, while she narrates the scene, there are no comments about her impulsivity, or any other kind of judgment. The details about the event are just being described, the heart beating, her skin burning, her audacity in defying the Gamemakers, everything perceived and judged only by the reader.

The characters that are close to Katniss provide us with information that helps us understand her better, and construct our own idea of her. She knows how important she is for her mother and sister, mentally and physically, since she is the one who takes care of them, and also the one who provides food for them (Collins, 2009a). But she does not see her strength or importance out of this context, and it is the characters that become close to her during the narrative that provide extra characteristics. Peeta is a recurring support when it comes to making Katniss recognize her importance.

If you die, and I live, there's no life for me at all back in District Twelve. You're my whole life," he says. "I would never be happy again." I start to object but he puts a finger to my lips. "It's different for you. I'm not saying it wouldn't be

hard. But there are other people who'd make your life worth living." (Collins, 2009b, p. 351)

Peeta attempts to show her that her characteristics are valuable, not only to him, but also to many other people. Instances of such characteristics involve her abnegation and her will to help portrayed through moments of interaction with other characters, the reaping day, the alliance she made with people in the games, and the care she has with people from her district. She also has power over people in the districts, and is seen as a valuable person to them, especially in moments of public struggle, such as the games, and the oppression her people suffer before the 75th game. Such moments are portrayed through her description of people's reactions to her acts.

The third source that comes from flat characters, provides the reader very descriptive information, such as features related to Katniss in the Capitol's media, physical appearance, clothes, makeup, and social behavior (Collins, 2009a). Such information comes mostly from citizens in the Capitol, and reflects their own superficiality. Flat characters tend to be simply built, lacking complex characteristics, being predictable, and not evolving or changing during the narrative (Moisés, 2007). People from the Capitol, in general, fit in such mold, since they do not evolve in terms of critical reflections. Everything they live, and believe in, is guided by an individualistic and consumerist logic that does not change during the narrative. Therefore, their actions tend to be predictable.

The citizens in Capitol are selfish and alienated, and cannot perceive the cruelty imposed on the districts<sup>6</sup>. Since they do not have to deal with poverty, hunger and violence as the districts do, they are unable to empathize with people there. Such behaviors are consequences of the dystopian environment Capitol's people live in. Dystopian narratives generally feature alienated people as an important element to keep power and control. In the case of the Capitol, the control system can be noticed through the abundance of resources provided to their citizens.

The easy life of people in the Capitol makes it possible for them not to worry about essential things like food, health and home. And if they have every need to live, then it is not necessary to reflect either about their reality or about the district's

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<sup>6</sup> "At least, you two have decent manners," says Effie as we're finishing the main course. "The pair last year ate everything with their hands like a couple of savages. It completely upset my digestion." The pair last year were two kids from the Seam who'd never, not one day of their lives, had enough to eat. And when they did have food, table manners were surely the last thing on their minds. (Collins, 2009a, p.44-45)

reality. To the districts, on the other hand, it is not a system based on alienation, but on repression, which maintains control. In this case, people are not necessarily alienated, but subjugated, and since they lack essential needs to live, they cannot worry about revolution, because they are already worrying about surviving. In this way, the government creates control strategies according to the needs it perceives in each district, as well as in the Capitol.

Katniss belongs to the repressed people, but even though she needs to fight for her survival and that of her family, there are moments of reflection and acts against the system that show that repression has no longer been enough to control the districts (Collins, 2009a). Katniss is not good with words, she generally expresses herself through acts; and by doing that, she shows people a strength she does not perceive in herself. A strength that inspires, and frightens, and generates respect and admiration in the rebels, and also in President Snow. Inside her first game, everything she did was try to survive, but her acts through the game inspired hope in people from the districts, and defiance against Capitol. And at the end of the 74th game, President Snow himself makes her be sure of her defiance.

“I have a problem, Miss Everdeen,” says President Snow. “A problem that began the moment you pulled out those poisonous berries in the arena.” (...) people [from some districts] viewed your little trick with the berries as an act of defiance, not an act of love. And if a girl from District Twelve of all places can defy the Capitol and walk away unharmed, what is to stop them from doing the same?” he says. “What is to prevent, say, an uprising?” (Collins, 2009b, p. 20-21)

Katniss, a poor girl from the poorest district, becomes a huge problem for the Capitol. Through her acts in the game, people from the districts finally see in a victor the qualities necessary for a revolutionary symbol. Unlike the other victors, Katniss' behavior shows that she genuinely cares for the deaths in the arena, and furthermore that she vehemently disagrees with the system to which she belongs.

During the whole narrative, through Katniss' and these other characters' perspectives, it is possible to perceive her evolution from a girl from the poorest district that was just trying to survive and keep her family safe, to the symbol of the resistance. Katniss, like so many other heroines, fits into Campbell's hero's journey (2011), since she goes through the course of departure, initiation and return. She is sent to the games with a set objective: to survive, and leaves there with that objective

fulfilled. However, through her acts in the games she becomes not only a victor, but a symbol of inspiration to the districts, and a problem for the Capitol. As stated by Lucie Pavlová, “[a] rebel who is afterwards joined by other rebels, becomes the source of tension for the politicians or leaders whose regime is jeopardized” (2016, p. 10), which eventually happens through the narrative. Katniss is a strong and conscious person who renounces her own safety in order to keep the safety of others. Such a characteristic can be considered common between those who submerge in the fight for rights. In this way, Katniss not only represents her repressed people, but portrays their craving for justice.

### 3.2 PEETA MELLARK

We get to know about Peeta's existence from the second chapter of the first novel. He is the male tribute selected to go to the 74th edition of the game with Katniss. Just like her, he is also rendered in a balanced mixture of showing and telling modes, since Katniss also describes him with and without comments, depending on the moment. The quotation below represents an instance of Katniss' narration through telling mode, it is a continuous flow of reflections and assumptions that guides the reader to specific conclusions, her conclusions. Through Katniss' description about him it is possible to understand that he is not a flat character either, considering he develops both psychologically and in terms of behavior throughout the narrative. He is an important character when it comes to Katniss' survival, since he makes some sacrifices to keep her alive in the story. His first act was years before the 74th games, when they were children and he burned two loaves of bread from his family bakery on purpose to give to her when she was starving.

It didn't occur to me until the next morning that the boy might have burned the bread on purpose. Might have dropped the loaves into the flames, knowing it meant being punished, and then delivered them to me. But I dismissed this. It must have been an accident. Why would he have done it? He didn't even know me. Still, just throwing me the bread was an enormous kindness that would have surely resulted in a beating if discovered. I couldn't explain his actions. (Collins, 2009a, p. 31-32)



The reason behind Peeta's behavior was not clear for Katniss back then, since they were not close to each other in their childhood. In dystopian scenarios, hunger is often a constant threat, a problem that has to be solved daily. Inside the districts, hunger is also a mechanism of control, it is "(...) a tool used by the Capitol to show its endless power in contrast to the districts' powerlessness" (Pavlová, 2016, p. 15). Thus, if people are worried about food, they do not have time or strength to rebel. In this way, Peeta's behavior is completely unusual, both for Katniss and the reader, due to the place he comes from and to the system he lives in. It was his kindness that allowed Katniss to have the strength to reflect and plan a survival strategy after her father's death, even though she was not aware of it yet.

Katniss does not trust Peeta initially, since they are competitors inside the game, but as she gets to know him, she starts to perceive that the things he does are genuine, and not a strategy to win the game against her (Collins, 2009a). Such perceptions, and also their interactions, gradually establish the connection between them. When we get to know him, we know he is a kind and good character. Although Katniss does not know him at first, she starts to give us information about him that allows us to understand his portrayed characteristics<sup>7</sup>. Her perceptions of Peeta humanize him throughout her narrative. In a fragmented society, such a strategy brings them closer together. Just as Katniss, Peeta is altruist, and has power against people. But they behave in different ways. While Katniss is presented as an action-focused character, Peeta is presented as a more conversational and dialogue-focused one, but both of them trigger and advance events in the novel.

Peeta is portrayed as a character with powerful convincing skills, especially towards people from the Capitol, since they are not portrayed as critical characters. President Snow knows that, but he is not worried about it at first, since Peeta does not say anything harmful in his first game. This situation changes after the 74th game, though. And when Peeta's words start to incite people from the districts, even though not intentionally at first, both President Snow and the rebels know his power cannot be controlled, just as Katniss'. One of those moments occurs when Peeta offers a month of Katniss' and his winnings a year to the District Twelve tributes'

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<sup>7</sup> I think of his actions since the reaping began. The friendly squeeze of my hand. His father showing up with the cookies and promising to feed Prim . . . did Peeta put him up to that? His tears at the station. Volunteering to wash Haymitch but then challenging him this morning when apparently the nice-guy approach had failed. And now the waving at the window, already trying to win the crowd. (Collins, 2009a, p. 60)

families in the Victory Tour (Collins, 2009b). Peeta intended to help the tributes' families after their loss, but his act causes a huge commotion in District Twelve, and people are amazed by his audacity in doing that. As everything related to the games, the Victory Tour was broadcasted, in this way all the other districts see his rebellious action, even though it was not his intention to incite uprisings back then.

The characteristics we get from Peeta through Katniss' and those other characters' perspectives are sufficient to perceive his evolution, although his presence in the story is smaller than Katniss'. He evolves in terms of critical view, getting gradually more conscious of the unfair system they are inserted in. He also starts to perceive the power of his words and makes use of it.

### 3.3 SCENARIOS AND DYNAMICS

The scenarios and dynamics being analyzed in this research can be considered part of the setting of the narrative, although they do not necessarily focus on the material and chronological aspects here. There are many scenarios in this narrative, and each one of them carries different dynamics. In order to understand the changes that take place in them, it is necessary to understand some of those scenarios and how they work. In this research I chose to introduce four different scenarios: the Capitol, the Districts, the Woods, and the Games.

The Capitol is an entertainment-based environment, teeming with high technology, abundant in terms of food, healthcare and high standard homes. People from the districts hate people from the Capitol, or aspire to be in their places. People in the Capitol have been ideologically manipulated since before the games. They live in a fancy and abundant world, spending food and money with superfluous things, without reflecting about anything (Collins, 2009a). They do not care about social issues, since such issues do not exist in the Capitol. The game is the most important event there, and their people find amusement in slaughter. In this way, they broadcast everything, they make events to present the tributes, talking about their clothes, how they are enjoyable or not, and making bets about possible winners. The Capitol is a dangerous place for anyone who may question the system, whether people are born there or not.

The districts are the precious sources of any kind of material, food or technology Capitol exploits. Each one of them is responsible for one part of the

economy and/or production, like fishing, agriculture, weapons, mining, technology, energy, and so on (Collins, 2009a). Katniss' district is District Twelve, one of the poorest and undesirable ones by the Capitol, since it is responsible for coal mining, which does not deal with precious or dangerous material. Due to this fact, the control system kept by the Peacekeepers in this district is not as rigid as it is in districts that produce weapons or food, for instance. The control system differences can be perceived when Katniss talks about District Eleven, responsible for food cultivation:

[District Eleven has] Huge open fields with herds of dairy cattle grazing in them. So unlike our own heavily wooded home. We slow slightly and I think we might be coming in for another stop, 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. My eyes quickly inspect the base, which is lined with enormous metal plates. There would be no burrowing under those, no escaping to hunt. Then I see the watchtowers, placed evenly apart, manned with armed guards, so out of place among the fields of wildflowers around them. (Collins, 2009b, p. 54-55)

The reader does not know any other district dynamics, except for the little chunks of information Katniss catches from other tributes, mentors, and during her Victory Tour in all the districts after winning the first game with Peeta. In the case of District Eleven, monitoring is much heavier because the people who take care of the fields, who harvest the fields, and who organize the food are constantly hungry, which increases the probability of consumption and theft. In this district, such behaviors are punished with death (Collins, 2009a).

During the Victory Tour it is also possible to notice that some of the districts are more monitored than others not just because of the material they produce, but to how aware people are about being exploited, the amount of people living in the district, the type of predominant environment in the district, and so on. Besides, Katniss also discovers that some people in the districts are just too tired and hungry to revolt, but others, despite the repression, are furious, and willing to fight. After all, they have been driven to the limit by segregation and exploitation (Collins, 2009b). Such districts are monitored, poor, and hopeless places. People there grow up in constant violence, which is an effective source of fear not only in fictional narratives, but in many real-life dystopian scenarios.

The Woods, as Katniss calls the forest that surrounds her district, is an ambiguous environment in the narrative. The district is surrounded by an electrified high chain-link fence that is supposed to protect people from the predators living in the woods, although power is out most of the time. It is a dangerous place for people, but it is also a source of food if one can keep the predators away, which is only possible with weapons. Having weapons is not allowed to people in any district, except to the Peacekeepers (Collins, 2009a). Katniss has the opportunity almost no one else in her district has, to search for food in the forest, to keep her family alive. It was her father who taught her how to hunt and how to find edible plants in the woods. He built wood bows and arrows, and hid them in the forest, so they would not be caught by the Peacekeepers. Although she was just a child when her father died, she managed to go to the woods and find the bows, becoming the provider of her family.

The woods became our savior, and each day I went a bit farther into its arms. It was slow-going at first, but I was determined to feed us. I stole eggs from nests, caught fish in nets, sometimes managed to shoot a squirrel or rabbit for stew, and gathered the various plants that sprung up beneath my feet. (Collins, 2009a, p. 51)

In dystopian narratives, to keep the distance from big cities is a protective behavior, since non-urban places are supposed to be less dangerous and to provide more ways of survival (Abbot, 2006). Even though District Twelve is not considered a big city, it is not a safe place to live in, due to repression, violence and lack of survival opportunities. The woods, on the other hand, offer no threats to Katniss, since she has the necessary means to survive there. There is no reason to worry about what one says or how one behaves either. The woods are her source not only of food, but also of hope. This is the only place freed of oppression and violence she knows.

The game is not only a dangerous situation in which the Capitol puts children to kill each other, but also a mechanism of control and oppression. Every year a new arena is created. A hostile environment full of threats and weapons that allows children to kill and die in the worst ways. The game is a cruel system that not only keeps people submissive, but also full of anger and fear. Furthermore, the game also ends up creating a dichotomous state of hope and hopelessness, both manipulated by the Capitol. On the one hand, allowing one of the children to win the game rather than kill them all, creates a state of hope, and becomes another mechanism to keep

people under control (Alkan, 2015). On the other hand, the games also create a state of hopelessness, since such a threatening environment is the destiny of twenty-four children every year, and there is nothing people can do to stop it, because they have no power, no strength, and no unity to fight back, as stated by Katniss.

Taking the kids from our districts, forcing them to kill one another while we watch — 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. (...). To make it humiliating as well as torturous, the Capitol requires us to treat the Hunger Games as a festivity, a sporting event pitting every district against the others. The last tribute alive receives a life of ease back home, and their district will be showered with prizes, largely consisting of food. All year, the Capitol will show the winning district gifts of grain and oil and even delicacies like sugar while the rest of us battle starvation. (Collins, 2009a, p. 18-19)

The games, as a control mechanism, unfold into other actions that also perpetuate people's submission and fear. The meager rewards people from the victorious district receive works to fuel the other districts' rage. The social iniquity between the districts is broadcast in a way that makes people hate the other districts instead of the Capitol. There is also the festive aspect Capitol forces into the games. Their children are sent as sacrifices in a ritual that people are forced to greet and celebrate. The districts suffer the games' consequences not just while the event takes place, but throughout the rest of the year, with the loss of their children and the struggle to survive it.

It is important to mention that inside the scenarios approached above, which are not the only ones in the narrative, there are other specific scenarios. The districts are divided into sections, and so are the woods, and even the games have their own different places. In this research I am not approaching them individually, but analyzing the changes in some scenarios as a whole.

### 3.4 TRANSFORMATION

The analysis of the transformation of the scenarios and their dynamics involves two places, the Capitol and the Districts, since the Woods and the Games

do not change their dynamics as much as the Capitol and the Districts do. During the narrative, especially after the end of the 74th game, it is possible to perceive those scenarios changing. The districts are treated in a more hostile way, and in the Capitol some people start to perceive things were not as they used to be, since the conflicts happening in the districts begin to impact them, such as the shortage of some products, and the increase in monitoring and repression (Collins, 2009b). At the same time the characters also change; not only Katniss and Peeta, but the others as a whole, principally in terms of behavior, as a reaction to the increase of oppression. Such changes are not marked in specific passages in the books, it is a continuous movement, since both characters and contexts change each other through the whole narrative. Even though there are not specific passages in the narrative in which we can point out a sudden change related to the characters or the scenarios, there are moments of big impact for both of them that gradually lead to their transformations.

One of those moments is the day of the reaping, when Katniss volunteers for her sister. As mentioned, District Twelve is poor and hopeless, their children are weak, thin, and hungry, and it is not common for people there to volunteer; it is practically a death sentence (Collins, 2009a). When Katniss does that for her sister, her district feels her pain somehow – they are sorry for her, and outraged for the unfairness with which they have been treated by the Capitol. They do not applaud her as they were supposed to do, but remain silent, and greet her in their ancient greeting instead<sup>8</sup>. The greeting is a silent form of protest, maybe one of the first since the first game happened. That gesture was broadcasted, and people from other districts see that, and know what that means. They know people in other districts are also tired of being violated.

Another important event is Rue's death. She is a 12-year-old girl who became Katniss' ally and friend during the 74th game. Rue is murdered by one of the other tributes (Collins, 2009a). This is a moment of impact both for Katniss and for the districts. The arena is a space full of tension, and any hope that arises in this space has a huge impact on the tributes. Eventually, everybody will die in the arena, and people do not get attached to each other, as they only get attached to the idea of surviving until it ends. However, Rue's death profoundly shakes Katniss, since she

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<sup>8</sup> (...) At first one, then another, then almost every member of the crowd touches the three middle fingers of their left hand to their lips and holds it out to me. It is an old and rarely used gesture of our district, occasionally seen at funerals. It means thanks, it means admiration, it means good-bye to someone you love. (Collins, 2009a, p. 24)

gets attached to the girl, seeing her sister in her. Katniss' relationship with Rue is absolutely against the expectation from the public. Tributes are not supposed to make friends in the game, or to act kindly towards them.

After Rue's death, Katniss was supposed to move on, to leave Rue's body and keep trying to survive. Instead, she stays with her and sings to Rue<sup>9</sup> in her last moments alive, an act that "shows her love for Rue and her defiance of the Capitol's attempt to turn the districts' tributes into mortal enemies" (Torkelson, 2012, p. 32). Katniss covers Rue's body with flowers, and after that she looks at the camera and greets Rue's district, just as her own people did in the reaping (Collins, 2009a). This is another moment of rebellion, an act no one dares to take. Katniss shows compassion to a competitor. She shows dissatisfaction with the games, with the deaths of children, with the repression system, and she shows this not only to the girl's district, but to everyone else.

The end of the 74th game is the moment in which the Capitol gets a particularly negative view from the districts. Katniss and Peeta are the only ones alive at the end of the competition, and playing a dangerous game, they both decide to commit suicide by eating poisoned berries, so the game would not have a victor. The game never ended up without a victor before, and the Head Gamemaker, afraid about the effects it may cause in people, decides to make both of them victors. For the first time in 74 editions the game has two winners. Again, Katniss does not intend to incite people in the districts, she only wants Peeta to survive with her, but just like in the other moments, she is seen as a girl defying Capitol's power.

Funny, in the arena, when I poured out those berries, I was only thinking of outsmarting the Gamemakers, not how my actions would reflect on the Capitol. But the Hunger Games are their weapon and you are not supposed to be able to defeat it. So now the Capitol will act as if they've been in control the whole time. As if they orchestrated the whole event, right down to the double suicide. But that will only work if I play along with them. (Collins, 2009a, p. 358)

Katniss only becomes conscious about her audacity, and consequently her power, when President Snow threatens her, obliging her to convince people from the districts she is not a rebel, that everything she has done was for love, and according

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<sup>9</sup> Rue, who when you ask her what she loves most in the world, replies, of all things, 'Music.' (Collins, 2009a, p. 211)

to Capitol's endorsement (Collins, 2009b). But during the Victory Tour both Katniss and Peeta perceive they can never calm things down. Their defiant behavior in front of the entire Panem gives people in the districts the fuel to fight against oppression. During the tour they perceive that the dissatisfaction with Capitol's system is not a particularity of one district. They now know the districts are restless, that they want to fight, and they want both tributes to join the cause. Peeta and Katniss get to know the effect of their acts and words, and Katniss starts to think about their role in a possible revolution.

And if I really could save Peeta . . . in terms of a revolution, this would be ideal. Because I will be more valuable dead. They can turn me into some kind of martyr for the cause and paint my face on banners, and it will do more to rally people than anything I could do if I was living. But Peeta would be more valuable alive, and tragic, because he will be able to turn his pain into words that will transform people.(Collins, 2009b, p. 244)

After the Victory Tour, both Katniss and Peeta consider the idea of running away with their families, since they could not achieve President Snow's requirement, but when they are sent to the games again, they realize Snow will keep threatening them until there is nothing left to come back. Therefore they start to think about joining the cause, and somehow put an end to the oppressive system they are inserted in (Collins, 2009b). Katniss is the symbol of revolution because of her courage to act, her behavior is more destructive, visible, and she is no longer afraid to die. Many rebels already behave like her in the districts, fighting without fear. Peeta, on the other hand, has persuasive power, a power that is not so easy to replicate. In this way, Katniss understands that Peeta is more valuable alive, since his power is still required to the cause. Katniss alive will continue to fight, and Katniss dead will continue to inspire.

The moments of considerable importance until now have been related to the 74th game. President Snow could not contain the uprising, nor could Katniss and Peeta during the tour. In this way, the only thing President Snow could do was put them both back in the arena. The 75th edition of the games is composed only of victors, and that caused a commotion not only in the districts, but also in the Capitol. Although people there are alienated, they are very attached to the victors, as if they were Capitol people's pets. The victors, after the game, start to be mentors for the



future tributes; in this way, they start to become a part of the Capitol somehow. Their life is always subjected to the media, and they are always between the Capitol's high society.

They [people from the Capitol] certainly don't have a problem watching children murdered every year. But maybe they know too much about the victors, especially the ones who've been celebrities for ages, to forget we're human beings. It's more like watching your own friends die. More like the Games are for those of us in the districts. (Collins, 2009b, p. 204-505)

The dehumanizing effect the game causes on people from the Capitol is evident in many excerpts from the narrative. Their reaction to the 75th reaping is a strong example of it. The districts are so far from the Capitol's people's reality, that they are almost imaginary places, settings people from Capitol see through television. They do not see children from the districts as they do their own. Alienation through the games gets to a point that they do not feel sorry for the deaths of the children, but for the death of the tribute they were betting on. The dehumanization only has a break when people they know and like go to the arena, since they are not the same kind of people. People from the districts are expendable; the victors are not.

At the end of the games, a gap is created between the victor and the people of their district, and it is nourished by the differences that now exist between them. First, there is an economic distance, since the victor is guaranteed monthly earnings until the end of his/her life, which allows access to food and health that the rest of the population never dream of having. Second, the physical distance, since the victor must move to a house located in the village of the victors, detached from the population and totally displaced amid the poverty that surrounds them (Collins, 2009a). Third, the psychological distance, since going through the games is a traumatic experience. Many of the mentors do not have stable emotional health due to all the types of threats and violence they have had to face in the games (Collins, 2009b).

Becoming a mentor for the next tributes is yet another mechanism of control and oppression. Socially, the mentor is responsible for the success of the tributes in the games, but in practice, that is not how it works, since only one child can survive the games, no matter how good the mentor is. In this way, only the mentors of the

victorious district will succeed, all the others will lose their children. This process of losing is continuous, since every year the mentors have to take their children to the arena and watch them die. Thus, the victor tribute can be hated by the districts, firstly because his/her victory means the death of the other tributes, and secondly because by becoming mentors of future tributes, they end up being socially considered responsible for the success or failure of the tributes.

When it comes to power structures, both mentors and tributes are under the same circumstances of segregation. Both of them are subjugated by the Capitol and are obliged to attend to its requirements without questioning them. The only difference between mentors and tributes is the matter of survival in the game; the mentor already did it. Once the tribute solves this particular problem, she/he is ready to become a mentor and repeat the process of losing children for the rest of her/his life.

The Capitol, after the end of the games, becomes practically the only place the tributes can go without being considered responsible for the deaths. There, they are seen as heroes, and that is why Capitol's people are so moved to have to watch them fighting again. To complete the dissatisfaction of people from the Capitol, Peeta makes a false announcement about Katniss being pregnant. This is something that never happened before, and causes total repulsion in people from the Capitol. Even though they are not conscious of all the atrocities of the control system they all are part of, they cannot agree that their dear Katniss was going to the arena carrying an innocent baby. A baby who could be an entertainment for the Capitol, a part of them.

(...) "Surely even a brief time is better than no time?" "Maybe I'd think that, too, Caesar," says Peeta bitterly, "if it weren't for the baby." There. He's done it again. Dropped a bomb that wipes out the efforts of every tribute who came before him. Well, maybe not. Maybe this year he has only lit the fuse on a bomb that the victors themselves have been building. Hoping someone would be able to detonate it. Perhaps thinking it would be me in my bridal gown. Not knowing how much I rely on Cinna's talents, whereas Peeta needs nothing more than his wits. (Collins, 2009b, p. 256)

The reaping being made from the pool of victors and the pregnancy announcement start to change not only the dynamics in the districts, but also in the Capitol. So far, the rebellions were located inside the districts that felt oppression and

violence through uncountable years, but now people in the Capitol also start to question the Capitol's government decisions. It is not as they would make their own uprising, but they start to reflect about some aspects of their reality, something they never had to do.

The last important moment to highlight is the symbolic union of the districts. During each one of the games so far, the districts were enemies. The tributes, in an individual perspective, saw each other as enemies inside the games, and the districts, in a wider social perspective, saw each other as enemies outside the games. There was no union, no recognition of alliance. In the 75th game, this status changed. All the tributes, who were already victors, were supposed to fight against each other, tributes that became friends during the years after their games. They are outraged at being obliged to do that. In the last televised interview before they got to the arena, they all took each other's hands, as an act of union.

And then it happens. Up and down the row, the victors begin to join hands. Some right away, like the morphlings, or Wiress and Beetee. Others unsure but caught up in the demands of those around them, like Brutus and Enobaria. By the time the anthem plays its final strains, all twenty-four of us stand in one unbroken line in what must be the first public show of unity among the districts since the Dark Days. You can see the realization of this as the screens begin to pop into blackness. It's too late, though. In the confusion they didn't cut us off in time. Everyone has seen. (Collins, 2009b, p. 258)

Even though they were from different districts, the holding hands gesture from the tributes means they are not enemies. An unthinkable idea until now, since the districts, and even the Capitol, were stimulated to see each other as enemies. The games were meant for that, to keep people apart and afraid. People fight year after year against each other inside the arenas, seeing their children die by the hands of other districts' tributes. The hate between districts was raised between people throughout the games. Such an act of union demonstrates, once again, that the districts are not enemies of each other, but of Capitol.

Throughout the narrative, one of the most noticeable transformations in Katniss and Peeta is related to the psychological aspect. The first psychological

changes already happen with the 74th game and intensify during the story. Both characters have to make difficult decisions within the arena, which permanently affect their lives. The competitive nature of the games compels the tributes to either have the ability to kill the other, or watch them die (Alkan, 2015). Katniss and Peeta have to go through this movement many times, both have to kill other tributes so they could survive, and also lose friends within the game. Furthermore, they have to face different threats within the arena that also cause a lot of physical damage, some of which is irreversible (Collins, 2009a). Katniss and Peeta also change in terms of behavior. They are not fighter characters when they go into their first game, but as the story develops, both begin to realize that submissive behavior is no longer enough to keep them safe, and that it also no longer meets each one's individual perspective, as both are tired of the injustice the districts suffer, and want to join the fight against it.

After the games, Katniss and Peeta have to deal with the increasing rigidity of the Capitol's system of oppression which, among many reasons, has grown to affect them personally. Such mechanisms involve the pressure of having their life being constantly broadcasted, the constant threat to their families, the scarcity of food in the district and the increase of public punishments which, despite being applied to everyone, work as a form of personal penalty for each one of them, since they care about their people and know that both of them are the reason for such punishments (Collins, 2009b). This increase in repression affects not only District Twelve, but all the other districts, according to the level of rebellion each one performs. It ends up affecting the Capitol, since their people profoundly depend on the districts to survive.

The transformations happen in a continuous synthesis during the narrative, both with characters, scenarios and dynamics, since all of them are the consequences and, at the same time, the causes of such changes. Katniss and Peeta are affected by the different scenarios (such as the game and the districts) and dynamics (such as the repressive system) around them, but also affect them, increasing the repression in the districts, but also the hope and strength of people to fight against the Capitol and everything it represents.

#### 4 FINAL REMARKS

Literature, just like other art forms, has been an important instrument to represent different realities and to create possible futures through different genres. Dystopian narratives, since their flourishing in the twentieth century (Moylan, 2000) have become more popular, and many writers have been using such a genre as an instrument of reflection, especially when it comes to social and political issues. Although it does not represent our current reality, it portrays possible ones with realistic aspects that allows the reader to be identified with. As an object of study, literature can be approached both through a philosophical and a technical view.

Through a philosophical approach, themes such as ethics, climate change, politics, economics, social stratification, and numerous others can be studied and problematized. Through a technical approach, literary analysis addresses the structures of the work, the elements by which it is formed and how the work is constructed. In order to understand the role of each element through the narrative, it is necessary to analyze them separately, and then correlate them (Moisés, 2007). In this research, the analysis carried out focused on two elements: character and setting, this last one focusing on scenarios and dynamics.

The corpus of this research, composed of the novels *The Hunger Games* and *Catching Fire*, portrays a dystopian world in which people are divided into a powerful and controlling Capitol and subjugated Districts that are exploited and violated daily (Collins, 2009a). This research aimed to investigate how the main characters of this narrative, Katniss and Peeta, are affected and transformed by the conflictive scenarios and dynamics around them, and also to identify how those characters changed and transformed their scenarios and dynamics through the narrative.

Through the analysis it is possible to perceive how both Katniss and Peeta develop in the narrative, not only psychologically, but also in terms of behavior and complexity, increasing their critical view and becoming fundamental to the uprising movement of the districts. It is also possible to perceive that both of them transformed their scenarios and dynamics through their acts during the narrative. They become symbols of revolution because the districts see in them the necessary strength and courage to fight against Capitol's tyranny. The transformation

movement, both in scenarios, dynamics and characters, occur simultaneously through all the narrative, and affect one another in a cyclical flow.

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